



# UIA2020RIO

27th World Congress  
of Architects

Project Name:

Authors:

Country:

TEMPLO DE DANDARA

ALEX NOGUEIRA

BRAZIL



Felipe Lima (©Felipe Lima fotografia)

The installation Templo de Dandara uses an interstice between the fine Arts and Architecture to place itself as representation, resignification, and denunciation. The proposal takes as its starting point the intertwining between the space (of the museum) and the programmatic essence (of a museum). Literally, this means taking advantage of the physical space of MARCO – Museum of Contemporary Art of Mato Grosso do Sul (project by architect Emmanuel de Oliveira), where the installation was set up, and its function: going beyond its walls (but without denying them), and understanding the volume as a work field, through which cutting plans are demarcated and spaces of meaning are proposed.

The room space was organized in three parts: 1 – introduction/conclusion; 2 – temple of Dandara; and 3 – death. These spaces are articulated within time (through the notion of route), so the installation is not just a part of the room, being instead its entire volume. Thus, of "introduction" we have an overview of the whole, from the access door of the room, at its end, that very environment also becomes its "conclusion", as this is where images of victims of LGBTQA+phobia are inserted, bearing an inquiry that reads: "who is the minority here?". It is inscribed on a suspended board, which has its visualization emphasized when one is leaving the room. In addition to trying to highlight the large number of victims, the stickers glued under the glass bricks are illuminated by the light that passes through these same glass bricks; again, using the museum's architecture as a support for creation and meaning.

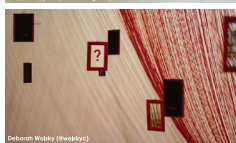
The temple of Dandara itself is the intermediate part of the installation, bounded by two sloping surfaces formed by red lines. There are exactly 66 lines forming these "walls/surfaces", which represent the total number of transvestites and transsexuals murdered in Brazil in the last eight years (official data from 2008 to 2016, according to an article by Correio Braziliense). Inside the temple, when we head towards the third part of



Deborah Wolsky (©Deborah Wolsky)



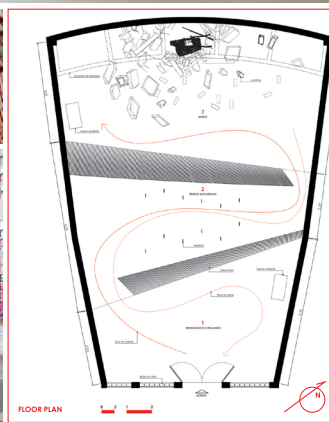
Deborah Wolsky (©Deborah Wolsky)



Deborah Wolsky (©Deborah Wolsky)



Felipe Lima (©Felipe Lima fotografia)

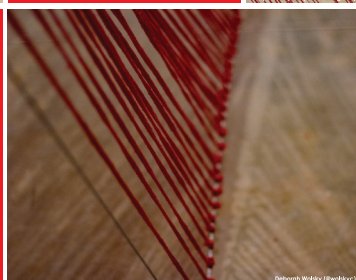


FLOOR PLAN

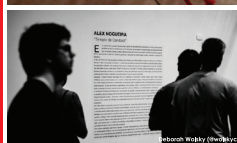
the installation, we see 12 mirrors at slightly different heights (between 1.50m to 1.90m), where viewers can see their own reflections, and on the back of these mirrors, they can see plaques with the names of the 12 defendants in the lawsuit for the unjustifiable and heinous beatings followed by the shooting murder of Dandara dos Santos in 2017 in Fortaleza (CE).

In the third part of the installation, we reach the culmination of its dramatic narrative: the "field" of rubbish and construction debris, including the highlighted "wheelbarrow" and the rubble boards that in an obvious and direct way allude to the objects of torture used in the death of Dandara. The debris scenically used to represent destruction and ruin. On one of the boards, strategically placed, the iconic phrase "God save the Queen Dandara" is written.

Through this spatial construction, we seek an eloquent and diverse narrative structure, with the violence suffered by Dandara as a focus, and for that reason there is an attempt to mix beauty and brutality, the beautiful being that Dandara was and what she represents; and brutal, what society has reserved. The color red was chosen for the lines that form the walls of the "temple" and for other details, as it is a strong, striking and also ambiguous symbol. Thus, the work embodies an architectural-artistic discourse that seeks to speak with great reverence about Dandara but also seeks to build a space that proposes to denounce the persistent LGBTQA+phobic violence in Brazil, and indirectly about how our unequal society generally treats minorities. Complaint Architecture!



Deborah Wolsky (©Deborah Wolsky)



Deborah Wolsky (©Deborah Wolsky)



Deborah Wolsky (©Deborah Wolsky)

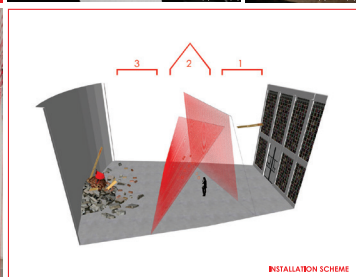


Felipe Lima (©Felipe Lima fotografia)

**DATASHEET**  
Project Identification: Templo de Dandara  
Author: Alex Nogueira  
Website: <http://alexnaq.wixsite.com/arquitetoso>  
Email: [alex.n.a@gmail.com](mailto:alex.n.a@gmail.com) / [alex.nogueira@ufms.br](mailto:alex.nogueira@ufms.br)  
Location: MARCO - Museum of Contemporary Art of Mato Grosso do Sul - Antônio Maria Coelho Street, 6000 - Parque das Nações Indígenas - Campo Grande/MS  
Exhibition: May 9th to July 29th 2018  
Installation Area: 128 m²  
Photographers: Deborah Wolsky Carneiro (©Wolsky) e Felipe Lima (©Felipe Lima fotografia)  
Composition and Assembly Team: Ana Carolina Vendruscolo Kellenhuber, Andrea Nagulisa Yuba, Giovana Renata Madrara, Leonardo Santana Ramos, Jéficia Souza dos Reis, Marcus Vinícius Gomes da Silva and Stephanie Rodrigues dos Santos.



Felipe Lima (©Felipe Lima fotografia)



INSTALLATION SCHEME

TEMPLO  
DE  
DANDARA

All the worlds. Just one world  
Architecture 21

uia

INSTITUTO DE  
ARQUITETOS  
DO BRASIL

RJ