



LA CASA

ESPACIOS DOMÉSTICOS
MODOS DE HABITAR

ABADA EDITORES

LA CASA

ESPACIOS DOMÉSTICOS MODOS DE HABITAR

II CONGRESO INTERNACIONAL CULTURA Y CIUDAD
GRANADA, 23-25 ENERO 2019



Este Congreso ha contado con una ayuda del Vicerrectorado de Investigación de la Universidad de Granada obtenida en concurrencia competitiva.



UNIVERSIDAD
DE GRANADA

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C/ Gobernador, 18
28014 Madrid
www.abadaeditores.com

Imagen de portada: La cabaña primitiva, frontispicio realizado por Charles-Dominique-Joseph Eisen para el *Essai sur l'architecture* de Marc-Antoine Laugier, edición de 1755
Fuente: ETH-Bibliothek Zürich

Imagen de contraportada: Grabado encabezando el capítulo "Adspetus Incauti Dispendium" del libro de Theodoor Galle *Verdicus Christianus*, 1601
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ISBN 978-84-17301-24-8
IBIC AMA
Depósito Legal M-607-2019

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II Congreso Internacional Cultura y Ciudad
La Casa. Espacios domésticos, modos de habitar
Granada 23-25 enero 2019

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La casa del silencio: viviendas franciscanas en los conventos coloniales del noroeste de Brasil

The House of Silence: The Franciscan Dwellings in the Colonial Convents of the North-East of Brazil

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Resumen

Esta propuesta se basa en un largo recorrido de investigación vuelto a las casas franciscanas brasileñas, todas acogidas al patrimonio nacional. El estudio demandó un profundo trabajo con las fuentes primarias relativas al Orden pero principalmente un largo convivio con sus edificaciones e con los frades buscando en ellos, trazos, fragmentos, señales de la historia del vivir. Aunque la literatura que aborda la arquitectura conventual usualmente privilegia su función religiosa, la investigación resaltó los conventos como viviendas. Por lo tanto, donde se realizan las funciones del convivio, del sustento, de la oración, del descanso, atravesadas por peculiaridades como la fuerte presencia de las prácticas litúrgicas, la demanda por la simplicidad, humildad y silencio. Se pretendió mostrar, en tempos laicos y apresurados, cómo este modo de habitar nos presenta una otra faceta de la humanidad, cuyo conocimiento puede enriquecer la historia de la casa pero también de la vida cotidiana contemporánea.

Palabras clave: arquitectura conventual, urbanismo colonial de Brasil, historia de las mentalidades

Bloque temático: La casa: mitos, arquetipos, modos de habitar

Abstract

This study is based on a lengthy research devoted to the Franciscan houses in Brazil. Even though few still operate as convents today, all of them are listed as national heritage. As spaces of secrecy, with limited access to their interiors, they required an in-depth study based on primary sources, but mainly a long acquaintance with its buildings and friars. Although the literature tends to stress on their religious aspects, this paper highlights their importance as dwellings. Hence it is concerned with the way they operate as places for sociability, support, and rest, pervaded by the powerful presence of liturgical practices and the requirement for simplicity, humility and silence. The aim of is to show in these hectic times, how this mode of living reveals another side of humanity in which knowledge can not only enhance the history of the "house" but also our every day lives.

Keywords: conventual architecture, colonial urbanism of Brazil, history of mentalities

Topic: The house: myths, archetypes, forms of inhabitation

Introduction

Possess nothing. One of the new teachings introduced by St. Francis was the need to completely divest oneself of material goods. This doctrine applied the house itself. In the first period of the Order, the friars had a roaming life and accepted any place that was offered them shelter, in accordance with the famous passage that is often cited in the documentary history of the Franciscans:

And often, when giving a sermon about poverty, he repeated to the brothers what the evangelist had said: "The foxes have holes and the birds of the air have nests but the Son of Man hath not where to lay his head". For this reason, he taught the brothers to build poor houses in the manner of the poor where they could live like pilgrims and outsiders, not as if they belonged to them, but to someone else.¹

However, the Order became so popular and its members so numerous that it was necessary to espouse the decision that there should be convents to give shelter to the friars. At the end of the Middle Ages, the power of the Mendicants grew immensely. According to Braunfels, in 1316, if one only takes account of the Franciscan monasteries for monks, there were 567 dwellings in Italy, in France in the same year, there were 247 and in the territories that form modern Germany, 203.²

In addition, as a result of their roaming, the friars had to seek new loyal supporters, wherever they wanted to go. This fact led them to frequent the cities and to seek crowded areas. Thus, when combining the necessary safeguards for the contemplative life with urban activities, the places for convents had to be very carefully chosen and it was usually on the outskirts of the towns and cities.

Their wandering through the world took the Franciscans to Brazil. They would be among the crew in the first voyage to Brazil and celebrate the first mass that consecrated the land to the holy spirit. Later on, they built their houses *pari passo* with the first villages and towns that arose in Brazil. The historic examples reached no more than three dozen buildings, all of which are designated historic sites by the National Institute of Historic and Artistic Heritage. Fourteen of them are situated in the North-East of Brazil and have been of assistance in undertaking this study.³

An attempt is made to show what these buildings reveal about the way of living of the friars in the past and the obstacles to maintaining the convents in times when there are few religious vocation and when some of them have ceased to be houses to only serve the purpose of a historic monument.

1. Convents as houses: spaces, customs, historical traditions

Whenever convents are mentioned, at once the idea of mystery arises. This is because only a short time ago, if not still today, penetrating within the house of a friar required crossing a number of barriers. When speaking of the domestic life in a convent, it was necessary to follow

¹ Celso Márcio Teixeira (org.), *Fontes franciscanas e clarianas* (Petrópolis: Editora Vozes, 2008), 593.

² Wolfgang Braunfels. *Monasteries of Western Europe – The Architecture of the Order*. (London: Thames & Hudson, 1972), 129.

³ Fourteen of the twenty-eight historic Franciscan convents in Brazil provide reference for this article. They belonged to five States: João Pessoa (Paraíba), Olinda, Recife Ipojuca, Serinhaém, Cairu, Igarassu and Pau d'Alho (Pernambuco), Penedo, Marechal Deodoro (Alagoas), São Cristóvão (Sergipe), Salvador, São Francisco do Conde and Paraguaçu (Bahia).

a path that entailed consulting primary sources, drawing up extensive guidelines on visits to convents and in particular, gradually acquiring a closer approximation of the friars. This procedure made possible to fit together the pieces of a jigsaw puzzle that finally allowed to examine various factors of what it would be like to inhabit a convent.⁴

The famous quotation by Heidegger on habitation provides a theoretical basis for understanding the investigation and how it is intertwined with several factors about how to be in the world and construct it. Specific features can be acquired, if one seeks to live in a religious building.

We attain to dwelling, so it seems, only by means of building.(...) The way in which you are and I am, the manner in which we humans are on the earth is *Buan*, (dwelling). To be a human being means to be on the earth as a mortal, it means to dwell. The old word *bauen* which means that man *is* in so far as he *dwells*.(...) Being as dwelling, that is being on the earth, however, remains for man's everyday experience, that is from the outset that which is "habitual" – we inhabit it, as our language says so, beautifully. For this reason it recedes behind the manifold ways in which dwelling is accomplished, the activities of cultivation and construction.⁵

Another point of departure is to consider architecture as urban work. The Franciscan house should be in contact with the city but curiously, the convent places itself as a closed area. When it receives authorization to be constructed, one of the first physical elements to be erected are the walls. They enclose the entire area, both of the building itself and the surroundings called *cerca*, the extensions of the terrain which would serve any future enlargement of the convent, as well as meeting the needs of contemplation and providing subsistence for the community.

In fact the convents grew at a sluggish pace. The naves were extended, chapels opened up at the sides of the churches, dormitories were transformed into rows of cloisters, the premises of the Third Order were added to the side, in a hectic architectural "gymnastics", whose traces of which sometimes disappeared and require very close observation on the part of the researcher in seeking to re-assemble the historical phases of its construction.

The planning design of the convent included both open and enclosed areas: it began with the churchyard, following by the cloister - in Brazil generally only a single one,⁶ and the sides and at the backyards, there is the *cerca*. In this large enclosed polygon, each opening point was carefully thought out – the church door, the entrance, and the porch that gave the access to the service area.

The route through the convent begins at the gatehouse. In the past, its door was carefully guarded and either had hatches or was provided with "ralos" [gutter spouts]. This Portuguese word comes from the instrument for grating cheese and gave its name to an opening generally covered with a perforated metal sheet through which communications were made.⁷

⁴ This methodological process was designed collectively by the Studies of Landscape Research Group. More info at: <http://www.fau.ufal.br/grupopesquisa/estudosdapaisagem/>

⁵ Martin Heidegger, *Ensaio e conferências* (Petrópolis/Bragança Paulista: Vozes & Editora Universitária São Francisco, 2006), 127.

⁶ It was only in the convents where the "Third Order" (the Franciscan laity) were able to create spaces of greater proportions and where there arose a second cloister, such as in the buildings of Recife and Salvador. There is one convent that today can be seen without a cloister, that of Paul d'Alho, probably because it was never completed.

⁷ Raphael Bluteau. *Vocabulário português & latino: aulico, anatomico, architectonico... 8v* (Coimbra: Collegio das Artes da Companhia de Jesu, 1712-1728), 100.

With regard to the windows, steps were taken to ensure that the convent was not at risk of being scrutinised by the surrounding neighborhood. However, it could not avoid having several kinds of openings because there was a constant threat of invasion in colonial times and a need to keep watch on the outside area.

Viewed from a distance the convents in Brazil were built like large white boxes and reflected the wisdom of the architectural principle of creating a kind of camouflage: by having an open space at the front, from a distance the building looked very small in the landscape. The volume of the church had a simple geometrical shape with a small porch and belfry. The main part of the building is hidden by the walls and outside vegetation. Thus, the “small house” and its church was made inviting to the faithful. At the same time, since it was not obstructed, the clean churchyard provided the viewer with a special vantage point where the whole façade of the convent could be seen.



Figure 1.1: View of the convent of Igarassu in a 17th painting by Frans Post

Figure 1.2: View of the convent of Igarassu nowadays (2013)

Source: Studies of Landscape Research Group archives

In the interior, the spaces were designed in conformity with various rules but tended to adopt quadrangular forms. While being devoted to the holy spirit, the church was embellished with precious objects. In opposition, the convent showed restraint in its design and its spaces were homely and unassuming. Its architectural features consisted of a long list of items: a cross, the churchyards, church, sacristy, bell tower, chapter hall, refectory and kitchen, cloister, flour mill or barn, latrine, bath, library, consistory and so on. There was a friar for every responsibility. The convent was governed by the guardian but there was also a friar to act as the porter, cook, steward, barber, gardener etc.⁸

Given the fact that space and time are always conversing, the analysis of the everyday life of the convent in terms of the canonical hours, divides the periods for collective prayers which usually took place in the choir stalls.⁹ There was a ritual at every time of the day and the spaces and objects were arranged to comply with it.

⁸ The everyday proceedings of an Order have been the subject of special books called *Ceremonies of Provence*. A series of practices are described in these which, combined with information taken from other primary sources and by the observation of the convents themselves, can assist in assembling facts about how the friars spent their days and nights. In this case, we drew on the writings of Fr. Francisco de Santiago.

⁹ The canonical hours adhered to the rules of St Benedict and included the *lauds* which a divine office takes place in the early morning hours. This is almost immediately followed by the *primes* between six and seven o'clock. This is followed by the *terce* at

One of the important aspects of the friary is that it has a strict hierarchical system with regard to the allocation of responsibilities. The friars attend mass, preach the doctrine to the faithful and collect alms. They also have to obey the rules about cleanliness by taking care of the kitchen, refectory and garden. They mend their habits, and sew bags, table-cloths and napkins.¹⁰

If regarded as normal houses, the convents seem to be spacious, given the number of friars and the available area. However, it must be remembered that they remained in the cloisters for most of the time. In addition, the convent required a large number of duties to be fulfilled. In the case of the colonial period, they also relied on many servants and on slaves.

Apart from the areas set aside for religious devotion, the sectorization meant that there were spaces for socializing, carrying out services, hygiene, resting and even for punishment and burial. The convent is divided into two floors: on the ground, the church with its double height ceiling, the cloister, the access to the sacristy, the chapter hall, the rooms of refectory and service. On the upper floor, which a lower ceiling, were the places where more reclusive activities were carried out: the cells, the library, the private chapel and access to the church choir stalls where the prayers were said.

The convent is a dwelling that pivots on a large geometrical space – the cloister. On the one hand, it is an open space because the sky can be seen. On the other, it is closed: not all the faithful have permission to enter it. It is characterized by evenly-spaced columns which is the origin of the expression «a Canticle of the Columns».¹¹ However, this led to the lesson of obedience that is instilled by the handbooks and is also imposed by the architecture. There is an understanding that communal life is not possible without rules and discipline. This organizational pattern became evident through the cloister and its columns and continued through the arrangement of fullness and emptiness, whether on the ground or upper floor.

around 9 o'clock. The *sext* takes place at midday at lunch-time *None* is at 3 o'clock before the conventual mass. *Vespers* derives from the Vesper star and is a sunset evening prayer service before bedtime. From matins or *vigiliae*, (in the traditional term) to midnight when the cycle is completed. Umberto Eco, *O nome da rosa* (Rio de Janeiro: Record, 1986), 17; Clarisse Renaud, *Vivre dans une abbaye cistercienne aux XIIe et XIIIe siècles* (Mosenay: Éditions Gaud, 2003), 31.

¹⁰ Antônio de Santa Maria Jaboatão, *Novo Orbe Seráfico Brasílico, ou Chronica dos Frades Menores da Província de Santo Antonio do Brasil, 1761* (Rio de Janeiro: IHGB/ Typ. Brasiliense de Maximiano Gomes Ribeiro, 1858 -1862), 286-287.

¹¹ Germain Bazin, *A arquitetura religiosa barroca no Brasil* (Rio de Janeiro: Record, 1983), 373.

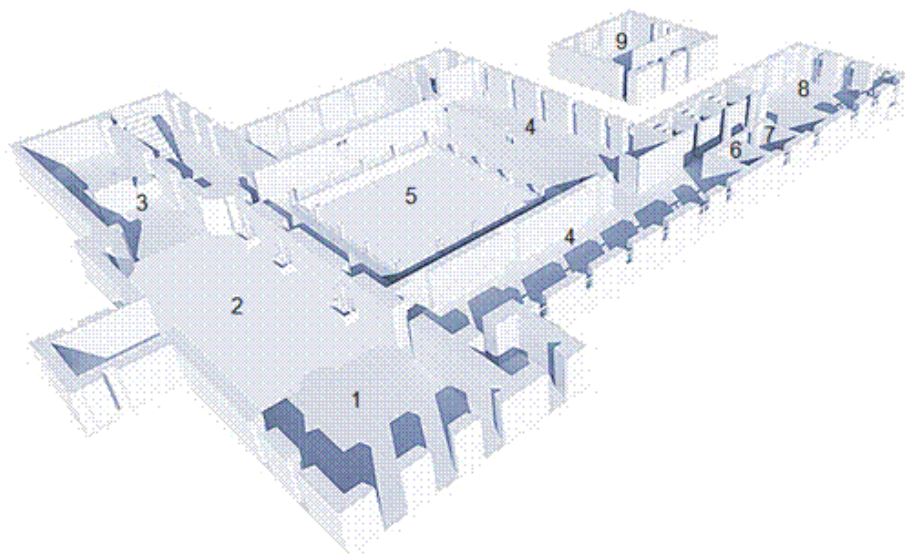
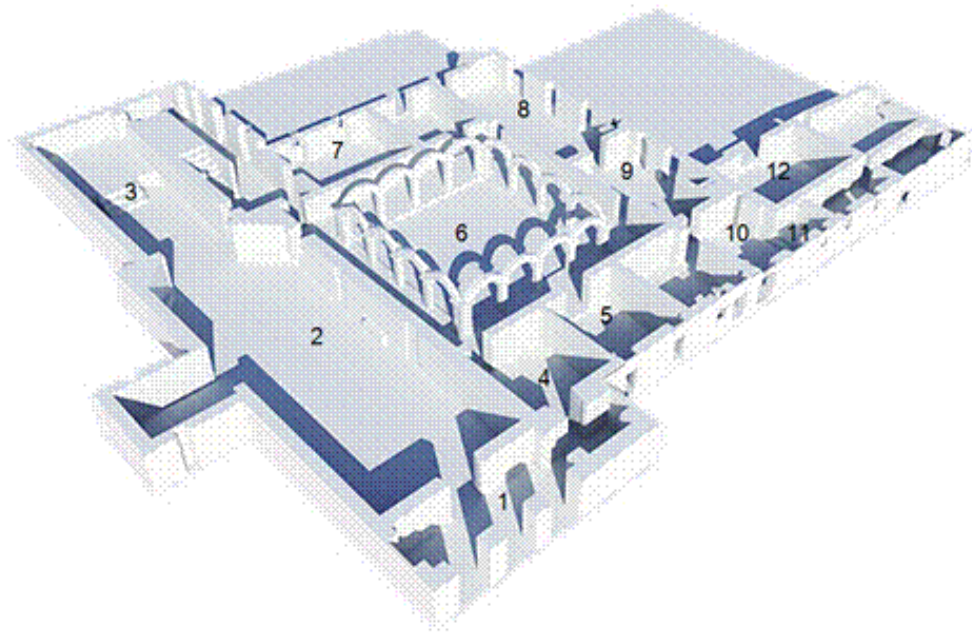


Figure 2.1: Volumetry of the ground floor of the convent of Marechal Deodoro, Alagoas
Key: 1. Porch; 2. Nave of the church; 3. High altar; 4. Gate house; 5. Chapter hall; 6. Cloister;
7. Sacristy; 8. Refectory; 9. *De Profundis*; 10. Kitchen; 11. Chimney; 12. Lavatory

Figure 2.2: Volumetry of the first pavement of the convent of Marechal Deodoro, Alagoas
Key: 1. Choir of the church; 2. Nave of the church; 3. High altar; 4. Space of the cells;
5. Cloister; 6. Chimney; 7. Latrines; 8. Library; 9. Intermediate pavement.

Source: Studies of Landscape Research Group archives



Figure 3: View of the cloister of the the convent of Marechal Deodoro, Alagoas, 2004
Source: Studies of Landscape Research Group archives

The cloister also served to heighten the degree of sectorization and guidance within the convent. There were two stairways in the corners, one which was more solemn and visible from the corridor that led to the sacristy and the other that was simpler and descended to the dining area.

With regard to eating, in so far as for Christians the food for the body is closely bound up with food for the soul, it involved a series of ceremonies which require the work of several friars and specific spaces. The kitchen was linked to the larder and the boundary wall where there was a garden, orchard and nurseries. Produce from outside came through the gate and was generally food obtained from begging or donations. The friars responsible for cooking and the granaries shared their duties and had to be acutely aware of general expenses.¹²

The ritual of dining began with the friars being directed to a place situated beyond the stairway called *De profundis*. The name refers to the prayers for the dead that are chanted there. Thus before ensuring their life on earth through eating, friars prayed for those who had already abandoned it.¹³ During the meals, one read out the prayers from a small pulpit. The tables in the refectory took the form of the letter U and had seats stuck to the walls. In the back of the room there was usually a picture of the Last Supper, often showing a picturesque depiction of a cat. The friars ate on a bare table with a knife and wooden spoon but never with a fork.¹⁴

¹² Francisco de Santiago, *Cerimonial da Provincia da Soledade da mais estreita, e regular Observância de N. S. P. S. Francisco, do Instituto dos Descalços, neste Reyno de Portugal* (Coimbra: Oficina de Luis Seco Ferreira, 1755), 500.

¹³ Summoned by the bell to the refectory, all the friars quickly made their way to the *De Profundis*, to recite a psalm and pray for their deceased brothers and benefactors. de Santiago, *Cerimonial* ..., 439.

¹⁴ de Santiago, *Cerimonial* ..., 434.



Figure 4.1: Refectory of the Franciscan convent of Cairu, Bahia

Figure 4.2: Painting of the Last Supper of the Franciscan convent of Olinda, Pernambuco, 2016

Source: Studies of Landscape Research Group archives

With regard to the spaces for living and interacting, these were divided between the cloister, the chapter hall, the library and the *cerca*. The bedroom was a relatively private place. Over time, the old collective dormitories were suppressed and replaced with cells.¹⁵ According to some authors, the Franciscans played a prominent role in effecting this change. The strengthening of the urban experience in the time of St Francis led shortly afterwards to encouraging the notion of the individual. And it was as an individual that the friar set out on his path to heaven. This experience required the architectural novelty of the cell. Although restricted in its dimensions, it granted each friar his own portion of individual space with a board or very rudimentary bed, a place to keep books or devotional objects and a window where he could appreciate the beauty of the landscape.¹⁶ Moreover, he could carry out several activities there linked to a religious life: meditation, prayer, studies and penitence. In the opinion of Braunfels, in the case of Mendicant friars, it was the cell rather than the cloister that was the heart of the convent.

Nonetheless, in most situations, the friars were together. When they carried out tasks outside the convent, they generally went in pairs. And when alone - in the cells for example - it was recommended that care should be taken to ensure one friar was not in the room of another.

The latrines are on the upper floor. If cells are valued for providing individuality, the same could not be said for the sanitary area where the seats shared a single platform, sometimes divided at the sides.

Still with regard to hygiene, the friars did not wash themselves in the fountains located in the gallery of the cloister as was the custom in European convents. In the tropics, they adopted the custom of having a bath. The chronicler Jaboatão recounts how the friars took a bath in the river that flows behind the convent at low tide, «without being seen by the local inhabitants of the village».¹⁷

The *Cerimonial_Book* mentions a laundry. The novice friars washed the clothes for the elderly and sick¹⁸. In fact, the scheme for capturing, using and controlling the flow of water reflects the

¹⁵ The use of communal dormitories was practically suspended in 1419, when Pope Martin V granted the Benedictine monks the right to have individual cells. Braunfels, *Monasteries...*, 136.

¹⁶ No direct link was found in the sources between this landscaping enjoyment and the often mentioned appreciation of nature by the Franciscans.

¹⁷ Jaboatão, *Novo...*, v.2, 326.

¹⁸ Santiago, *Cerimonial ...*, 4391.

more intimate features of the convent. Water determines the position of the building, the height of the rooftops, the openings for the discharging of waste material outside the convent. Thus, it is impossible to think about the convent without its geographical site, open areas and its methods of capturing and using the water. All these elements participate of the finding of a functional architectural solution which, within the long term practice of the monastic life, became perfected over the centuries.



Figure 5: The cell and its window. Franciscan convent of Penedo, Alagoas, 2014
Source: Studies of Landscape Research Group archives

When regarded from the standpoint of the senses, one should not forget the bells. Beginning with the prayers in the choir and continuing at different times of the day, they not only served to communicate with the town but also, through small bells, allowed the friars to report with each other in different parts of the building.

In contrast with the various sounds that rang through the convent – from bells, chanted prayers and songs – it was also a space for deep silence as it presupposes an interiorization of the individual. The atmosphere of silence gives continuity to an old practice from mediaeval times that even led the friars to communicate with each other in sign language.

The silence helped to heighten the other senses including the sight. The convent is a place of learning through the eyes. There are an intense universe of images spread all over the religious spaces: biblical scenes painted on the walls, the pious gaze of saints and martyred bodies. The afflictions of Christ, always remembered and present in several parts of the convent provide an intimate and individual relationship with suffering and inspired mortification of the flesh.

But if conduct is not exemplary, there is a need for sacrifice. Penitence and the confession of transgressions often took place in the chapter hall. As well as being a place for making important decisions about the monastic life and also of ceremonies as delivering the habit and of burial, it was also somewhere to review one's everyday shortcomings and negligence.

If the friar was condemned to be kept in confinement, there was a prison. It was a small room with a window high up. Situated on the ground floor, it is embarrassing located beside the drop of the latrine, as it would be the only way that the prisoner could have access to sanitary services.



Figure 6.1: Tiles of the convent of Olinda, Pernambuco
Figure 6.2: Christ Crucified of the convent of Ipojuca, Pernambuco
Figure 6.3: Christ Crucified of the convent of Recife, Pernambuco
Figure 6.4: Esulpture of St. Antony of the convento do Igarassu, Pernambuco
Source: Studies of Landscape Research Group archives



Figure 7: Sanitary pavillion and the window of the prison of the convent of Penedo, Alagoas
Source: Studies of Landscape Research Group archives

2. The convents and the contemporary world

Of the 14 buildings studied, half still maintain a conventual life.¹⁹ The buildings are generally underused. The *cercas* have lost most of their areas and the land has been granted to the

¹⁹ Seven of them are still inhabited by friars although in tiny numbers (Olinda, Salvador, Recife Ipojuca, Sirinhaém, Cairu, Penedo), two are under the guidance of another Order (Igarassu, São Francisco do Conde), two no longer carry out the functions of a convent (João Pessoa, Marechal Deodoro and São Cristóvão) and two are in a dilapidated state (Pau d'Alho and Paraguaçu).

towns for opening up new roads or providing sites for new buildings. Although some aspects of traditional life remain, the sense of privacy and the maintenance of various liturgical practices have become less strict.

However, the convent continues to have something to say to the contemporary world. It was not a random phenomenon that Le Corbusier visited monasteries like Emma, and clearly referred to them when writing about the city of the future.

For another instance, the hierarchical structure of the convent led Foucault to describe the conventual routine as an «instrumental coding of the body».²⁰ When, for example, he describes the prison of Auburn, in Philadelphia, he notes architectural standpoints that make the convent and prison similar:

The Auburn model prescribed the individual cell during the night and work and meals in common but in absolute silence; the convicts were allowed to speak to the wardens with their permission and in a low voice. This is a clear reference to the monastic model.²¹

It is known that as well as their activities in the building, the convents taught grammar, possessed pharmacies and served as cemeteries. Although today schools, hospitals, cemeteries and even factories have become detached from the shelter of religion, they continue to adopt regulatory practices: «establish rhythms, impose particular occupations and regulate the cycles of repetition».²²

Thus, for better or for worse, today, in all over the world, the conventual dwellings are empty or devoted to new purposes such as acting as museums, luxury hotels, art galleries etc. In the ones that keep their original function, the marks of silence which still pervade the buildings through their thick walls, as well as the materials, colours and saints which guide us to a contemplative atmosphere, remind the need for intimacy. The green spaces, the humility of the cells and the long table for everyone to share food, could tell us of the forgotten practices of the communal life and its poverty.

These are traces of a house of former times which although it conveys a harsh message about the difficulties of living in a community, could, in times when individuality and a lack of introspection have reached extreme level, open up avenues for thinking about our own "house-world". As Heidegger said, we live when we build. Architecture can be a living lesson.

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²⁰ Michel Foucault, *Vigiar e punir* (Petrópolis: Vozes, 1991), 139.

²¹ Foucault, *Vigiar...*, 212.

²² Foucault, *Vigiar...*, 136.

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