

# Culture and Regionality in Sergipe: Views on the Creative Economy and Architecture

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**Keywords—** Creative economy; Regional  
Economy; Culture.

**Abstract—** The present work discusses the mountable architecture, as it can also be called, is conceived with the purpose of contemplating the temporary needs of people or social groups, although it can also leave its mark on the environment in which it is contextualized. In this sense, we make a historical contextualization about this process, as well as evaluate the benefits of using it currently in architecture.

## I. INTRODUCTION

Inherent to the human condition, creativity, in all its facets, is the raw material of what is called the creative economy or economy of culture. Combined with technical knowledge, it generates an infinite network of goods and services capable of generating meanings, values and desires.

A relatively recent term, the expression creative industry is a product of the third industrial revolution, directly related to the paradigm of “the production of contemporary society based on the post-industrial, post-Fordist era of knowledge, information and learning” (MIGUEZ, 2007).

According to PIRES; ALBAGLI, (2012) apud ALMEIDA et al. (2014), analyzing this economy in a more comprehensive way, it is called creative economy as a set of companies that have their production process and final product, simultaneously, fully explained about everyday life, the pulsating living knowledge, creativity, art, the way of doing things from different perspectives, culture in its facets, in general.

Working on the immaterial, a society adapted to a knowledge-based economy in which “cognitive and communicational skills, that is, immaterial resources,

emerge as new factors of production and impose a review of business strategies, organizational dynamics and business models until then in force.”

They configure a new field of study in the solidification phase, but several scholars have already put the creative economy as a scenario to be guided. But, according to Cohen (2008), there is a long trajectory written in this area, in which, in 1970, there is a process of deindustrialization of large cities and the search for substitute activities to the “normal”.

Later on, in the 1990s, a deeper analysis began on the impact of the cultural industry and the creative class on the regional economy. (COSTA, 2011, p. 2). But Howkins (2001) was the author who shaped this economy by showing it as a way for people to actually turn their ideas into money by making the suit more popular.

In numbers, taking as an example a large metropolis like Buenos Aires, the creative economy chain corresponded to 9% of the generated product, 9.5% of the jobs and the addition of US\$ 4.3 billion to the city, between 2003-2007. (UNESCO, 2010, p.54).

In Brazil, the recognition of the importance of creativity as a production input has begun in recent decades, as well as its transformative and strategic role in the productive system and economic scenario of the country.

## II. SCENARIO OF THE CREATIVE ECONOMY IN SERGIPE

As highlighted by CHAGAS (2010), Sergipe is a state blessed by five large river huts, which together with sugar cane were the engines of Sergipe's economy for decades.

Allied to this, he mentions the availability of mineral resources, as well as the presence of a center of commerce and services in the capital and countryside, which, in turn, have enormous cultural wealth, which is necessary as a contextualization here in this work. "After all, our approach involves the understanding that cultural production forms space and, as such, its mapping is also a social construction (MARTINELLI, 1991).

Table 1, presented below, lists some traditional and contemporary manifestations.

Table 1: Cultural Manifestations

<b>Traditional Manifestations</b>	<b>Contemporary Manifestations</b>
<i>Religious traditions: predominance of the Catholic matrix with processions and festivities of the patron saints of the cities. One can cite: Penitents, Queima de Judas, Cosimo and Damião.</i>	Parties and events: forrós and micaretas
<i>Crafts: embroidery, wood, ceramics and leather, straw and vine.</i>	Civic celebrations: September 7 and political emancipation of the municipalities.
<i>Shows and dances: June cycle and Christmas cycle.</i>	Horseback riding and horseback riding
<i>Popular Literature: Cordel.</i>	Other events: Festa do Mastro, Cabacinha, Rock Sertão, Laranjeiras Cultural Meeting, Feirinha da Gambiarra.
<i>Revelries of war, struggle and liberation: Capoeira, Maculelê, Chengança, Lambe Dirty and Caboclinhos, Cavalhadas.</i>	Theater and Music: Grupo Imbuaca, Mamulengo de Cheiroso, The Baggios.

According to an analysis carried out by the Federation of Industries of the State of Rio de Janeiro (FIRJAN) in 2015, it appears that Sergipe has the best average remuneration (Figure 1) in the entire northeast for professionals in the creative area. The FIRJAN system is the representative of all industries in the state of Rio de Janeiro with five organizations - SESI, SENAI, IEL, FIRJAN AND CIRJ acting in areas such as business competitiveness, education and quality of life for workers with the objective of guaranteeing the industrial growth in the country.

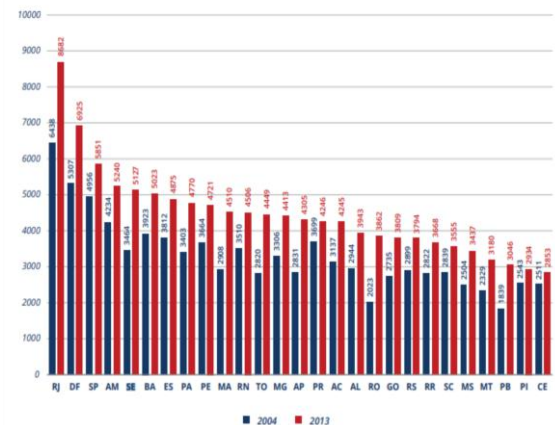


Fig.1 - Average remuneration graph

Source: FIRJAN (2016)

Positioning itself in 5th place across the country, the state is behind Rio de Janeiro (R\$8,682.00), Distrito Federal (R\$6,925.00), São Paulo (R\$5,851.00) and Amazonas (R\$5,240.00). Based on the analysis carried out in 2004, the average remuneration of professionals in Sergipe was R\$3,464.00, rising to R\$5,127.00 in 2013, very close to the national average of R\$5,422.00.

Another relevant information is to know the number of creative professionals by activity, which in 2013 had 4,947 creative professionals in Sergipe divided into: Architecture (836), Performing Arts (70), Biotechnology (358), Design (352), Expressions Cultural (190), Fashion (94), Music (127), Research and Development (928), Advertising (463), Audiovisual (499), Editorial (383), Heritage and Arts (83) and Information and Communication Technology (564). There is also a quantitative emphasis on professionals in Research and Development and Architecture. (BIRTH, 2015).

It can be seen that the creative areas are based on a chain that is supported by pillars such as: academic training (federal and private universities), free courses in

educational institutions (public and private), actions created by the public authorities - government and city hall, as well as as actions created by civil society professionals.

In the cultural economy scenario in Sergipe, the projects of the Institute for Research in Technology and Innovation (IPTI), based in the municipality of Santa Luzia do Itanh (SE), surrounded by Atlantic forest and mangroves, the institute works in partnership with various bodies, competes for public notices and combines these funds with the objective of changing the reality of the community with projects that have as their essence stimulus to entrepreneurship, art and technology.

According to Saulo Barreto, co-founder of IPTI:

We started in São Paulo, in 2003. Six years later, we moved to a municipality of extreme poverty in the south of Sergipe because we wanted to develop a model of how art, science and technology could promote human development (Interview on the Brazil website Foudation, 2014: <https://brazilfoundation.org/arte-ciencia-e-tecnologia-como-ferramentas-para-o-desenvolvimento-humano/?lang=pt-br>).

In this and other aspects, the creative economy is understood at the institute as the best way to generate income, as it is based on the characteristics of creativity and cultural heritage of that region. Models are developed that are reapplied within the community itself, by the residents themselves, who become acting agents inside and outside the municipality. Among the projects, brands such as Felícia, the name of one of the artisans, appear combining contemporary design and traditional handicraft techniques with the use of palm and grass with associations that already exist in the municipality.



Fig.2 - Illustration of the Naturalist Art project, from IPTI

Source: Mangrove Life Cycle - IPTI, year 2015.

Naturalist Art (Figure 2) is another project of the institute that selected young talents from the region who

were trained through Art History classes and illustration techniques such as pointillism and watercolor. Today they become multipliers by teaching in public schools, signing collections for big brands on the national scene such as Morena Rosa and Osklen, in addition to creating their own brand of t-shirts, Casa do Cacete.

At the same time, actions by the State Department of Culture - SECULT are shown to be of paramount importance in the scenario, with the launch of public notices that financially encourage projects in the areas of performing arts and visual arts, encourage the participation of the population in the management of the State Plan for Culture, which is directly linked to the National System of Culture, as well as involving society in units it manages: Teatro Atheneu, Teatro Tobias Barreto, Teatro Lourival Baptista, Public Library Epifânio Dórea, Children's Library Aglaé Fontes, Cento de Criatividade, Complexo Cultural Gonzagão, J. Inácio Gallery, João Ribeiro House of Culture, Afro-Brazilian Museum of Sergipe, Historical Museum of Sergipe and Public Archive of Sergipe, as well as the coordination of the Sergipe Symphony Orchestra – ORSSE.

Responsible for various actions in the cultural and artistic area of the city of Aracaju, FUNCAJU5 – Fundação Cultural da Cidade de Aracaju, was born in 2013 and strengthens the city's cultural scene through public notices that foster the local artistic scene, as well as through its units : Aracaju Cultural Center, Digital Production Center, Clodomir Silva Municipal Library, Mário Cabral Municipal Library, Public Archive of the City of Aracaju, Ivone de Menezes Vieira Municipal Library, Álvaro Santos Art Gallery and Valdice Teles School of Arts.

Still in this scenario, a new business model moves the creative sector scene and gives space for the emergence and professionalization of new entrepreneurs. Coworkings, that is, spaces used as shared offices and/or virtual offices (for address registration and other services) and, in the city of Aracaju, there are more than 10 spaces in this format, among them:

- ☐ Prime Offices, located at Av. Jorge Amado, 1565, in the Jardins district;
- ☐ CEC – Virtual office and coworking, located at Av. Pedro Paes Azevedo, 488, room 02, Salgado Filho neighborhood;
- ☐ Grupo Rede+, located at Praça Getúlio Vargas, 63, São José neighborhood.
- ☐ Neoworking – Shared office, located at Av. Jorge Amado, 382, São José neighborhood.
- ☐ Base – shared office and coworking – Rua Santa Luzia, 590, São José;

□ Job Connect – Rua Rosalina, 305, Farolândia neighborhood.

In general, it is observed that Sergipe has a pulsating scenario with a long history of construction from different facets, whether traditional or contemporary.

However, it is clear that it is a scenario that still needs to be implemented and strengthened in the sense of professionalizing the creative sectors - and valuing them - and concrete initiatives that work as "springboards" for these creative entrepreneurs to trace their businesses. thinking about a local-global connection.

### III. STRUCTURES THAT WALK: CONTEXTUALIZING ITINERANT ARCHITECTURE

In order to understand what this work proposes, it is necessary to return to antiquity, placing what is understood as itinerant architecture in a historical context and the development of man in space. This, in turn, can be understood from the way of life of man in prehistoric times.

The ancient peoples moved through the territories in search of food and utensils for daily use in gathering, hunting or fishing, characterizing nomadism (FREITAS, 2011).

The development of this ability to move from territory to territory was an essential factor in the survival of these early men. For them, as well as their tools, weapons and clothing, shelters demonstrated qualities in maintaining their lives.

[...] man created migration routes to seek food, adapt to climatic conditions, trade goods, look for community protection and uncover the unknown, making it essential to use light and flexible structures that collaborate to build their shelters. In this way, portable architecture emerged as a survival solution and origin for current construction techniques. The examples of this prehistoric architecture are basically formed by tents that differ in structure and covering membrane. The materials used varied according to the region in which the tribe was located. The Tipi, Black Tent and Yurth, some of the models of the period, were basically made of animal skins and wooden frames (JOTA; PORTO, 2004).

Over the years, several societies have maintained the nomadic culture for reasons that hover between some specific need and/or option. Even though they roam a defined territory, the nomadic people do not have a

permanent geographic base, which clarifies the line of thought from the perspective of association between specific parts of their territory with certain periods of the year. This is due to numerous reasons such as trade in goods, search for community protection, migratory sources of food, adaptations to climate change and even the search for the unknown.

This process of nomadism leads us to reflect on the concept of territoriality that can be observed, according to Brandão (2008, p. 63) “[...] is not only the arrangement of the sphere of activities of an individual, a couple or a group, but also of the organization of the relationship with others – the animal or the people of the other territory”.

Immediately, the walk of man in search of meeting his demands provokes a series of elements that compose him and establish his territory, his body and the relationship between these two points.

This process leads us to believe in space as a preexisting, neutral component and receiver of such needs that come to it. “It means arriving somewhere with your stuff, observing it, checking its possibilities and, having decided that it serves, planting a flag, founding territory, applying the multidimensional organization in that space” (BRANDÃO, 2008, p. 63).

All this continuous sketch that is drawn in space builds the man and the spaces he travels, leaving traces and making us believe in the concept of home not as what is built – bedroom, living room, bathroom, kitchen – but for what we live. there.

[...] territory is an expressive signature that makes rhythms emerge as their own qualities that, not being indications of an identity, guarantee the formation of a certain domain. The functions and directions of conduits cannot account for the formation of the territory. The expressive signature is incarnated in conduits, and cannot, however, be explained by it. (PASSOS; ALVAREZ., 2015, p. 133).

The spatial configuration of this territory does not define it, but the use made of it.

Through the study of body movements and gestures (body patterns of action) we could decipher their bodygraphs and, from these, the urban experience that resulted in them. In this sense, the understanding of corpographies can serve for reflection on urbanism, through the development of other forms, corporeal or incorporated, of apprehending the urban space and, later,



proposing other forms of intervention in cities. The corpographic study can be interesting to understand the bodily pre-existences resulting from the experience of space, to apprehend the spatial pre-existences registered in the body itself through urban experiences. This type of experience, of the ordinary and everyday body, can be stimulated by a practice we call wandering. The urban experience that mobilizes more complex bodily perceptions could be stimulated by a practice of wandering around the city, which, in turn, would result in equivalently more complex urban corpographies. (BERENSTEIN, 2004, p.3).

As an essentially urban activity, commerce and the actors that are part of its action produce the spatial configuration of the city, creating relationships that allow us to understand the history of a community from the analysis of the history of commerce (PINTO, 2015).

According to Pinto (2009, p. 25), "[...] Humanist Geography seeks to consider aspects of man and his symbolisms, thus, the consumer starts to play an important role and his behavior is understood as a process intersubjective and collective.

This process of spatial displacement in the search for adaptation to the diverse needs of man does not remain stationary in a prehistoric context. It is clear that today's man is increasingly configured as a nomad. The latter, in turn, moves in space in an incessant search for their professional and personal needs associated with technology and globalization. Thus, in many situations, housing no longer needs to be eternalized in the same place, it always needs to be stable and flexible (BÓGEA, 2009).

This inevitable comparison between the time of nomadism in the past and in contemporary times brings to light an observation guided by Zygmunt Bauman that deals with the speed of how space can be traversed, making the difference between what is far and near can be a point relative and space no longer defines limits to action (DIAS, 2011).

In this perspective, it is possible to think of the debate between the body and the city not only as a meeting of common perceptions, but as a process of building a zone of understanding for solutions for the city and, consequently, for the wandering bodies that in it act.

This body-space rhythm leads us to observe the situation of homeless people with an existential experience that inevitably derives from nomadism (MAGNI, 2006).

This almost daily mobility brings to light points such as the ephemerality of relationships built daily, simplicity in its various aspects, material detachment and creativity in adapting to the most diverse adaptation situations which are imposed.

#### IV. FINAL CONSIDERATIONS

Faced with the numerous emergencies that characterized the 20th century, objects that are not made to last, or rather, temporary objects with different purposes appear in a context of buildings and spaces that needed to be relocated.

The remountable architecture, as it can also be called, is conceived with the purpose of contemplating the temporary needs of people or social groups, although it can also leave its mark on the environment in which it is contextualized.

In this way, it is understood a scenario composed of different types of itinerant architecture among: structures for camping, emergency shelter or military purpose, as will be analyzed in the next point.

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