

**EXPERIMENTING WITH
THE URBAN EXPERIENCE**

RIO, LISBON AND WEIMAR. A (RE)SEARCH FOR CREATIVE
COLLABORATIONS AND ACTIVE EXERCISES OF CITIZENSHIP

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EXPERIMENTING WITH THE URBAN EXPERIENCE:

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collaborations and active exercises of citizenship

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for Yuri

"A genuinely humanizing urban experience,
long dreamed of and frequently sought,
is worth struggling for." (Harvey 1989: 255)

ABSTRACT

This practice-based research examines platforms and encounters that have a participatory character as a strategy to create lived and shared experiences where new forms of appropriation of the city can emerge. It comprises a critical analysis of my professional experience in the intersection of art and urbanism over the past 15 years, i.e. selected projects that experimented with forms of strengthening active participation, collaboration and collective creativity. Through these examples I will discuss how experimental and artistic practices in public space can counter the crescent spectacularization and commodification of urban experience. Critical of cities becoming sceneries and human bodies becoming products to the benefit of capitalist power, I propose, initiate and analyze experiences that induce changes in perception, the exchange of perspectives, and that denaturalize habits and patterns of behavior. I suggest that when these sensitive experiences become imprinted in body memory, they empower citizens to have more active, creative, and critical attitudes towards their environments. Searching for new repertoires of everyday practices that contest commodification of both the body and the city, this thesis is oriented towards open-ended processes of constructing mentalities rather than those of planning changes on the material conditions of public space.

This research uses forms of academic investigation that merge intellectual debate and experimental practice, joining art, urbanism and related disciplines in an extradisciplinary (Howes 2007) attitude towards the city. Based on the materials generated by projects that combine theoretical knowledge with artistic sensibility, I sustain the affective and corporeal involvement of researchers in the situations they analyze and co-create, opposing the traditional academic critical distance. This practice-based PhD intends thus, to articulate the themes of situatedness and positionality (Haraway 1999, Harvey 2000) with the playfulness, accessible vocabulary and horizontal structures presented in the case studies. They are seen as methodologies of artistic-urban research that disseminate and cross-fertilize ideas in order to interfere in and contribute to the constant process of actualization and construction of our cities and societies.

KEY WORDS:

lived-experiences, lived-bodies
participation, collaboration, collective creativity, active citizenship.
art, urbanism, public space, extradisciplinary.

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HYPOTHESIS

Improving the conditions of living environments is one of the tasks of urbanism. It is my thesis that this can be done through sensitive and experiential processes of raising awareness and building agency rather than through permanent changes on the material conditions of urban space. Artistic and experimental practices that question, alter and intensify the urban experience can effectively contribute to fostering an active, creative and collaborative participation of citizens in the construction of a more democratic city.

INTRODUCTION

Urbanism as a discipline still does not pay enough attention to the theme of the urban experience, how it is connected to biopolitics and the senses, or how the patterns of perceptions and lifestyles, engendered by socio-economical, political and cultural factors, constantly actualize urban space. Countering this tendency, the projects presented here propose platforms that invite citizens to act and react to the city *in the present* – which does not mean that visions for the future are neglected, or that historical processes are not taken into consideration. On the contrary, the intentions are to highlight the necessity to act right here and right now, in order to respond to the epistemological distances between historical analyses, planning and actual usage of urban space.

To *learn from* and simultaneously to *intervene creatively* in the continuous interplay of people and their environments in the everyday through participatory and collaborative structures is increasingly being tested within the emerging field that intertwines socially engaged, artistic and urban practices.

Placed in this insurgent space that lies between disciplines, theories, creative research and interventionist actions, this thesis reflects on selected empirical experiments that focus on the direct and shared experience of the city. It poses the question of how new cities can be created in our heads, and further in our actions. It is about testing out imaginative and empowering methods to enable a more active, pleasant, and democratic ways of exercising citizenship, and thus of intervening in the on-going construction of our cities and societies.

STRUCTURE

To support this hypothesis, I have developed a theoretical framework based on the following problems and propositions:

A URBAN EXPERIENCE AND SPECTACLE

A critique of the spectacularization (Debord 1967) of the city and of the body which leads to the anesthetization and passivity of citizens, engendered by hegemonic biopolitics.

I will connect this phenomenon with the contemporary fabrication of life styles and the commodification of experience in the *Erlebnisgesellschaft* (Schulze 1992).

B BODY-CITY MEMORY

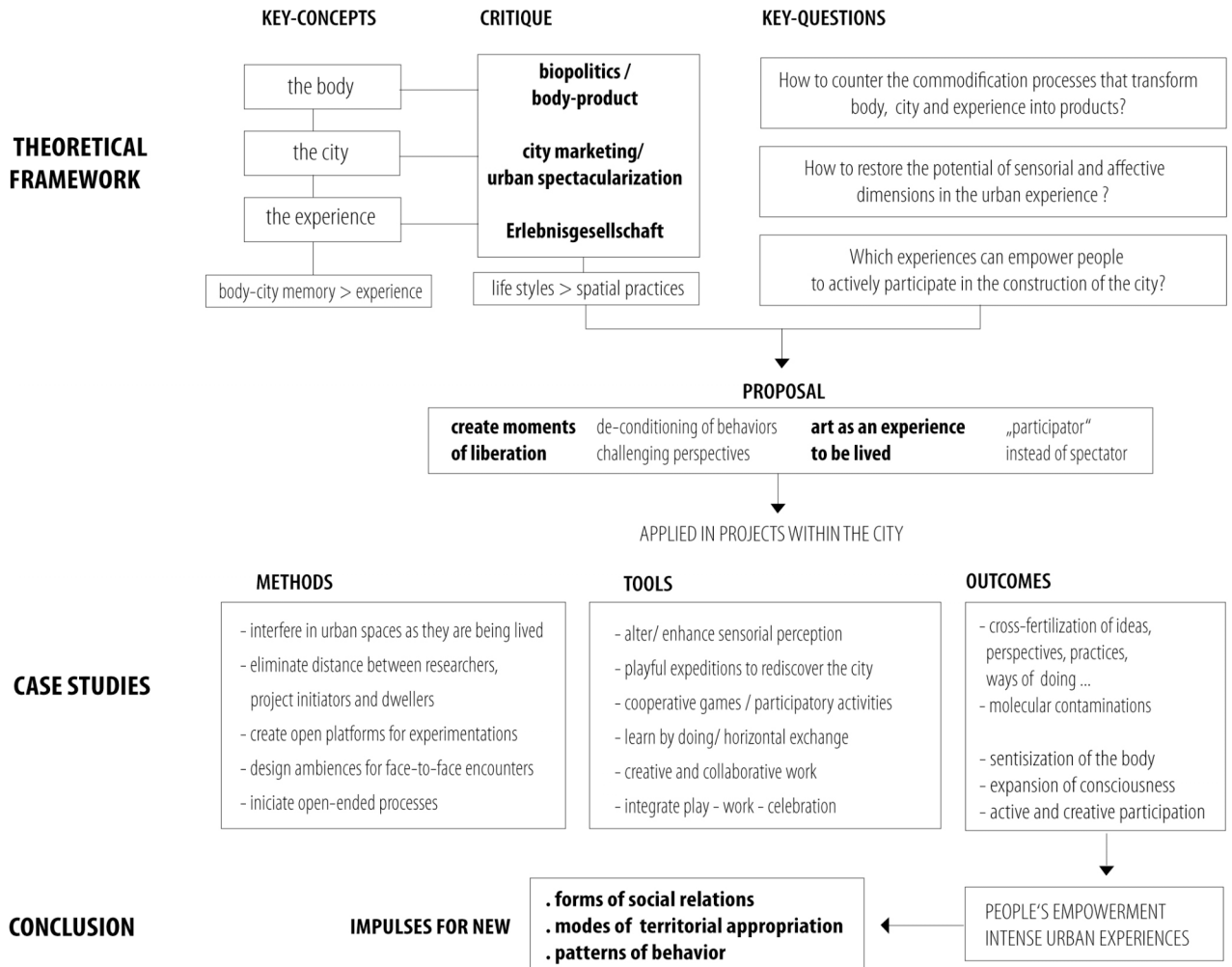
Based on the idea that it is in the lived experience that the body learns how to feel and how to act, I will argue that the body and its surrounding environment establish a co-adapted relation through time. In a double movement, the body embodies the environment it lives in, simultaneously actualizing it: they constantly alter and shape each other.

C EMPOWERING THE BODY

An affirmation that when art is seen as an experience, it can produce situations that foster participation and deconstruct established systems of perception and behavior. Projects that empower the body to act with more criticality and sensitivity in its environment can enrich and democratize the daily urban experience.

Therefore, and following this line of thought, the key-questions of this research are demonstrated in Part II: through the methods and tools used in the case studies, the results confirm our hypothesis. The experiments realized have shown that through horizontal exchange of ideas and practices, molecular contamination occurs and creates temporary spaces of democracy. This can give impulses towards the creation of new patterns of behavior. By sensitizing people's bodies to and through participatory and collaborative experiences, a moment of questioning and liberation of social conditioning is created, fostering consciousness towards our positions as active citizens. Finally, through these processes of empowerment, new social relations and more sensitive modes of appropriation of the city can emerge.

DIAGRAM OF THE THESIS' STRUCTURE



POSITIONING

METHODOLOGY

1 EXTRADISCIPLINARITY

This thesis builds on my position of being a practitioner, who has been working with and within the city primarily as a citizen, but also as an artist, urbanist and/or an architect. However, I do not see practice as detached from theory, as one informs the other constantly: acting derives from thinking and vice-versa. I also do not see clear frontiers between the disciplines mentioned above (which are the fields I have graduated and post-graduated in). In the projects selected as case studies, I have collaborated with sociologists, historians, geographers, political scientists, psychologists, schoolteachers, etc. but mostly, with city dwellers. It is based on these experiences that I position this research as an exercise of extradisciplinarity (Holmes/ Nowotheny/ Raunig 2007).

Extradisciplinary investigations pose forms of collaboration that tackle the transformation of the disciplines themselves. Thrift had pointed out that “the marriage of science and art” is creating new forms of theoretical-practical knowledge which can “change our engagements with the world”, and upon which “new forms of political practice, which value democracy as functional disunity, will be able to be built.” (2008: 197) Challenging the boundaries between theory and practice, as much as between discourses and actions, these projects create spaces of agency in the micro and the macro political levels. My research and practice is thus concerned with experimenting with different possibilities and ways of creating and managing these spaces of agency:

- How do we initiate dialogues between city dwellers and the professionals concerned with the various disciplinary dimensions of the urban experience?
- How can we acknowledge multipositionalities and articulate differences in the on-going construction of our cities and societies?

As it would be difficult to talk about the urban experience – especially if we take into account experience in terms of affection and intensity – in projects that have not been personally experienced, the case studies selected for this purpose are part of my own professional practice. I do not intend, however, to be autobiographical, but to explore processes and experiments that have been first idealized and sketched, negotiated and constructed, then finally lived, sensed and felt. The task here is to withdraw from the combination of theory and praxis, lessons that can be helpful to a wider quest for empowering strategies that lead to more creative and democratic

practices within our cities and societies. Thus, this practice-based research is a qualitative inquiry, where knowledge is demonstrated through practice. It grows out of the lived experiences. Research materials derive from what is learned with the people and the places involved in a given situation, during the project's realization, but also in the process of conception and negotiations that precede it and the outcomes and debates that follow it.

Likewise, this writing traces my own trajectory and its interrelatedness to various others, as the projects informed and were informed by certain people, institutions and practices. The projects were results of relations and exchanges, generating inside themselves further spaces for new relations and exchanges. There is a linearity that the chronological succession of events imposes, as there might be a linearity of a trajectory when one moves in space-time. But there is no possibility of tracing linearities in trajectories of thought, as they much rather resemble one of Pollock's paintings, or, clouds, where drops of water and frozen crystals suspended in the atmosphere condense or expand, moving in an eternal cycle as variations of pressure, temperature, wind and geographic zones affect them.



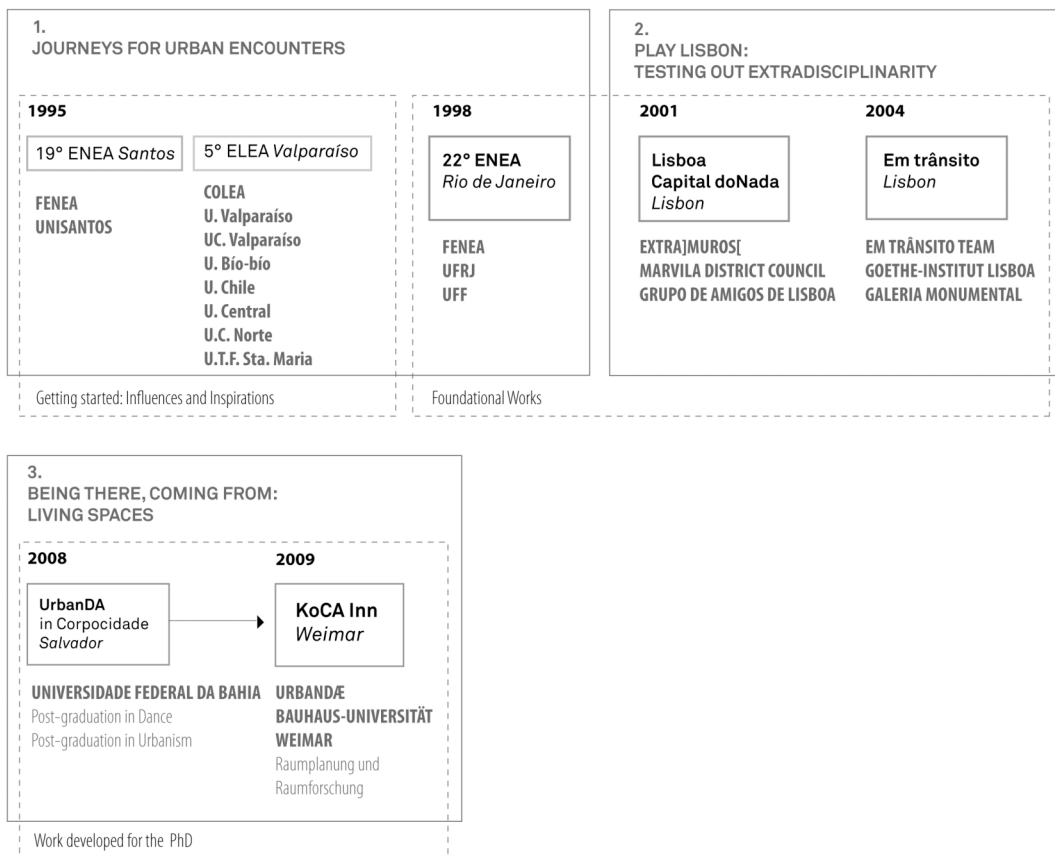
“The underlying difficulty of a trajectory is that it allows no exception or escape. The free tomorrow will always be tomorrow. We need another concept of history, another insight into art's production. Lefebvre's ideas are liberating here, drawing attention to the sudden insight of everyday experience: a moment that transforms as its memory lingers. Unlike points on a trajectory, moments are non-hierarchic. There is no guarantee the insights gained will become

unified. Just as conceived space is the space of plans, so conceived time is the time of trajectories; and as lived space is the space of occupation, lived time is the time of insights and interventions which tend to occur among others, the traces of which, in some cases, provoke a shift of awareness.” (Miles in Brasil / Dietl / Grau/ König, 2010: 355)

I look at my trajectory through the selected events that have interrupted its apparently linear path; lived times that have shifted awareness. Sensitive experiences disrupting the line: moments of intensities and insights – as Miles after Lefebvre suggests.

2 SITUATEDNESS

Starting from this basis – as my positioning is part of my research method – this thesis navigates through selected experiments that I have participated in and/or coordinated in the cities of Santos, Valparaíso (1995); Rio de Janeiro (1998); Lisbon (2001-04); Salvador and Weimar (2008-09), each with very different formats, time frames, purposes and groups of people, however, all based on active participation open-ended processes were initiated and conducted by collective, collaborative and creative work.



The selection of the cities/projects has to do with my own biography, relations, and learning processes, which have resulted both from choice and chance. There is no scientific reason for the selection of these cities and there is no intention of bringing them into any kind of comparison. On the contrary, I would like to highlight the subjective and specific reading necessary to each situation, to each cultural framework, to each encounter and to each project. They are analyzed within their specific cultural, geographical and political contexts, while patterns of working methodologies are withdrawn. This might sound like a contradiction: insisting on the specificity of each case but withdrawing from them strategies to be used in other situations.

However, these strategies only work with the specificity and particularity of the places and the persons involved in the research, suggesting that the themes of situatedness and positionality (Haraway 1999, Harvey 2000) are becoming increasingly relevant in times of globalization. This is twofold: the researcher must not only be aware of his/her positioning in relation to the context he/she works in, but also of his/her susceptibility to the relations established with the objects and subjects of research. The researchers/initiators of such experimental projects do not remain immune to the processes they go through.

“The concept of situated knowledges recognizes science as culture and the idea of science as a social construction. The scientific and academic production of knowledge is a cultural production of knowledge that is not value neutral and objective in any way that can be regarded as being outside of culture and society. In what is often referred to as mainstream science/scholarship, partial perspectives are seen in negative terms since these are not considered to be objective. This is because objectivity is always associated with the ideals of neutrality – an objectivity that Haraway (1991) describes as being nowhere while claiming to be everywhere and a negation of the fact that all knowledge is produced somewhere, in some context.” (Engelstadt 2005: 3)

Haraway argues that knowledge production has to be contextualized in a complex field of relationships, some of which being considerations around gender, race, ethnicity, class, or location, acknowledging that perspectives are embodied and situated (idem: 3). On the other hand, there is a process of undergoing actualization, according to the specific circumstances in which the project takes place: what, when, where, how, who, with whom? The intellectual, corporeal and affective involvements in the research / project, as well as the changes researchers/ participants undergo during the process, are central to the methodology itself.

“Admittedly, as a set of disciplinary associations straddling the natural and social sciences, much of geography has striven to conduct research according to a set of protocols – objectivity, detachment, disembodied distance – designed to reduce as much as possible the influence of body, affect, emotion, and feeling on the clarity and acuity of thought. Yet as has been extensively demonstrated, the practice and craft of geographical thinking is sustained by a range of corporeal, perceptual, and affective processes, including walking, seeing, and touching (Dewsbury and Naylor 2003; Lorimer 2003). In the process, the ‘field’ has come to be understood less as a site ‘out there’ at which research takes place, but a space of distributed agency, action, and encounter within which research materials are not so much discovered as co-generated.” (McCormack 2008: 4)

As McCormack argues, field research should incorporate the subjectivity and specificity of the readings inherent to whom is conducting the work, and use research materials that are in fact, created. The selected projects for this thesis involved both active participation and the full immersion¹ of organizers in the situations proposed, in which the distance between researcher and the object of research is dissolved as much as possible. This means that the relations between researcher/site, as well as researcher/ researched subjects has to be open and direct, trying to make relations as symmetric as possible.

3 RESEARCH-CREATION

Therefore, in PART I CHAPTER C - Empowering the Body, the argumentation builds on the pedagogic theories of John Dewey and Paulo Freire, who (though in very different historical moments and political contexts) proposed direct, horizontal techniques of knowledge exchange, rather than its vertical transmission as a way to foster emancipation and participatory democracy. Their proposals were based on experiential learning – that focuses on dialogue, creative investigation and the cultivation of the senses – as a basis for a critical understanding and reading of the world.

My argumentation and working methodology also draw on their ideas, yet applying them as both a way of conducting artistic-scientific research and as a way of managing projects on and within the city. The mutual respect and horizontal dialogue between teachers and students, as they grow

¹ As an organizer, I did not only experience the week/month of the event, but have been involved in all its phases for 1 or 2 years. The events required not only professional skills and competence, but also – and mainly – a strong affective bound to their conceptual causes and political motivations.

together in the learning process, is here applied to the researchers, project initiators and the city dwellers. This methodology requires an active immersion in the city life, where people's subjectivities and the cities' particularities are the basis to understanding and interfering in spatial practices. I took the construction of platforms for – normally improbable – encounters as materials of analysis and evidence for this practice-based² investigation, in which the research is conducted through the practice of working and creating within the city. The practice, described and analyzed in the case studies, is both a methodological vehicle to conduct the research, and a tool to apply, share and communicate its results. This form of creative action-research aims “to promote experimental practices combining research and creation in such a way as to foster symbiotic links between philosophical inquiry, technological innovation, artistic production, and social and political engagement.”³ Thus, this research hopes “to gain new knowledge partly by means of practice and the outcomes of that practice.”⁴

The materials used are fragments of experiences that underline the interplay of individual subjectivities and objective forces that constructed the projects selected for these case studies. These fragments were collected in specific times/spaces that I co-created within my research: both in what I am calling “foundational work” (the relevant work I have done before the PhD, and which actually were the main reasons that pushed me to choose this theme for my research), and the works developed exclusively for this practice-based study. Their chronological organization reflects the experimental and learning processes that I have been through, but the simultaneous mapping of the geographies of relations and of the landscapes of thoughts gives a wider account of how cross-fertilization of ideas and practices has occurred. Through this cartography I hope to overcome the linearity imposed by the chronological approach.

² Participatory Action-Research, Practice-based or Practice-led Researches are some of the new methods to develop a deeper integration of creative practice and scientific research.

³ in <http://www.inflexions.org> (accessed November 2009). “research-creation” is a term proposed by Eric Manning and Brian Massumi in their academic practices at Concordia University, Montreal and in their on-line journal *Inflexions: A Journal for Research-Creation*.

⁴ source: <http://www.creativityandcognition.com/resources/PBR%20Guide-1.1-2006.pdf> (accessed March 2010).

MOTIVATIONS

As this thesis is submitted to the Department of Spatial Planning and Research of the Architecture Faculty, I am suggesting that Urban Studies should incorporate artistic sensibility and collective creativity to interfere in the micro-scale of urban spaces as they are *being lived, perceived, and enacted*. In this sense, I support that on-the-pulse living in the city, and the affective and corporeal involvement within it – as opposed to the traditional scientific distancing for objective analysis – should be incorporated in the methodological repertoire of research and teaching in urbanism.

One of my main motivations to develop this work is exactly the distance between practice and academic thought, the latter of which still remains as a form of elite discourse. To bridge the gap between academic formulations and the daily construction of our cities and societies, a deep immersion of professionals and researchers into urban experience is required: a type of immersion that requires active participation and creative collaboration with city dwellers.

Based on the materials generated by participatory, collaborative and creative strategies that merge theoretical knowledge with artistic sensibility, embedding critical reflection in the corporeal immersion within the urban experience, I support research as creating, creating as living, living as being open to experience. This PhD research intends thus, to bring the playfulness, the simplicity and the accessible vocabulary and structure of the works here presented as case studies back into the academy. I hope to validate them as efficient methodologies of urban research that can lead to a kind of urban change that is triggered by processes of changing people's consciousness rather than those of changing physical structures.

STATE OF THE ART

Within the last two decades, we can observe how low-budget, risk-taking, open-ended processes that create artistic and urban interventions, playful and disruptive events *in and about* the public realm are opening spaces for alternative urban politics. Questioning traditional forms of governance by discussing and inciting new forms of political engagement and collective responsibility, these temporary actions and events tackle long-lasting social and urban changes.

This has been extensively demonstrated within various sets of events and interventions in public space, which have been discussed in seminars and symposiums and documented in exhibitions and catalogues, which I will further refer to (in this chapter, in the Appendix and/or in various references listed in the bibliography). However, it seems that what has been done in practice, has not yet been absorbed by academic institutions, especially the institutes concerned with urban research and planning. Even when cross-, inter-, pluri- and transdisciplinary teams and investigations have been increasing in the last years, there are still various barriers and distances between academic disciplines and extradisciplinary spatial practices.

As information technologies help spreading ideas and international events move people around the world, rhizomatic expansion increases and impacts are being amplified. The above-mentioned types of projects, their modes of operations, strategies and practices have exponentially extended through mobile networks. Initiatives are no longer instigated only by groups of professionals who are concerned with matters of public space, but also by organized groups of citizens who are claiming and changing their own cities. Ideas and initiatives are being cross-fertilized rapidly, and the effort to situate and classify these works and their fields of actions increases.

Within this process of trying to map and take account of what is happening in the cross-fertilized fields of these new extradisciplinary spatial practices, an expanding terminology has been developed. Some diagrams have been sketched – as by Atelier d'Architecture Autogerée⁵ or by Platform 9,81⁶ – to make visible the variety of actors, collaborations and agency, as well as the

⁵ Paris based collective, which collaborates in the European Platform for Alternative Practice and Research in the City (see Urban Act diagrams, 2007 in Appendix F)

⁶ Zagreb based collective, who worked with various other local collectives/ initiatives in the framework of the project Zagreb Capital of Culture 3000, Appendix F)

myriad of concepts and labels that have been developed. Yet and beyond any taxonomy, what has been neglected and what I wish to point out with my work are the *processes that lead to and shape* projects, as well as the kind of *transformative experiences* they enable.

The terms I present here do not aim to pose any kind of structure nor paradigm, as a model cannot be generated when practices are attentive to specific situations and local conditions (Miles and Hall 2005), but to show evidence of the myriad of tendencies and methodologies these projects engage with:

- urban action / urban interventions
- activist actions /urban guerrilla
- temporary structures / temporary uses
- bottom-up urbanism / do-it-yourself city
- direct democracy / grassroots democracy processes
- participatory art/ participatory planning
- socially responsible transformation / socially engaged practices
- relational art / connective aesthetics
- (...)⁷

All these examples denote that this emergent practices build on collaborations and dialogues between (at least) the disciplines of art, urbanism, architecture and the social sciences when working with public space.

Within the art field⁸ various efforts have been made to take a consistent theoretical account of these tendencies, tracing the undergoing shifts of terminologies and practices since the 1960s. In the early 90s, American artist Susanne Lacy, well known for her feminist performances of the 70s, proposed the term New Genre Public Art (Lacy 1994). This “genre” merged art and activism in the construction of new types of communication and exchange between the art’s audiences and locations, exploring broader contexts of political and social life, as with polemic “issues of our times – toxic waste, race relations, homelessness, aging, gang warfare, and cultural identity” (idem: 19). Lacy intended to mark a clear distinction to what had been called “public art” since the 70s:

⁷ These expressions were withdrawn from various sources, especially the catalogues and websites of the initiatives listed in the bibliography.

⁸ The proliferation of post-graduation courses and Masters of Art - such as Social Sculpture (Oxford), Public Art and New Artistic Strategies (Weimar), Art in Public /Contested Spaces (Belfast), Raumstrategien - Art in Public Context (Weißensee, Berlin), Experiments on Arts and Politics, founded by Bruno Latour in Paris, etc. also shows evidence of expansion of this hybrid field of thought and practice.

sculptures and installations simply located in physical public spaces. *New genre public art* proposed to investigate the term “public”, questioning its qualifying attributes (place, ownership, access...) and further expanding the relation between art and publics, or as Lacy names it: between artist and audience.

As curator Mary Jane Jacob pointed out “(...) the audience-participation factor in the genesis of this public art gives the work relevancy within the community, not in the usual public art sense of promoting art appreciation, but by offering the potential for this art to affect the lives of those in and outside of the community” (idem: 58). By exploring the potential relations between art and an expanded notion of public, as well as widening the modes of engagement between artist, audience and site – through activism, participation and a sense of responsibility in the involvement with specific communities – *New genre public art* starts touching on the theme of art as a transformative experience, which is central to my argument in this thesis.

Almost a decade later, Miwon Kwon critically portrayed the evolution of the term of *site-specificity* in art, from its first use in the 1960s and 70s and its unfolding towards a variety of approaches. These tried to escape from the intricate relations of market and political forces that had been directing and shaping public art projects: “Formulations as context-specific, audience-specific, community-specific (...) attempt to forge more complex and fluid possibilities for the art-site relationship” which became more than “an artistic genre but a problem idea, as a peculiar cipher of art and spatial politics”(Kwon 2002:2). These terms tried to expand the notion of “site” from a physical location into its wider range of social and cultural specificities, enlarging its field of action to the territories of the disciplines of spatial planning and spatial politics.

Bourriaud coined the term *Relational Aesthetics* (1998) for works that focus on tightening social relations, exploring public participation through events, happenings or the construction of situations. Some of these works can be described as platforms that enable shared and creative dimensions in the urban experience, as artists expand their modes of collaboration and intervene critically in the everyday. By questioning and producing new social relations, these works “emerge from and produce a more positive and non-hierarchical social model.” (Bishop, 2006:12)

From the perspective of urban studies, the scales of approach have been shifting since the 1960s and 70s, from the modernist master plans to post-modern localized urban projects, exploring

grassroots participatory community planning and more flexible and dynamic architectural visions, as with Archigram, Cedric Price or Yona Friedman. Recently urbanism has started to pay more serious attention to the scale of daily life, ephemerality and spontaneous appropriations of urban space by its dwellers. Everyday Urbanism (Chase/ Crawford/ Kalisi 2008) claims more attention towards informal, spontaneous and temporary modes of appropriation of the city, as done by markets, festivities, events and fairs. Understanding and interfering in the dynamic living processes that constitute urban life has become urgent, and using transitivity, rhythms and footprints as a basis for urban analysis and urban interventions, the city is finally being legitimized as a place of permanent construction, as it is constituted of mobility, flow and everyday practices (Amin/ Thrift 2002).

Some of the projects that work in this direction can be seen as “temporary uses” that re-qualify and re-signify urban spaces. They have been increasingly acknowledged as an important factor to be considered in urban development, as they might imply structural, economical and socio-cultural changes of the areas they are located in. The *terrain vague*⁹ as explored in the 1990s, has been used both for top-down gentrifying revitalizations as, for instance, the world-wide *touristification* and *shoppingfication* of water fronts in deactivated port areas; but also for bottom-up initiatives based on low-cost, spontaneous and informal appropriations of empty buildings, slots or abandoned industrial areas for initiatives without commercial interest, as in social, sport and gardening projects of artists and youths.

The book “Urban Pioneers - temporary use and urban development in Berlin” (in German: *Stadtentwicklung durch Zwischennutzung*¹⁰, which translated literally would be urban development *through* temporary use) shows an extensive register of initiatives of this kind in a city that, due to its history and socioeconomic processes after the fall of the wall, offered not only the physical spaces but also the socio-cultural milieu and the actors. The book, developed by the group Urban Catalysts¹¹ under commission of the Senate Department for Urban Development, discusses the increasing role played by not-profit initiatives from the “creative milieu”¹² as motors for urban

⁹ This term, coined by Ignasi de Solà-Morales, proposes an urban analysis of the interstitial conditions of abandoned and vacant lots left over by post-industrial fragmented urbanization processes.

¹⁰ *Zwischennutzung* is a German term used for temporary uses but that specifically acknowledges that another use is foreseen/expected, as *zwischen* means in between.

¹¹ A research project on temporary use of residual urban areas funded by the EU (2001-2003). The group formed for the project (Philipp Misselwitz, Philipp Oswald, and Klaus Overmeyer) is developing further relevant work on this thematic.

¹² *The raise of the creative class* (Florida, 2002) has been acknowledged as one important economic force of post-industrial society.

development. Even when they are concerned with a longer duration of temporality (and the works focused on this thesis are short-termed, ranging from one day to one week or one month), the importance of agency between public administration and policies, property owners, temporary users and society as a form of activation of urban change is underlined. The book includes a manual¹³ on how to initiate and keep projects going, explaining funding, maintenance processes and legal frameworks.

Another set of terminologies that are not theoretically developed, but function as eye-catching terms for various exhibitions and publications, such as *Instant Urbanism* (2007), *Situative Urbanism* (2007), *Post-it City - Occasional urbanities* (2008)¹⁴ also attempt to portray hybrid and ephemeral practices in urban space. They focus on strategies for a “revolution of the everyday” through the creation of “transient micro ambiances”, playful appropriations and readings of the city that revisit the Situationists’¹⁵ (both in *Instant* and *Situative Urbanism*), as well as on informal, temporary and eventually anonymous appropriations of urban space (*Post-it city*). In any case, these curatorial and editorial works selected and documented various situations and initiatives in public spaces that disrupt, reinvent and/ or question spatial settings and daily practices, therefore acknowledging the heterogeneity of dynamics and processes that might enrich the urban experience and counter the process of spectacularization and homogenization of urban spaces.

One initiative that is documenting and bridging the critical gap between artistic, urban and socially engaged practices is the Austrian Magazine *Dérive - Zeitschrift für Stadtforschung*¹⁶, edited by Christoph Laimer, which was founded in 2000 and has just recently completed its first decade. It has been covering contemporary themes of urban research within a wide-spectrum of temporary practices, as artistic initiatives and informal, even poetical uses and readings of urban space. Focusing on themes such as governance, civic participation, spectacularization, tourism, migration, etc. they exercise extradisciplinary, as much as they interrelate theory and practice. Finally, and as

¹³ This idea of manuals and guides is also currently practiced under the label of “do-it-yourself” activities, including *DIY Urbanism*. As an example see *Parking Day* entry in Appendix F.).

¹⁴ *Instant Urbanism* was an exhibition curated by Francesca Ferguson in the Swiss Architecture Museum, Basel, 2007, (see Appendix F) *Situative Urbanism* is the title of German magazine *Arch Plus*, edition 40, 2007/08, *Post-it City* was an exhibition and a catalogue organized by the CCCB (Centre de Cultura Contemporània de Barcelona), 2008.

¹⁵ see PART I C, They fostered the idea of the “construction of situations”, which could be done through the *dérive* (drifting, by purposefully abandoning oneself to get lost in the city) or the *détournement* (subversion/ hijacking of meanings of a given object/ slogan/ place).

¹⁶ published mainly in German, but occasionally it includes articles in English.

the name of the magazine denotes, its editorial line draws on the Situationists' ideas for researching and interfering in the city; as many of the works in this insurgent field: it focus and problematizes the direct and shared experience of immersion in the city.

To conclude, as we have seen in short, the intertwining of the disciplines of art and urbanism in the form of socially engaged practices that contest and reclaim city spaces within an agonistic political structure (Mouffe 2005), was inseeded in the 60s and is now flourishing in countless types of initiatives worldwide. Various networks, which enable the exchange of ideas and the empowerment of inhabitants for taking action and self-initiating appropriations of the city, are being formed. At the same time, cultural policies have also recognized the potential of these sorts of collaborative projects/ interventions, making new funds and support available. It seems that this entangled field of research and action has been acquiring more conditions to expand.

Yet, taking an extradisciplinary perspective, these projects should be also seen as fields of forces (Bourdieu 1993) that converge various actors, critical perspectives and civic movements, as well as political, social, cultural and economic factors into action-research for urban change. In these instable and moving fields, new relations and affective bounds are constantly emerging: between people, places, objects, projects, and ideas. They are filled with micro-political vitality, where people's gestures and attitudes foster rhizomatic contagions (Deleuze and Guattari 2004 [1980]) and as they bring together different attitudes, ways of living and forms of action. That is why they can finally contribute to widening and diversifying the ways in which, as Rancière defines, "the sensible is distributed"(2000).

PART I

THEORETICAL FRAMEWORK

- A URBAN EXPERIENCE AND SPECTACLE**
 - BIOPOLITICS, THE BODY AND THE SENSES
 - PRODUCT-BODIES, CITY-SCENERIES
 - THE SOCIETY OF SPECTACLE AND THE EXPERIENCE INDUSTRY

- B BODY-CITY MEMORY**
 - LIVED SPACES, LIVED BODIES
 - LIVING PRESENCE OF PAST EXPERIENCES
 - CARTOBIOGRAPHIES

- C EMPOWERING THE BODY**
 - ART AS EXPERIENCE
 - EXERCISING MOMENTS OF FREEDOM
 - PARTICIPATION AND DEMOCRACY

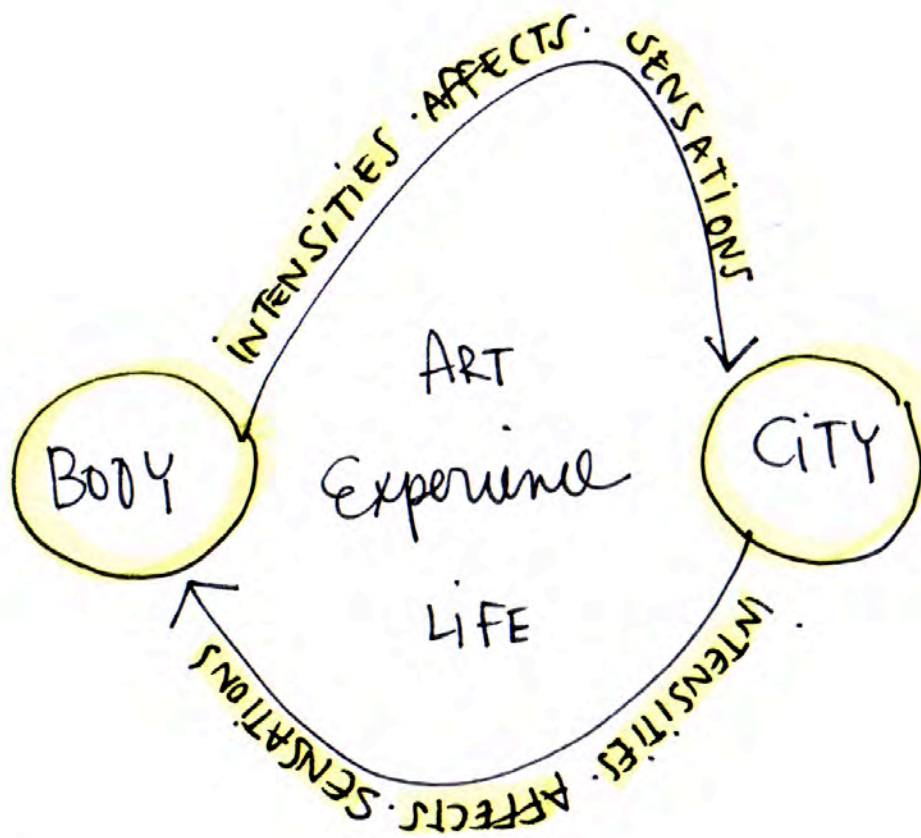
A. URBAN EXPERIENCE AND SPECTACLE

“For at moments like this, the city goes soft; it awaits the imprint of an identity. For better or for worse, it invites you to remake it, to consolidate it into a shape you can live in. You, too. Decide who you are, and the city will again assume a fixed form around you. Decide what it is, and your own identity will be revealed, like a position on a map fixed by triangulation. Cities (...) are plastic by nature. We mould them in our images: they, in their turn, shape us by the resistance they offer when we try to impose our own personal form on them. In this sense, it seems to me that living in cities is an art, and we need the vocabulary of art, of style, to describe the peculiar relationship between man and material that exists in the *continual creative play of urban living*.”

The soft city, Jonathan Raban (1988)[1974].

As Raban, I believe that cities are soft and therefore their forms are difficult to grasp. They can be fixed in maps and endless forms of representations and statistics, but the city of experience, the city that is constructed by its people in a continual creative play, is eternally rearranging itself - and so is the body. The human body is able to learn and change for its whole lifetime, and according to the specific environments and situations it experiences, it can always become another. Bodies and cities, people and places are constantly changing each other (Berenstein/ Britto 2010, Grosz 1994, Harvey 2000, Lefebvre 1991[1974]). It is in this moveable field, in this malleability and plasticity, that neither allows us to define bodies nor cities as static entities, that I would like to situate this work. I praise the soft city and the soft body, as they can affect and nurture each other. I dislike hard cities and hard bodies, which anesthetize sensitivities and are built on the capitalist drive of creating maximum profit.

Cities are an on-going, never-ending process of construction, and so is the body. Cities are actualized not only by the building, renewal or demolition of settlements and infrastructures; the regulations, norms and fluxes; the production of symbols, branding campaigns and touristy iconographies; the economical and political systems and networks, but also – and mainly – by the presence of its dwellers: their bodies, habits and daily practices; their modes of being and their life choices. Bodies are constantly altering the city, and at the same time, they are being altered by this very city. I don't distinct cities and people as object and subject, as they are both simultaneously affected and affecting each other in the urban experience. And experiences – with the potential to affect and alter both the soft city and the soft body – occurs, as Raban suggests, in “the continual creative play of urban living”.



BIOPOLITICS, THE BODY AND THE SENSES

"We can talk of life, teeming bare life, a being-together of existences. In taking this stance, we are trying to point out three directions. The first of these is to simply state that the city is an ecology made up of many species, not just the human, which live at faster or slower rates, gather in greater or lesser intensities, inhabit the city's earth, air and water multiply. Then, second, it is to signal that much of what goes on in cities is centered around the practice of biopolitics, the practice of engineering the body and the senses - and life more generally - as to produce governable subjects (...). And, third, it is to signal that the senses are a crucial element of urban life. Cities cast spells over the senses, (...) point[ing] to that whole realm of human life, which is outside consciousness. (...) These are all the reflexes and automatisms which make up city 'unconscious', and which account for the bulk of its activity. This is the constant push of habitual consciousness and the dance of gestural, somatic communication, (...) and which can be found in nearly every urban encounter." (Amin/ Thrift 2002: 28)

Biopolitics, as a form of control directly applied to humans' lives, transforms man as a living being into man as a political subject. Its aim is to create governable bodies, to exploit them and to "extract a surplus of power out of living beings" (Lazzarato 2002). Various thinkers have been drawing attention to this process of engineering the body: Foucault (1977, 1984) acknowledged that since the 18th century, the body started to be controlled not as part of the crowd or as a demographic population, but in detail: in the individual's gestures, postures, movements and in the molding of its subjectivities. The micro-technologies of power created the docile body, molded by disciplinary control in the era of institutions. Hardt and Negri acknowledged further, that biopower has evolved from a discipline that shapes behaviors to physically alter the body's shape, as in plastic surgeries and genetic manipulation (2000: 23,24). Nowadays, each aspect of people's choices, attitudes and lifestyles has been traced, identified and as much as possible, shaped.

Biopolitics – extensively used not only by the State, but also by the hegemonic, transnational forces of capitalism which Hardt and Negri (2000) call "Empire"¹ – transform the body into a product. It draws on influences from all sides: legislation and social regulations, technologies of information, the industry of tourism, thematic entertainment and mass-spectacles, mass-media, wild consumerism, and contemporary design. "Design turned to the shaping of pleasure, in the form of comfort, originally to compensate for fatigue, to lighten the burden of work. But these powers of

¹ "The passage to Empire emerges from the twilight of modern sovereignty. In contrast to imperialism, Empire establishes no territorial center of power and does not rely on fixed boundaries or barriers. It is a decentered and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers. Empire manages hybrid identities, flexible hierarchies, and plural exchanges through modulating networks of command. The distinct national colors of the imperialist map of the world have merged and blended in the imperial global rainbow." (Hardt and Negri, 2000: xii, xiii)

design, which rested the body, came as well to lighten its sensory weight, suspending the body in an even more passive relation to its environment. The trajectory of designed pleasure led the human body to an ever more solitary rest." (Sennett 1996: 375) The role the disciplines of design, including urbanism and architecture play as an instrument of biopower should not be underestimated.

Neil Leach names the *Anaesthetics of Architecture* (1999) the intoxication of iconic images that impregnates architecture production, fostering a culture of aesthetic consumption that plays with seductive forms and lowers critical awareness. Dissipated seduction (star-system architecture, celebrities, cities' marketing and branding, urban musealization and disneyfication processes) operates in the unconscious, directing peoples' desires to consume all kinds of commodities, including experiences and life-styles. However, as Foucault outlines in his further theory of governmentality, bodies are not always trapped in hegemonic techniques of power. He links the technologies of the self with the technologies of domination, where the subject and the sovereign state are co-determined. Globalizing influences and personal dispositions shape one another (Giddens 1993, Harvey 2000), and as much as the body can be controlled, it can also be the place of resistance.

"The self is not a passive entity, determined by external influences; in forging their self-identities, no matter how local their specific contexts of action, individuals contribute to, and directly promote social influences that are global in their consequences and implications. (...) 'Lifestyle' refers also to decisions taken and courses of action followed under conditions of severe material constraint; such lifestyle patterns may sometimes also involve the more or less deliberate rejection of more widely diffused forms of behavior and consumption."

(Giddens 1993: 2, 6)

As Giddens points out, there are counter hegemonic lifestyles that reject and react to the pacification, spectacularization and commodification of the body and of the city. Increasingly, as themes of globalization and climate change reinforce the 1968's slogan "personal is political", people are becoming more aware that small gestures and daily attitudes do have a macro impact. The body "becomes a site of interaction, appropriation and re-appropriation. (...) [where] reflexive appropriation of bodily processes and development is a fundamental element of life-political debates and struggles." (idem: 218).



Bodies become a site to advertise life-styles:
a “product-body” becomes a mobile advertisement for a private company;
an “empowered body” advertises a political position: the idea of exchanging the space used by cars for green areas.

THE BODY

As I have argued before, the body is constantly evolving and changing through its lifetime, due to internal dynamics and external processes. As Harvey suggests, “no human body is outside of social processes of determination”, yet, “different processes (physical and social) ‘produce’ (both materially and representationally) radically different kinds of bodies.” (2000: 99) I am particularly interested in the differences between these processes, and therefore in the differences between these bodies, i.e. as the ones molded by biopolitics and the ones who are empowered and resisting.

Richard Shusterman strongly criticizes contemporary culture, as it “heightens body awareness (...) to maximize corporate profit (for the massive cosmetics, dieting, fashion, and other ‘body-image’ industries) while reinforcing social domination and inflicting multitudes with self-aversion. (...) Distracting us from our actual bodily feelings, pleasures and capacities, such relentlessly advertised ideals also blind us to the diversity of ways of improving our embodied experience.” (Shusterman 2008: 6) He proposes *Somaesthetics* as a field “concerned with the critical study and meliorative cultivation of how we experience and use the living body (or soma) as a site of sensory appreciation (aesthesis) and creative self-fashioning. (...) The term ‘soma’ indicates a living, feeling, sentient body rather than a mere physical body that could be devoid of life and sensation.” (idem: 1) I will not use the word soma in this work, yet I refer to the body as he suggests: a living, feeling, sentient body, adding the understanding that the ways of feeling, living and sensing are informed by specific historic, geographic, social and cultural backgrounds; and these are constantly changed and actualized by life experiences and temporary circumstances.

Hereafter *body* will not be used as a generic or merely physical term in this text. I will work with the concept of bodies that are historically formed by – and at the same time also form – the experiences of their lifetimes; i.e. from the *environmental and cultural features of the places they live in*; and they all are *sensing* – even if with more or less intensities. I will further argue that, according to the intensity of affect² caused by a “lived experience”, bodily awareness can be increased, thus facilitating people’s consciousness and criticality towards their daily gestures, their attitudes, and therefore to their modes of being in the world. Affects are not simple alterations, but exercises of power, a process of empowerment (Deleuze/ Guattari 1980). To understand the ways in which bodies feel and sense the world, we should give some more importance to the senses and the capacity of affection within the urban experience. These two themes are still widely neglected in urbanism as a discipline – even when the practical knowledge of affective response is gradually generating a form of landscape engineering that produces new forms of power (Thrift 2008: 187) based on more embodied, sensual and affective methodologies of studying in the urban environment, as for instance Biomapping, developed by Christian Nold, or the contemporary revisiting of Psychogeography³.

The city constantly bombards our senses, influencing the body’s perception and its ways of communication (Amin/ Thrift 2002, Stevens 2007). Sensory perception is not only cognitive, nor a physical sensation shaped merely by personal subjectivities and histories. “Sensation (...) is the most fundamental domain of cultural expression, the medium through which all the values and practices of society are enacted (...) every domain of sensory experience is also an arena for structuring social roles and interactions. We learn social divisions, distinctions of gender, class and race through our senses. (...) Sensual relations are also social relations” (Howes 2003: xi). The connecting link between sensual relations (perception and appreciation) and social relations (actions), could thus be placed within the concept of *habitus* (Bourdieu 1977), as it reflect the modes in which space is appropriated:

² “Affect/Affectation: Neither word denotes a personal feeling (sentiment in Deleuze and Guattari). *L’affect* (Spinoza’s *affectus*) is an ability to affect and to be affected. It is a personal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act. *L’affection* (Spinoza’s *affectio*) is each such state considered as an encounter between the affected body and a second, affecting, body.” Brian Massumi, in notes on the translation p. xvii, in Deleuze/ Guattari 2004).

³ Psychogeography as proposed by the Situationists (see pp. 48) was concerned with the emotions and behaviors that the geographic features of place would arise on people. Field research was done through *dérive* - a walk where one abandons him/herself to the flows of city life, and mapped with non-Cartesian representations of space.

“Because the habitus is an endless capacity to engender products – thoughts, perceptions, expressions, actions - whose limits are set by the historically and socially situated conditions of its production, the conditioning and conditional freedom it secures is as remote from a creation of unpredictable novelty as it is from a simple mechanical reproduction of the initial conditionings.” (Bourdieu 1977: 95)

As the *habitus* codifies social actions, it also homogenizes tendencies and intensities of sensual perception, which are variable according to the values and practices of different cultures and societies. It is employed according to specific forms of education and cultural transmission, allowing communication and conviviality. However, it can also be manipulated in order to create governable, docile bodies as we have seen in biopolitics. *Habitus* can be a molding of what people sense, reproducing instead of renewing the ways one experiences the world. A possibility of changing established *habitus*, and therefore social relations and sensual perceptions, resides in the potential of affection that certain experiences / encounters / situations might have, as I will investigate further in this work.

PRODUCT-BODIES AND CITIES-SCENERIES



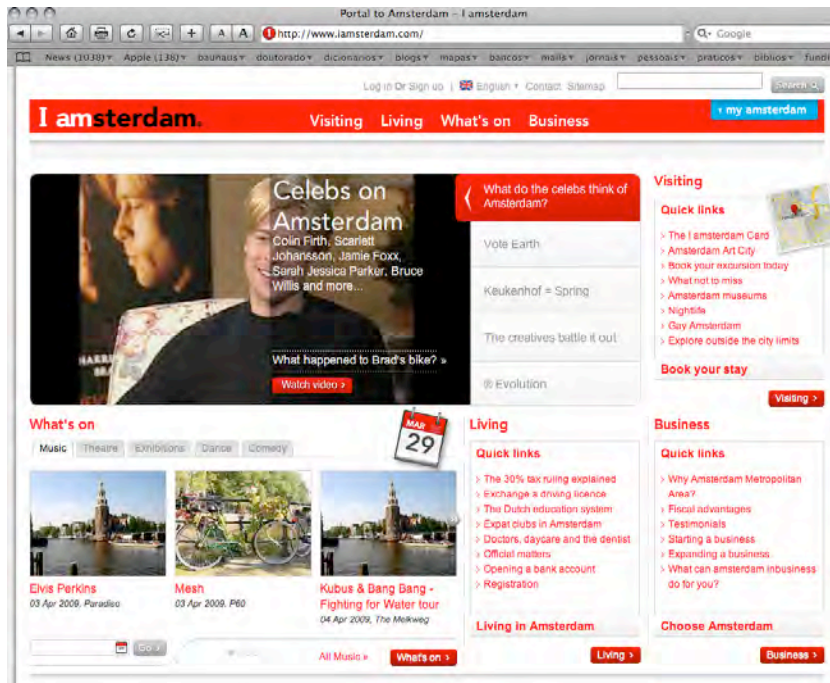
Pop-star Britney Spears with New York customized T-shirt

In the fight over places and concentration of wealth, city marketing campaigns sell images and lifestyles in a highly competitive international setting. The increasing promotion of city images and revitalization strategies - using sexy celebrities and iconic architecture - consolidates cities' corporate identities to guarantee their position in the new geopolitics of international networks. To be multi-cultural is a trend and every metropolis wants to be sexier than the other.

“Postmodernist thinking — with its emphasis on concepts such as difference and multiplicity, its celebration of fetishism and simulacra, its continual fascination with the new and with fashion — is an excellent description of the ideal capitalist schemes of commodity consumption and thus provides an opportunity to perfect marketing strategies. (...) Postmodern marketing recognizes the difference of each commodity and each segment of the population, fashioning its strategies accordingly. Every difference is an opportunity.” (Hardt and Negri 2000: 270)

The big stars of urban sexiness have their set of slogans, T-shirts and other wearable souvenirs, attracting tourists and dedicated citizens who madly drive through gift-shops and become the cities' free-mobile-propaganda tools. Succeeding public demonstrations of feelings as in the old and well known “I ♥ NY”, people should now not only publicly declare their love to a city, but also embody it. “I amsterdam” or “Be Berlin” are examples of cities' campaigns that are investing hard on capturing people as if in a fan club, so that they can better advertise the diversity of their “engaged citizens”. By molding people's desires – through the growing industries of fashion,

tourism, amusement and life-styles – cities offer themselves up to be consumed by affluent citizens and happy tourists. And money goes round.



Amsterdam's city marketing portal

These citizens and tourists — seduced by the on-going spectacularization of the cities and of themselves — must belong to certain social classes that have a minimum economic right to pursue the pleasures offered by the marketing campaigns. Cities need, in Milton Santos words, the “more-than-perfect-consumers” (cited in Torres Ribeiro 2007:108). Please note that I am excluding from this analysis the people who are already excluded from the system, a system which does not allow access to many, but which equally bombs the excluded ones with the same or even higher amounts of symbolic violence (Bourdieu 1977).



86. Chefs de Confort Moderne - Bordeaux Lac 2006



38. Brats - Rio de Janeiro 2000



33. Students - Beijing 1999



100. Cocktail & Dreams - Rotterdam 2008



118. Yummie Mummies - Rotterdam 2009



20. Madam - Rotterdam 1998

As an illustration of this theme, I would like to introduce the photographic work of Ari Versluis and Ellie Uyttenbroek, based in and inspired by cosmopolitan Rotterdam. They have systematically documented the dress codes and body types of various social groups that share common lifestyles in various cities worldwide. Their work, which could also be classified as anthropological, is published in a book and on a web site called Exactitudes - a name that alludes to the exact attitudes of these selected groups. By highlighting not only the choice of clothing but also the physical configuration of these bodies, molded by the lifestyles they practice and that simultaneously identify themselves, they can reveal various consumer patterns (or segregation of access to those as represented by the street children in Rio de Janeiro).

The "more-than-perfect-consumers" are constantly seduced to do a certain amount of tourism per year, to consume fashionable objects, as much as fashionable clothes and fashionable architecture, according to the more or less privileged position they have to access credit. Pleasure is dislocated to the actual action of buying: "I buy, therefore I am". The body is instrumentalized, becoming a product itself: wellness, beauty and fashion are the main industries that, combined with the contemporary technologies of information, are able to decompose the product-body into images created through technological and marketing techniques. The anesthetized body loses its dimensions, its subjectivities are compacted, and it ends up flattened in a car-window or in a home-theater screen. The product-body itself becomes a sexy object: it is rendered into a seductive form to be offered as an image, to be an image.

As Sennett argues, the body that Torres Ribeiro defines as a product-body, is historically constructed through technologies of desensitization that actually precede capitalism. In "Flesh and Stone" he analyses the relations of bodies and cities in Western civilization, pointing out that throughout the trajectory of systems of social control, pain and fear, we have arrived at a historical moment "where order means lack of contact" and the "modern technologies for desensitizing the body" (Sennett 1996: 21) lead us to passivity. Even when conducted through over-stimulation of media sensationalism or with omnisensorial and participative experiences promoted by tourist and amusement industries, these strategies can lead to anesthetization. Also when investing in activity rather than physical passivity, these industries sell "packages of experiences" that might trigger more active behaviors but that nonetheless do not free the body of commodification.

Consumerism, primarily asserted on the visual seduction, is already engaged with multisensory marketing, as it turns to the "experience economy". (Howes 2003: 211) As marketing strategies tantalize urban life, bombarding it with spectacularized images, people's daily urban experiences become commodified, anesthetized, impoverished, or even expropriated.

THE SOCIETY OF THE SPECTACLE AND THE EXPERIENCE INDUSTRY

This process of impoverishment/ destruction of the urban experience engendered by the Society of the Spectacle (Debord 1994 [1967]) has been exhaustively discussed (Benjamin 1999 [1933], Agamben 1993 [1978], 2007 [1993]). Benjamin's criticism of the first World Expositions as the first mass-tourism events, alerted to the dangers of the "dazzling visual experience" as an instrument of alienation used by capitalist power (Buck-Morss 1989: 83-85). The spectacle, however, is already beyond the domain (that it still dominates) of visual seduction. Agamben draws on Debord's concept that the spectacle is "accumulation of capital to a degree that it becomes image" (1994 [1967]: thesis 43), affirming that social relations are forged by the *media*, which "manipulate(s) collective perception and take(s) control of social memory and social communication". In the contemporary "era of the complete triumph of the spectacle", it becomes clear that "the spectacle is language, the very communicative or linguistic being of humans", in which the "journalists and mediacrats (...) (are) the new priests of this alienation from human linguistic nature." (Agamben 2007 [1993]: 79-82)

The power of images and language, enhanced by slogans and promises of happiness, spread commodification into the realm of experience, where experiences (*Erlebnisse*⁴) are advertised and ready-to-buy in uncountable modalities. They are created for an expanding market that offers printed catalogues and on-line vouchers that sell "unforgettable, magic moments" – be they a romantic dinner in a fancy restaurant, a balloon ride, a night at an exotic resort, or a wellness massage. Grand events, such as capitals of culture, art biennials, international fairs and sport competitions pop up in every corner of the globe. Built and natural heritage are advertised as ultimate destinations to tourists that fly around the world with a checklist of attractions they should not miss. A crescent commercialization of all instances of experience has created a type of inner, sensorial, situation-, and presence oriented consumerism.

The Experience Society, or *Erlebnissesellschaft* (Schulze 1992), is a variation of the consumerist society in its post-materialist, hedonist variant, based not on commodity-fetishism but on experience-fetishism. Daily life becomes a constant search for an *Erlebnis*: either through a specialized activity (cinemas, cultural centers, tours...) or through the buying of an object (clothes, furniture, sport articles...). The imperative *Erlebe dein Leben* ("experience your life") has been

⁴ see distinction between German translations of the word experience in the next page

appropriated by the expanding “experience market”; and everything that can be experienced (*erlebt*) is for sale. (idem: 99)

EXPERIENCE

I shall here expand on the English word *experience* in its German translations *Erfahrung* and *Erlebnis*. I am aware that these terms have been a place of constant struggle in the history of philosophy and would demand a more careful analysis. However, I have to briefly sketch my usage of these terms for the purpose of this writing.

Nineteenth-century German philosopher Wilhelm Dilthey popularized the word *Erlebnis* as an alternative to *Erfahrung*. He suggested that “the verb *erleben* suggested ‘living through’ rather than a static moment, however intense. For this reason, *Erlebnis* was not the succession of discrete, raw stimuli produced by impersonal flux, but rather a temporal structure or pattern of intensity, value and coherence...” (Jay 2005: 227) – mediated by personal *Weltanschauungen*⁵. *Erlebnis* is often translated as a “lived experience”, an event or a moment one experiences in the everyday world, but that can also refer to “an intense and vital rupture in the fabric of quotidian routine.” (idem:11) The verb *erleben* means to live through, which derives from *Leben*, which is life.

Erfahrung, which might refer to a longer learning process, or to the experiences one accumulates throughout life, embeds a knowledge or wisdom that links memory and experience. *Erfahrung* derives from *Fahrt* (journey), connoting a movement over time, as the verb *fahren* refers to ride, drive, or travel.

I am thus interested in observing how certain short-term *Erlebnisse* might be incorporated in a person’s long-term *Erfahrungen*. In this work I will address experience in this twofold meaning: a lived experience (*Erlebnis*) as the lived moment or event, and a life-experience (*Erfahrung*) as the outcome of the *Erlebnisse* that have remained in one’s memory as remarkable, pleasant, painful moments and/or that have provoked a shift in awareness. As I have discussed before, be the experience commodifying and anesthetizing or liberating and sensitizing, they both can be decomposed into the two German categories. I understand that both *Erlebnisse* and *Erfahrungen* are always mediated by and can influence upon the person’s *Weltanschauung*. The way one

⁵ a German philosophical term, translates to world views. It means a wide perception of the world, including cognitive and affective ways of experiencing it, defining the individuals’ attitudes, ethics and modes of interaction.

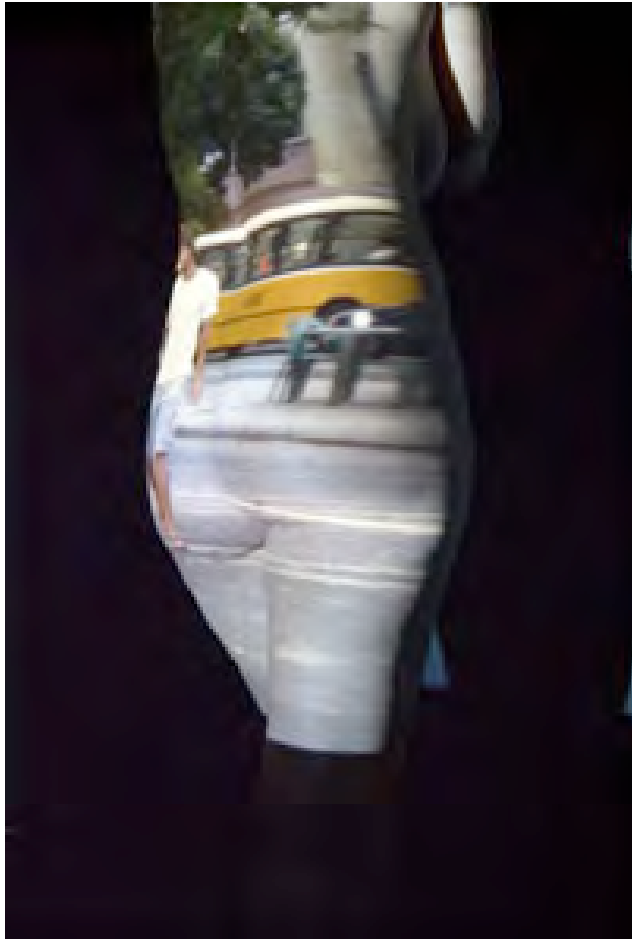
perceives and is in the world is constantly being constructed and actualized by his/her singular *Erlebnisse* and accumulated *Erfahrungen*. I will approach this idea in more detail in the next section on body-city memory. Yet, the questions that emerge here are:

- How do we distinguish a commodifying experience from an empowering and liberating one?
- Which are the flight lines that can allow the product-body to become a sensing-empowered-body?
- How can people be capacitated to rescue consciousness of their roles as citizens, as active producers — and not only products — of their societies and of their cities?

Hardt and Negri (2000) see a potential for resistance to this pacification and control imposed by Empire in the growth of networks that invent new forms of communication and of life, or in the power of creative resistance of the *multitude*⁶. New sets of social relations are opening up ways to more autonomous and independent forms of subjectivity. Foucault affirms, "(...) resistance is not solely a negation but a creative process. To create and recreate, to transform the situation, to participate actively in the process, that is to resist." (Foucault quoted in Lazzarato 2002: 108) Here we reach the backbone of my practical investigations that I will be discussing in the case studies: the role of active participation, collaboration and collective creativity as a form of resistance, i.e. of intervention in the on-going processes of construction of subjectivities and of the city.

⁶The term, originally from the political sciences, is here used by Hardt and Negri, referring to a collective social subject that actuates as an agent of biopolitics.

B. BODY-CITY MEMORY



(de)ambulantis, Rio Series.
photography, 2007. Daniela Brasil and Nayari Castillo

LIVED SPACES, LIVED BODIES

First, I would like to defend the hypothesis that our bodies are “*lieux de mémoire*”⁷ themselves; they are the only place where memory can, in fact, become actual. The body, as a fluid site constituted by the complexity of its own lived experiences, is actualized and altered in and by everyday life. Body and space exchange cultural information constantly. What Pierre Nora called *lieu de mémoire*, addressing the material representations of history mainly as monuments and commemoration sites, is in first place, our own body. It is *in us* that cultural memory is rendered alive and therefore, it is primarily in shared experience that cultural memory finds possibilities of being transmitted and actualized.

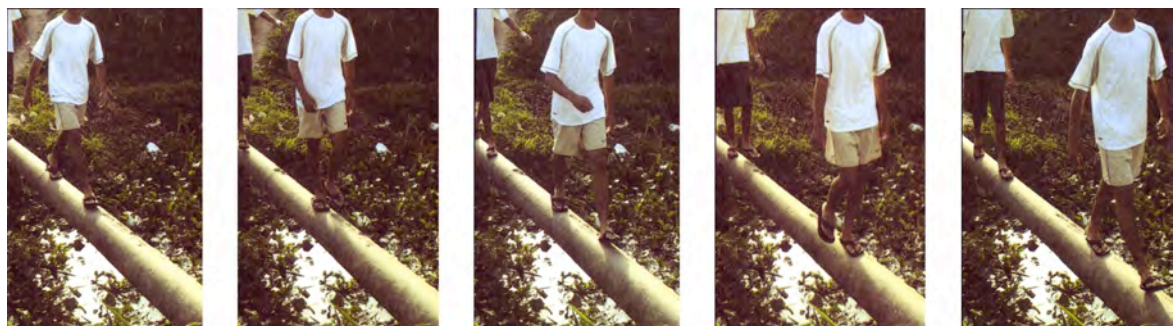
Starting with the idea of the phenotype, we could observe how the situations that we have lived through leave physical traces. The phenotype reveals “agreements” between genetic and environmental information in a wide range of meanings: from the internal environment of the progenitor’s body to the external cultural framings that the person has been exposed to throughout his/her life (Berenstein Jacques and Dultra Britto 2008: 79-85). This has a series of observable characteristics: what we experience throughout our lives is inscribed in our bodies and is externalized through our modes of being and perceiving the world, through our behaviors, actions and gestures. Drawing on the work of neo-evolutionary biologists, such as Richard Dawkins and Richard Lewontin, who point out the co-adapted relationship between the body and the environment it lives in, Berenstein Jacques and Dultra Britto suggest the term “urban bodigraphies”. An “urban bodigraphy” is a kind of a cartography that the city draws in the bodies of those who inhabit it or the register of the body’s urban experience and simultaneously the graphy that bodies draw in the cities by inhabiting and updating them.

“We can read corporeality as the result of relational processes one body has with other bodies, environments and situations, (...) Continuous and involuntary, such processes correspond with the perpetual reorganization of the body’s exterior environment. Although in different time frames, this reorganization also simultaneously shapes both the body and its environment. A co-adapted relationship is set between the body and the environment in which it lives. The creative character of the relationship, however, does not permit us to think solely in terms of an

⁷ I am referring to *Lieu de mémoire* as posed by Pierre Nora in his 3 tomes work: “Les Lieux de Mémoire” (1984, 1986, 1992), i.e. mnemonical devices that are able to embody collective memory, constructed through ideological nationalism, reflecting and simultaneously creating cultural identity.

adjustment of adequacy, as it is suggested by co-evolution within contemporary biology. It is rather a process of co-definition between the body and its environment, caused by the interactions between them over time. The environment is understood as a set of conditions in which possible relations occur, while corporeality is understood as the transient synthesis of continuous and involuntary relationships the body occupies within its space-time existence.” (Berenstein Jacques and Dultra Britto in Brasil/ Dietl/ Grau/ König, 2010: 329)

The “ordinary-practitioners of the city” (de Certeau 2002) experience cities’ spaces while they move through them and this movement is recorded by its repetition and/or by its intensity in the human body. As an example, I want to mention the study “Maré: vida na favela” that focused on the movements and corporeal ability of groups of teenagers who inhabited a specific favela in Rio de Janeiro (Berenstein Jacques, Bertazzo and Varella 2002). The uneven and labyrinth-like character of this settlement – with irregular stairways and narrow passages, where streets are left over spaces in between the organic growth of improvised shelters – has been imprinted in the bodies of its dwellers. The study, which was undertaken in a collaboration between medical-, urban- and dance studies, revealed the group’s singular physical sensor-motor availabilities as inherent with swing, flexibility and a sense of balance that is not so easily found in the inhabitants of the formal city. Space – as we live it – embodies itself in our corporeality, in our gestures and attitudes.



corporeal adaptation to living environments:
a cliff used as street, and a tube over the mangrove used as bridge,
Favela da Maré, Rio de Janeiro

Elizabeth Grosz also claims that there is a “two-way linkage” between body and city; and that this linkage could be defined as an interface or a co-building. She suggests that this process takes part in random systems of interconnections and interactions throughout temporary alignments. Both the body and the city are not total entities but assemblages or collections of parts. Just as the specific corporeal ability of swinging and balancing derives from the experience of living in Rio de Janeiro’s slums, Grosz mentions that the “different forms of lived spatiality (the verticality of the city, as opposed to the horizontality of the landscape – at least our own⁸) effects the ways we live space, and thus our comportment and corporeal orientations and the subject’s forms of corporeal exertion”. The environment gives not only support and sustenance to the body, but it is the site where the body is “representationally reexplored, transformed, contested, reinscribed. In turn, the body (as a cultural product) transforms, reinscribes the urban landscape according to its changing (...) needs.” (Grosz in Colomina 1992: 249)

⁸ Grosz refers to the context she lives in: the United States of (North) America.

LIVING PRESENCE OF PAST EXPERIENCES

To better understand this process of how corporeal formation is constantly actualized through its on-going relation to its surrounding environment, I will refer to the theories on body memory of philosopher and psychiatrist Thomas Fuchs, who draws on his clinical experience and the works of Merleau-Ponty, Bergson and Proust. He argues that the human body has a high and life-long plasticity for learning processes. The structure of its drives, movements and perception capacities are built in interaction with the world, with its sights, sounds, smells, tastes and touches. This malleability and adaptability is based on the temporary structure of the body, which he calls *Gewohnheit* (habits and practices). Cultural learning processes, as of language or playing music, are embedded in “flesh and blood” through repetition and exercises. There is a predisposition of the body to learn: a body memory. The body memory forms itself through motor, perceptive and interactive experiences (*Erfahrungen*). However, we shall first decompose memory into its two modes: explicit (autobiographic, conscious) and implicit (corporeal, unconscious).

“Declarative or explicit memory contains single recollections or information that may be reported and described; it may also be called ‘knowing that’. In contrast, repeated situations or actions have melted, as it were, into implicit memory, thus no more to be retrieved as single events. They have become a tacit know-how hardly to be verbalized (...) Thus explicit recollection is directed from the past back towards the past; implicit memory, however, does not re-present the past, but re-enacts it in the course of the body’s performance. What we have acquired as skills, habits and experience, has become what we are today; implicit knowing is our *lived past*.” (Fuchs 2004: 1 italics in the original)

Fuchs decomposes the implicit or body memory into five types: procedural, situational, intercorporeal, incorporative and traumatic. The *procedural* type is connected to the sensor motor faculties that allow us to develop skills by repetition and automation; it facilitates our everyday performance. “Through moving the keys the pianist is able to direct himself to the music itself, to listen to his own play. Thus freedom and art are essentially based on the tacit memory of the body (where) what we have forgotten, become what we are.” (Fuchs 2004:3) The *situative memory* is how the body memory reacts to a given space and situation, also called *Raumgedächtnis* (spatial memory). Our bodies learn how to inhabit spaces and situations within experience, if the elements surrounding us in a given situation have recognizable references to our past or if they have an

atmosphere of familiarity⁹. Fuchs relates *Wohnen* and *Gewohnheit* (to dwell/live and habit/usage) as equally based on the structure of body memory. Situations are not only determined by space as such, but by how the body perceives it holistically, in a "totality of corporeal, sensorial and atmospheric perception".

"Those who are experienced (*erfahren*) are able to judge an unclear, a complex and opaque situation just by their intuition and holistic perception. (...) He deals with the situation more instinctively than explicitly. Experience (*Erfahrung*) is not a theoretical, but rather a practical knowledge, knowing and capability that come to us naturally, incorporated in 'flesh and blood'." (Fuchs, 2008: 6 - original in German)"

The *intercorporeal memory* refers to an encounter with others within a given situation. Our "early social interactions are stored in the body as behavioral schemata, as body micropractices and dispositions in the memory. (...) Each body forms an extract of its past history of experiences with others that are stored in the intercorporeal memory." All our interactions form then an "embodied personality structure", where our "basic attitudes, our typical reactions and relational patterns [become] our personality, based on the memory of the body. (...) The visible posture and behaviors of the body are the result of interactive patterns acquired early in life that still shape our present relationships in an implicit, unconscious manner." (Fuchs 2004: 6)

The fourth type, the *incorporative memory* implies the reshaping of bodily structures by attitudes and roles absorbed from others. It is through the observation of everyday practices and actions of others that we also constantly redefine ourselves. Identification leads to imitation or re-interpretation of certain gestures and behaviors. Here "the body gains an external side, it becomes a body-of-others, a carrier of social [and cultural] symbols." (Fuchs 2008: 10) We incorporate the other with its social and cultural poses, attitudes and expressions. Therefore, the experience of the body within a given spatial, social and cultural context informs the modes of reading and behaving in space.

As last, Fuchs mentions the *traumatic memory*, which is the most indelible impression within body memory. "The traumatic event is an experience that may not be appropriated and integrated into a

⁹ Further in this direction we can mention Uexküll's spatial perception theory in biology, where he argues that each living organism has its own *Umwelt*, even if various organisms share the same environment. He defines the *Umwelt* as the environment one animal perceives according to its individuality and uniqueness. Each organism might reshape its *Umwelt* when it interacts with the world. We will go back to this point in the end of this chapter. (source: http://www.newworldencyclopedia.org/entry/Jakob_von_Uexküll#Umwelt - accessed 01.07.2010)

meaningful context. As in pain memory, mechanisms of avoidance and denial are installed in order to isolate, forget or repress the painful content of memory. The trauma withdraws from conscious recollection, but remains all the more virulent in the memory of the body, as a foreign body (...) Only when trauma is realized from its seclusion in the sheltering form of therapy, and re-experienced even to the point of physical pain, then the trace may gradually be wiped out from the memory of the body." (Fuchs 2004: 8)

It is in the historically formed body, the lived body and its implicit (body) memories that experiences leave their traces, even if in invisible dispositions. Each event in life can potentially affect our corporeality and therefore our modes of being, reshaping our perceptions and forms of action. Finally, it is in experience that body memory can create and dissolve itself. These observations reaffirm that the body is constantly being actualized, as it is moving within and sensing the world. "By inserting itself in every situation the body carries its own past into the surroundings as a procedural field. (...) Each perception, each situation is permeated by implicit bodily recollections. Autobiographic memory only represents the past as the past. The memory of the body, on the contrary, mediates the real, living presence of the past." (Fuchs 2004: 8 - italics in original) Or, as Grosz, Berenstein and Britto argue, our bodies are constructed through experiences that were lived under certain environmental and relational circumstances throughout one's existence.

It is based on these findings, that my practical work fundamentals its methodology. By interfering in urban experience, as it is being lived, one's body memory can be affected. Through somatic learning, new modes of being that rupture with established *habitus*, such as the ones engendered by biopower techniques, might emerge.

CARTOBIOGRAPHIES

As the body is shaped by and shapes the environments and situations it lives in and experiences, and the urban experience informs our ways of being and seeing the world, I call *cartobiographies* the mapping and acknowledgement of how temporal-geographical positioning influences and shapes our *Weltanschauungen*. Expanding on the idea of urban bodigraphies (Berenstein/ Britto 2008) and situatedness (Haraway 1999), which are the urban settings that have written our bodies? How do cities inscribe themselves into our body memory? Which visible and invisible traces do they leave in us? If we observe people's biographies concerning the places they have lived in and when they have lived there, if we situate their positions in the world, we might grasp an understanding of the ways they perceive, behave and react to certain situations. Although globalization tends to homogenize patterns of perception, as the spectacle homogenizes urban spaces and life-styles, singularities persist and are extremely relevant. Cities and bodies are unique.

The concept of *Umwelt*, as posed by Uexküll in distinguishing different organisms' perception and adaptability to environments, might be helpful here - if we freely apply it to the different historically and culturally formed bodies of human beings. He argues that each organism is surrounded by its own *Umwelt*, an "island of the senses" that is always a considerable simplification of the information and energy provided by any milieu. "The *Umwelt* of the organism is precisely as complex as the organs of that organism. (...) Objects are not autonomous or independent sets of qualities and quantities, but *opportunities for engagement* that offer themselves in particular ways to particular organs and remain otherwise indiscernible. Organisms are sense-bubbles, monads composed of coextensive overlapping beings and fragments of milieus (...)" (Grosz 2008: 41 - our italics).

If we apply these concepts for human relations with the environments they live in, we can extract some lessons that will further be helpful to understand the case studies presented in this work:

- the body constantly actualizes and is actualized by the situations it experiences;
- their environments – within given situations – can offer different *opportunities for engagement*
- these opportunities might vary according to one's interests, capability and availability to engage with them;

- how these environments are perceived and sensed is particularly related to each person's constantly evolving *Weltanschauung*.

The projects to be further analyzed in this text offered certain milieus – or *opportunities for engagement* – that had the potential to interfere in the relations between bodies and environments, both in the process of generating body memory (especially what Fuchs calls “incorporative and situative memory”) and in the way the environment was perceived, enacted and thus actualized. Furthermore, by enacting space with different and specific corporealities, people render the city alive, temporal, open, unpredictable. And depending on which bodies¹⁰ enact each space, their simple presence and behavior can already contribute to destabilizing urban-sceneries and systems of control. Berenstein Jacques and Dultra Britto suggest, and I reiterate, that therefore urbanism as a professional practice has to dedicate more attention to the experience of the city. If spectacularization impoverishes urban experience, then enacting and living spaces with a more critical and sensitive attitude can contribute to enriching urban experience, and therefore, to enriching the body and the city as well. I have formulated this idea of cartobiography as an aid to my recently work: by mapping and understanding the way people perceive and act in certain urban situations, especially within intercultural projects, can be a way of placing strategic questions in the public realm.

My praise to shared and lived experiences relays primarily to this ability of the body to learn from the gestures and attitudes of others and from the spatial and situative relations it experiences, as we have seen in the entry on body memory. What I wish to highlight from Deleuze and Guattari's concept of molecular processes and rhizomatic contamination, is that it occurs on a wider spectrum of society: on the level of bodily gestures and attitudes rather than through intellectual debate. It is a form of molding the body that is actually extensively used by biopolitics to create governable bodies, as we have examined before, but it can also be practiced as a way of creative resistance to this.

¹⁰ We will discuss this in an applied way through the case study “KoCA Inn by Urbandæ”, where a mapping of participants' cartobiographies illuminates the discussion.

C. EMPOWERING THE BODY

"It is through insertion in a manifold of practices, discourses and language games that specific forms of individualities are constructed. (...) What is therefore needed is a strategy whose objective is, through a set of counter-hegemonic interventions, to disarticulate the existing hegemony and to establish a more democratic one thanks to a process of re-articulation of new and old elements into different configurations of power. This is why the transformation of political identities cannot consist of rationalist appeal to the true interest of the subject, but of its insertion in practices that will mobilize its affects towards the disarticulation of the framework in which the process of identification is taking place, thereby opening the way for other forms of identification." (Mouffe 2009: 38,39)

Mouffe stresses further, that the rupture with existing forms of identification is necessary, but it is exactly the "second move" of re-identification that the potential of critical art intervening in the complex process of construction of identities, relies on. She laments that most radical artistic practices remain concentrated only in the first move. This process of identification she mentions also takes place in the structure we have presented before: in the potential of affect that lived situations/moments inscribes in the memory of the body.

Thus, I believe that this double move she mentions is possible when art is not object-oriented, but when it offers experiences (*Erlebnisse*) to be intensely lived, sensed and shared. Especially when these are built on collective, participatory and creative processes, they can foster an active and critical posture of the audience: to overcome the position of the viewer and become an actor, as we will see further in Oiticica's proposal to substitute the "spectator" for the "participator" of a work of art. Objects can be used as catalysts or mediators for relations, but this kind of work holds the audience to be its main subject-matter, as Bourriaud suggested with his label "relational aesthetics" (even if he applied this term to certain types of work that I would not necessarily include here). When art is proposed as an experience - notated with political, cultural and social tones that question the *status quo* – it can offer unexpected situations and trigger processes within daily life for new identities and subjectivities to emerge, to learn from the other, to become another.

ART AS EXPERIENCE

In the first half of the twentieth century, the American pragmatist, philosopher, educator, and political activist John Dewey praised shared experience and endorsed education for democracy based on experiential learning and creative investigations. "Experience meant here both novel experimentation and learning valuable lessons from the past to be imaginatively applied to the future." (Jay 2004: 266) He criticized the "'spectatorial' attitude of traditional scientific understanding, as well as much metaphysics ever since the Greeks" and claimed that this attitude "had to be abandoned in favor of an active and participatory intervention in the world. (...) Experience thus grows out of experimentation, which moves into the future rather than tying us down to the past" (idem: 289/90). He suggested that the "most intense and vivid values are those of on-the-pulse experienced quality and affect, not the abstractions of discursive truth" (idem: 306). Or, as Fuchs had argued, what we have learned through "flesh and blood" remains in our body memory as a living presence of the past.

Further, Dewey praises that art should be seen as an experience, blaming the institutionalization of art for its removal from "the scope of the common and community life. The forces have historically produced so many dislocations and divisions of modern life and thought that art could not escape their influence." Though romanticizing the past, he points out how domestic utensils and clothes were "enhancements of the processes of daily life", and how dancing and pantomime "flourished as part of religious rites and celebrations." (Dewey 2005 [1934]: 5) He criticizes "art for art's sake", as it disconnects art from being an integral part of the ethos of a community and results in the withdrawal of art into galleries, museums and opera houses. He connects the history of European museums to the rise of nationalism and imperialism, as well as the growth of capitalism and the bourgeois taste. "Every capital must have their own museum of painting, sculpture, etc., devoted in part to exhibiting the greatness of its artistic past, and, in other part, to exhibiting the loot gathered by its monarchs in conquest of other nations; for instance, the accumulations of the spoils of Napoleon that are in the Louvre. (...) Generally speaking, the typical collector is the typical capitalist. For evidence of good standing in the realm of higher culture, he amasses paintings, statuary, and artistic bijoux, as his stocks and bonds certify to his standing in the economic world." (idem: 7)

Linking the *Erlebnisgesellschaft* to this commodification process, as acknowledged by Dewey early on, we could briefly observe the process of “reconstruction” of the Berliner Stadtschloss. This mega-budget and absurd urban operation, initiated by extravagant citizens, has led to the demolition of the modernist parliament building of the former GDR, in order to replace it with the reconstruction of the Schloss building which stood there originally before its destruction in WWII. This new Stadtschloss will comprise a shopping center, a hotel and a museum built inside the facades that shall resemble the original baroque ones. The initiative advertises itself as a complement to Berlin’s Museum Island – a place to be added, along with the London British Museum, to Dewey’s example of the Louvre – as it will offer a place where “art and culture will be staged”, and “where artworks from the whole world can be enjoyed, without having to queue for hours”, moreover, “where one can spend the night like the Kaiser”¹¹.

One aim of Dewey’s critique is to highlight how such an approach is disconnecting art from sensible modes of experiencing, transforming it instead into another commodity. “Theories which isolate art and its appreciation by placing them in a realm of their own, disconnected from other modes of experiencing (...) deeply affects the practice of living, driving away aesthetic perceptions that are necessary ingredients of happiness, or reducing them to the level of compensating transient pleasurable excitations.” (idem: 9) He is not satisfied with the distinction of art as an act of creation and the aesthetic experience as an act of perception and enjoyment, as he would like to see them joined into one. To perceive is also an act of re-creation: “the beholder must create his own experience” (Dewey 2005 [1934]:56). In other words, art should be reintegrated into daily life, fusing creation, perception and enjoyment.

Artistic experiments with this approach gained terrain within the sociopolitical and cultural context of the 60s in various western countries. A *Zeitgeist* led a number of movements and groups, such as the Fluxus, the International Situationist or Joseph Beuys’s Social Sculpture to investigate art’s experiential and participatory potentialities. The contemporary counterculture movement in Brazil, later called Tropicalism¹², deserves to be highlighted here. Evolving partly from the previous Neo-concretism movement, it was formed by various artists from various fields (literature, cinema, music,

¹¹ source: <http://www.stadtschloss-berlin.de> (accessed January 2008, my translation)

¹² from *Tropicália*, one of Oiticica’s penetrable installation of 1967. Within an aesthetics of informality, precarity, interactivity and cultural hybridism, it brought the experience of the favela’s dwellings to the art museum. The name was also used by Caetano Veloso for a song.

arts, architecture and theater), within a context of political restlessness and a wider project of Brazilian cultural affirmation that melted together popular culture and avant-garde.

Tropicalism and its broader cultural and political contexts would require a thesis of its own. However, it is relevant to my work especially because it was also a context that deeply informed my own trajectory (when in comparison with the other selected authors and references in this chapter, which I came to know later through books and academic discourse). There are some concepts and practices that my generation inherited directly from this specific period of Brazilian history, not only because we lived through the 80s and 90s in Rio de Janeiro – a site where the direct unfolding of these counterculture movements were still effervescent – but because we grew up listening to Caetano Veloso and Gilberto Gil songs, watching Glauber Rocha’s movies, reading Oswald de Andrade. We experienced Lygia Pape, Lygia Clark and Hélio Oiticica’s art works before intellectually taking account of them.

It was through “lived experiences” that we first had contact to their anthropophagic irreverence, their creative freedom and collective experimentations; therefore many aspects of their work were learned early on by my body memory and have clearly influenced my *Weltanschauung*. Parangolés, Cosmococa and Ninhos (Nests) from Oiticica; O eu e o tu (The me and the you), A casa é o corpo (The house is the body), Objetos relacionais (Relational Objects) and Máscaras sensoriais (Sensorial Masks) from Lygia Clark were some of the works I directly experienced, pushing me early on towards an understanding of art as experience and as a participatory activity.

In any case and besides my biography, the trajectories of Lygia Clark and Hélio Oiticica are of particular interest for this research. They exhaustively worked on the idea of the artist as the initiator of a process that pushes the usual art’s public towards another position, that of interaction and even of being a constituent part of the work of art. And this is a position that artists are taking increasingly lately, in the type of works we have briefly discussed in the state of art and that we will further examine in the case studies. In Clark words:

“We are the proposers: we are the mould, it is up to you to breathe meaning of our existence into it. We are the proposers: our proposition is that of dialogue. Alone we do not exist. We are at your mercy.” (Clark [Nós somos os propositores] 1968, in Réunion des Musées Nationaux 1997: 233)

As early as in *Bichos* (animals), 1960-64 – which marked a transition from Neo-concretism towards more experimental participatory work – Clark introduced the sentence “please touch” in the white cube space. The *Bichos* were small metal manipulatable sculptures; these structures would fold and unfold according to the audience’s interaction with them. They could “evolve” from a completely flat surface into various three-dimensional shapes, alluding to live-organisms that have particular limitations and possibilities. Expanding the relation artwork/audience from “please touch”, to “please dress”, “take off your shoes” and “enter”, Lygia and Hélio’s works became an invitation to experiment with various corporeal experiences, challenging the senses normally neglected in the traditional fields of art up to their time. They have explored scents, sounds, textures and penetrable spatial configurations, asking the audience to dress and enter their work not only physically but mentally: to abandon oneself to the experience. By offering sensorial, corporeal participation, the main aim was to free participants from conditioned behaviors, allowing them to feel differently, experiment with unusual body movements and even to take part in collective corporeal experiments.

Oiticica’s *Parangolés* – which integrated his “environmental program¹³” – were a series of colorful capes, sometimes with textures, scents or embroidered text, developed during the 1960s. The experience of wearing the work on one’s own body opened up space for unconditioned behaviors: connecting carrying, running, dancing to the “manifestation of color in environmental-space¹⁴” (Oiticica [Notes on the *Parangolé*, 1965], in Dercon/ Figueiredo/ Sentis 1996: 93). He intended to overcome the physical limitations of the work, expanding in relation to the surroundings and out of the protected field of art institutions: “Museum is the world; it is daily experience.” (Oiticica [Position and Program, 1966], *idem*: 103) In this way, he aimed to free participants from the conditioning of socially and politically engendered perceptions, behaviors and attitudes; inserting art as an experience in the everyday.

¹³ In the original *Programa Ambiental*. *Ambiente* can be translated into both environment and ambience. Oiticica’s proposal aimed to unite all modalities of art in a “total, integral manifestation” that opened up space for the spectator’s participation in a wider relation to the surrounding environments, moving out of the museum into the streets. His program also had ethic concerns, as it should incorporate social and political questionings, proposing temporary appropriations of space through the construction of “ambiences”.

¹⁴ Oiticica’s first drive was to give paintings a livable, experiential quality, as his artistic research started as a painter in the Neo-concretism movement. There, he was concerned with extracting the vibration of color out of its two-dimensional support, thus discussing the dissolution of the object of art and the engagement of the viewer with the artistic experience.



Hélio Oiticica. Parangolés: 1967 (Rio), 1972 (New York).

“This entire experience into which art flows, the issue of liberty itself, of the expansion of the individual’s consciousness, of the return to myth, the rediscovery of rhythm, dance, the body, the senses, which finally are what we have as a weapon of direct, perceptual, participatory knowledge, immediately provokes a reaction from conformist of all kinds, since it (the experience) represents the liberation from those prejudices of social conditioning to which the individual is subjected.” (Oiticica [Appearance of the supra-sensorial, 1967], idem: 130)

Especially in the Parangolés, but also in other works, the influence of the Carnival as a popular, “an orgiastic-tropicalist festivity” (Haroldo de Campos 1987, idem: 220) becomes evident. The spontaneous manifestations of dance and pleasure are assimilated and translated to his work – not from a tourist or folklorist perspective, but from a visceral one. He tried to get away from the bourgeois circuit of art and close to the popular culture, collaborating with the inhabitants of Favela da Mangueira (a slum that is also the headquarter of a popular and traditional samba-school, founded in 1928 in Rio¹⁵); he moved out of a society of appearances into a community of on-the-pulse experiences.

An episode that portrays this is the opening of the exhibition “Opinion 65” at the Museum of Modern Art in Rio, in 1965. Oiticica had invited his friends from Mangueira to dress in the Parangolés for the occasion. As they were asked to leave the museum – probably because they were mostly black and from poor origins, not a public that the museum expected – a manifestation in the format of an open party took place outside, in front of the museum’s entrance. Various artists exhibiting in the show also left the museum and joined Oiticica and friends outside. This gesture marked a critical positioning of the artists in face of the institutional art system.

¹⁵ source: http://pt.wikipedia.org/wiki/GRES_Estação_Primeira_de_Mangueira (accessed 15/08/2010)

EXERCISING MOMENTS OF FREEDOM

As Lygia and Hélio started to work more consciously with experience, they started to call these experiences/works "vivências". *Vivência* is a Portuguese term that could be a translation of the German *Erlebnis* (a lived moment). It is not the translation of experience - *experiência*, but a block of *lived space-time*, as to live translates to *viver* in Portuguese, and to *leben* in German. For Lygia and Hélio, it meant that the work exists within a certain duration: only when it is lived, activated by the participant(s).

This approach to art could also be compared to the Situationists'¹⁶ proposal dating the same period: that of the construction of situations, as a way of contesting a space of liberation within the everyday. They praised the "construction situations" in urban environments, as a way of promoting active participation and resistance to the passive attitude promoted by *The society of the spectacle*¹⁷. They were concerned with "redistributing culture value" by re-signifying daily life, thus situations were to be constructed in the city, to be accessed by citizens in their everyday. Similarly to Oiticica's and Clark's idea of *vivência*, Debord addressed the ones who experience the constructed situation as the "livers".

Henri Lefebvre was very influential to their thoughts in the late 1950's, but their relationship was abruptly ruptured in 1962. Debord stated: "What you call 'moments', we call 'situations', but we're taking it farther than you. You accept as 'moments' everything that has occurred in the course of history (love, poetry, thought). We want to create new moments."¹⁸ The moment, as seen by Lefebvre (1991)[1947] in his theory of moments, is inserted in the everydayness. It intensifies natural and social life with forms of pleasure that can lead to an insight. The "new moment", Debord proposed, or "the constructed situation" is an artificially created moment with the purpose to be a disruptive event within an individual's daily life.

¹⁶ The Situationist International was a movement of artists and intellectuals in France, which was articulated in 1957, when Guy Debord published the founding text of the movement "Report on the Construction of Situations and on the Terms of Organization and Action of the International Situationist tendency". They were extremely active in the 60s until the dissolution in 1972.

¹⁷ Most important Situationist essay, published by Guy Debord in 1967, which drew on Marxist critical theory, especially in what is concerned with the fetishism of commodities, applying it to mass media.

¹⁸ in Lefebvre on the Situationists: An Interview by Kristin Ross. October 79. 1997. pp. 69-83.

This correlation between the concepts of *vivências*, *situations* and *moments* from the perspectives of Clark and Oiticica's, the Situationists' and Lefebvre's works have to be highlighted here. What I find relevant in the Portuguese term *vivência* is that the word has a lived, experiential quality in itself. A situation, if not explicitly explained as Debord does, one might go through while avoiding to really experiencing it. The Situationists had criticized Lefebvre's theory of moments, as it was only a temporal category, whereas the situation would insert time into space, becoming a spatio-temporal category. Yet, the idea of *vivência* inserts a living body into that space-time. It is an event (*Erlebnis*) that is lived by a body that has a certain accumulation of experiences (*Erfahrung*): a block of lived, embodied space-time. Here the subject of the situation is implicit in the word.

In any case, whether an insightful moment will arise, is not guaranteed. It cannot be given a priori as the moment is not embedded in the situation constructed, but in the relations between the one who lives the situation and the circumstances under which the situation, in fact, happens. It can emerge according to the particular conditions under which it evolves:

- who is/are experiencing it?
- under which material, environmental, social, cultural conditions?
- how does the person's bodily and mental dispositions react to it?

Thus, to construct a situation is not enough. How open the work is, how much it allows the participant to interact with the situation, who the participants are, what the possibilities of engagement are, and how much people are open and willing to transform this experience into an experience of his/her own – are the variables that will make the difference. There, in this openness – of both the situations and the participants – lies the potential of an insightful moment to emerge.

“(…) The subject of experience, rather than being a sovereign, narcissistic ego, is always dependent to a significant degree on the other – both human and natural – beyond his or her interiority. Experience is never created entirely by intentional action, (...) but instead involves a kind of surrender to our dependency on what it is not, a willingness to risk losing the safety of self-sufficiency and going on a perilous journey of discovery.”(Jay 2004: 405)

This is one of the main points I want to arrive at with my argumentation: the subtle variations that determine the quality of experience. In the projects that I will examine further on, the central question is: how much are people really open to take risks, to embark on a journey to unpredictable futures, and finally to potentially being changed. The openness that leads to transformative

moments might require certain conditions, and eventually it might have to be conquered, nurtured, and/ or carefully built through certain processes.

PLAY

Both Lygia and Hélio, as well as the Situationists envisioned the experience as a revolutionary strategy: a playful moment of rupture that might untie social and political constraints. The act of play¹⁹ links the body to the intellect, as the separation we use between the sensitive and the rational, or the corporeal and the intellectual is, in fact, merely didactic. The experience always occurs on some point between these two poles. As Schiller proposed in his letters “On the aesthetic education of man” (1795), the play drive (*Spieltrieb*) would be the moving link or the sublation between the sensuous drive (the sense impulse/ *Sinnlicher Trieb*) and the rational drive (the form impulse/ *Formtrieb*), thus being a system of three drives/impulses that constitutes human nature. It was exactly in this moving field, the playful negotiation between sensitive and rational perception, that we become, in Schiller’s sense, fully human: “(...) man only plays when he is in the fullest sense of the word a human being, and he is only fully a human being when he plays.” (Schiller 1982 [1795]: 15th letter p.107)

Both the Situationists and the Tropicalists were concerned in bringing the “ordinary citizens into a world of experiment, anarchy and play” (Sadler 1998: 69), disrupting bourgeois worldviews and behaviors. I am not apologizing anarchy, but the experimental character of a playful attitude towards life. Their wishes to contest the spectacularization/ commodification of society were expressed in various ways, but mainly by rejecting the object of art/ spectacular image as a cult and by transforming the immateriality of experience into an artwork/ mode of emancipation. They believed that a moment of play is a way of freeing participants from the dictatorship of images, thus questioning fixed perspectives and opening up new ways on how to feel.

Oiticica also proposed to bring pleasure and creativity together, as in his concept of *Creleisure*: to create with leisure, which would be a playful form of simultaneous liberation and creation. Overcoming Dewey’s critique of art’s disconnection from sensitive modes of experiencing daily life, these playful proposals are materialized in objects that trigger interaction and/or transitory ambiances that by being co-created by the participant/ liver, might enable a flight out of the usual.

¹⁹ We will discuss the idea of play further in Part II pp. 109-117).

This line of flight, or this moment of liberation should open up space for new insights and attitudes, and they were to be enjoyed by everyone.



Hélio Oiticica.
Detail of Eden, Penetrable Installation.
White Chapel Gallery, London, 1969.

Lygia Clark writes to Guy Brett in 1966: "*Idealmente as minhas obras deveriam ser lançadas em grande número ao homem da rua, uma coisa impossível para mim aqui no Brasil*" (Ideally, my works should be distributed in large numbers to the people of the streets, something impossible for me here in Brazil)²⁰ (Réunion des Musées Nationaux 1997: 19 - my translation). Even when she mainly created objects (Masks, Relational Objects, Clothing...), they were made of found, simple and cheap materials; they could and should be reproduced; and above all, they make no sense without a living body and an experimental act. Her artistic investigations developed around the meanings, limits, potentials of the body and its relation with the world.

²⁰ I suppose she mentioned that due to the political situation of Brazil at the time, a military dictatorship that actually lead her to exile in Paris in 1968 (Oiticica and other tropicalists also went to Paris and London). However, after she returned to Brazil in 1976, her practice started to engage other publics in a therapeutic process she named "The structuration of the self". Her work somehow anticipated the field of "art therapy" broadly expanded today.



Lygia Clark.

Stone and air, 1966; Glasses, 1968

Hands' dialogue, 1966

Sensorial masks and Relational Objects, 1967 in an exhibition at Paço Imperial, Rio, 1986

Unlike body-art, or performance – where the artist him/herself is the center of the spectacle – her works have nothing spectacular. They incite intimate experiences that can, in fact, only be lived. “[Clark’s] emancipation process is to liberate participants from external forms, from the hypnotic domain of images and their unique meanings, thus opening up a space of possibilities and imaginative projections.” (Guy Brett in Réunion des Musées Nationaux 1997: 25 - my translation)

PARTICIPATION AND DEMOCRACY

Oiticica suggested using the word *participator* instead of participant, as this term had a direct relation to the word *spectator* – the participator is part of the artwork as much as the spectator is part of the spectacle. To be a *participator* implies an action – the participant as an actor, and not merely as audience or passive member of a group. Oiticica refers to this creative process as an “anti-art”, since the artist understands him/herself not as a creator for contemplation, but as an “instigator for creation: (...) this process completes itself through the dynamic participation of the ‘spectator’, now considered as ‘participator’.” (Oiticica [Position and Program, 1966], in Dercon/ Figueiredo/ Sentis 1996: 100). The work develops itself with an appropriative character, creating and leaving space for further creative acts to be contributed by the participator.



Lygia Clark. *Cesarian, The Me and the You: series clothing-body-clothing*, 1967; *Biological Architectures*, 1968

“From the ‘playful’ propositions to those of the ‘act’, from the ‘pure word’ semantic propositions to those of the ‘words in object’, in ‘narrative’ works and works of political or social protest, what is being sought is an objective mode of participation. This would be the internal search, inside and outside the object, desired by the proposition of active spectator participation in the process: the individual to whom the work is addressed is invited to complete the meanings proposed by it – it is thus an open work” (idem: 116)

As Umberto Eco suggests in his book *Open Work* (1962), the artist – by inviting, instigating, and offering possibilities of interrelation – encourages “acts of conscious freedom” (Pousseur cited in Eco 1989: 4). A work that is always to be completed gives space for a plurality of meanings. Within this act of democratizing art, open works enable individual, subjective and affective modes of appropriation to emerge, expanding the relations between people and their environments from a passive state into an active and critical one.

John Dewey – as Jonathan Raban suggested and we applied in the beginning of this writing – understood that the relations between individuals and their environments have to be adjusted constantly, and that for one to fit into a society, one might also have to change it. Society and individuals are evolving, interacting and interchanging. This implies that to live in a society means to participate in it: a moving relation between one’s life and its environment. His influential educational philosophy derived from this tope: children should be active participants of the educational process, and not spectators. Teachers should not transmit pre-given concepts, but provide “the tools for continued intellectual and moral growth, nurturing curiosity about the world, and instilling critical intelligence through experimentation”. (Jay 2004: 297) This would constitute the basis for a participatory democracy.

Paulo Freire was a Brazilian pedagogue that extensively wrote about modes of emancipating education for democracy from the 1960s till his death in 1997. In his worldwide influential book the *Pedagogy of the Oppressed*²¹, he strains that liberation and emancipation start with dialogue. Both teachers and students shall learn from each other, exchanging life views horizontally in a collective and shared process of learning and growing. “In problem-posing education, people develop their power to perceive critically the way they exist in the world with which and in which they find themselves: they come to see the world not as a static reality, but as a reality in process, in transformation.” (Freire 1970: 65)

In both Dewey’s and Freire’s views, the process is more important than the content. They privileged direct and interactive experience of dialogue between teachers and students as well as with their living environments as a learning method. This could be done through discussions, or through *vivências*: in games, plays and enactments of real life situations or their direct experience.

²¹ Written in 1968 while Freire was in exile in Chile. It was first published in English in 1970, as censorship of Brazilian military dictatorship would delay the publication in Portuguese to 1975.

Education grows out of everyday concrete life experiences. They understood democracy as more than a form of governing, and before all as the way people live together and share the “knowledge of living experiences” (Freire). The transformation of society should first take place in the individuals’ consciousness rather than in the social or political institutions. Contesting passive transmission of “ready-made knowledge”, participatory democracy implies the development of communicative, collaborative and deliberative skills. It signifies an active involvement in the interests and practices of the community, and this can start within the simplest actions of daily life.

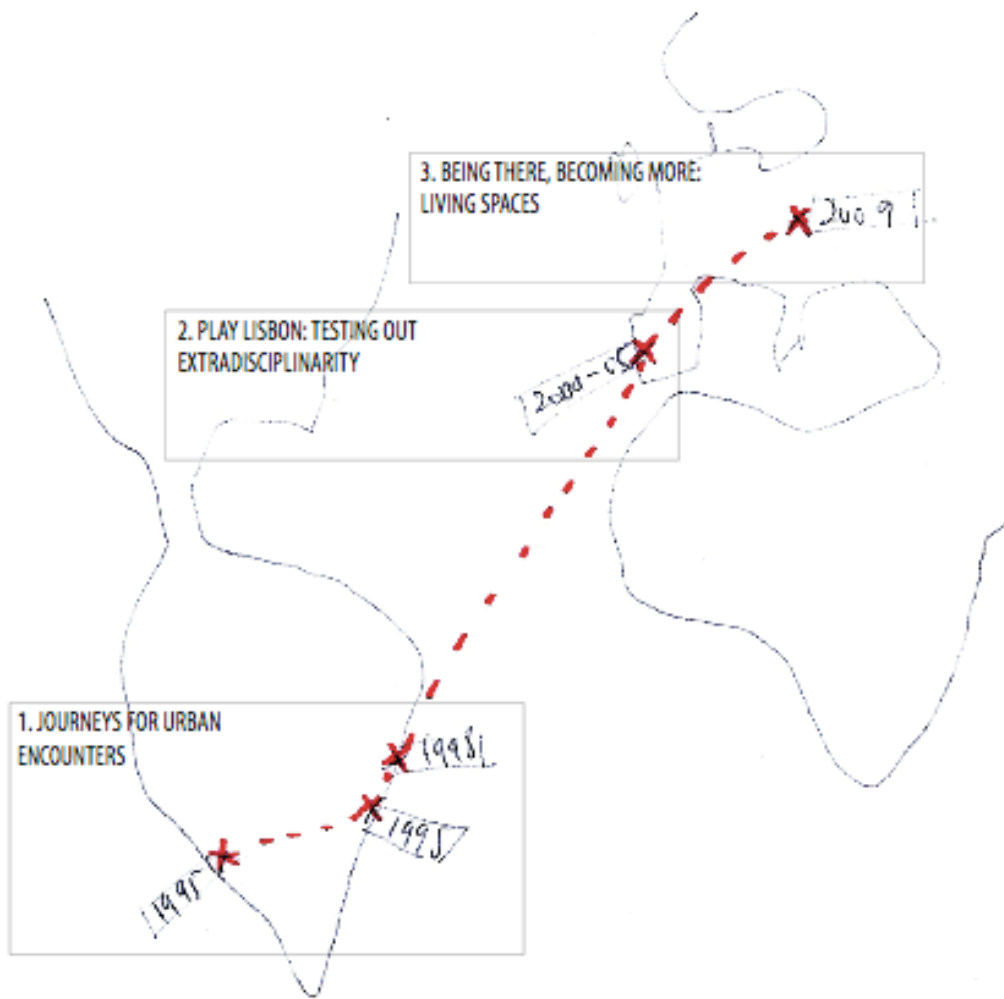
However, it can also be through isolated moments, offered within artistic experiences as argued before, that this process of empowerment attained by a process of transformation of sensibilities and consciousness can gain strength. These “experimental exercises of freedom”, as designated by Mário Pedrosa (Brazilian critic and art historian), can be linked back to Dewey’s and Freire’s ideas, however outside the horizontal pedagogic systems that merge the relations between teacher and student into a two-way exchange. In this case, it is the artist-audience relation that matters, and there is no intention of implementing a continuous learning process. The artist, as initiator, proposes situations and experiences to be lived, enjoyed and appropriated by the participants. The participants are expected to go through an *Erlebnis/ vivência* that might – or might not – open up spaces and widen perspectives that might – or might not – be incorporated in one’s body memory. The situations and/or the objects are tools that might trigger long-lasting processes. As I have argued, whether this experience is followed by meaningful changes is unforeseeable.

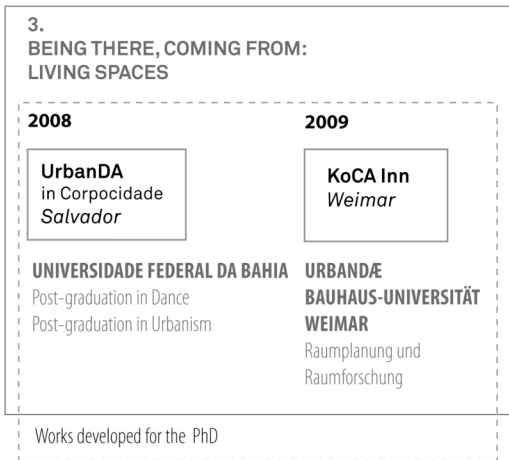
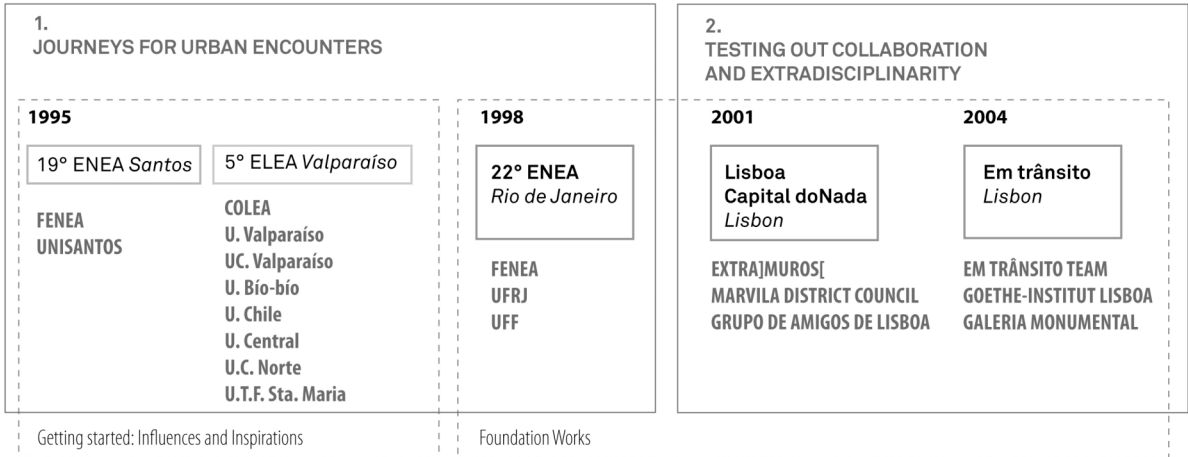
In the case studies, I will demonstrate how certain projects (and its open processes) can lead participants to *learn from* and simultaneously *interfere in* the daily urban experience, especially when this “urban experience” is mediated by artistic proposals that merge art and life in an experimental, active and creative attitude in the everyday. Experience is for Dewey and Freire – and also for Fuchs, who identifies how it remains in body memory as a living presence of the past – a continuous movement, which grows out of the previous relations with the world and unfolds in an unconscious and/ or critical way of interfering in the world. The experiences that artworks might offer, as for Lygia, Hélio and the Situationists, are a way of freeing people from pre-established social conditionings and behaviors, of shifting modes of perception and expanding the ways one can sense the world. What I am interested in withdrawing from these works is a theory of practice: linking art with sensible experience and active participation can be an exercise of democracy within

daily life. Cultivating the spirit of experimentation and learning by doing are evolving actions, which are always generating open-ended futures, rather than passive reception that reproduces the past.

This can be identified as a path that the projects this thesis praises (acknowledged in the state of art and shown both in the case studies and in the appendix) have been following in the last two decades. The ideas of Dewey and Freire for participatory, horizontal knowledge exchange, combined with the democratization of art and its insertion as an experience in the everyday, as praised by the artistic avant-gardes of the 60s, are being tested-out now. They are inciting a type of urban change that is made out of small gestures; a type of practical learning that grows out of sensitive experiences: unlikely encounters with the city, with the other, with oneself. These experiences, as they are inscribed in our body memory and thus in our attitudes and modes of being can counter processes engendered by biopolitics. It can empower people to sense the world differently, heightening their daily urban experiences.

PART II.
CASE STUDIES





1. JOURNEYS FOR URBAN ENCOUNTERS

In this chapter I will examine three examples of the *architecture and urbanism students' meetings* (ENEA and ELEA), which took place in Brazil and Chile in the mid-nineties. I will describe the political and historical origins of these events within the organized student's movement. I will highlight the criticism to the traditional pedagogical methodologies in the fields of architecture and urbanism that they posed and how they searched for alternative methodologies of combining theory and practice within these disciplines. I will argue that their collaborative, playful and poetic strategies of intervening in the relations between bodies and environments opened up spaces for unlikely encounters to occur.

In Portuguese, the word *encontro* means both an *encounter*, as an unexpected experience, and a *meeting*, as an assembly for a particular purpose. This double meaning of the word *encontro* is the central plot of my argument here – by *designing and structuring meetings* in certain ways, *unexpected encounters* can occur. Encountering the city and the other can become a transformative experience. Moreover, if sensation is intensified and monumentalized, we can call these encounters a work of art.

	1995		1998
	19° ENEA Santos	5° ELEA Valparaíso	22° ENEA Rio de Janeiro
ORGANIZATION	FENEA Brazilian Federation of Architecture Students Faculty of Architecture and Urbanism UNISANTOS Universidade Católica de Santos	COLEA Latin American Coordination of Architecture Students Faculties of Architecture U. Valparaíso UC. Valparaíso U. Bio-bío U. Chile U. Central U.C. Norte U.T.F. Sta. Maria	FENEA Brazilian Federation of Architecture Students Faculties of Architecture and Urbanism UFRJ Universidade Federal do Rio de Janeiro UFF Universidade Federal Fluminense
INFLUENCES PEOPLE	TIBÁ Johann van Lengen	The Valparaíso School Alberto Cruz Godofredo Iommi	Artecidade Nelson Brissac Peixoto

ACRONYMS

COLEA - Latin American Coordination of Architecture and Urbanism Students

CONEA - National Coordination of Architecture and Urbanism Students

ELEA¹ - Encontro Latino Americano dos Estudantes de Arquitetura e Urbanismo / Encuentro Latino Americano de los Estudiantes de Arquitectura y Urbanismo / Latin American Meeting of Architecture and Urbanism Students

ENEA - Encontro Nacional dos Estudantes de Arquitetura e Urbanismo / National Meeting of Architecture and Urbanism Students (Brazil)

FENEA - Federação Nacional dos Estudantes de Arquitetura e Urbanismo National Federation of Architecture and Urbanism Students (Brazil)

TIBÁ - Institute for Intuitive Technology and Bio Architecture

¹ There are two initiatives with the name ELEA: the one that Brazil takes part in and I will refer to, is called *ELEA Cono Sur* (or Southern Cone). The other organization gathers students from the northern South American and Central American countries. These two annual meetings have very different working structures and formats. Some attempts have been made in bringing southern and northern groups together, which never really succeeded. However, since 2002, Peruvian and Bolivian students have been joining the ELEA Southern Cone on an informal and irregular basis. In Europe there is a similar initiative called EASA - European Architecture Students Assembly. They have been organizing meetings since 1981, which last 2 weeks and host around 300-500 students.

[POETIC LICENSE]

A "LA SEBASTIANA"

Pablo Neruda

Yo construí la casa.

*La hice primero de aire.
Luego subí en el aire la bandera
y la dejé colgada
del firmamento, de la estrella, de
la claridad y de la oscuridad.*

*Cemento, hierro, vidrio,
eran la fábula,
valían más que el trigo y como el oro,
había que buscar y que vender,
y así llegó un camión:
bajaron sacos
y más sacos,
la torre se agarró a la tierra dura
- pero, no basta, dijo el constructor,
falta cemento, vidrio, fierro, puertas-,
y no dormí en la noche.*

*Pero crecía, crecían las ventanas y con poco,
con pegarle al papel y trabajar
y arremeterle con rodilla y hombro
iba a crecer hasta llegar a ser,
hasta poder mirar por la ventana,
y parecía que con tanto saco pudiera tener techo
y subiría y se agarrara, al fin,
de la bandera que aún colgaba del cielo sus colores.*

*Me dediqué a las puertas más baratas,
a las que habían muerto y
habían sido echadas de sus casas,
puertas sin muro, rotas,
amontonadas en demoliciones,
puertas ya sin memoria,
sin recuerdo de llave,*

*y yo dije: "Venid a mi, puertas perdidas:
os daré casa y muro y mano que golpea,
oscilaréis de nuevo abriendo el alma,
custodiaréis el sueño de Matilde
con vuestras alas que volaron tanto."*

*Entonces la pintura llegó también lamiendo las paredes,
las vistió de celeste y de rosado
para que se pusieran a bailar.
Así la torre baila,
cantan las escaleras y las puertas,
sube la casa hasta tocar el mástil, pero falta dinero:
faltan clavos, faltan aldabas, cerraduras, mármol.
Sin embargo,
la casa sigue subiendo
y algo pasa,
un latido circula en sus arterias:
es tal vez un serrucho que navega
como un pez en el agua de los sueños
o un martillo que pica como alevoso cóndor carpintero
las tablas del pinar que pisaremos.*

Algo pasa y la vida continúa.

*La casa crece y habla,
se sostiene en sus pies,
tiene ropa colgada en un andamio,
y como por el mar la primavera
nadando como náyade marina
besa la arena de Valparaíso,*

*ya no pensemos más: ésta es la casa:
ya todo lo que falta será azul,
lo que ya necesita es florecer.*

Y eso es trabajo de la primavera.

I first entered Neruda's house "La Sebastiana" after being rendered absolutely speechless by the new dimensions that had overcome my head and my whole body. I had experienced a full immersion in the poetry of space. Pale painted old facades surrounded by the uncertain angles of the street's slopes, mumblings in the old market, the smell of empanadas de pollo. The sunlight was soft and the air was dry. I can't remember anything about the nights. The wind moved the labyrinth shapes of la Ciudad Abierta. An open city of unforeseen emotions, of unlikely meetings, and above all of a deep blue sky reflected in Valparaíso's bay. Its Pacific waters would become a landmark for my Atlantic horizons. I had trespassed La Cordillera de los Andes to discover not another continent, but another ocean.

These vivid impressions and the collective act of renaming America in the dunes of Reñaca - in an encounter of two thousand architecture students from five countries of South America - is something that keeps coming as living paintings to my mind. An experience that would change my way of seeing and being in the world. The Encounter of Valparaíso invited participants to unveil virtues for constructing America. Taking expeditions through the scales of the body, the house, the city and the continent, Chileans shared with us their way of understanding and of doing architecture, through poetry and through playing. For this one week, they invited us to dive our bodies into Valparaíso, and let Valparaíso dive into us. They invited us to play with movement: an on-going journey. Based on the traditional Torneos and Travesías², bodies would cruise spaces and the spaces cruised bodies. Mine was one of them. I was deeply affected by that experience, and after that week in October 1995, I became - with no point of return - interested in encounters.

² These are traditional teaching methods from the school of Architecture of PUC Valparaíso, which will be explained in chapter 1.3 pp. 97 - 117

Not any kind of encounters, but those as the one in Chile. Encounters that are built as Neruda built his house: With air, and then with a flag that trembles with fine nuances of light and darkness, as the movements of the sky. A house that is built little by little; where every resource is seen as something extremely valuable; where the collective work of people allows for its growth. Decisions around its future might steal a night of sleep, but the small, precious parts, all objects' singularities find their places; and things' places finally changes people's way of seeing and being there. Money may lack, but the house keeps growing. With time and dreams, great efforts and dances of hands and colors, spaces become. Something happens, life goes on. And slowly, the house is talking; standing on its feet, and it starts gaining an existence of its own. Neruda said:

"Let us not think anymore: this is the house:

Yet, all that misses will be blue,

what it needs is to flourish.

And that is the work of spring."³

The "work of spring" that allows blossoms to flourish is the metaphor I would like to start the second part of this work with. I will be writing about methods of how to build encounters that bring people and cities together: open-ended processes initiated by groups of people who have to work as Neruda's spring, creating the atmospheric conditions to make things happen, nurturing and helping growth, and also letting go. Encounters that are built as La Sebastiana might induce intense blocks of sensation to emerge. Having been part of these student meetings, and having experienced the unlikely and powerful encounters they enabled, I started my journey of – as Fernando Pessoa suggests – "collecting ways of how to feel".

³ my translation.

CONCEPTS AND INTENTIONS

“The form of the urban, its supreme reason, namely simultaneity and encounter, cannot disappear... as a place of encounters, focus of communications and information, the urban becomes what it always was: place of desire, permanent disequilibrium, seat of the dissolution of normalities and constraints, the moment of play and of the unpredictable.”

(Lefebvre 1996:129)

As Lefebvre suggests, cities are naturally places for encounters. However, they might not occur so often, especially when the commodification and banalization of the urban experience dominates the everyday. In this chapter I want to praise and analyze some ways of creating meetings that enable unique encounters to occur. The projects to be examined here have allowed for normalities and constraints to be dissolved, for social hierarchies to be temporarily suspended and for behaviors to become spontaneous, creative, and free; as they merge work with moments of leisure and play.

The students meetings (and the initiatives that have influenced and shaped them) that I have chosen as case studies for this chapter can be understood as temporary unknown territories open for explorations; fields where forces meet. And these forces are not only time, places and people, but all the material and immaterial components involved in their creation. We will look at these *temporary spaces of encounter* as a form of micropolitical vitality (Guattari and Rolnik, 2004): as trade zones of ideas, cultural practices, and affects, as temporary spaces to exercise democracy. By creating agency, concepts and resources are converged into actions; attitudes and views of life are purposefully brought into coexistence.

The very act of “creating encounters” that fosters certain poetic and critical forms of being in the world could be situated within the artistic field, if we take a reading of art based on the work of Deleuze and Guattari, and recently of Grosz on their work: “by arts, I am concerned here with all forms of creativity or production that generate intensity, sensation or affect. (...) What distinguishes the arts from other forms of cultural production are the ways in which artistic production merges with, intensifies and eternalizes, monumentalizes sensation”. (Grosz, 2008)

However, there was no artistic intention in the “disciplinary sense”, as the motivations of the people who initiated the ENEAs and ELEAs were located elsewhere. They were not artists interested in questioning social relations or interfering in the logic of spectators’ participation. But they did accomplish to operate in the intensifying and eternalizing of sensation. They worked with the potential of collective creativity, exchanging cultural practices and fostering an attitude of openness towards the other, the different, and to the unknown.

1.1.

LATIN AMERICAN AND BRAZILIAN ARCHITECTURE AND URBANISM STUDENT MEETINGS



Students inhabiting the mega-scaled concrete square of the Latin American Memorial. Projected by Oscar Niemeyer. 4th. Latin American Encounter of Architecture Students, São Paulo, 1993.

FOUNDING GROUNDS

The Brazilian and Latin American Meetings of Architecture and Urbanism Students (ENEAs and ELEAs) have been gathering students from all over Brazil annually since 1979, and since 1990 the Southern Cone Latin American version brings together students from Argentina, Brazil, Chile, Paraguay and Uruguay. These meetings have an average duration of one week and host from 1000 till 2000 students⁴ in one chosen city, under a chosen theme.

The political process that has allowed these meetings to exist in Brazil dates back to 1932, when the first students' organizations formed themselves in Rio de Janeiro, the country's capital from 1763 until the inauguration of Brasília in 1960. The oldest Architecture and Arts school in the country, at the time called National School of Fine Arts, was undergoing an important historical transition. Methods and strategies in the teaching of architecture were being revised. One of the central figures of the debate, Lúcio Costa, was concerned with the integration and balance of technical and artistic disciplines, as well as introducing urbanism and landscape architecture as subjects of study. Student representation boards started to be active within the Universities' politics. They created *Centros Acadêmicos* (Academic Centers), whose structure officially legitimates students' political positions within university assemblies (from the faculty to the rector level) all over Brazil until today. In 1937, the National Union of Students was founded in Rio with the support of the Law Faculty of UFRJ's Academic Center. It enabled student's articulations on a wider national level. One of their main directives was to create political pressure against the *Estado Novo* regime - the populist and dictatorial government of Getúlio Vargas (1937-1945).

For three decades, the student organization's concerns spread in various directions, focusing not only on the general political struggles, but also on educational politics and internal discussions within the professional fields. Having the Academic Centers as the core of more complex structures, students started to organize themselves in "area movements", which were and are engaged in discussing the specificities of their area of studies by joining Architecture, Law or

⁴ These numbers are an estimated average of the last 15 years. There are not many precise documents of the history of National Meetings, but by colleting fragments of booklets and interviews I found the following estimates: ENEA 1993/1,400, 1994 /1,900, 1995/1,000, 1996/1,100, 1997/1,800, 1998/2,000. Since then the number has stayed over 1500. The first five ELEAs were registered by year/number of participants: 1990/1,923; 1991/307; 1992/ 1,218; 1994 /3,800; 1995 /1,994. (Abud Metzú / Galleguillos/ Uribe: 1996.)

Medicine (etc) Faculties on a national spectrum. Fine Arts and Architecture students were organized in the “Executiva Nacional dos Estudantes de Belas Artes”. In 1945 the official separation of Architecture from the Fine Arts Faculty was implemented, and following this division, in 1953 the student organization also split. The “Executiva Nacional dos Estudantes de Arquitetura” was thus founded, and Art and Architecture students started to establish their political grounds separately.

Students’ active engagements, inscribed in wider social and cultural movements, were abruptly interrupted with the military coup in 1964. It engendered a dictatorship that oppressed Brazil for two decades, lasting until 1985. The regime – strictly allied to interests imposed by the United States of North America’s imperialist politics over Latin America – disarticulated and dissolved the student movements. Not only, it also aimed to undermine counter-culture uprisings and revolutionary empowerment processes that were blossoming also in various other western countries during the 1960s. The violence of the dictatorship invaded houses and streets, where conflicts and prosecutions lead to the imprisonment, torture and murder of students, as well as various intellectuals and artists. The dictatorship – not only in Brazil, but also in various other Central and South American countries – sent many people into exile. In the late-60s many Brazilians went to Chile, as Salvador Allende was still in power, and later, Europe became the main destination.

It is not my aim to trace this history and its political implications in its complexity here, as that would imply another direction for this research. However, this resumed overview helps us in situating the process of constituting the organized movements within the students’ milieu and its main orientation towards the political struggles inherent to the construction of democracy. The idea and the actual realization of the student meetings (ENEA/ELEA) resulted from those intricate political, economical, cultural, social processes and subjectivations, which were slowly constructed within this specific history.

The first meeting of Architecture students took place illegally in São Paulo, 1972. It took the students seven years to assemble two further meetings, but after 1979 they started to happen annually. That year the 4th ENEA took place in the city of Salvador, where 550 students discussed

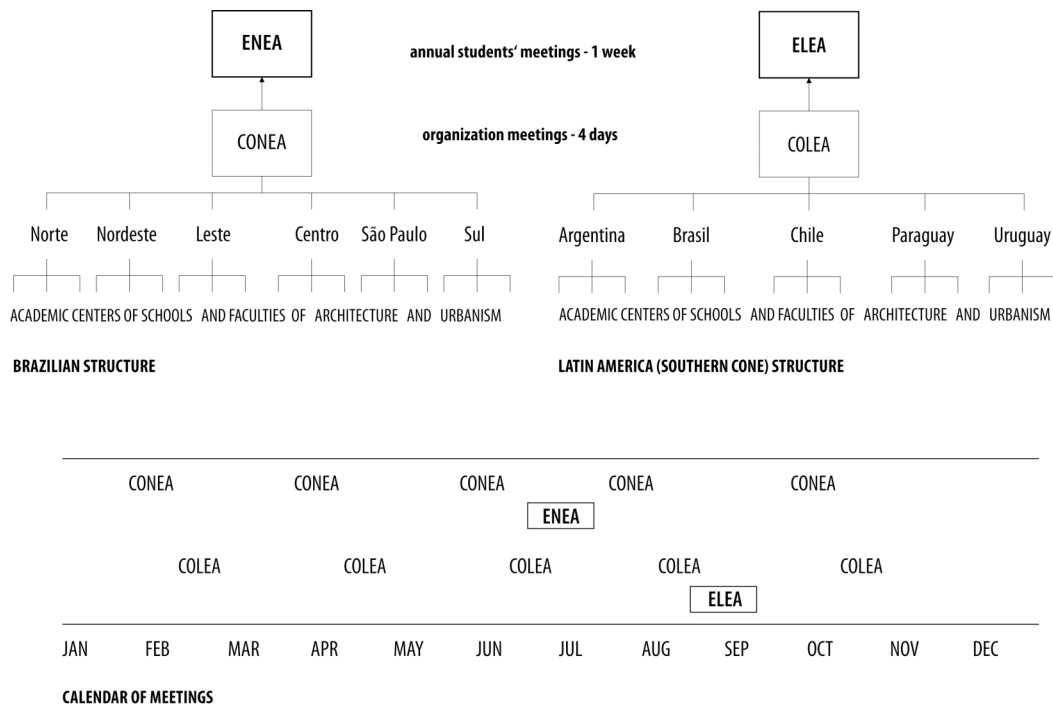
the "Architect's role in society"⁵. The institution that organizes these meetings - now known as the National Federation of Architecture and Urbanism Students (FENEA) - was established in 1985, the same year as the first indirect presidential elections were held (which officially ended the dictatorship) and since then it has been enabling and legitimizing the student initiatives. Today, it integrates and brings together students from 214 architecture and urbanism schools all over the country.

PROCESS AND ORGANIZATION

FENEA's structure is based on voluntary engagement; it encourages collaborative participation and debate in the proposing and implementing of activities; debates and activities are based on member's initiatives and shared responsibilities. Since 1990 the board of directors' structure is divided into:

- General coordination
- 6 Regional Coordinations
- Information and Documentation
- Teaching / Investigation / Extension
- Finances
- External Relations (since 1994)

⁵ source: <http://www.fenea.org/historia> (accessed February 2010)



Coordinators are elected annually in the final plenary of the National Meetings, where every student can choose to be a candidate and all the students' votes have equal value. However, in Coordination Meetings (CONEA) throughout the year, decisions are voted per school and not per person. Despite being an official organization with a formal structure, the conditions of work are rather informal and the exchange of ideas and knowledge is made horizontally as a practice of grassroots democracy.

School representatives from the Academic Centers and FENEA board of directors meet every two months, always hosted by a different school in a different region of the country. They live together for a few days in a classroom with sleeping bags. They carry discussions sitting on the floor, using mainly paper, marker-pens and blackboards as tools for brainstorming and developing ideas. Already in the preparation and coordination meetings, students have to collaborate in order to fund-raise for their travel costs and gather resources for the realization of the meeting. Not only, they also have to collectively organize their living space during those days: sleeping, eating and cleaning become shared tasks of improvising survival in a classroom.



CONEA/COLEAs organization meetings held 5 times a year to gather schools in the preparation of the ENEA/ELEAs

In 1994/95 I was cultural coordinator for the Academic Center of Universidade Federal do Rio de Janeiro, and one of my tasks was to organize the group of my University to participate in the 19th ENEA Santos. During the final plenary of this meeting I was appointed and elected coordinator for External Relations, which is mainly related to the organization of the ELEA's. The year of 1995 was very decisive for me, as I became deeply involved in the organization of students meetings. Therefore I was a member of the Brazilian committee⁶ for co-organizing the 6th ELEA, held in Montevideo in 1996. I moved from working within my University to working actively on the National and Latin American levels. That is why we will see the 19th ENEA and the 5th ELEA, both held in 1995, as the main inspirations and founding grounds of my further practice (to be developed in chapters 2 and 3). I continually worked in the student movement from 1993 until 1998, when I was elected general coordinator together with Marcus Handofsky and Paula de Oliveira Camargo for the 22nd ENEA Rio. Thus, various data that I am presenting here is based on my own experiences, as well as testimonies collected from colleagues (listed in the Appendix D and acknowledgements).

From the organization and board of directors meetings to the Regional, National and Latin American Meetings themselves, an atmosphere of cooperation and solidarity is cultivated. Positions that demand responsibilities and tasks are clearly outlined, even if in evolving and adapting themselves to the situations. But since organizers and participants are actually students, social hierarchies are dissolved. Nonetheless, horizontality does not imply a pacified space. Internal conflicts and alliances, micro-territories of power and prejudices always exist, as in any

⁶ together with the General Coordinator Fernanda Pereira da Silva and the Finances coordinator Carla Caldas, both from Pelotas, Rio Grande do Sul. We attended the five preparatory meetings held every 2 months, each in one of the 5 southern cone countries.

other political structure. Yet, an agonistic pluralism (Mouffe 1995) is enabled by this format, as various initiatives can co-exist, instead of a constant insistence on building a homogenizing consensus.

Students have always been motivated to participate in debates on a wide range of themes concerning architecture and urbanism as a profession, and its teaching methods within the university system. Perhaps from a wish that emerged out of the oppressions before and during the dictatorship, there has been an intimate, personal and collective desire to be together and get to know each other better. The meetings became an annual activity, organized and kept alive by groups of students because of a strong wish to exchange ideas and experiences, to learn about the cultural and physical abysms that divided Brazil and South America. There was and there is a curiosity to learn about differences and geographies, accents and other ways of being that could be seen as a drive for constructing regional, national and continental identities.

Due to Brazil's size and its internal cultural differences, FENEA has a structure based on six regional centers⁷, and the meetings are held on the regional, the national and Latin American level. The six regions and the five Latin American countries have to hold the national meetings alternately. This enables the meetings to be hosted each year in a different region/country, highlighting its local specificities. It also enables students to get to know their own country and neighbor's countries better, thus diminishing physical distances and bridging cultural gaps.

INITIATING ENCOUNTERS

Evolving from the initial need of being together and discussing political and professional agendas in the mid-90s, these meetings became bottom-up laboratories of urban experiments. Students deliberately left the classrooms and went into the city, in a conscious decision to start learning from the challenges and qualities of real places, and not only from each other. This was an

⁷ Brazil is the 5th largest country of the world and has a population of around 190.000.000 inhabitants. It is composed of 26 administrative states and 5 geographic regions. The size, the varied geographic features and the historic processes (which include a variety of economic developments and specific migrational movements) indicate the extreme cultural diversity throughout the country. FENEA's regional divisions, however, do not correspond to a geographical but to an economical one, as they are determined according to the number of architecture schools per area. Therefore São Paulo has always been an independent region, as it comprises more than 60 schools to the day, and the North/Northeast regions were merged in one FENEA region until 2003, as they had less than 20 schools, despite of the geographic area being 22 times bigger.

alternative to the current teaching practices, which were confined to the classroom space; and a reaction against top-down methodologies of architectural field research, where positions were usually outlined with a critical distance that could be understood as residues of modernist professional arrogance.

Drifts through the cities were organized, where techniques to enhance the senses were used to foster new perceptions of urban space. Cooperation with selected communities started to be delineated, and in collective construction workshops, students and inhabitants developed not only ideas for the neighborhood, but in various cases, they actually transformed spaces by building low cost solutions together (examples will be detailed in the next entries). The traditional presentation of works, lectures and round-tables started to be directed more towards the themes to be developed in these workshops, so that for one-week students were immersed in an atmosphere that merged field research, theory and practice. The component of leisure also played an important role. Every encounter had multiple parties in its schedule, besides the spontaneous celebrations, games, songs and dances that would turn the meetings into a 24hours/1week space of on-going conviviality.

Conviviality is fostered in various simultaneous activities: an organizational discussion, a debate on built heritage and preservation, a bamboo roof workshop, the construction of an outdoor community clay oven, a working group on social housing politics, a capoeira circle, a shared meal... I would like to stress that these shared moments are the outcome of the "micropolitical vitality" mentioned before: the force of the politics of desire, of subjectivity, of relationship with the other. A molecular revolution that takes place not only in discourse, but that one can feel in such encounters, that is in people's gestures and attitudes... (Guattari and Rolnik, 2004). During the 80s the ENEAs were gaining form; people strongly wanted to meet each other and express their opinions, after the years of censorship and repression engendered by the dictatorship. Through political campaigns and manifestations (Diretas Já⁸) the people fought for having direct elections of its president, which finally happened in 1989. These movements of collective elaboration that Guattari (accompanied by Suely Rolnik) witnessed on his voyage throughout the country in 1982 were parts of what he termed the molecular revolution. Likewise, they were the

⁸ Organized civil movement for direct elections that started in 1983 and lasted until April 1984, when a public demonstration gathered 1,5 million people in São Paulo.

terrain from which the strategies and methodologies that were experimented in the annual meetings, germinated. These are the "Encounters" that this chapter appraises.

Journeys to the meetings are organized by the Academic Centers, which facilitate the communication and plan the excursions of the students of each school. These physical displacements are already part of the process, and distances might be very long. To cross the country can mean a 3 or 4-day trip for many students, as Manaus (in the north) is 4.500km away from Porto Alegre (in the south). The journeys are usually low budget, and thus by bus (some Universities might support the initiative by lending their own buses). During the 90's, very few students could afford to fly within Brazil, as flights were still very expensive, there were fewer connections, fewer airports and only three operators. Yet, even with the popping-up of airports and low cost airlines of the last decade, the majority of the students still travel by bus. This includes the territorial dimension and the journey as an important component of the experience.

Night accommodations are made inside classrooms, which normally become sleeping-bag/camping dormitories during the event. Some meetings search for alternative places to host students, as long as they are without costs. The meetings always have a reasonable attendance fee that covers catering and all workshops, debates, presentations of works, concerts and parties. Students who want to share their practical knowledge by teaching and/or monitoring the workshops, or those who work as staff for the organization do not have to pay the fee. This opens up space for a more engaged participation, as well as facilitating access for those who cannot pay.

Strategies and formats used in the meetings might vary, as organizers freely shape them according to their situation, wishes and possibilities. There are some guidelines and an established structure/calendar that has been repeated throughout the years, but the groups who take the initiative to organize them will shape the conceptual framework and the nuances of how activities will be offered and connected. Every year, in the final plenary of the National Meeting, a hosting city and a working theme for the following year is chosen. The organization committees are composed of students from one or more universities in the chosen city. Normally this group takes on the general coordination and prepares a preliminary project to get started and to search for collaborations. As collaborations and partnerships are made over the preparatory year, the project is developed in more detail according to the level of engagement and the ideas being produced.

Other students, teachers, professionals and communities join the group by taking the responsibility to conduct specific activities during the week of the event. As many of those join only when the meeting starts, a considerable space for flexibility and spontaneity has to be left open in the designing and conducting of the event.

It is important to outline that tourism is also an implicit component of people's motivation: for those who want to get to know another destination and those who want to host external visitors. Tourism is relevant and as MacCannel suggests in his book "The tourist: a new theory of the leisure class", first published in 1976, we have to admit: "we are all tourists"⁹. Tourism is a rapidly growing industry, be it in the direction of commodification and spectacularization of people and places, or in its sustainable and equitable alternatives as means of preserving singularities and differences, and we are part of it. We (students, academics and professionals traveling for the sake of "field research" or taking part in congresses and events) tend to consider ourselves "travelers" in a sort of elevated category. But MacCannel puts tourists in comparison to his own class of social scientists.

"Tourists are criticized for having a superficial view of the things that interest them - and so are social scientists. Tourists are purveyors of modern values of the world - and so are social scientists. And modern tourists share with social scientists their curiosities about primitive peoples, poor peoples and ethnic and other minorities." (MacCannel 1999:5)

He argues, further into his book, how modernity generates tourist experiences:

"modern materialistic society is probably less materialistic than we have come to believe. (...) The value of such things as programs, trips, courses, reports, articles, shows, conferences, parades, opinions, events, sights, spectacles, scenes and situations of modernity is not determined by the amount of labor required for their production. Their value is a function of the quality and quantity of experience they promise." (idem: 22, 23)

As I have discussed in the theoretical framework, the *Erlebnisgesellschaft* transforms experience into a commodity. Yet, we must acknowledge our greed for pursuing experiences and admit that stepping out of this entrapping game is not an easy task. It requires a generous amount of

⁹ He defines tourists as "sightseers, mainly middle-class, who are at this moment deployed throughout the entire world in search of experience." (1976: 1)

openness and availability to let ourselves enter into situations, thus creating our experiences' own values, qualities and intensities. As a tourist or a traveler, a stroller or a passerby, it is in the subjective, cultural, historically formed bodies of each one in contact with the situation, that enriching experiences can emerge.

In the case of our meetings, tourism does play an important role, but there it is used and acknowledged as a tool. Traditional congresses and fairs take place in the big box typology of conventions center and fair grounds, where a thematic, artificial and/or isolated world is created. Participants interested in getting to know the places they had traveled to, normally have to escape some of the planned activities or join some organized guided tours. Yet, the turning point of the ENEA/ELEA's structures emerged exactly when they ceased to have a "simple congress structure" and stepped out of the box, towards the city. Moreover, sightseeing became an official part of the program, integrating leisure, creation, and tourism as strategies to learn – from the places and from the people.

Participants started to receive maps in addition to the activities calendar. Not only, activities were placed in various points of the map, sending participants on discovery expeditions throughout the city. Hosts also wanted to use the opportunity of having hundreds of architecture and urbanism students from elsewhere, to deepen discussions around their built heritage, their urban developments, to explore city visions, and to exert their hospitality and "pride", by showing guests the "hidden secrets", problems and marvelous spots of their cities.

This movement of going outside, of taking the city as an expanded field for creative research, or research-creation, can also be observed in the field of art. Gradually, from the 70s onwards, the relation between art and public space has shifted from placing sculptures within the urban fabric to incorporating more critical positioning towards specific urban sites. This tendency was no longer connected to the logic of hegemonic power and its national symbols, as in the history of art until the beginning of the 20th century (though longer in some countries, especially the communist ones), nor to the modernist abstraction of *Kunst am Bau* of the first half of the 20th century. In postmodernity, artists, critics and curators saw in the city a potent material for their critical investigations and for artistic creation. Actions, installations and performances started to place cityscapes and urban themes on the artistic agenda. Parallel, the political movements of the late

60s were merging art and life, transforming art into a lived experience, as we saw for instance in the works of Clark, Oiticica and the Situationists.

The move of art into public space brought together with it a concept of the “public art festival”¹⁰ where visitors also drift through the city looking for site-specific installations. It lead artists and visitors to explore the city in unforeseen ways, incorporating the spirit of *flânerie* and *dérive* and its unexpected glance on the everyday in artistic programs and cultural publics’ schedules. As the usage of city maps in exhibition guides started to become more recurrent, the complexity of the relation between art and urban space also increased. The works were not only located throughout the city, but artists started to reflect and question it. Such festivals became extradisciplinary laboratories of urban research and also of political action. (We will examine this topic in more detail in the next chapter on Lisbon.) But in the case of the students meetings, incorporating the city in the schedule, spreading the activities away from the university campuses made a great shift: as art took the spectators out of the gallery, the meetings took the students out of the classroom: from *in vitro* experiments to *in vivo* experiences.

Yet, how can we merge tourism and field research with creative actions when designing these *in vivo experiences*? How can we allow encounters with the city to occur, so that tourism and field research can become something more than filling up post-card checklists or collecting scientific data?

There are activities that empower people to act rather than letting indifferent behaviors lead their bodies to passivity. They can:

- induce openness rather than closure
- propose collaboration rather than competition
- establish face-to-face exchange rather than face-to-back audiences
- instigate active debate rather than monologues
- foster learn-by-doing rather than vertical transmission of knowledge

¹⁰ There was a clear shift from environmental and land art to more political and socially engaged positions, collaborative researches and punctual interventions that started to open up a space that is difficult to name: “urban festival” or “public art event”, “artistic interventions in public space”, “art in context”, “art and the public sphere” (see the State of Art, and for a wider discussion see the glossary published in the catalogue of the Skulptur Projekt Münster 2007 edition – see Appendix F.6). On the other side, this shift towards the city was again captured as a marketing mechanism for mass-tourism strategies, used to promote and spectacularize cities; as for instance in some editions of the “European Capitals of Culture”.

There are forms of sightseeing that might explore qualities of places in more impressive or even awe-inspiring ways than others. There are very diverse ways of proposing journeys and designing meetings. Likewise, there are countless ways of experiencing them. In a journey to unknown destinies, one can always experiment other ways of being, seeing and, hopefully, other ways of feeling – as Fernando Pessoa affirms in a letter to Armando Côrtes-Rodrigues in 1915 – “Alguns anos andei viajando a colher maneiras de sentir.”(I have been traveling for some years, collecting ways of how to feel”).

It is exactly these *other ways of how to feel* – that certain ways of designing meetings and certain working methodologies might enable – that I will try to explore in the next sections of this chapter. The organizational structures and concepts, as well as the people and institutions that influenced their approach and their strategies, will be extracted from the three selected students meetings. They are all collective projects: conceived, realized and experienced by different groups of people.

The first two case studies influenced my way of being in the world much more than I influenced their conception and construction. I was already involved with the organization, yet at a very low level of engagement. However, these two events were the *Erlebnisse* that particularly moved me to keep on working with the organization of platforms for encounters. They disrupted the agenda of what had been happening in the ENEA’s/ELEA’S until then, especially because of some specific influences:

- The Santos Group - who later founded the ELOS Institute
- TIBÁ, an Institute for Bio-architecture and Intuitive Technology;
- The Valparaíso School of Architecture and Design

These were the key people and institutions whose philosophies and practices molded the 1995 events and my own practice. As I learned about their ways of working through my own experiences, some of their tools and methodologies became very influential in my further projects, especially in their ways of involving the population and exploring poetical relations between body and territory. They are the fundamentals upon which I built my way of thinking, as they pointed out new ways of understanding and experimenting the world.

In 1998, the 22nd ENEA was my first attempt to start a collective initiative and thus, of coordinating a project that would merge these influences with the problematic of a metropolitan scale. The challenges of dealing with a mega-scaled city lead me to research and draw on the work being developed by Nelson Brissac Peixoto in São Paulo. His four-edition project called Artecidade (1994, 1994, 1997, 2002) – an initiative of merging art and urbanism through intervening in abandoned industrial areas and problematic urban zones – became another influential reference. After finishing my work in the 22nd ENEA, I moved to São Paulo to work for six months on the 4th edition of the Artecidade event.

1.2.

ARCHITECTURE: OUTSIDE

19th ENEA SANTOS, 1995



Event's identification card distributed to participants

PROPOSAL AND TERRITORY: THE MOVE TOWARDS THE CITY

The 19th ENEA – held in the port city of Santos, São Paulo state, Brazil in July 1995 – marked a rupture from the structure of the previous ENEAs, which were held inside the University campuses and mainly reproduced the traditional methodologies of knowledge transfer and closed academic discussions. This event was like a manifesto, calling for architects to step out of their offices and learn from real life, to try *in vitro* experiments *in vivo*. Not only with poetic drifts through the city, but also in straight contact with the population's needs, struggles and perspectives. It was based on workshops held in local communities and abandoned structures in the surrounding area of the meeting, which itself took place not in the University but in the Elementary School *Escolástica Rosa*, located by the seashore. The challenge for participants was no longer to show works that they had developed at their own universities and brought ready-made for the meetings, as it was current in former events. Instead, it was to develop new work, on site, together.

Being present within the city had a strong impact on the meeting's structure: an atmosphere of autonomy was developed and the encounter with the city, and not only with the other students, became a central focus. Santos harbor, historically important for the development of the whole São Paulo region, with its naval and fishing industries and its street-cultures; the smell of the sea and of the polluted mangrove; the skyline formed by the green mountains of *Serra do Mar*; the intricate coast line, interwoven with small bays and islands – they all marked the experience of the 19th ENEA.

SANTOS' SNAPSHOTS



Port area seen from the Monte Serrat Hill and Dique da Vila Gilda – Stilt houses over the mangrove

Coming from various realities all over Brazil, students were to test out forms of collaboration and of projecting solutions, while facing real problems and real people within unfamiliar cultural and social contexts. Some months in advance, workshop leaders had worked within the communities in order to prepare the terrain for action from both sides. They conducted a survey on the community's problems and needs in order to provide an introduction for the newly arriving students. They created partnerships and prepared the inhabitants for the week of the meeting. The task of ENEA's participants was to get to know the city, its peculiar places and its inhabitants, and together with them develop a collaborative project for the chosen area.

The workshops were held throughout the city. In places such as *Diana Island* and *Fortaleza da Barra Grande*, an abandoned fort from the colonial times, participants worked in collaboration with fishermen communities to discuss environmental friendly practices for their economic activities. For the theme of housing, participants worked in a slum constructed of stilt houses over the mangrove of *Dique da Vila Gilda*, and for the theme of heritage, the abandoned Fishing Museum was chosen (which, through students' further efforts involving the community and public opinion, was completely renovated and reopened to the public in 1998). Geographic, historical and socio-economical features became the themes for collective urban explorations. The city spaces were discovered by drifts and by conversations with its inhabitants.

An important plot of the meeting was to value the actual act of being together: how important it was for the people involved (students and populations) to encounter each other. To learn from each other, to exchange dreams and propose ideas was the initial challenge, regarding that the time dedicated to the workshops during the event was only four days. Methodologies and the dimensions of activities, intentions and realizations were still being tested out. As a result, the workshops stayed on the level of developing projects - not yet constructing them. Only from the following year (1996) on, did the construction workshops within the communities actually start being accomplished. The first experiments occurred in the 6th ELEA Montevideo in 1996 and in 22nd ENEA Rio 1998. Nowadays the construction workshops are the central activities of the ELEAs, and in Brazil, a separate organizational branch of the FENEA was created to push these projects forward.

It was during these years of 1995 and 1996 that FENEA's Coordination of Teaching, Investigation and Extension succeeded in implementing a technical guide for building a do-it-yourself "Model Architecture and Urbanism Office". Teachers and students initiated this experimental office to work in collaboration with poor and informal communities that are neglected by governmental support. With much more time to invest in these projects than the ENEA meetings, the activities of these offices are incorporated as part of the faculties' curriculum, and students can get credits for their work. Today, these "Model Offices" (EMAU - Architecture and Urbanism Model Office) already have a parallel meeting, called SENEMAU (National Seminar of Architecture and Urbanism Model Offices). In 2010 they held their 13th meeting⁷.



SENEMAU - building a low-cost, open-air playground for the community's children. Londrina, 2008.

⁷ source: <http://www.fenea.org/projetos/SENEMAU> (accessed February 2010)

TIBÁ - INSTITUTE FOR INTUITIVE TECHNOLOGY AND BIO ARCHITECTURE

>> [CLOUDS OF RELATIONS – INFLUENCES]

During those years, various organizers of the 19th ENEA Santos and other member of FENEA had been involved in the activities of TIBÁ, which developed building techniques that integrated environmental consciousness with group creativity. Architect Johan van Lengen and his wife, artist Rose van Lengen founded TIBÁ - Institute for Intuitive Technology and Bio Architecture, in 1987. TIBÁ is a word from the Tupi language, one of Brazil's native languages and means "place where various people meet". Johan and Rose reforested 95% of the 20 hectares of an abandoned sugar farm, 3 km out of Bom Jardim, a small city in the northern mountains of Rio de Janeiro state⁸. They created a place for encounters, an experimental center for capacitating people to work creatively and collaboratively. Many of the buildings that today form the Institute were constructed throughout the last 20 years as a result of the practice-based laboratories it offers. Collaborative projects realized by architecture students and local communities – as is promoted today by the EMAUs – started to strengthen, inspired by a lecture held by Johan in the 17th ENEA Rio, in 1993. Johan teaching is not only based in learn-by-doing, but also in fostering holistic consciousness, proposing various exercises that intend to awaken awareness of oneself, of what one creates, and of the impacts of what is created.

Institute's activities start early in the morning. As in a cloister, the bell rings at 6AM, calling guests/students to a Do-in⁹ group session to awaken the body for the long day. At 7AM groups are organized to take on the maintenance tasks of preparing breakfast or collecting fallen leaves, which are disposed in the dry toilettes and keep the composting process balanced. The projects to be developed are based on group work. Many techniques are tested intuitively – shifting rational and imaginative thoughts, where solutions are tested through trial and error. The learning process of how to build green roofs, bamboo structures or dry toilettes is done by actually building them for a new edification or by extending some of the existing ones. Therefore the challenge becomes more complex than when one builds a prototype. Games and wanderings are part of the calendar, fostering group integration and incorporating the components of leisure and contemplation into the work.

⁸ source: <http://www.tibarose.com> (accessed 15.10.2009)

⁹ An oriental technique of self-massage (in Chinese Dao-Yin, or in Japanese Do-in) of stretching and pressing some specific points of the body's meridians, combined with breathing exercises.

A small library with an extensive selection of books, manuals and reports on sustainable and vernacular architecture is available in a comfortable living room with sofas and pillows. At TIBÁ learning is an activity of immersion in the space-time of being there. It involves daily activities such as eating and relaxing; it is simultaneously a somatic and intellectual experience: a journey to TIBÁ is a retreat. One learns other ways of thinking, projecting, and building in a collaborative work. If the evening is beautiful and someone makes a fire by the patio, it is very likely that the learning will continue under the stars with Johan's best skill: to share his long-life experiences through story-telling.



collaborative construction work with local resources, group games and moments of leisure at Tibá.

Johan and his family had previously lived in India and Mexico for many years, as he worked for the United Nations and government agencies. He is primarily concerned with housing and sustainability, and has researched various vernacular, inexpensive and environment-friendly construction methods. In 1984 he first published the *Manual del Arquitecto Descalzo* in Mexico. The Portuguese translation was published in 1997 and in 2008, it was finally translated into English under the title: *Manual for Barefoot Architects*. This book is a practical guide for a “do-it-yourself architecture”, fostering low-cost solutions with safety, sustainability and creativity. The book starts with a Chinese saying: “Making plans for one year, we plant rice. Making plans for ten years, we plant trees. Making plans for a hundred years, we prepare people.”

Nowadays, and since Rose’s death, their son Peter van Lengen moved to Bom Jardim with his family to manage the institute together with his father. It is still a very intimate place for encounters, but now with many more professionals working on the team, they have a broader range of activities and are disseminating Tibá’s work methodologies and philosophies for wider publics. More than just teaching eco-friendly techniques, they offer collaborative and participative learning processes, pointing out other ways of perceiving the environment and of creating collectively. Moreover, their methodology highlights forms of integrating physical and mental health, leisure, and conceptual and practical work.



An architecture student group meeting in Tibá, including many FENEA members (probably 1994). Johan in red, and three of the mentors of the 19th ENEA Santos: Rodrigo Alonso (behind the women in blue and with a striped t-shirt), Renato Leal without T-shirt, and Edgard Gouveia Júnior in green, sitting.

ELOS INSTITUTE: DEVELOPING COMMON-UNITIES

>> [CLOUDS OF RELATIONS – UNFOLDINGS]

One of the persons that collaborated on a longer basis with TIBÁ, and who was one of the main mentors of 19th ELEA Santos, is Edgard Gouveia Júnior. After finishing architecture school, he worked and lived in TIBÁ for 5 years. He had participated actively in the organization of the ENEA/ELEAs since 1989, and was one of the leading figures responsible for the shift from in-door to out-door-collaborative-communitarian activities. Gouveia Júnior post-graduated in Cooperative Games¹⁰ at Universidade Monte Serrat, 2003 and has since been teaching the course “Developing Common-unities”, focusing on cooperation and active participation in communities. He is now the president of ELOS Institute, an NGO that intends to foster affective bounds within intercultural/social activities for urban change. Its methodological repertoire has evolved from the experiments of those years in the student movements and at TIBÁ. There is a clear connection between the ELOS Institute’s actual activities and the methodology that he and his group were experimenting in the ENEA Santos back in 1995.

In 1994 and 1995, Kaká Werá - an activist for the empowerment of Brazilian Indians, and specifically for preserving indigenous reserves, languages and traditions - had been invited to show his work at the ENEA. He, Edgard Gouveia Júnior, Rodrigo Rubido Alonso (another founding member of ELOS and general coordinator for ENEA Santos) and others from the Santos group started a tight collaboration. At a certain point Kaká introduced them to a tradition of the Txucarramãe¹¹: the warriors without weapons. These warriors are obstinate in changing the world without using violence. “They learn changing the world with their hearts.”¹² Thus, ELOS Institute baptized their biannual program for capacitating youth from all over the world to promote urban and social change as “Warriors without weapons”. For 30 days people of the ages 18 - 35 live in a community – be it a slum, an urban ghetto or a community of traditional fishermen – to learn about and use efficient techniques of working in groups. Four rites of passage, brought from

¹⁰ In contrast to competitive games, these games stimulate cooperation rather than competition. They focus on partnerships rather than adversaries, exchange and creativity rather than attack and defense. They can be found in traditional games amongst various cultures, but have been systematized and analyzed as a pedagogical activity by Tedd Lentz and Ruth Cornelius in “All Together: A Manual of Cooperative Games”, first published by the Character Research Association, in 1950.

¹¹ Brazilian native indigenous tribe of the low Xingu river basin in the Amazon region.

¹² extract from interview with Gouveia Júnior, published by People’s Museum. This Virtual Museum is a project of the Ashoka Foundation, a global association of social entrepreneurs. in <http://www.ashoka.org/>

indigenous traditions and conducted by Kaká, are used to mark the transition from one phase of work to another, while simultaneously offering a lesson – helping people to overcome their inner barriers, and building affection and trust in the group.



Warriors without weapons: rituals of passage (air and water)

The “Warriors without weapons” month-long program is divided into six movements, as they explain:

“THE GAZE: It happens at first sight as soon as you enter a community. Its objective is to alter the perception of those arriving - focusing the attention to the search for beauty, to what is alive, and to what impacts us emotionally in degraded environments. That way we can multiply them for change.

THE AFFECTION: Also known as information, in this stage all the potentials and challenges are mapped, such as talents and resources already existent in the communities. The way the information is collected is directed in such a way that the opinion of the members of the community of what is relevant becomes a determining factor. This becomes a head start for the establishment of sustainable relations of cooperation.

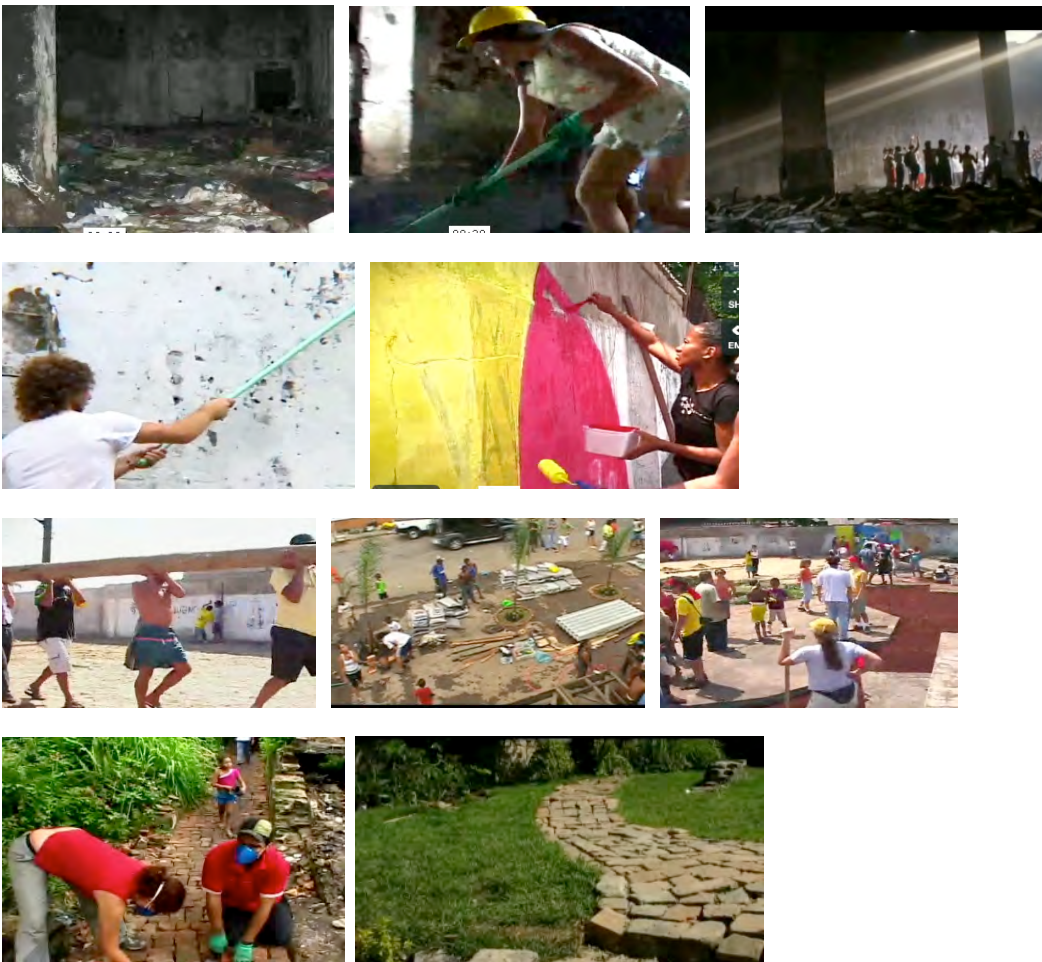
THE DREAM: It is the union of reflection and proposition. Here, the information and collected impressions are shared and analyzed. Then, they are turned into dreams, plans and finally, projects. The suggestions must attend the demands of the communities and embrace their dreams. Everything is done by using the talents and resources already existent within the communities. Whether the dream is personal or collective, it is considered the main catalyst in the process of transformation of reality.

THE MIRACLE: The moment of action is a revealing factor of the strengths of individuals, resources and the power in a community. It contains three phases: collective projection, mobilization of resources and collective construction. In this stage, just as in any other, cooperation is essential. Everything is done collectively with the purpose of optimizing the gathering of available resources in order to reach the result that is best for all. The process is essentially creational and the game is the way to accomplish the three essential tasks, enhancing the joy and the strength of doing it together.

THE CELEBRATION: As important as any of the prior phases, it includes the acknowledgement of the accomplished work, expression of gratitude and appreciation for oneself and others.

Happiness is shared.

RESULTS: During this intense gathering, participants become more capable to act responsibly and respectfully in order to promote transformations in the world. The experience of genuine dialogue and exchange is essential to creating solutions for social problems that are environmentally sustainable, sensitive to the local reality and that will enrich, instead of diminishing diversity."¹³



Warriors without weapons: collaborative construction workshop with the Paquetá community in Santos, 2007.

¹³ <http://elosbrasil.org/en/metodologias/guerreiros-sem-armas/> (accessed February 2010)

These phases could be described as perception, reflection, proposal, action, and inauguration, if one wishes to have a more academic reading of them¹⁴. However, the language used by ELOS Institute is also a tool to reach the publics they work with. Bridging the gap between academic formulations and the population’s real needs was one of the main intentions of the 19th ENEA Santos, and ELOS Institute continued this work of decoding.

POPULAR TERMINOLOGY	ACADEMIC TERMINOLOGY	METHODOLOGY
Gaze	Perception	Finding where there is potential for change
Affection	Viability	Mapping potentials, talents and resources
Dream	Project	Usage of creativity and talents to envision better futures
The miracle	Action	Realization/ construction: shifts the mode of spatial appropriation, from passive to active
Celebration	Inauguration	Announcement of the accomplishment of the task. It marks the end of the process through a collective act, where the pleasure of having realized the project is shared.

What we were experimenting in the student’s initiative of the 90s, is now being multiplied. ELOS Institute has already hosted and capacitated around a thousand young “warriors without weapons” since its foundation, and has successfully worked in various poor communities in the South and Southeast regions of Brazil. They create situations of potential agency, connecting architecture students, social support networks and local communities. Using local and low-cost resources, they foster inhabitants’ self esteem, by instigating them to take action and invest time and energy for improving their own neighborhoods. They affirm that this approach searches for traces of hopes and dreams inside people, so that potentials for engagement can be fostered.

¹⁴ This methodological procedure - with a few adjustments according to the situations – was used in all the following case studies, applied in both the phase of idealization/preparation of the project and in specific participatory activities during the event.

“Dreaming is not only a necessary political act, it is an integral part of the historic-social manner of being a person. It is part of human nature, which, within history, is in permanent process of becoming. In our making and remaking of ourselves in the process of making history – as subjects and objects, persons becoming beings of insertion in the world and not of pure adaptation to the world – we should end by having the dream, too a mover of history. There is no change without a dream, as there is no dream without hope.” (Freire, 1994: 91)

As Freire assertively poses, it is with the capacity of dreaming that change begins. It denounces that the present could be better, it opens up the possibility for reality to be more. If passivity occurs also due to the loss of hope and the anesthetization through an oppressed daily life, then opening up spaces to dream and realize these dreams in a collective effort can be an effective way to empower people, to rescue the strengths, and to intensify vitality: inside and outside. Freire names this process of liberation (as it leads people to act, going beyond their internal frontiers) a process of becoming more: “the *being (ser)* becomes a *being-more-so*, or *being-in-a-larger-way (ser mais)*”. (idem: 68)

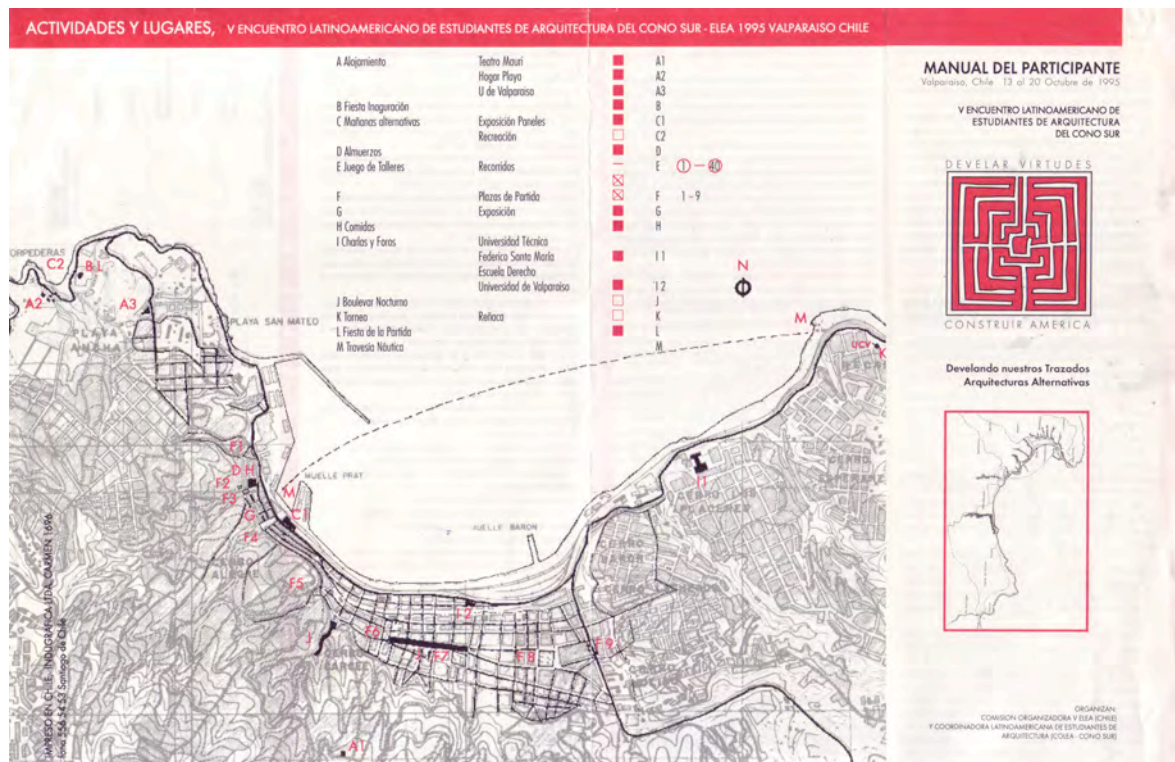
The strategies of instigating people to dream, to share efforts and to act, therefore to *be more* – have the power to contest reality as given. And especially in the informal and improvised context of the slums, to foster people’s self-esteem, to act *hands-on* and actually *do things*, does make a difference. It is an inductive process: by engaging people in identifying hidden potentials in deteriorated, abandoned and/or dull environments and fostering better future visions, a motivation and expectation to have things realized is built. The challenge of taking the initiative is engaged in and carried out collectively. By inviting people to unite forces to improve their own living spaces, a communitarian and cooperative sense is fostered, encouraging inhabitants to trust and to learn from each other. Self-organization and collaborative initiatives can be tools for improving people’s and communities’ daily lives, as new relational structures can emerge. Mainly, this methodological approach aims at producing new relationships between people and environments: as people become more sensitive to the places they live in, they are empowered as they are affected by the experience. Through this, new forms of spatial appropriation can emerge. People become conscious – through a lived experience – that we are all products and producers of our living environments.

Nevertheless, it is important to highlight the playful quality of ELOS Institute's work. The process of generating new forms of spatial appropriation and fostering people's empowerment is made through cheerful conviviality. They underline in their practice that when we are happy, dancing, playing and sharing challenges, we have much better energy than when we are fighting or taking the work as a burden. They claim that through playing, work can be less painful; on the contrary, it can be made with pleasure. In other words, some of the ideas that cross-fertilized in the ENEA/ELEA meetings and in Tibá during the 90s are now parts of a much wider social network of local entrepreneurships. ELOS Institute mobilizes populations in a participatory and collaborative spirit to improve their own living spaces. It is a bottom-up initiative that not only includes inhabitants in the planning and construction processes, but that instigates and capacitates them to take the initiative and develop a more active attitude towards their environments – with a smile in their faces.

1.3.

UNVEIL VIRTUES; BUILD AMÉRICA

5th ELEA VALPARAÍSO, 1995



Event guide distributed to participants. A4 leaflet with activities' calendar and maps.

PROPOSAL AND TERRITORY

Buses upon buses were arriving and within two days two thousand students populated the narrow streets of Valparaíso. Many were – as myself – overwhelmed by their first gaze on the Pacific Ocean. During the reception and enrollment process, we could see busy people walking back and forth, all concentrating on getting something done. The signage system was being produced along the sidewalks. The 5th ELEA logo - a red squared labyrinth - was being sprayed onto various humble supports, with the use of stencils. They were going to be hung around the various locations where the meeting was going to happen. The ELEA was about to start and our hosts were still working on small details; here and there were still things to be done. Some of the newly arrived joined in and before unloading their backpacks they were already spraying red labyrinths on textiles. This would mark the collaborative spirit that developed throughout the week and throughout these meetings - hosts and guests constructing their week together.

THE JOURNEY TO CHILE - SNAPSHOTS



Crossing the Andes mountains: a marking territorial passage to all participants coming from Argentina, Brazil, Paraguay and Uruguay. Some had to fly over the Andes, others experienced its curves and altitudes. But all of us foreigners coming to Chile, had to cross the spine of the continent, this natural barrier that splits South America in two.

This ELEA proposed an even more decentralized structure than Santos. It did not only host the students outside of the University Campus, but lodgings and activities were strategically placed throughout Valparaíso, so that during the week of the event participants would have the chance to inhabit, to visit and to work in various parts of the city. The old Harbor Market that had been unpretentiously renovated by the organization committee, functioned as an information center, hosted the canteen and became the main meeting point for people and activities. With minimal material investments and collective work they had reverted the abandoned situation of that

building into a space to be inhabited. The participants' basic need to go from their lodging to the canteen was already guarantying a minimal everyday displacement.



Harbor Market before in an abandoned state, after renovation and being inhabited by students during the Encounter

Every participant enrolled in the event received the following relevant working material:

- A pamphlet with the activities calendar and a map of the city, marked with the spatial locations of activities. It listed the main objectives of the encounter, a more detailed description of each activity and finally, general recommendations concerning emergencies, foreigners policy and behaviors that are not allowed in public space (as for instance, according to Chilean law alcohol should not be consumed in the streets).
- A wooden A2 sized sketch board with the map of the city printed on one side, and various blank pages fixed with elastic bands to the other side.

This sketch board already revealed some of the conceptual intentions:

- to drift through the city,
- to observe and
- to register the experience.

C R O N O G R A M A									
13V	Recepción Sede Escuela de Arquitectura Universidad de Valparaíso 12:00 - 21:00					Fiesta Inagural Velódromo Playa Ancha 21:00 - 2:00			
14S	Mañanas Alternativas 9:00 - 12:00	Almuerzo Mercado Puerto 12:00-14:15	Juegos Talleres 15:00 19:00	Escala Cuerpo	Lugar ▲	Comidas 19:30-21:00	Charla Cuerpo	Fiesta Inagural Boulevard	
15D				Escala Edificio	Lugar ■		Charla Edificio	Boulevard	
16L				Escala Ciudad	Lugar ●		Charla Ciudad	Juego de los bares Boulevard	
17M				Escala Continente	Lugar ★		Charla Continente	Boulevard	
18M	Torneo 10:00 - 12:00	T o r n e o				Comidas en las dunas de Reñaca 19:00 - 20:30	Plenario Mercado Puerto 21:00 - 2:00	Juego de los bares	
19J	Exposición Juegos Talleres 9:00 - 13:30 Plaza Sotomayor	Almuerzo Mercado Puerto 13:45 - 16:00	Selección de Equipos en Pza. Sotomayor Premiación 16:00 - 19:00			Comidas 19:00 - 21:00	Fiesta de la Partida Velódromo de Playa Ancha 21:00 - 3:00		
20V	Travesía Náutica por la Bahía entre El Puerto y Recreo 10:30 - 15:30			Partida de las delegaciones					

Activities' calendar

The mornings were designated to “alternative activities”, allowing participants to choose between taking part in free workshops like learning how to silk-screen or paint a street-mural, visiting particular places of their interest, or resting. Guided-tours were also scheduled, one of them being to *Ciudad Abierta* (Open City: to be explained in the next entry) where students were received by the architect Alberto Cruz and the poet Carlos Convarrubias. Afternoon activities were called *el Juego de los Talleres* (workshop games). Based on four focal points (scales of the body, the building, the city and the continent) and working in four different topographically elevated sections of the city (Valparaíso is strongly marked by its urban development of adaptation of the Spanish colonial grid⁷ from the flat sea shore up to the hills), they were organized to produce a gradual immersion of the students within the urban fabric. Organized in *Confrarías*⁸, each group had forty students from different schools, in order to keep the diversity of origins and foster intercultural exchanges. Every *Confraría* had two monitors from the organizational team, plus two note-takers chosen among the participants. Each group had to fill a giant logbook, recording their experience through drawings, texts and/or collages, which would be exhibited in the Harbor Market at the end of the week.

These workshops focused on the experience of the territory: how do we move through it, which are the references that guide us, and how do we feel it. For that purpose, games and poetic acts – as walks with sensorial masks on or group massages on the sidewalks – were the methodology

⁷ In most Latin American cities founded by the Spanish during the colonial times, a regular squared grid was used to draw the urban fabric. Due to Valparaíso's geographical features, the grid had to be adapted for the most part. However, some streets have a very steep inclination, as they do not follow the topographic features, but the rigid geometry of the grid. This was used as a factor, along with the different views the alternate heights provide, for placing ELEA's workshops in four different urban zones/ and elevation levels.

⁸ a fraternity, or lay organization connected to the Catholic Church during the late Middle Ages.

according to the various scales and the urban fabric. Day after day participants moved through the different densities of the city center (the harbor area, through the residential sloping streets, up the hills) and towards the vastness of the dunes facing the ocean, to finally embark on a boat to see Valparaíso from the sea. On this last day, as participants were on boat in the bay, members of the organization were placed in the previously visited spots. They had mirrors, which they used to reflect the sun, thus creating light signs throughout the city to be seen by those on water. A poetic act to close the event: ephemeral landmarks of where we had been throughout the week.

It is important, at this point, to take a detour and explain where these approaches to the territory and working methodologies came from. Even though the 5th ELEA had been organized in a collaborative effort of seven architecture schools from four different Chilean cities, it was the pedagogical and poetical lines from Pontificia Universidade Católica de Valparaíso which most influenced and shaped the conceptual approach to the theme of the meeting: "Unveil virtues, build America".

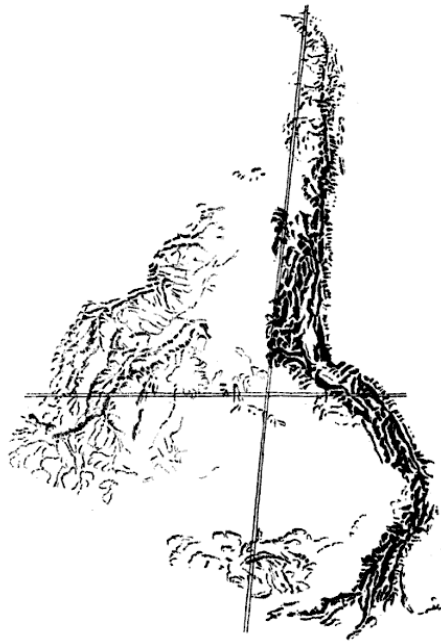
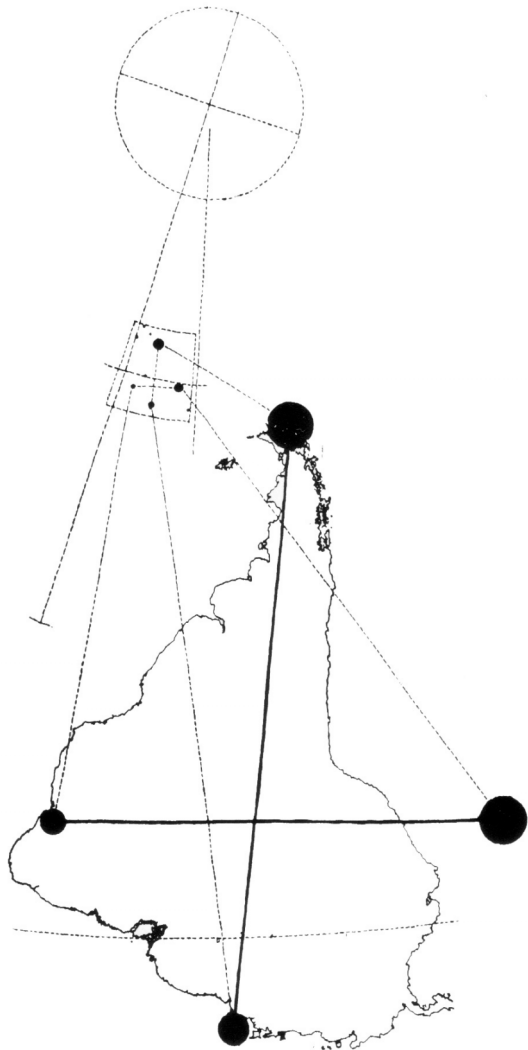
THE VALPARAÍSO SCHOOL: AMEREIDA, TRAVESÍAS AND THE OPEN CITY

>> [CLOUDS OF RELATIONS – INFLUENCES]

The Faculty of Architecture of the Pontificia Universidade Católica (PUC) de Valparaíso is very peculiar, "unique in that it is autopoetic; it has quite literally built and planned itself, with each building seen as a poetic act." (Rykwert in Pendleton-Jullian 1998: ix) It was founded in 1954 by a group of artists and architects - lead by Alberto Cruz and Godofredo Iommi - that were concerned with merging art and poetry in the "oficio of architecture"⁹.

In 1964 they had the poetic vision of *Amereida: América de Eneida*. Aeneid's America was evoked when they questioned themselves what it means to be American. Out of their quest for poetic journeys, they followed the maritime discoveries on a reversed path, towards Ibero-America, and ultimately - by exploring the idea of being Latin - arrived in Rome, the Rome founded by Aeneas. As Aeneas' journey through the Mediterranean Sea was portrayed in Virgil's epic *Aeneid*, the Valparaíso school's journeys through South America's "Interior Sea" were also baptized in an epic poem: *Amereida*.

⁹ *Oficio* – as they use it – means a craft in the medieval sense, which is transmitted in a master-apprentice, theoretical-practical process.

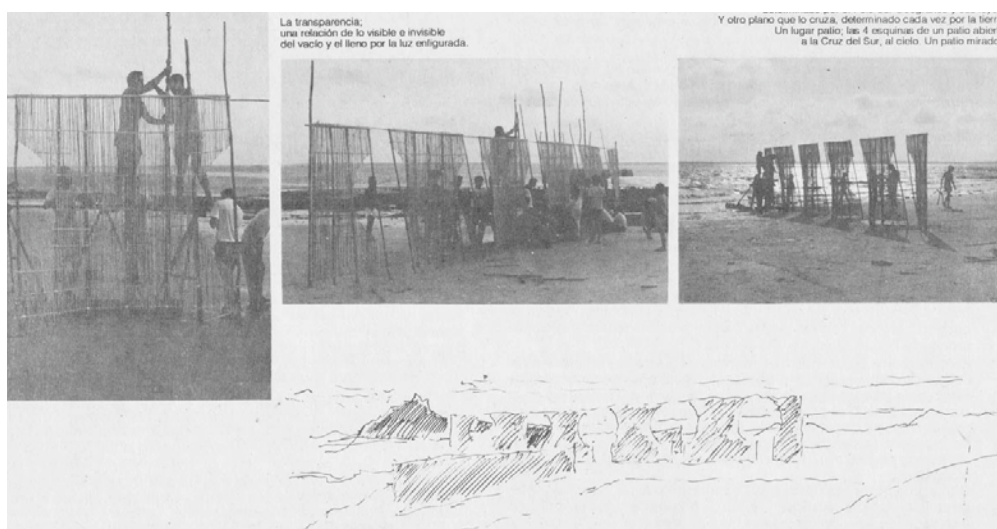


Valparaíso School's maps:
left: Geometric projection of the Southern Cross constellation on the territory.
right: Interior sea, mountains and the axis projected by the Southern Cross.

TRAVESÍAS

This poetic search led them to the realization of the first *Travesía*¹⁰. Because the Southern Cross is the constellation that guides travelers in the southern hemisphere, they projected their imaginary crossed lines on top of South America. Thus, for cruising the interior waters of the continent, they traced a journey that connected Santa Cruz de la Sierra – where the axes cross, and Tierra del Fuego – where the southern point is located. As the Spanish and Portuguese had come from North to South, guided by the Polar Star, *Amereida* was to be discovered from South to North. The south cardinal direction was (and remained as a logotype) cartographically represented in the upright position. And South America was drawn without coastline between land and sea: a continuous space to be explored and reinvented.

Throughout the journey, various poetic acts were performed and physical marks were left on the territory. Curiously, the group never reached Santa Cruz de la Sierra, as a small revolution led by Che Guevara was blocking the roads. In any case, this revealed what would later become one leading methodological approach of the school: to experiment with the orientation of the body in space through journeys and to mark the resulting relations with the site through the ritualistic installation of *Hitos*¹¹. Travelers become bound to sites through symbolic, affective, poetic experiences: they become a corporeal, emotional geographic expedition. Thus, the *Hitos* are created as an act of giving something back to the places that have hosted them.

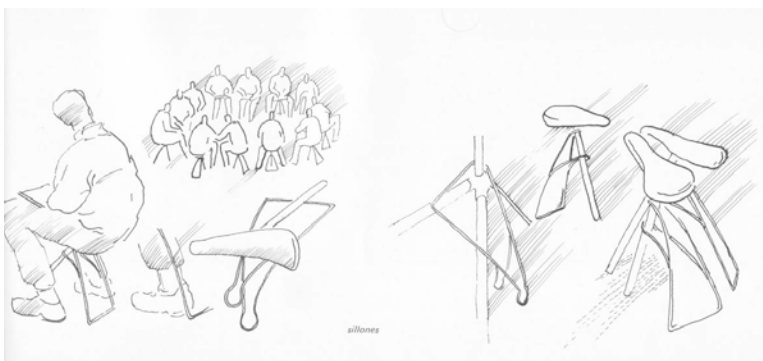
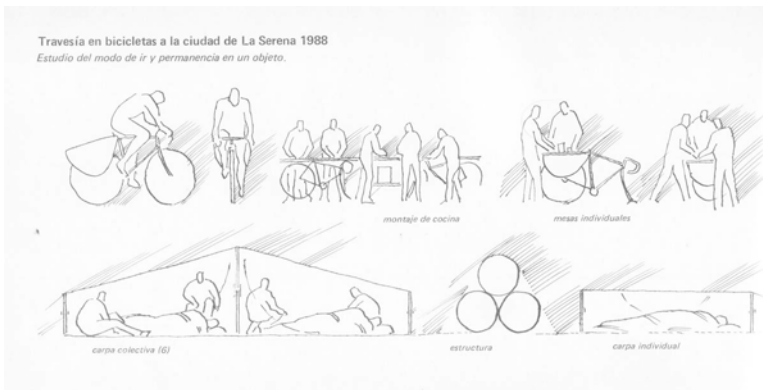


Hito constructed with found materials in Marudá, 0° Equator.
Travesía de la Cruz del Sur - Borde de Amazonas, 1984.

¹⁰ Translates to voyage or crossing. In their usage it is strongly related to maritime voyages, as the ones of the discoveries.

¹¹ *Hitos* literally translates to landmarks, even if they were ephemeral parts of a ritual.

It seems to me that what they proposed through these *Travesías*, be it the relation to the site or the installations of the *Hitos* themselves, could also be compared to its contemporary North American Land Art movement. The *Amereida* expedition members, however, did not label their work as art, nor was their move towards nature related to an escape from art's commodification and the artificiality of gallery space. Even when they were also moving out of the artificial space of the classroom to conduct architectural research in real spaces, their drive should be interpreted in a more holistic sense, which cannot be categorized within fixed disciplines. *Amereida* is an on-going collective, experiential process that does not need authorship: a collective poem to be written by those who have been there; an experience to be lived through.



Multi-purpose bicycle designed and built for the *Travesía a la Ciudad de La Serena*, 1988

The *Travesías* could also be addressed as a methodology of architectonic research that merges geography, poetry and art with the corporeal processes of walking, seeing, smelling, touching... The traveler-researcher becomes aware that he interferes in the territory as much as the territory interferes on him/her. One is affected by the other in the process: "the 'field' has come to be understood less as a site 'out there' at which research takes place, but as a space of distributed agency, action, and encounter within which research materials are not so much discovered as co-generated." (McCormack 2008: 4) Subjective perception and creative acts become intrinsic tools to field research.

Since 1984, the *Travesías* have become an annual activity for first year students of PUC Valparaíso. They travel throughout South America to continue unveiling its interior sea and writing the *Ameréida*. Equipment for the journey is designed and built by the students. During the voyage they write a collective logbook and leave *Hitos* throughout their paths. But ultimately, what they bring back is the experience of the voyage.

LA CIUDAD ABIERTA



Aerial view of the Open City, Ritoque

In 1970, a group of PUC's teachers - who were poets, philosophers, sculptors, painters, architects and designers - bought a terrain in the dunes and natural reserve of Ritoque, 16km north of Valparaíso, where they founded the *Ciudad Abierta* (open city). The terrain has very peculiar characteristics: it is divided into the lowlands, or the dunes near the seashore, and the highlands,

where most of the buildings are located. It visually contains both geographical borders of the Chilean territory, i.e. the Andes Mountains to the west and the Pacific Ocean to the east. Their relation to the natural environment is to avoid its domestication and its conversion into a "landscape commodity", but to "(re-)search the essential and existential qualities of the natural environment through discovery, interpretation, and translation of phenomena as they relate to the Chilean spirit" (Pendleton-Jullian 1998:9) The physical and metaphysical vastness of the site is inspiring for both the act of building as for the poetic act, which in the case of *Ciudad Abierta* could be understood as one single act.

The "Opening Act of the Lands" was held in 1971, when participants, after having had lunch together, transformed the tablecloths into multicolored flags. Carrying the flags on poles, they walked to the seashore. Each participant stood at a distance of ten steps from one another and then turned to look back towards the land: the interior sea of America.¹² This interior sea is the site to be eternally discovered, the sea to be cruised by the *Travesías*, where *Hitos* mark the paths and *Hospederías* (Hostels) host the travelers after long journeys.



Opening act of the Lands, 1971.

Ciudad Abierta became an experimentation field for bringing life, work and studies together. Individual and group relations to the site are explored through poetic acts, introducing "the possibility of linking poetry to place and to space: to the place in which it occurs and to the space which it configures. It is precisely in service of this that the poetic act achieves its status as initiator of the architectural process." (Pendleton-Jullian 1998:69). It is important to remark that the relation between human bodies, nature and tectonics within the poetic act, merges into a phenomenological understanding of architecture. Students cooperate in *Ciudad Abierta's*

¹² source: <http://www.amereida.cl/ciudadabierta/ciudadabierta/fundacion.html> (accessed February 2010)

permanent construction by building houses (that teachers or students will later live in on the condition of maintaining them) or *Hospederías* to host visitors, labyrinths or wooden bridges, giant flutes that play with the wind or agoras¹³ for poetic acts.

Constructions are highly experimental and many of them are never finished. *La Casa de los Nombres*, for instance, was constantly in dialogue with the forces of man and nature. Located in the dunes, the building was constructed in a way that the variability of light and wind completely changed the qualities of space. The openness of the structure allowed the wind to blow sand inside or back outside, thus the height of the inner spaces were subjected to constant change, even to an extent that the room was sometimes filled completely with sand and could not be entered. This building, constructed in 1992, was already a ruin in 1999, reaffirming the Open City's relation with transitoriness and ephemerality - or the importance of the act as a living experience.



Flutes that are played by the wind

Finally, the Open City in Ritoque could be seen as a heterotopy in Foucault's sense, as it is an alternative and experimental community, the continuous construction of which, moves in the opposite direction of architecture's commodification. There, one can sense how architecture evolves indeed from poetry: it is the poetry of space. Moreover, they show that there are alternative ways of training architects to become more sensitive to experiencing the relations between body, space and place.

¹³ a term used in ancient Greek cities to designate open assembly spaces.

“So, what is the Ritoque utopia about? Well, it opens a series of questions that may be worth reflection and discussion - for example, that the primary concern of building activity is financial, and so its products are mostly marketable commodities. Those who design and build as a profession engage in operations that must yield profits to their promoters, so they cannot evade the requirements of economic power and become inherently a party to making architecture a commodity. This complicity is consummated at a level of unawareness or hypocrisy, as in fact architects are always talking about philosophy or poetry, but most of their products are simply marketable. The extremes of this distortion are to be found in architectural education that, instead of preparing young architects to be disinterested inventors of spaces responding to the multiplicity of human needs, trains them to reproduce spaces as standardized as possible and thus more easily marketable. Ritoque’s utopia, like every serious utopia, does not admit certain hypotheses - for example, that it is probably intrinsic to architecture to have to resolve apparently insoluble contradictions - and so aims at an absolute alternative, making use of all hazards and certainties that its deliberate estrangement can offer.” Giancarlo de Carlo, 1993¹⁴

The rupture that the “Ritoque Utopia” poses is not only a break with the commodification and standardization of architecture, but mainly of the incorporation of experience. As de Carlo poses, they do not intend to solve contradictions or to take estrangements as a necessary feature of experience. With their motto “*volver a no saber*” (to return to not knowing), they start the act of projecting by forgetting and letting go. Not knowing means to be open to the new, to the strange, to contradictions. It is to take the risk and embark on the voyage of crossing spaces in bodies and bodies in spaces. It is to let go, allowing architecture, site and body to invade one another – be it an ephemeral Agora in the poetic dunes of Ritoque, a highly standardized *Plattenbau* in East Germany, or an iconographic building like the international tourist attraction of the Guggenheim Bilbao. What the Valparaíso School of Architecture teaches us by merging research and practice with creation and poetry is what Pessoa describes as “ways of how to feel”. Collecting “ways of how to feel” by traveling does not mean having to cross the oceans; the voyage can also be done here and now. That is what they have been doing for more than half a century at *Ciudad Abierta*: traveling inexhaustibly on their own dunes.

¹⁴ in: Pendleton-Jullian. 1996. p.xi. Anne Pendleton-Jullian was the partner of Guillermo Jullian, an architect who studied in the Valparaíso School in its beginning. In 1958 he moved to Europe, where he worked with Le Corbusier from 1959 until his death in 1965. Jullian remained in charge of Corbusier’s projects until 1972. In this period he had contact with Team X members. In the mid 80s he moved to the USA. His trajectory influenced the reception of the Valparaíso School in Europe and North America, and specifically on Giancarlo de Carlo’s visit to Valparaíso.

TOURNAMENTS: WORK – CELEBRATION – PLAY

Other constructions at PUC are even more ephemeral and delicate, as for examples the ones made for their annual *Torneo* (Tournament). These objects are made to be played with and to be dressed. The *Torneo* is a game that must be “a free and disinterested action, unproductive and tending towards beauty” countering market emphasis on economically returnable products (Perez de Arce in Casanueva 2009: 13). It essentially fosters an intense corporeal experience, a process of initiation, a ritual for students to go through. The Tournaments are held once a year as part of the academic discipline called “Curso de Cultura del Cuerpo” (Body Culture Course), which was created in 1972. It proposes a reviewing of sport activities by suppressing the rules of original games and “augmenting the logic of *trouvaill*” (to find something casually, to encounter). Every year a new game is conceived, as well as the apparatus to be used, which are specifically manufactured for the occasion. They experiment with forms and colors, with the rigid and the malleable, constraining or potentializing the senses. The site where the tournament is held is also carefully chosen and prepared in advance. The inventive spirit of the course merges technique, design, building, play and party. The main goal is to play and to celebrate, yet with the awareness that both games and parties demand hard work and creativity in their conception and preparation.

Manuel Casanueva, who teaches this discipline and has recently published a book about the *Torneos*, says that they are inspired by the medieval tournaments, which are a form of leisure based on a ludic-metaphoric representation. The festive character is combined with a procession where each person has a role. He uses the Greek term *Skholé* to describe this creative leisure time, or the fusing of the notions of free-leisure and school-studies. *Skholé* is Greek for “leisure, localities, and freedom of speech, (and) became the etymological origin of “school” in almost every European language. But the schools in history got twisted on the way.” (Eikeland, 2008: 340)

Not all of them. In the first years of the Bauhaus in Weimar, Johannes Itten used the motto “*Spiel wird Fest – Fest wird Arbeit – Arbeit wird Spiel*” (play will be celebration – celebration will be work – work will be play), and Gropius announced in the Bauhaus manifest: “*Theater, Vorträge, Dichtkunst, Musik, Kostümfeste. Aufbau eines heiteren Zeremoniells bei diesen Zusammenkünften*” (theater, talks, poetry, music, costume parties. Building of an enjoyable

ceremony by this coming together) (quoted in Droste 2002 [1990]: 38). They had, beyond the pedagogic purpose, a wish of straightening personal relations, by instigating a sense of collectivity and of belonging among students, teachers and the school. Friedrich Schiller's *Spieltrieb* (Play drive, see part 1C p. 51) was evoked as a way of stimulating creativity: the playfulness of linking rational thought and emotional expression as a basis of aesthetical education was experimented in these collective festivities. They were carefully prepared, involving various disciplines in an attempt to integrate art and life and to create a *Gesamtkunstwerk*.



Detail of snacks/drinks holders as structural and decorative elements for school parties.

As Casanueva argues when he refers to the Bauhaus, the relation party-work-play within an "enjoyable ceremony" is exactly the spirit that the Tournaments imprint on the Valparaíso School. They mix *ludus* and *paideia*¹⁵, creative, collective, collaborative, spontaneous and performative actions in a ritual of celebration. The party, as they see it, is "the intensification of existence, where religious, moral and poetic ideals become visible, (...) the superior form of expression of the sensible." (Casanueva 2009: 62, my translation) And they invest in small details to make their

¹⁵ "PAIDEIA is improvisatory action, an escape from routine which explores other possibilities of social experience and which develops new social forms. LUDUS is play institutionalized as a game. Its pleasure lies in the development and mastery of technique, the psychological satisfaction which comes from discovering solutions within a set framework which is external to the demands of instrumental function." in *The Ludic City* (Stevens 2007:33)

parties memorable shared moments, as, for instance, in the welcoming or homage parties' special ways of displaying food and drinks for guests. Students think, design and produce structures and ambiances for each occasion.

In this way and being the University's main annual festive celebration, the Tournaments encompass a careful preparation: the games are prepared and designed during the academic year. They focus on changing conventional spatial perception through constraining/potentializing the senses or bodily movements, challenging balance and orchestrating group movements. In order to achieve that, the recurrent elements used are: a ball (altered to become cubic, giant, light, slow...), the format of a procession (combining group walks and performances) and self-made costumes, masks and devices to enhance the festive character.



Carrera a ciegas, 1974

The Blind Run was conducted with a bell that rang every 10 seconds, orienting runners who were deprived from seeing. The group that arrived first on the other side won the game.



Q-bol, probably 1977

A variation of volleyball with three fields and three teams on each side. Participants had a wooden device attached to their feet, altering their relation to the floor. The format and lightness of the ball withdraws the component of speed from the game, making gestures slow.



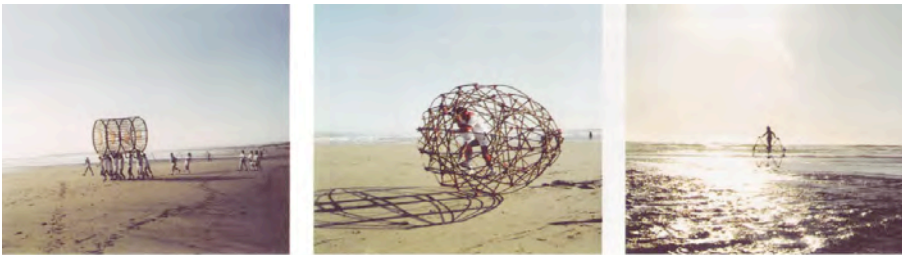
Luodo, 1984

Using a more metaphorical structure, Luodo teams represented tribes, the members of which had to walk in a procession. "To fall and make oneself fall, are the risk and intern tension of the game" (idem 175). Testing balance, each team had to cross a path through a mud tank.



Membrana aerofuselada para acrobacias, 1992

Participants held a 400m² cloth with several holes in tension, creating a changeable structure that played with their bodies, the topography of the dunes and the wind. A ball was in play and groups had to make acrobatic moves both under and on top of the flexible and uncertain surface.



Edros y oides, 1979

This game was an exercise of searching for a new form for a wheel, which was to be turned mechanically by the human body.



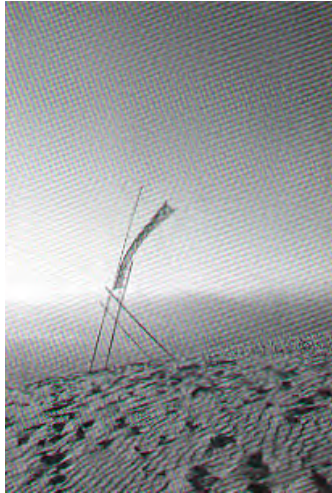
Eolo (or Wind Roller), 2000

The *Edros y oides* idea was taken further and a first prototype of the wind roller was made in 2000.

As we can see in the last few examples, one of the elements they have researched in various ways is the aerodynamics of structures in combination with body movements. The objects are projected, constructed and then collectively experimented in the dunes of Ritoque by teachers and students. Ephemeral drawings left on the dunes by the devices, activated by the interplay of the human body, balance and air, reveal the subtle and delicate approach they have to the study of architecture, as can also be noticed in the buildings of the Open City.

These corporeal field experiments are part of their teaching methodologies and are further used and discussed in the disciplines of architecture and design theories. *Travesías* and *Tournaments* are a crucial part of the pedagogical activities of the school, held for the new students annually. They involve a sequential process of collective efforts in imagining, conceiving, projecting and building, traveling, playing and celebrating. The cyclical shift from work to play to celebration, as praised by Ittens, and the integration of leisure and learning, as in *Skholé*, are indeed accomplished by the Valparaíso School.

The 5th ELEA in Valparaíso also finished with a tournament, though adapted with new features, as these activities are normally planned for a reduced amount of people. On the 18th of October 1995, two thousand students from the five participating countries re-drew the Dunes of Reñaca. We had worked during the week in various workshops around the scales of the body, the building, the city and the continent, moving from perceiving one's own body in relation to space towards negotiating multicultural perceptions of the continent in a group work.



Arrival of the sleds, Poetic speech, *Hitos* 5th ELEA, 1995

On the day before the tournament, during the Continent Workshop, we were given the task to unveil virtues of America, in which each of the working groups had to come up with a word that would synthesize/represent these virtues. These words were written on 500 sleds, built previously by the organizers. The Tournament was initiated by the arrival of these sleds at the Dunes of Reñaca. Due to their dimension and number, it seemed like a procession. The poet Carlos Cobarruvias invited the ones who had a sled to come together to form a poem, in an action-game. Sliding down the dunes, a moving poem was written, even when none of us could manage to read it in its totality. In fact, there was no totality, nor a finished text to be read.

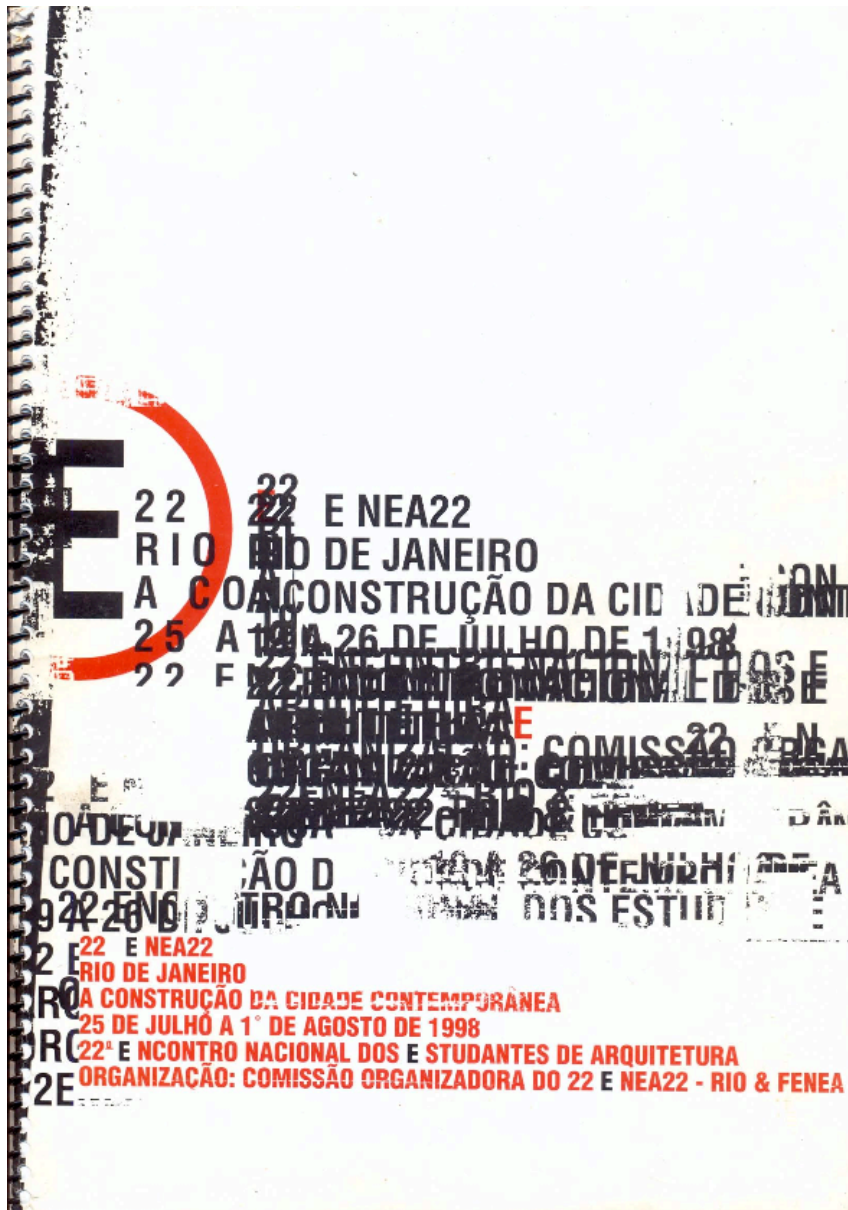


Five *Hitos*, also previously designed and constructed by the students, were placed in the wind axes of the place: southwest - northeast. They intended to become a landmark by revealing the scales of distance and wind direction. The *Torneo* also aimed to bring all students together, after having been split in various activities throughout the week. It was offering a sensorial, mainly tactile relation with the continental dimension, which was symbolically represented by this border situation between dunes and ocean, of inhabitability and beauty. Food was distributed, and we stayed there until the sun set in the Pacific, which was celebrated with a collective applause.

1.4.

THE CONSTRUCTION OF THE CONTEMPORARY CITY

22nd ENEA RIO DE JANEIRO, 1998



Event guide distributed to participants.
A4 booklet of the program, glossary, tips and maps. Extra blank pages for notes and drawings

PROPOSAL AND THE TERRITORY

The previous Rio-based ENEA was in 1993 and took place in the Faculty of Architecture of the Universidade Federal do Rio de Janeiro. For the 1998 event, since most of the organizers studied there, and the University was supporting the initiative, there was some pressure to use this space again. The Architecture Faculty is located in the University City, whose modernist plan was elaborated in the 1950s and its construction was concluded in the 70s, during the military dictatorship. There are some speculations that the construction of this campus was a strategy to demobilize student movements. In any case, it was a modernist plan, which transformed six small islands in the Guanabara Bay into a "University Island", Ilha do Fundão. As Brasília, it was planned for car traffic. A main axis crosses the island connecting the faraway and monumentally scaled Faculty buildings. The whole ensemble is pedestrian unfriendly and distances are enormous, discouraging any connections between the different Faculty buildings. There are no central facilities that allow for students to gather and therefore students from the various faculties do not meet.



Views of the landfill of the islands and the construction of the Rectory Building - where the Arts and Architecture Faculties are located. Estimated in 1960s.

Regardless of the architectonic qualities of the Faculty of Architecture building⁷, it does not offer many places that facilitate daily encounters. On top of that, very problematic transport connections on the island and with the rest of the city (plus the influences of the previously mentioned 19th ENEA and 5th ENEA) led organizers to start a search for alternatives, trying to locate the 22nd ENEA in the city center. Further debates among the organizers pointed out that the physical disconnection of the University City from the actual City was also reflected in the academic production of the Faculty. Very few professors and disciplines would actually engage

⁷ The architectonic project of Jorge Moreira won a prize in the 4th São Paulo Biennial, in 1957.

with the real problems and demands of metropolitan Rio. For the architectural project studio projects, students and teachers would visit the plot of land to be worked with just one or two times, to take measurements and photos. Projects were developed in the classroom, mainly oriented to the bourgeois demands of "Air-Conditioned International Style" architecture. The few urban researches concerned with participatory planning were not even dealing with informal settlements. As the faculty was islanded also in its curricular and pedagogical practices, the core group that was organizing the ENEA wanted to use this student meeting as a platform to expand territories of reflection, research and action.

In reaction to these diagnostics, being in the city, inhabiting, researching and intervening in it, became the 22nd ENEA's main goal. The choice to move away from of the University's building was therefore based on two conceptual and strategic reasons, i.e. to move away from of the monumental modernist plan, and to move away from the mainstream academic practice. Since the theme was the "Construction of the Contemporary City", participants were able to explore a wide range of meanings that this title (chosen collectively in the previous ENEA) suggested. We⁸ wanted to foster students' independence and mobility, so that they could experience the city in its most vibrant sense: to be exposed to the beauty and the desolation, the small pearls, the social and spatial incongruences, and the bigness that Rio as a unique tropical metropolis has to offer. Moreover, we wanted visitors to be relaxed, to put a pair of Havaianas on, and to experience the city as Cariocas⁹ do. Which is not that difficult, as Ruy Castro with ironic reason explains:

"Cariocas are the city native people, which can be the "yolk Cariocas"¹⁰ and the ones from elsewhere, that by living here, identify themselves with "Rio's way". They mix themselves with the city, contributing to making it even more specific. (...) There are legitimate Cariocas born in the Amazon, in Berlin, in Copenhagen, in Tunis. Exactly because of this way of being, among others: almost a carnivorous refusal to be taken too seriously, a combination of boredom and mockery in face of any kind of power, and last but not least, a *joie de vivre* that challenges even the most rational arguments. A Carioca will never become a Swiss, but even a Swiss can become a Carioca,

⁸ "We" hereafter refers to the evolving group of organizers, which I was coordinating together with Marcus Handofsky and Paula de Oliveira Camargo.

⁹ "Carioca" from the Tupi (local native indigenous language) "house of the white", is the name for those born in Rio de Janeiro city.

¹⁰ NT: a local expression that means really born in the city of Rio, not in the metropolitan Rio, nor in Rio de Janeiro State.

if Rio has the time to seduce, and in the good way, corrupt him.” (Castro, 2003: 50, my translation)¹¹

The organizers of the 22nd ENEA, sons and daughters of immigrants from Portugal, Italy, Germany, Austria, Czech Republic, Japan (etc) in the 1st, 2nd or 3rd generation, but all very Cariocas and proud of their city, wanted to deliberately seduce participants to become, at least for a week, a bit Cariocas too. Therefore, and in order to instigate participants in exploring the metropolitan diversity, we wanted activities to be spread out through various places. The city center, not only because of its historical significance, but also as the place with more public transportation facilities and with a vast architectonic repertoire – where one can find reminiscences of all historic periods coexisting side by side in an urban fabric full of fractures and junctions (unlike the European preserved city centers) – was chosen as epicenter of the event.

RIO'S CITY CENTER SNAPSHOTS



Overview of the selected spots for hosting ENEA's main activities:

Left: aerial view: Av. President Vargas, one of the main axis, where the entrance of the Sambadrome is located
Right: view from Santa Teresa: Cathedral, BNDES building, Fundação Progresso and Lapa Arches

As a conceptual approach to the territory, we decided therefore to host the students in the city center, but splitting the event in two epicenters, and to maximize displacements in the city. To accomplish these intentions, a project was written and various letters, phone calls and meetings

¹¹ in the original: “Por Cariocas, entendam-se os nativos da cidade, que são Cariocas “da gema”, e os nascidos em qualquer outro lugar, mas que, ao morar aqui, identificam-se com o “jeito do Rio”, confundem-se com ele e contribuem para torná-lo ainda mais característico. (...) há, no Rio, Cariocas legítimos nascidos na Bahia, na Amazônia, em Berlim, em Copenhague, em Túnis. Por esse jeito de ser do Carioca, leia-se entre outras, uma recusa quase carnívora a se levar muito a sério, uma combinação de tédio e deboche diante de qualquer espécie de poder, e não por último, uma joie de vivre que desafia os argumentos mais racionais. Um Carioca jamais poderá ser suíço, mas talvez até o suíço possa se tornar Carioca, se o Rio tiver tempo para seduzi-lo e, no bom sentido, corrompê-lo.”

followed in the search for support and partnerships. The first support came from the Architects Institute of Brazil (IAB-RJ), which gently offered us a space and technical equipment to set up our temporary office. After six months of further negotiations and agreements, the event was designed as follows:

- Epicenter one – Sambadrome for lodging, morning workshops and night parties
- Epicenter two – Fundação Progresso for catering, “digestive lectures” and meeting point for afternoon experimental laboratories
- Rio Centro, MAC Niterói – for opening and closing lectures
- Downtown bohemian areas – bars for the evening debates
- 3 selected *favelas* – for the Construction Workshops
- drifts to the north, south and east zones – in the experimental laboratories
- Cinemateca do MAM – for thematic film screenings
- IAB RJ – for thematic exhibitions
- heritage relevant buildings / recent architectonic and urban projects (as Favela Bairro and Rio Cidade) – for guided tours, alternative workshops and debates

MAP OF EVENTS IN THE CITY: zoom on city center and general overview



- Epicenters
- Experimental laboratories
- Construction Workshops
- Conferences and Debates



Students' lodging and parties were held in the Sambadrome



Canteen and workshops meetings in the Fundação Progresso

Rio's mayor at that time, Luis Paulo Conde, was an architect and former professor of our Architecture Faculty, thus open to our ideas and willing to support them. We made an official partnership with the City Hall and besides other forms of support, we managed to negotiate hosting the two thousand students inside the Sambadrome, the main architectonic tourist-attraction of Carnival, projected by Oscar Niemeyer and decorated with tiles from Athos Bulcão. For the catering services and afternoon activities, we used the *Fundação Progresso*, located within a twenty-minute walk from the Sambadrome. This building, a former foundry from the XIX century, was being restored and expanded at that time, which reinforced the character of "under construction, work in progress" that the event's theme suggested. These two buildings were chosen to host the epicenters of the event due to their locations in the city and as they represent different historical periods and architectonic programs.

SCALES

SENSUAL PERCEPTION AND IMMERSION IN THE TERRITORY



The corporate identity and poster design (the same was used for the cover of the participants' guide) were chosen through a national competition. The jury comprised four invited professors (Flávia de Faria, Humberto Cerqueira, Lygia Pape and Irene Peixoto) and the members of the organization. Fábio Arruda and Tonho, design students at UFRJ, won the first prize.

One of the main plots of the 22nd ENEA was to explore the senses normally neglected by the dictatorship of the image in post-modernity and by the pedagogical practices of architecture and urbanism. Calling attention to hearing, touching, smelling and tasting, a "sensorial mode of urban exploration" was the backbone of the event. Reinterpreting and redesigning traffic signs with an iconography that alluded to the senses and to movement, the graphic identity of the 22nd ENEA instigated different forms of reading and different scales of proximity with the urban territory. The six logotypes were used in the printed material, including T-shirts, identification cards and the signage system.

With this focus on sensorial perception and its subtleties when altered by locations, connections and transportation modes (which we considered “scales for territorial immersion”) the 2000 students had a wide range of options to explore the city. On the first day, they could register themselves for the activities they would like to participate in, as long as there were places available. For those who didn’t get places (the workshops were designed for around 60% of the participants) parallel activities were available, such as a screening program called “Urban realities and future visions”¹² that took place at the Museum of Modern Art; partnership exhibitions, such as an homage to Lúcio Costa (who had died that year) that was displayed at the Architects Institute; sight seeing and urban explorations that were fostered not only through the main activities, but also through specific guided tours by specialists or by the tips and maps available in the participants’ guide.

Regardless of the organization’s effort in providing a wide variety of activities, it is known that many students just come for the parties. They normally stay around the lodging area, playing guitars, selling self-made objects to finance their trip, playing football or cards, dancing, drinking and hanging around. But even the ones who spend most of the time as if they were on a sort of “vacations with the friends from their university”, end up getting to know people from other places. A group from the south region, always drinking *Chimarrão* (typical infusion of Mate Tea) in a corner, might end up dancing a *Ciranda* (a folkloric circle dance that tends to enlarge as people around are invited to join in) with a group from the northeastern city of Recife. By exposing people to each other, enriching cultural exchanges will always exist. As the events’ guide-book suggested on the first page:

“Another dimension in space... A parallel time... Unplugged from their everyday, architecture students from Brazil meet. A new place is invented. A place with infinite possibilities: exchanging, learning, affecting and letting oneself be affected. Living. Falling in love and falling in love again with architecture, with ourselves. The ENEA is this: the possibility of meeting, and getting into contact with different realities. When confronted, differences exceed and join, exposed in their particularities and exalted in their similarities. (...) We wish to bring the 22ENEA participants into direct and immediate contact with the city of Rio de Janeiro, transforming it into the subject and the object of experiences, studies, discussions and perceptions.”

¹² the selection included classics as Fritz Lang’s *Metropolis*, but also rare short movies on Rio’s urban development and cultural features as “Rio, uma visão de futuro” where Xavier Oliveira documents an utopist project from Sérgio Bernardes, 1966.

ACTIVITIES

DISPERSING AND GATHERING WITHIN THE METROPOLIS

Activities were offered either for the whole group, as with the opening ceremony and the closing conference, or fragmented in various simultaneous activities designed for smaller groups (of around 20 to 30 people). Parties were planned, as is the tradition of the ENEAs, for every evening, of which every FENEA region was responsible to organize one. The last day was dedicated to helping in the recovery from the frenzy of the week: it was reserved for enjoying one of the most beloved natural features of Rio, as well as the most typical carioca gathering and leisure activity: its urban, white sand beaches.

	sab25	dom26	seg27	ter28	qua29	qui30	sex31	sab01
9:00 12:00	chegada	ambientação/ inscr. oficinas	oficinas e apresentação de trabalhos			finalização das oficinas	cruzando a baía	Dia na praia
12:00 / 13:30		a	m o c o					
13:30 18:30	recepção/ montagem do mural da potência	Grande conferência	laboratórios experimentais			finalização dos laboratórios experimentais	palestra niemeyer- MAC niterói/ plenária final	
18:30 / 20:00		i	a n t a r					
20:00 22:00 22:00 / 9:00	Abertura e festa	festa	conversa de botequim festa	plenária de ensino festa	conversa de botequim festa	plenária de aprendizagem festa	festa despedida	

Activities' calendar

1 BOHEMIAN TALKS

The Bohemian Talks were a shift of the evening lectures from an auditorium to the traditional bohemian zones of the city, inviting speakers to chat with students over some beers. *Conversa de Botequim*¹³ (Bar chat) proposed a new name and format to replace the face-to-back format of auditorium spaces. Furthermore, as the name *Conversa de Botequim* is borrowed from a famous samba composed in 1935 by Noel Rosa, a nostalgic spirit of the effervescent cultural and musical life of Rio's botequins during the 20s and 30s was evoked, adding extra ambience and historical dimension to the activity. This aimed at demonstrating and reinforcing the approach that creative production and knowledge exchange can (and did) happen within leisure activities.

¹³ Botequins are popular bars, traditionally small sized and with tiled walls, a place for casual meetings and loose talks. They have a peculiar importance in the social life of the city, as for instance being the place where musicians, artists and intellectuals meet, converging popular and erudite cultures.

There were various simultaneous talks in three traditional bohemian areas: Santa Teresa, Cinelândia and Lapa. The organization proposed a deal to the bar owners, asking them to offer the drinks for the lecturers as students would consume for themselves. Microphones and speakers were brought to the places, but how the space, the tables and chairs would be organized was left to the spontaneity of the moment. Some bars ended up over crowded; others had smaller audiences and cozier atmospheres. In all of them beer and snacks animated conversations, that would invariably last until the bars closed in the late hours of the night.

One curiosity worth highlighting is what happened in one *Conversa*, held at a furniture antiquarian at Rua do Lavradio, that also functioned as a bar in the evenings. There were three invited people to first give a short introduction to their positions on the theme of urban memory and heritage preservation, then opening to a wider debate. One of the invited speakers, Abrahão Sanovicz, had asked the organization for markers and a stack of large paper, as he was skilled in and loved drawing. When it was his turn to talk, he asked the organization about the requested material, but we lamented not having accomplished to bring the paper.

In reaction, the owner of the antiquarian said, "the walls are yours". Abrahão stood, as he had gained extra inspiration, and eloquently posed his thoughts while drawing beautifully on the walls. A short moment and a small gesture; nevertheless a disrupting experience that remained in the memory of those present. Abrahão died the following year, and his drawings remained on those walls until the old shop became a fancy address selling design furniture, around the same time that Rua do Lavradio was "revitalized" by the *Corredor Cultural*¹⁴ project of the City Hall.

As the lectures were fragmented throughout the bars – which allowed a closer contact between students and lecturers – dispersing students in the evenings, two main conferences were designed to mark the beginning and the end of the ENEA – bringin the students all together. The inaugural one with Christian de Portzamparc and Sérgio Bernardes at the traditional Rio Centro – an exhibition and convention center located in the far-west of the city; and a closing conference with Oscar Niemeyer at the Museum of Contemporary Art in Niterói - located on the east side, across the Guanabara Bay. These conferences marked, as the opening and closing events, the maximum spatial amplitude of displacements proposed, as well as the dimension of

¹⁴ A program of tax-reduction to incentive owners to renewal and preserve old buildings. It is applied to selected areas of the city center since the 80s.

the event, as they were organized for a public of over 1500 students and held in architectonic landmarks of the city.

2 CONSTRUCTION WORKSHOPS AND EXPERIMENTAL LABS

The main daily activities were grouped within two categories: the Construction Workshops and the Experimental Laboratories. They were responsible for larger displacements within the territory, directing attention to selected areas. The Construction Workshops, coordinated by Raul Bueno, were located in three slums: Mata Machado, Padre Pedro and Salgueiro. Monitors (who had previously sent from all over Brazil their proposals, skills and intentions) and invited artists worked together with the *favelas'* communities. They cooperated in developing simple, small-scaled projects and building them within the four days. Out of the many sketches and ideas, three projects were realized:

- toys made from bamboo and old tires
- playground built with mosaics
- pizza clay-oven

Throughout the week a straight contact with the communities was made. Inhabitants engaged with the students the whole time, selecting the area, developing the project and building it. In the end, collective celebrations expanded the range of involvement in the community: children played with the finished toys; adults joined the pizza-oven inauguration party, cooking and eating together.



Constructing a pizza oven and preparing pizzas with the community of Favela Padre Pedro

The Experimental Laboratories were divided into two main groups: one focusing on perceptions of the city and the other on urban projects. The perception workshops focused on the different velocities and transportation means of people's daily displacements:

- 4 km/h – walking
- 40 km/h – train
- 80km/h – bus

In one of the walking workshops, conducted by Andrea Borde, Denise Weller and Katja Gorini, students had to "imprint" textures found on the street (side walk, iron grids, stone walls, etc.) into plates of soft clay. After the clay hardened, the plates became stamps. Using ink and paper, a collective panel was made with the patterns of the urban fragments that the students had collected.

Paulo Renato Dias and Luciana Lima conducted the 40km/h Lab that explored the subway and railway¹⁵ system. They selected a sound track so that song lyrics posed the discussion themes for each workshop day. They connected these lyrics of daily displacements with theoretical analyses of housing typologies, with the development of the urban fabric around the areas, with the problems of accessibility and the conditions of the transport infrastructure (as they varied extremely from the southern to the northern zones of the city). The trip started in Copacabana at the recently inaugurated underground station, which is as fancy as the neighborhood. In Estácio, they changed to the underground line 2 (whose trains are not as well equipped with air conditioning as those of line 1) and then finally walked to the 19th century Leopoldina railway station, to get deep into the suburbs in trains that are quite old and do not move faster than 40km/h. The arrival back to the city center was completed at Central do Brasil, Rio's main railway station. As this place was the stage and name of an important film¹⁶, which had just been released that year, the monitors evoked a series of social and political problems that the movie had broached for the final discussion and reflection on the experience that the students just had.

¹⁵ This system only comprises the metropolitan municipalities and is mainly used by those who live in the peripheries for their daily commutes to work in the affluent parts of Rio. In Brazil there are no inter-states railway connections.

¹⁶ A film by Walter Salles with Fernanda Montenegro and Vinicius de Oliveira. The film received several international awards and Montenegro was nominated by the Academy as the best actress of 1998 for this film.



Snapshots from participants during their train journey to the suburbs

Pedro Rivera (who repeated the experience in 2004 for the *Em trânsito* project) and Domênico Lancelotti conducted the 80km/h workshop. In a bus with covered windows, participants visited scattered locations of the city, without seeing or knowing which routes were taken. Unlike the subway, where you do not see the route but know where the points are on the map, this workshop drifted randomly throughout the metropolitan area, blurring visual connections and spatial transitions in the students' minds. Diverse and faraway places were selected: Mercadão de Madureira - an enormous popular market in the suburbs where, among various products, live animals and other afro-Brazilian religious products are sold; the abandoned warehouses of the Port Area; Tijuca Forest, the biggest urban forest of the world, which was completely reforested in the beginning of the 20th century; the University's student dormitories, which are almost in a state of ruin but still inhabited, at Ilha do Fundão; Prainha, a still deserted beach in the far west of the city; and finally a desolated mega-scaled bus terminal - Alvorada, also in the west area.

From the group of urban projects, James Myamoto, Maria Lúcias Pechy and an NGO called "Independent Life Center" worked with inclusive design, organizing wheelchairs for students to experience the daily adventures that people with reduced mobility go through in the city. Solange Carvalho, Eduardo Koatz and Gerson Biscotto discussed the Favela Bairro program, an

initiative of the City Hall that is funded by the Inter American Development Bank, which hired various architecture offices to research, develop and implement basic infrastructure in the *favelas*, partly integrating them into the formal city (the first phase was implemented from 1995 until 2000). Eduardo Horta and Fabiana Izaga promoted a debate on the polemic of Rio Cidade's project for the Ipanema neighborhood. Rio Cidade was also a City Hall initiative of the same period, which invested in re-urbanizing main urban arteries. These projects were part of Architect Luiz Paulo Conde's governing program, and it was our aim to inform participants of the event about the urbanistic processes that the city was engaging in by promoting visits and critical analysis.

Within this variety of activities, various interests and skills of participants could be covered: students who were interested in the act of participatory planning and building joined the construction workshops; students interested in alternative and sensorial tourism took part in the experimental labs expeditions; and finally the ones interested in critical discussions of the on-going projects for the city joined the project labs. Still those who wanted to explore the city by themselves could use the printed guide tips, and explore the alternative activities located in important spots of the city.

3 FINAL ACT

The final act was conceived as a combined program, mixing a poetic sightseeing tour with the closing lecture of Oscar Niemeyer. Students were again brought together in one single activity, after being dispersed during the week. The day was designed with the crossing of the Guanabara Bay by boat: to have the experience of crossing, to enjoy the impressive skyline of Rio and to visit Niterói, the city on the other side of the bay, which is also part of Metropolitan Rio. After a six-days-immersion in the chaos and contradictions of the metropolis, it was time to see its natural beauty, from a distance, cutout from the sky. On the other side of the bay, a walk to the conference location revealed colonial fortifications, reminding visitors of the Portuguese discoveries¹⁷. Students were conducted to Niemeyer's sculptural architecture, Niterói's city icon: the MAC (Museum of Contemporary Art), a dialogue between architecture and nature. And "Tio Oscar" was there, to talk about his life and work.

¹⁷ Américo Vespúcio baptized the city after his arrival on the 1st of January of 1502. He thought to have found a River, January River. The city of Niterói, however, keeps its Tupinambá (local indigenous language) name, as a reminder of the clash of cultures that the Guanabara Bay discloses.



Sunset with sugar loaf in the background, MAC - Niterói in the foreground

The museum has probably never been so crowded before or afterwards. If we had been elsewhere, it is very likely that not all students would have been allowed to enter for “security and safety” reasons. But as Brazilians are quite flexible (for better and worse) all participants were allowed to enter, and they all found their places, sitting almost on the laps of each other, spying from the small openings on the second floor. Niemeyer is indisputably the main reference for all architecture students in Brazil, thus it was a great opportunity for people who had traveled from far away distances, from places as Belém do Pará, Dourados or Pelotas. In Rio, in São Paulo or Belo Horizonte there might be enough events where Niemeyer is present, but not in the cities where many of these students came from. Especially considering that in 1998, Oscar was already 91 years old, and no one could have guessed that he would still be alive today. When the lecture finished, participants queued for hours along the building’s elevated promenade to get Niemeyer’s autograph. And Oscar, after speaking for almost two hours, sat behind an improvised table to receive the students, one by one. He made a small drawing for and shook hands with all of them. Lunch was distributed in the park next to the museum: a moment to be treasured in the memories of those who were there.



Students arriving to and inside the MAC for Niemeyer's closing conference

Back at the Sambadrome, the final party and its various invited DJ's celebrated the end of the week with all rhythms of Rio's soundscapes. From funk and soul, to drifting through new tendencies, everything ended with Samba, as the sun was rising the next morning. And as the last day was a Saturday, our official program suggested the beach: to recharge energies, enjoying life, the ocean, the sun, "Biscoito Globo and Matte Leão" (manioc starch cookies and cold mate tea), as all Cariocas do when the sun shines on a weekend. Sightseeing, a site-specific conference, a party to commemorate the end of the event, a day on the beach: the mixing of leisure and theory; landscapes, soundscapes and local habits completed the weeklong immersion in Rio.

CONNECTING THE FRAGMENTATION OF THE URBAN EXPERIENCE

The myriad of possibilities offered by this event: driftings, debates, interventions and celebrations, aimed to create a space where the different interests and motivations of participants and collaborators could be contemplated. At the same time, moments of conviviality and exchange in groups with shared interests could be intensified, building eventually long-lasting bounds. The concept was inspired by the permanent flux of urban life, articulated by interfaces and points of encounter: to let people drift through their own paths and desires, but to create nodes where they could purposefully meet and mix. The rhythm that the ENEA created in the space-time of that week in Rio, dispersing and gathering people and intentions alternately, resulted from the very rhythms of the city: the myriad of life styles and speeds inherent to the metropolitan condition. The uncountable situations and perspectives it comprises, the fragmentation inherent to the very condition of the urban experience, these were some of the main features that moved the event, and were thus highlighted as fundamental plots for urban studies.

Likewise, the acknowledgement of the media interferences in the construction of the city's images were also an evident problem we dealt with, as Rio is advertised as the capital of beauty and violence. We wished to deconstruct generic discourses by exploring the specificity of fragments in lived experiences: how do they surprisingly arrange themselves as in a puzzle and re-create the city in our heads. "Like a detective novel, the city is only known and discovered through reconnecting the pieces as one encounters them" (Pendleton-Jullian 1996: 67). Interviewing participants years later, their way of describing and the content of their experiences turned out to be extremely varied, though converging in certain moments, as for instance in the opening party or the crossing of the Guanabara Bay. If we would build a diagram of ENEA's conceptual outcomes, it would resemble the urban flows and interfaces, chaotic lines dispersing and converging in physical points or in events: in moments of encounter.

The 22nd ENEA, being a large laboratory for urban explorations and for experimenting ways of organizing encounters, was a very important learning process for me. On top of the former experiences – the need to go outside and learn from people and places, as posed in Santos and the way of doing it poetically and playfully, as experimented in Valparaíso – using the mega-scale of a metropolis also introduced the themes of fragmentary perception and experiential fruition of

its spaces. The city – as a myriad of macro-structures and micro-stories, variations of rhythms and situations of everyday life – is always to be explored, rediscovered and reinvented.

Our aim in thinking of and conceiving the encounter as an urban/artistic experience, followed Brissac's suggestion that, "art is to construct city images that are new, that start to be part of the very urban landscape. When it seems that we are banned to the uniformly accelerated images, images without depth as typical in contemporary medias, we should reinvent localization and permanence. When the fragmentation and the chaos seem devastating, we should face the metropolitan excess as a new experience of scales, of distance, and of time. Through these landscapes, rediscover the city." (Brissac Peixoto 1996: 13, my translation)

The very act of fostering sensorial and corporeal immersions within the city, of collecting and reconnecting the fragments apprehended, can be a tool to intensify the urban experience. Monumentalizing the sensation of having been there, as posed by Grosz; rediscovering the city by reinventing ones' own landscapes, as posed by Brissac; both are forms of art - art as experience. There is no author; the artist is the one who lives - and thus transforms, actualizes the experience. The object of art is the experience that one has lived. And there are neither representations nor objects that can precisely fix that.

1.5. SUMMARY

In this chapter we have seen how the students meetings and the practices that informed them, fostered particular experiences and ways of learning from the city and from others. We have examined how students – being critical to current academic methodologies – joined efforts, interests and singularities in the realization of collective projects, fostering creative participation through the horizontal sharing of knowledge. Starting with a core group of ten or twenty people, collaborations are formed through contagious motivations, intersection of goals and thus through various forms of agency. During the preparatory year, ideals, projects and organization team expand themselves until the event starts, and possibly remain changing until the event ends. Reaching a scale of two or three hundred organizers/monitors, plus one or two thousand participants, the event is finally designed for one week filled with intense conviviality and experimentations, a fertile field where rhizomatic contaminations of ways of being, seeing and doing occurs spontaneously.

1. REGARDING THE ORGANIZATION:

- To engage in initiating and/or carrying on such projects requires a high availability to risk-taking, to failure, to experimenting with the new and with the other, to engaging with open-ended futures rather than with predictable ones. It requires an involvement that occurs on both rational and emotional levels, demanding a lot of work and dedication to making things happen. At the same time, as one may have to invest a lot, the return is likely to be equally enriching: to have a dream and see it grow and being changed, enlarged and potentialized, as it is shared.
- As people engage with the initial idea and propose their own visions, skills and wishes, new spaces for discussions and negotiations are constantly opened up and reshaped. In order to bring people's contributions into the project, the main concepts need to be presented, but simultaneously able to adapt to the new contributions. Organizers have to be flexible; moreover, they have to be able to foster and manage the process of gathering enthusiasm, skills, means and funds.

2. REGARDING THE METHODOLOGIES TO FOSTER PARTICIPATION:

- An agonistic political structure (as in FENEA) creates spaces for different positions to coexist. When conflict is acknowledged and negotiated, the various initiatives, interests and views can co-exist, as shown in the 22nd ENEA program. Under a main conceptual umbrella, the project is based on cultivating diversity and heterogeneity; it does not aim to place all participants on the same level of interests and engagement.
- Professionals and students get out of the academy and work together with the population – experimenting with horizontal exchange of knowledge (both specialized and dilettante) by discussing, finding solutions together and building cooperative partnerships. This can be potentialized when practice-oriented learning processes that mix work-play-celebration (as TIBÁ's and the Valparaíso School) are implemented.
- ELOS Institute's methodology to capacitate wider publics to identify potentials of change, to dream and to act in their own environments – based on cooperative games (instead of competitive ones) and rituals that incite affective bonds and mutual respect within the group – simultaneously create new relations among participants and an attitude of co-responsibility towards their living environments.

3. REGARDING THE OUTCOMES:

- ELOS institute and some of FENEA's projects focus on responsible physical and social transformations in the urban environment, capacitating students, young entrepreneurs and local inhabitants to act further. Projects are developed through grassroots democratic processes, where resources and talents are gathered through informal associations.
- New readings and images of the city are built out of certain modes of corporeal and critical urban experience. That leads to new modes of appropriation, shifting people's relation to their environment from passive to creative and active.

4. REGARDING THE EXPERIENCE:

- As the work is mainly voluntary and people's engagement is based strongly in their idealism, the wish for pursuing certain experiences as a central plot of these initiatives is revealed. Yet, differently from the consumerism-oriented experience market, what moves people here is the drive to create their own experiences: to build temporary spaces where explorations, dreams and visions can be exercised, where established structures can be contested, where criticism can be cultivated, and alternatives sketched and tested out.
- The Valparaíso School's teaching methodologies of merging artistic and poetic creation with the relations between one's body, architecture and site, exalts the *experience of being there*. It becomes an act of researching, of constructing, of learning and of celebrating. Spaces are reinvented by individual's presences; presences are an act. They praise shared experience by carefully creating artifices to intensify and monumentalize moments. By living a week filled with extreme, intense, careful, sentient and shared experiences, Valparaíso and the 5th ELEA were monumentalized in memory. An intense lived moment (*Erlebnis*), which became an important life-experience (*Erfahrung*) for many of us who were there.

2. PLAY LISBON: TESTING OUT EXTRADISCIPLINARITY

In this chapter I will examine two urban festivals that took place in Lisbon for one month each, the processes of which took place between 2000 and 2005. They started with an initial impulse from a small group of people – motivated by political positions and visionary ideals – and grew with a snowball-effect. Contesting and exploring problematic urban situations under a chosen guiding thematic (Nothingness and Transitoriness), these events brought different publics and perspectives together, while debating and intervening in the city.

I will describe how they became laboratories of extradisciplinary¹ research and political action. The argument is based on the self-initiated and independent character – joining citizens, professionals, students, public institutions, private initiatives in various types of collaborations, associations and partnerships. This enabled unexpected agency, where new social relations emerged, enabling alternative urban politics to disseminate through rhizomatic contagions.

¹ At the time of these events, they were considered transdisciplinary initiatives. However, due to the processes they encompassed and their outcomes, I now understand these types of projects as an exercise of extradisciplinary, as explained in the introduction.

2001

Lisboa Capital do Nada:
create, debate, intervene in public space.

2004

Em trânsito:
mobility and urban life

ORGANIZATION

EXTRA]MUROS]

Mario Caeiro, Luís Pena, Luís Seixas,
Teresa Alves, Daniela Brasil, Vanessa
Santos, Susana Pinto, André Lobão
and 17 collaborators

JUNTA DE FREGUESIA DE MARVILA

D. Micá, PauLo Santos
António Augusto Pereira

EM TRÂNSITO TEAM

Marta Galvão Lucas, Daniela Brasil, Flávio Coddou,
Vanessa Santos, Sílvia Bairradas, Corina Maderia,
Tiago Carvalho, Graw Böckler, Pulsar.

GOETHE-INSTITUT LISSABON

Kurt Scharf
Merete Vargas

GALERIA MONUMENTAL

Luiza San Payo

ACRONYMS

Public Administration:

AML - Área Metropolitana de Lisboa

(Lisbon Metropolitan Area)

CCDLVT - Comissão de Coordenação e Desenvolvimento Regional de Lisboa e Vale do Tejo

(Commission for Regional Coordination and Development of Lisbon and Tagus Valley)

CML - Câmara Municipal de Lisboa

(Lisbon City Hall)

DGOTDU - Direcção Geral de Ordenamento do Território e Desenvolvimento Urbano

(General Direction for Spatial Planning and Urban Development)

DGTT - Direcção Geral dos Transportes Terrestres

(General Direction of Terrestrial Transportation)

IPPAR - Instituto Português do Património Arquitectónico

(Portuguese Architectural Heritage Institute)

JFM - Junta de Freguesia de Marvila

(Marvila District Council)

MC - Ministério da Cultura

(Ministry of Culture)

MOPTH - Ministério de Obras Públicas, Transportes e Habitação

(Ministry of Public Building, Transports and Housing)

PRP - Prevenção Rodoviária Portuguesa

(Portuguese Road Prevention)

PSP - Polícia de Segurança Pública

(Public Security Police)

SNRIPD - Secretariado Nacional para a Reabilitação e Integração das Pessoas com Deficiência

(National Secretariat for the Rehabilitation and Integration of People with Disabilities)

Education and Research (Schools, Institutes and Universities):

CEG/ FLUL - Centro de Estudos Geográficos/ Faculdade de Letras da Universidade de Lisboa

(Geographic Studies Center)

CESUR/ IST - Centro de Estudos de Sistemas Urbanos/ Instituto Superior Técnico

(Urban Systems Research Center)

CET/ ISCTE - Centro de Estudos Territoriais/ Instituto Superior de Ciências do Trabalho e da Empresa

(Territorial Studies Center)

CPD - Centro Português de Design

(Portuguese Center for Design)

E.B. - Escola Básica (Primary School)

E.S. - Escola Superior (Secondary School)

FBAUL - Faculdade de Belas Artes/ Universidade de Lisboa

(Fine Arts Faculty)

FCT/ MCTES - Fundação para Ciência e Tecnologia/ Ministério da Ciência, Tecnologia e Educação Superior

(Foundation for Science and Technology)

FCT/ UNL - Faculdade de Ciências e Tecnologia/ Universidade Nova de Lisboa

(Science and Technology Faculty)

ISPJCC - Instituto Superior de Polícia Judiciária e Ciências Criminais

(Superior Institute of Judicial Police and Criminal Sciences)

UB - Universidad de Barcelona

Cultural Foundations:

CPF - Centro Português de Fotografia

(Portuguese Photography Center)

FLAD - Fundação Luso-Americana para o Desenvolvimento

(Luso-American Development Foundation)

GI - Goethe-Institute

Associations, Cooperatives and Community Centers:

ACAPO - Associação dos Cegos e Amblíopes de Portugal

(Portuguese Association for the Blind and Weak-sighted)

ATL - Atelier de Tempo Livre

(Free Time Ateliers for Children)

CERCI - Cooperativa de Educação e Reabilitação de Cidadãos Inadaptados

(Cooperative for Education and Rehabilitation of Maladjusted Citizens)

CNAD - Cooperativa Nacional de Ajuda aos Deficientes

(National Cooperative for the Aid of Disabled People)

MURPI - Confederação Nacional de Reformados, Pensionistas e Idosos

(National Confederation of the Retired, Pensioners and Elderly).

NUCLISOL - Associação para o Desenvolvimento da Criança, Integração e Solidariedade

(Association for the Development of Children, Integration and Solidarity)

CONCEPTS AND INTENTIONS

Different from the students' meetings, which grew out of a gradual politico-historical process within the architecture and urbanism faculties of universities and proposed alternative methods to these disciplines' teaching and practice, the two projects of this chapter were each initiated by a group of citizens motivated by political, ethical and aesthetical drives. They were self-initiated by professionals from the areas of art, architecture and design with the aim of widening these disciplines' approach towards public space by inviting various other professionals, as well as public, cultural, educational, communitarian and private organizations, to collaborate in the construction of an idea (see project team, participants and partnerships in the network maps in pages 150/151). They were based on a creative approach to urban politics, i.e. in an "(...) instance of creation in which the limits between artistic intervention, technical expertise, ethical sense and emotional involvement sustain the idea of an active and participatory citizenship". (Caeiro in *Extramuros* 2002: 11)

Still, a strong connection with the academic milieu is to be observed in the genesis of these projects. They were both influenced by the post-graduate course of Environmental Urban Design held in the Centro Português de Design (CPD) in collaboration with the Universidad de Barcelona (UB) and the Barcelona Centre de Disseny in the years of 2000 and 2002. This course was based on an interdisciplinary approach to urban design, thus bringing professionals from the fields of art, architecture, design, sociology, anthropology, environmental and transport engineering together. The theoretical formulations and questions that emerged, as well as some of the contacts and relations that were established in this milieu, partially formed the fundamentals upon which *Capital do Nada* and *Em trânsito* grew. The need to put into practice some of the discussions and challenges that were debated in the course (as for instance the difficulty of working from a really interdisciplinary and collaborative perspective, as most professionals tend to remain closed in their own grammars and vocabularies, protecting rather than opening up their fields) was an impulse to test out those *in vitro* experiments as *in vivo* experiences.

Thus, the main intention of the project was to create conditions for actions and reflections by creating not an inter-, but a transdisciplinary laboratory of experiments outside of academic walls and disciplinary ghettos, in order to expose us and the people involved to the *shared, on-the-pulse experience* of the city. Towards this aim the specific goals were sketched:

- to question relations between artistic creation and the politics of public space;
- to promote expressive acts, debates and urban interventions;
- to bring together people and organizations that normally do not meet;
- to propose activities where embodied (tacit) knowledge can be exchanged;
- to foster experiences of an active and participated citizenship.

“Temporary research-creation groups” were created to work in the preparatory phase, joining artistic sensitivities and academic expertise, fusing professional ethics with a playful and creative attitude. As in traditional academic investigation groups, a concept was outlined; a theme for reflection was posed (nothingness and transitoriness); working spaces and working methods were set and responsibilities were shared. Initial field research was made, and partnerships, associations and collaborations were established. It is important to highlight that the collaborations with the Marvila District Council (JFM) in *Capital do Nada* and with the Goethe-Institut in *Em trânsito* offered not only the structural conditions for the projects to get started, but they also conferred credibility. Without this institutional and bureaucratic support it would have been unlikely for the projects to grow and reach the scale that they did.

It is also important to highlight that the viability of these projects, including human engagement and financial support was achieved by an extensive gathering of availabilities, funds, resources and materials – from the various public institutions, communitarian associations, NGOS, research centers of universities and commercial businesses. The projects were not commissioned, nor were they funded by a main public program that had support the initiative from its beginning, allowing a predictable and secure budget, and thus a predictable and secure program. As part of our concept, all the projects’ activities were to be open to the public in general, thus they had to be realized with the gathered funds. No entrance fees were charged in any case.

The growth and engagement of the project’s team and partners happened with a snowball effect. It was little by little, as partnerships, financial support and collaborations were built, that the projects gained dimension and became to be executable. As time advanced and collaborations deepened, new people, institutions and organizations joined in, redefining the course of the project: format, contents and modes of doing were constantly altering the quality and quantity of activities that could be achieved. Collaboration is understood here as “a process by which individuals or organizations work together at the intersection of common goals, (...) articul[at]ing a more disparate

relationship generated by and based on heterogeneous parts, which are defined as unpredictable singularities.” (Miessen 2010: 179) Flexibility and creativity in the conceptual and aesthetic framework of the project are required in order to manage these common goals, as they might differ in format, language, and mainly in ways of being put in practice.

It is important to make a distinction between collaboration, partnership and other forms of support. Collaboration implies an active engagement of people/ organizations in the shaping of the projects: developing concepts, frameworks, or specific activities. Partnerships are also based on the intersection of common-goals, but the initiative is supported financially, with materials or even by providing knowledge, not by actively shaping the projects. And there is still a further category of support, in which the supporting institution does not necessarily share any goals with the project, but sympathizes with the idea and/or with the organizers, or can gain economic profit out of it by advertising their brand or deducing taxes, or it is the main goal of the institution to provide support to cultural/ artistic initiatives. In the case studies of this chapter all these levels of participation (and support) were present in the construction of the project’s idea and in its implementation.

Yet, to gather singular potentials and talents, as well as a level of engagement from participants in the preparatory phases is not an easy, but a crucial task. They have to be coordinated together with the administration of challenges and resources, which combined will imprint the character of the event. At the same time, the design of activities has to pay attention to enabling various possibilities of engagement for the different publics when the event actually starts — Both projects were developed over one year of negotiations and preparations, whereas the public events lasted for one month each. The catalogues were prepared afterwards, since they function as documentation, evaluation and a reflection process of what had in fact happened.

“If one sets up a situation in which people can produce what they believe in, this condition can produce a set of relationships and productivities that take the situation further than the conventional understanding of disciplinary or interdisciplinary practices. The logic of change is always based on the notion of the exception, in which unpredictable actions and behavior enable something new to emerge.” (idem: 2010, 179-80)

Merging initial dreams and wishes with the opportunities of engagement offered by the milieu of collaborations and partnerships, these projects became moving fields of forces – moving thoughts, moving affects, moving relations. Negotiations and adaptations of interests and beliefs, availabilities and possibilities had to be accomplished within the given spatial-temporal frame. This multifaceted character enabled agency between project initiators and its participants, cultural and pedagogic institutions, public administration and private businesses.

As we can observe in the following maps of participants and collaborations, the variety of actors that participated in these projects reveals their micro- and macro-political vitality. Most of these people and organizations were not only invited to be involved in a certain urban thematic by discussing it, but also by experiencing it, diving into the real situations, getting into contact with various different realities. Naturally, they were not all in contact with each other, as their participation might have been directed to specific activities and moments. It is not my aim here to explore in detail the single relations and contacts that occurred (though some will become evident in the description of selected activities in chapters 2.1. and 2.2.), but to give an overview of the wide network of actors and stakeholders that these projects entailed. It is in this complex system of relations and the variety of sectors of society involved, that I situate these projects as a form of extradisciplinary research. They managed to contest and intervene in public space and public discussion around the theme of a participated citizenship, engaging these actors/sectors in playful and aesthetically oriented modes of on-site experimentations. Not only; by proposing more imaginative and affective ways of thinking and acting in the city to these different people, specialists and dilettantes, business companies and bureaucratic institutions, the projects open up spaces of agency and reflexive positioning.

MAPS – TERRITORY, COLLABORATIONS AND PARTNERSHIPS



overview of projects' locations:

1. Lisbon Capital of Nothing

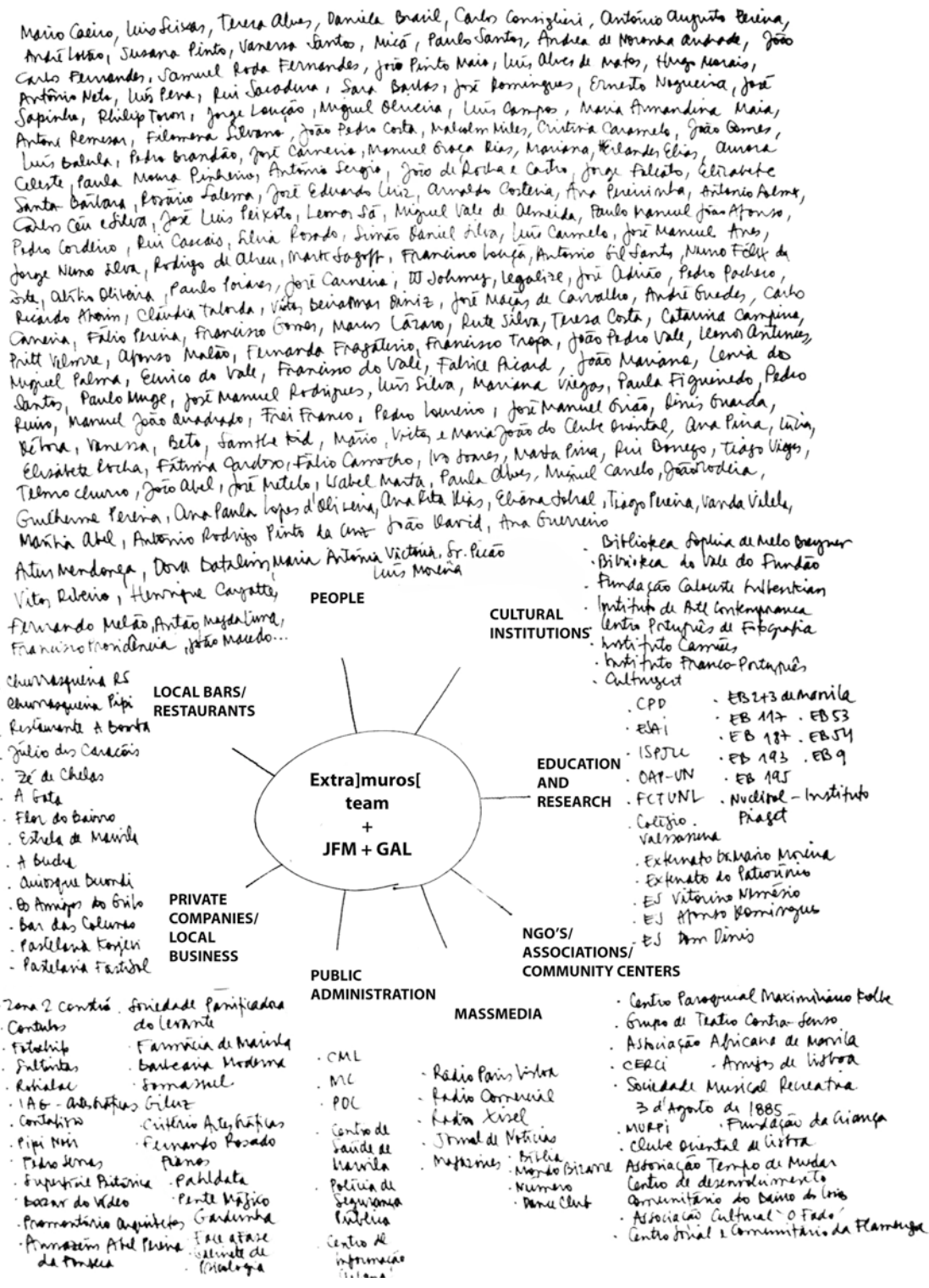
red: Marvila District

2. Em trânsito

yellow: epicenter in Campo dos Mártires da Pátria

orange: localized interventions

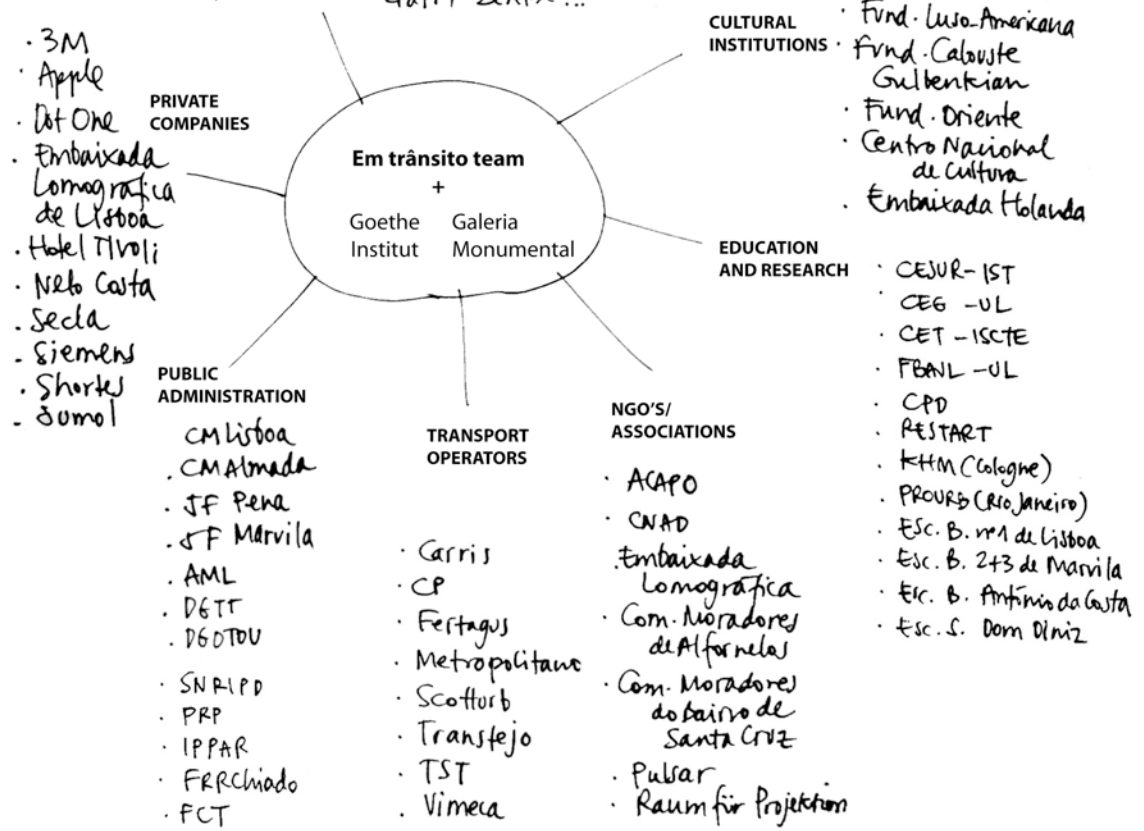
pink: drifts



Lisbon Capital of Nothing

network map: overview of project team, partners, support, collaborations and participants

Acácio Pires, Ana Cunha, André Krause, António Correia Sampaio, António Ferreira,
 António Mendes de Almeida, Antalgic, Ballet Mecânico, Berenice Wahl, Bettina Latak,
 Bianca Castro, Bloc, Boris Sieverts, Cássio Taniguchi, Catarina Freitas, Carlos Sousa,
 Celeste Costa, Conjecturas Pereira, Dalila Antunes, Daniela Brasil, David Santos,
 Eduardo Oliveira, Emílio Almeida, Fernando Nunes da Silva, Firmino da, Flávio
 Gaddov, Florinda Lixa, Frantz Horlitz, Frantz Metzger, Friederitt Esser, Friedmann
 Kuntz, Gabriel Oliveira, Graw Dückler, Isabel Seabra, Irene Castro, João Abreu,
 João Siemard Cruz, João Garcia, João Rocha e Castro, Joep van Lieshout,
 Jorge Gaspar, Jorge Malheiros, José António Teledório, José Eduardo Luiz, José Limaão,
 José Maças de Carvalho, José Manuel Viegas, José Reis, José Sá Fernandes, José Tellez
 de Meneses, Katarzyna Renner, Luana Geiger, Luís Almeida, Manuel do Brito, Manuel
 Graça Dias, Mária Chiga, Margareth da Silva Pereira, Margit Czenti, Maria Limborg,
 Marina Ferreira, Mário Alves, Marta Galvão Lucas, Martha Posler, Max Frey, Micro Audio
 Waves, Nicole Knauer, Nuno Cera, Oliver Glaser, Panvorbe, Pascal Glismann, Paulo André,
 Paulo Morgado, Pedro Barradas, Pedro Brandão, Pedro Grito, Pedro Rivera, Peter Conwell,
 Robert Shissi, Rodrigo Santos, Sérgio Barreto, Sílvia Barradas, Stephanie Bueck,
 Stephen Krumboltz, Susana Cordeiro, The Producers, Tiago Carvalho, Tiago Farias,
 Tim Elzer, To PEOPLE Rocas Lot, Vánera Santos, Vera Dörk, Verena Rempel,
 Vitor Matias Ferreira, Vitor Santos, Volker Sattel, Tanja Jannwald,
 Wietke Görsch, Wari, Zentex...



Em Trânsito

network map: overview of project team, partners, support, collaborations and participants

2.1.

LISBON CAPITAL OF NOTHING, MARVILA 2001



Lisboa Capital do Nada, Marvila 2001
Criar, debater, intervir no espaço público.
Extramuros: Lisboa, 2002.
English/Portuguese. 496pp.

PROPOSAL AND TERRITORY

In 2001, Porto (which is Portugal's second-largest city) was the European Capital of Culture. To question and play with this fact that Porto would be Capital of Culture, an independent cultural association called Extramuros¹ proclaimed Lisbon as Capital of Nothing. Contesting the intrinsic commodification of culture for the sake of mostly gentrifying and touristifying economic investments which were associated with these initiatives, *Capital of Nothing* wanted to investigate another side of culture by selecting a marginalized territory in Lisbon: the Marvila District. The aim was to dispute the mediatic stigmatization suffered by this area by examining and making visible its rich potentialities. The project experimented with various ways of how to foster collaboration and participation between intellectuals and professionals from various disciplines; the traditional, affluent cultural publics; and the multicultural inhabitants of Marvila's social housing neighborhoods, which are for the most part deprived of, or with restrict access to, or even lack of interest in cultural events and activities.

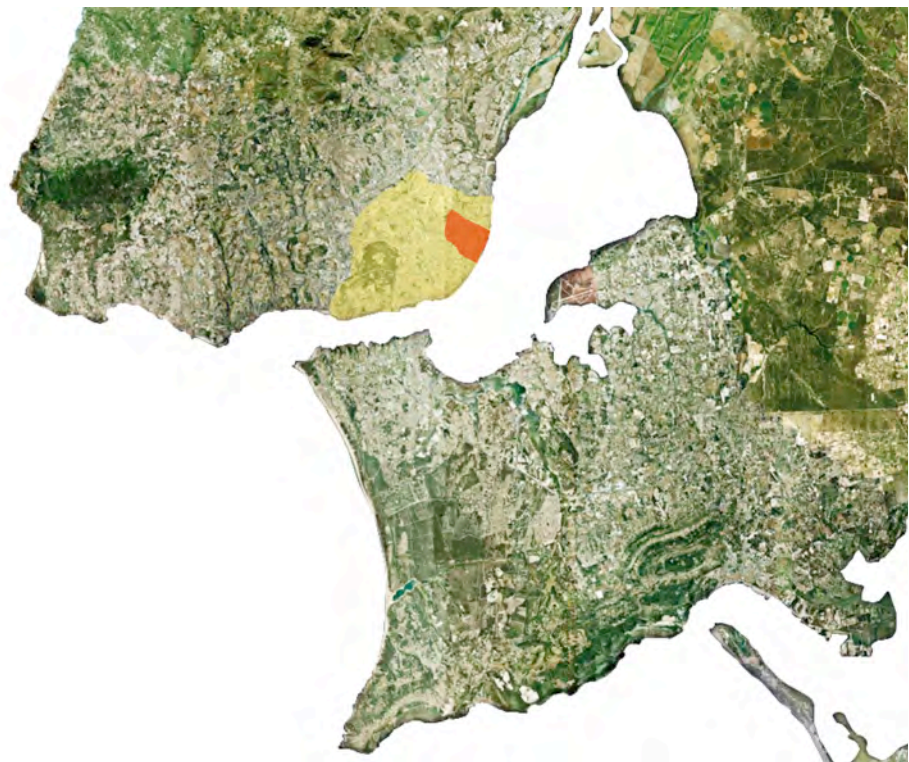
MARVILA'S ACCESSES SNAPSHOTS



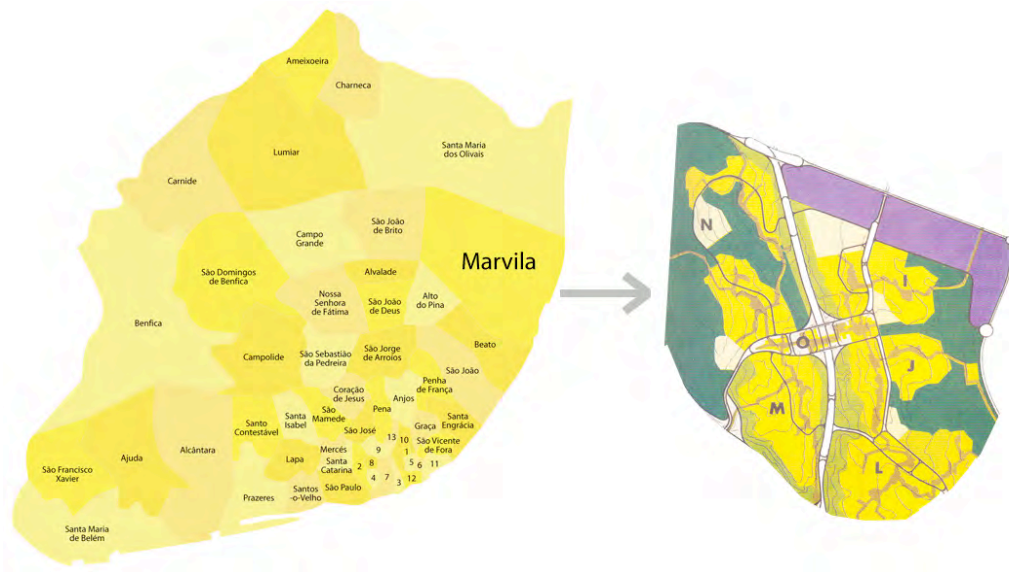
Road accesses to the district in 2001

¹ Extra]muros[- cultural association for the city was officially founded in March 2001 by Mário Caeiro, Luís Pena, Luís Seixas, Teresa Alves, Daniela Brasil. The group was already meeting on a regular basis for developing the capital of Nothing project since October 2000. However, the idea of working with Nothing as a theme is older: Mário Caeiro, the initiator of the project had been working on "three metaphors for the new millennium": soul, pain and nothing since 1998. The first two metaphors were discussed in debates and photo exhibitions. As he invited people to join him in the idealization of "the nothing project", intentions and format were amplified to articulating political and social issues, which lead to the formation of this cultural association.

Marvila is one of the largest districts of Lisbon and yet, a place forgotten by Lisbon's tourist images and mainly targeted by the media and by collective opinion with the reputation of being "dangerous" – exactly because of its immigrant populations and socio-economic conditions. Its territory had suffered various fractures throughout the last century: its industrial heritage (near the coastline and railway) had been partly abandoned, its rural character (residing in the Chelas valley and surrounding hills) had been torn apart by the construction of highways, and its informal settlements and slums had been replaced by large blocks of social housing as foreseen in a modernist urbanization plan of the 60s. The plan, which divided the area into "zones" (see map p.156), was executed very slowly and never completed. In 1998, when Lisbon hosted the International World Exhibition (Expo98), an abandoned industrial area on the waterfronts neighboring Marvila, was reconverted. To connect the city center and affluent neighborhoods to this Expo site, highways crossing Marvila were built, augmenting its urban and social isolation, and accentuating the disconnection between its "zones", today acknowledged as neighborhoods.



Metropolitan area of Lisbon, Lisbon Municipality in yellow, Marvila District in red.



Lisbon's District divisions and the general zones of Chelas' Urbanization Plan for Marvila.

Yet, it was in these discontinuities and fragmentations that some cultures of resistance could last or flourish. Vegetable gardens are still to be seen; families who live in the housing blocks hang their clothes outside in the sun and children play football in un-designed public spaces left in between the buildings. Abandoned walls are appropriated by graffitiers and wastelands inspire hip-hoppers. The vastness and the state of incompleteness of the territory, this nothingness, in combination with the situation of neighborhoods being isolated islands in a sea of highways, also intensified our wishes of bringing people together, of exploring the emptiness, and of facilitating conviviality. It was in this sort of interstices that *Capital of Nothing* worked with.



Coexistence of different periods of time: new social housing and old farmhouses; wastelands in between. Paths drawn by

people's displacements are to be seen everywhere, as sidewalks have not been built to connect some housing areas to transportation and other urban facilities, as schools and community centers.

As the mentor of *Lisbon Capital of Nothing*, Mário Caeiro described the motivation to develop this project: "Nothing was the metaphor found for this wish. A metaphor to be shared among multiple personal, cultural and professional experiences. Nothing is the free and impalpable idea, an idea that is less an idea than any other. An idea which is so impossible that it is a major challenge to the thinking being, but at the same time an idea which is as fragile as it is susceptible to appropriation by whoever feels has the right." These were the strategies: to operate in a fragile, emotional and open field, where each presence is valuable and changes the process; to make art and politics using existing mechanisms, but slightly and strongly modifying its tactics.

To develop the project, the Extra]muros[- cultural association for the city was created. The name had its specific purpose: analog to its origin (referring to the areas located outside of the medieval *muros*, or walls which circumscribed the cities), we wanted to research where the walls of contemporary cities are located. As for instance the invisible walls that placed Marvila outside of Lisbon, even when it is physically in the center of the metropolitan area. Marvila is not physically peripheral; it is outside of the historic center, and thus might have been peripheral until the 1900s, but today it is inside Lisbon's administrative limits. Further, due to metropolitan growth and the conurbations with the neighboring municipalities, Marvila is nowadays quite central² (see red area marked in the metropolitan map, p.155). Still, Marvila is physiologically peripheral. Even those living there would say, "today I will go to Lisbon", if they had affairs outside of Marvila's district limits. And this was a conception we wanted to question, and hopefully alter.

PROCESS AND ORGANIZATION

The first partnership was set with the District Council (JFM), which assembles the political representatives and administration personal of the nine neighbourhoods that the Council comprises, and is very connected to the people and their daily problems. Through their networks and affiliations, we then got in contact with active citizens, local associations, schools directors, and

² Although being central, transport connections functioned as in the most remote areas. Bus connections were seldom and with long intervals, the subway line (which was built to reach the expo site) had its exits in unpaved areas, making accessibility to the living units difficult.

various other local structures. For the first months we introduced ourselves to these people and groups with an initial proposal for an “urban festival - that wished to create, debate and intervene in public space”, while simultaneously trying to understand their problems, listening to their motivations, and investigating their initiatives, agendas and ways of working in the area. In this two-way process of getting to know the community and letting the community get to know us, the basis for a collaborative and active exchange was built.

Combining people’s capacities (understood as receptivity and ability) with place’s potentialities (the dormant state of being able to become something else under external influences, but also as potency/ force) was the main methodological proposal of our project team. There were no guidelines for organizing participation; instead participation emerged from the constant search for and construction of free spaces to be appropriated. Mainly we went out to explore the territory and get to know the people without a fixed agenda, instead letting our own curiosities and motivations lead the process. We were engaging people by being ourselves: going to a restaurant and asking the owner about the history of this place, by ringing people’s bell and asking permission to photograph the view out of their top-floor window, by drinking beer in the bars and joining the on-going conversations....

Talking to the dwellers was thus done accidentally, approximating the researchers and the researched rather than keeping the classical “critical distance”. Traditional interviewing methods, with forms and questionnaires to be filled out, were discarded since it withdraws dwellers from their everyday behaviors and puts them in a reflexive mode. Instead, direct approaches – such as sharing an everyday activity with the person in question, as mentioned above – were the methodological choice taken. The task was not to evaluate the person, but to try to learn about his/her way of living, how he/she uses and perceives the city. Trying to find people from very different backgrounds and interests in the district – different generations, social groups and life styles – we slowly discovered a multi-faceted, rich and dynamic Marvila.

However, we were still the “outsiders”, coming to Marvila once a week and returning to our office located across the Tagus River with photos, videos and notes. To invert this position, six months before the event started we agreed with the CML to install a temporary office at the Espaço Municipal da Flamenga, a newly opened municipal facility in the neighborhood of Flamenga. As

this space was not yet well known, this collaboration would facilitate our working and insertion into the area, simultaneously bringing activities and new publics to the space. This physical change was crucial to strengthening the dialogue and cooperative spirit with the local populations and institutions, deepening our personal relations with the territory, its rhythms, dynamics and daily situations. The practice of thinking had to be potentialized by corporeal experiences, acknowledging “places as living, rather than lived spaces.” (Amin/ Thrift 2002: 48 - italics in original). It was through simultaneously experiencing and intervening in the city - or by living it, that knowledge was exchanged and newly produced.

One important task that our team set was to draw a detailed map of the District, as at that time the only available cartographic information was the technical, black-and-white localization maps of the City Hall used for administrative purposes, and the aero-photography, which also did not have the easy accessibility that the internet provides today. We updated the map by crossing cartographic information with field research and redrew it adding some color, highlighting selected landmarks, marking the districts’ limits and main accesses, and naming the neighborhoods³ properly. This new cartography was used as a basis for our preparatory work and later, a printed fold-out version became the visitors’ guide to the event. We gave the computer-generated vector files to the District Council, and this map is still being used today, almost a decade later. It is available at the JFM both in a printed version (which includes the interesting sights we mapped and photographed in 2000) and an on-line version⁴.

Concerning the choice of locations for the event, there was a set of criteria and approaches we used. As field observation and interviews had shown how various local structures were sub-used, neglected or even not acknowledged by inhabitants, we tried to distribute the activities throughout the territory in order to propose new modes of perception and appropriation of selected spots. Partnerships with various kinds of local structures, ranging from citizens initiatives to commercial establishments, were proposed as a strategy to bring the event to different cultural and social realities, and simultaneously, to let these realities change our way of working. It functioned as a way of bringing the “cultural publics” on an exploration of Marvila’s dense socio-

³ The neighborhoods that were stigmatized as dangerous and still referred to with the names designated by the Chelas Plan (Zone J, Zone N...), were signed with their proper names (Condado, Lóios...), sustaining and amplifying an effort of the District Council to nurture another image for the area, and thus inhabitants’ self-esteem.

⁴ http://jf-marvila.pt/index/index.php?option=com_content&view=article&id=202&Itemid=142

historic fabrics. Different forms of partnerships and collaborations were fostered and encouraged by our team. These local structures, the District Council, potential financial supporters and the invited artists were put in contact with each other. Suggestions and ideas came from all sides, whereas the project team had the task to mediate negotiations, eventually giving strategic suggestions in order to make the totality of interventions in the urban festival work as a whole.

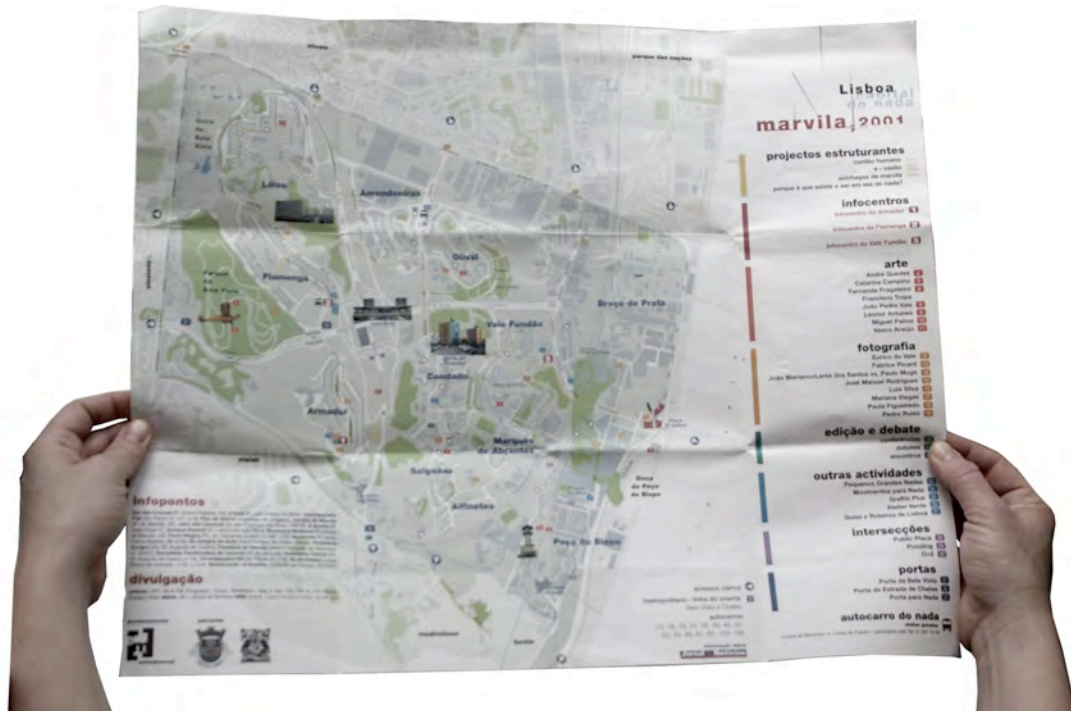
Since the territory was vast and disperse, difficult to walk around in, and with very few signs to orient external visitors and even local inhabitants (who tended to remain in their living units and did not know the neighboring neighborhoods, our team designed a signage system and informational structure. The coordination team designed three "doors" for Marvila in order to mark the "borders" and "entrances" of the district. Samuel Roda Fernandes built the "Door for Nothing" which framed the views of the river and the sky seen from a dull round-about near to our office. Info points were created in the restaurants, bars, kiosks and other establishments spread throughout the area, where the owners / workers of the places would give the visitors information about the event. Using a piece of red carpet that was found in the garbage, giant arrows were produced and displayed at the main information centers. By using low-costs resources and through partnerships with local business (Somassul - wood deposit, Zona Dois Constrói - construction workers, Giluz - construction materials) a symbolic and directional signage system was built.



Directional signage made with found red carpet

ACTIVITIES

EXPLORING MARVILA'S SOCIAL AND URBAN FABRICS



Visitors' guide to the event, map with landmarks, event's activities and calendar

The event was organized in 9 nuclei (types of event activities), each with its own format, purposes and actors. In the first project proposal one year earlier, there were only 3 nuclei planned:

- Art
- Photography
- Edition and Debate

Out of the process of exploring the territory and searching for challenges and potentials we got to know what inhabitants and local structures were already engaging in. As these people joined in with ideas and initiatives, collaborations were consolidated and the other nuclei emerged:

- Doors
- Information System
- Structuring Projects
- Other Activities
- Intersections (mapping projects that were already planned by other initiatives)
- the Nothing Bus

It is not my aim here to describe each of them, but to highlight some particular ways of involving people and territories when building collaborations and partnerships, stimulating participation, and eventually intensifying the experience of being there. I will try to briefly point out how some activities – articulated in exhibitions, installations or activities of shared conviviality – enabled mixtures of different publics and realities. The following examples are some of the most relevant ones that succeeded in bringing the local inhabitants, cultural and academic publics together, simultaneously exploring Marvila’s social and urban fabrics.

1 COLLABORATING WITH THE COMMUNITY

Mariana Viegas’ collaboration with Elementary and Secondary Schools became a register of children’s daily paths from home to school. She first approached the school’s direction and booked talks and interviews with students. During the process she noted that their paths to school were informal paths: through vegetable gardens, wastelands and private grounds. The ones who agreed to collaborate took Mariana along for a site exploration and mapped their daily displacements. The final photographic work *Caminhos* was exhibited inside the respective schools, with the opening times scheduled for 10:00 and 15:00 o’clock, serving juices and popcorn during classes’ breaks.



Caminhos, Mariana Viegas

- The workshop *Movements for Nothing* emerged from a collaboration with the Flamengo Communitarian Center. As they had a wood workshop that was rarely used and as there were not many activities directed towards the youth who would spend their afternoons in the center, we proposed a workshop: to involve the center staff and the teenagers in the construction of a wood model of Marvila. We providing the materials and the conceptual and pedagogical assistance. During the development of the activity in the month preceding the event, the working group decided that the model should be designed as a giant game to be displayed in the Center and monitored by the teenagers and the staff.
- Fernanda Fragateiro's project *Heaven is a place where nothing ever happens* proposed a collaborative construction of a communitarian garden in abandoned flowerbeds of a mega-scaled modernist social housing block, in the Lóios Neighborhood. She built communication between the local Residents Association and the Planning Department of City Hall (which was working on a top down rehabilitation of public spaces in the area). Negotiations and articulations exceeded the time frame of Capital do Nada, and the project gained autonomy. They collaborated further for the following two years, until the garden and the surrounding public spaces were finally built.

These collaborations denote how the artists/project team-work was changed and affected by the people and places we worked with, reflecting a mutual engagement and a collective, process-based product.

2 DISPLAYING WORK IN LOCAL STRUCTURES

- Pedro Ruivo's photographic/ poetic documentation of Marvila was shown in a single book that circulated through the Health Center, the Santa Clara Church and the Sophia de Mello Breyner Andresen Library.
- Paula Figueiredo's work *Ádito* consisted of capturing archive images of the abandoned industrial heritage along the railway and the coastline of the District. It was presented in the bar of a sports club located in the same area (Clube Oriental de Lisboa). Her large format photos were displayed in-between the small format original photos of the bar,

which pictured the football teams since the club's foundation.

- The debates entitled *3 dedos de conversa* imported the idea from the 22nd ENEA *Conversas de botequim*, adapting the name to the Portuguese culture. They took place in Restaurante A Bomba, which also functioned as an Info point. Other discussions and conferences were located in a graduate school and a cultural center of the municipality in different neighborhoods of Marvila.

These partnerships with local structures brought activities to places and publics as a rupture of their routines and also as a way of bringing cultural publics into closer contact with Marvila's realities.

EXPERIENCE AND PARTICIPATION

As we have seen, there were various initiatives and nuclei, which proposed various forms of collaboration, and thus various ways of how people could participate and experience the event. For this entry, I have selected three projects that give an overview of completely different strategies to foster participation and to intensify the urban experience.

1 PUBLIC MEDIA, COMMUNITY HEROES

Why is there being instead of nothing? was an artistic piece proposed by artist José Maçãs de Carvalho, which became the main marketing strategy of the event due to its conceptual interpretation of participation associated to the media as a public space. Our team worked closely with him and the "Marvila Heroes", twelve people he selected from a casting organized by the District Council. These heroes were chosen because they were considered "heroes of daily life", as their activities had: local communitarian pursuits – as for example Maria Alexandra, who was an assistant of Fryer Franco in the local paroquial church; Débora and Vanessa, who teach African Dance that they inherited from their families from Cabo Verde; or increased the "local pride" by being champions of some sport – as Sr. Casimiro, national Quiot champion; and Francisco, international Kick boxing champion; or engaged in creative practices that reflect the neighborhood realities – as Beto, a hip-hop singer and composer, or Mário the graffittier. Their

photographs were taken and were advertised on various supports (Bus shelters, posters, fliers, magazines, newspapers and mailed all over the country) along with a slogan and phone number. They were each given a mobile phone and they were, in fact, the ones responsible for advertising and explaining the event, when they received phone calls from strangers, curious about “Why is there being instead of nothing?”

porque é
que existe
o ser
em vez
do
nada?



Marvila Hero Vanessa - African Association (The posters, picturing her, Kick boxing champignon Francisco and Graffitiier Mário, were printed and displayed on 210 publicity supports around Lisbon for one month, by courtesy of the City Hall).

Their involvement in the project triggered various plots for discussion, but first of all it showed the openness of the initiative to different appropriations. There was no “standard information” to be shared. The marketing strategy was a philosophical question, to be answered spontaneously by normal, quite different people, who had their own particular life rhythms (they might have asked people to call them later because they were in school, or in business meetings), and their own interpretations of what the event was about. The “Marvila Heroes” were promoted with the same mechanisms used by consumer-oriented marketing campaigns, contesting other types of spaces and discourses in the media system itself. Thus, with the projection of the selected people into this circuit of publicity, some of the themes of reflection that the event was addressing were highlighted: social exclusion/ recognition; life-styles/ identity; personal singularities/ subjective narratives.

2 SUBVERTING THE POSITION OF THE PUBLICS

Combined landscape was a piece by artist André Guedes that (dis)placed the “art audience” to face the ruptures and desolation of the central valley of Marvila’s topography. Local young athletes, choreographed by the artist and dressed within a certain color code, would appear running through the landscape every 10 or 15 minutes - either on the roads and in the tunnels, or on the footpaths that connect the social housing blocks to the subway entrance underneath the highway. Inhabitants on their way home from the subway or elsewhere would be surprised by the location of those bleachers, with a group of people staring at the emptiness. Without being warned, the audience became the piece: the strangers, the others, the exotic. The cultural publics who had been to Marvila to see an artistic performance, involuntarily participated in it – even when doing nothing but watching a slow motion, almost invisible spectacle. This critical inversion of positions contested the role of the spectator by engaging passers-by and informed audiences in a situation of ambiguity.



Combined Landscape, André Guedes in collaboration with Marvila Jovem Sports Association

3 SMALL GESTURES, COLLECTIVE ACT

To conclude this chapter I will proceed to how everything started: On the 1st of October 2001, 10AM, four thousand people stepped out of their everyday lives to hold the hands of neighbors, colleagues or strangers - for nothing in particular. *Human chain: Let us give hands for nothing...* This event was the opening of *Lisbon Capital of Nothing*, in which inhabitants of Marvila were invited – either through invitation cards in their mailboxes, or through the District Council, schools and local associations – to embrace their district. In order to take part in the Human Chain, people only had to dress in the red T-shirts given away by our team in advance to the participant schools and organizations, and during the action in the streets. The T-shirts had been printed with the event 's logo, financed by the District Council.

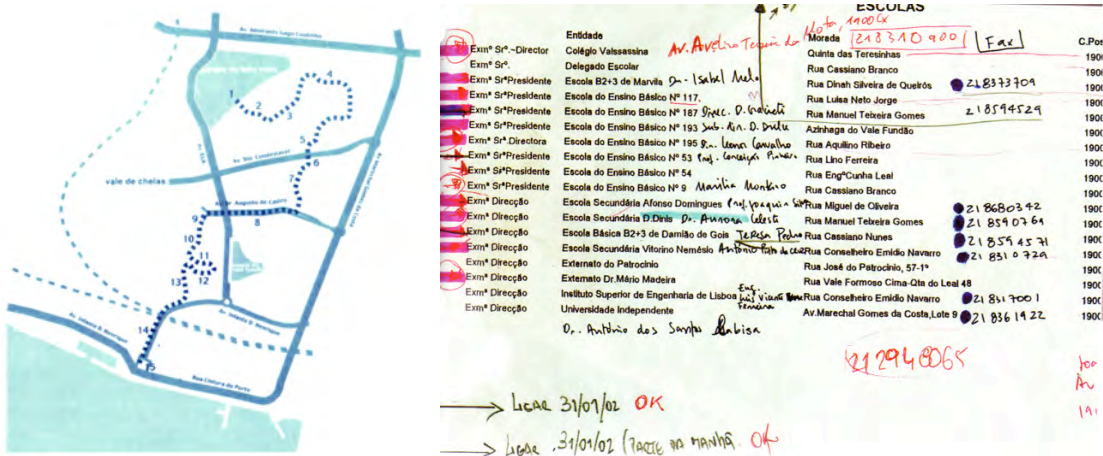


Human chain

A band playing old popular music and a sound system with two DJ's playing reggae and rap drove from opposite directions (representing the old and the new urban and human fabrics of Marvila), crossing each other in the middle of the chain, and thus imprinting a temporal and physical rhythm to the event. Slowly a line was drawn across the territory, as the groups would walk, expand and connect themselves. With a simple gesture and a collective act, the Human Chain joined different realities, symbolically connecting the neighborhoods, sewing together the discontinuous spaces and *terrain vague*. A new place was created – made of people that decided to hold hands for a moment, to be together, for nothing in particular.



Distribution of invitations to the population (all mail boxes of the Council, occasional talks)



Maps distributed with the chain route, organization’s list of participating schools

This event launched a series of reactions. During the following months letters, e-mails and faxes of participants, drawings and models made by the children, flooded our office. This morning was indeed a strong poetic and political act. It stimulated discussions, reflections, and further related works at the schools. Participation became meaningful as it triggered such simple questions as: where do I live, who lives next to me, across the road, on the other side of the hill? What do we have in common? Is it really nothing?

“On the 1st of October, I gave hands to my colleagues and I felt a very special feeling inside me. It seemed that everybody had the same feeling. It was a feeling of solidarity!” Eliana Sobral (student)

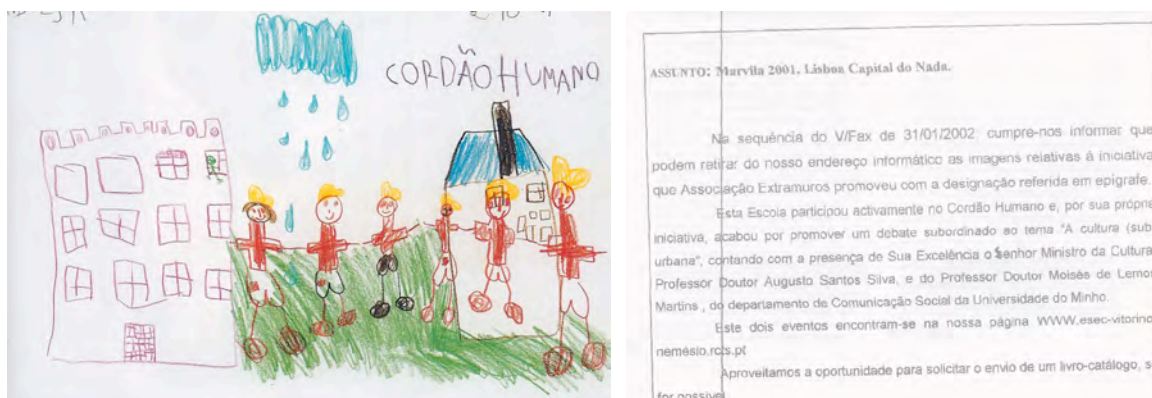
“It was nice and funny, but at the same time strange, because it was the first time I participated with the School in a thing like this. For me, a student of Valsassina College, it was a new and interesting experience to give hands to students from other schools, in the human chain. It was like getting out of an island, giving my contribution to the opening of a month of activities in the District of Marvila.” Pedro Saraiva (student)

“For me the human chain was a way to show the world that I exist and to share my civic interior with others. This project ‘giving hands for nothing’ meant to show that we all have the duty as well as the right to citizenship.” Francisco Souza (student)

“...It is a growing questioning process that is going to allow us to discover the city and, with it and inside it, intervene in the community: giving a hand to Marvila (...) Through this project, the ‘Capital of Nothing’ became ‘Marvila of Everything’(…)” Ana Paula Oliveira (teacher)

Selection of participants’ testimonies (Extramuros 2002: 120-132)

As these testimonies reveal, the experience did affect some participants to an extent that they felt they should give us something back, returning the act of giving hands with other formats, a gesture that triggered another gesture. Spontaneously, different participants got back to us, sending us registers of their experiences, either in the form of text or plastic expressions. The Human Chain, as a shared moment that had felt transformative for many who lived it (including us), evoked a need to be treasured in our memories, to be further discussed. It continued to raise questionings and reflections. Some of these questions were worked out in the schools and in the event, becoming an extended reflection of experiential learning. There was a seed of citizenship planted inside of those who participated, more over, within those who organized.



Responses of the public, sent to our office

As Chantal Mouffe (2001) poses, "collective identifications have to do with desire, with fantasies, with everything that is precisely not interests or rational (...) politics need to speak to people about their passions in order to mobilize them toward democratic designs." The ethereality of such a gesture, from the individual gesture of holding someone's else hands, to the collective gesture of forming an enormous red human chain, contained this capacity of mobilizing people to step out of their daily routines, trespassing barriers, getting to know the other, being – for a moment as Freire suggested – more.

CONCLUSION

As Malcolm Miles (one of the persons invited to the “Nothing conferences”, and who had beforehand theoretically influenced our group⁵) commented a few years later in his book *Cities and Cultures*:

“I would relate the projects in *Capital do Nada* to Toon’s interest in ambivalent spaces in young people’s occupation of urban spaces: ‘The public spaces of the street, park and shopping centre are important in the social process of style creation because they provide a context in which the performance of appearance takes place. For example, these teenagers use their looks as distinctive elements in the exploration and expression of identities which they enact spatially through modes of self-display.’ (Toon 2000:145) In Marvila there are social spaces in the blocks and community centres which take the place of streets, parks and mall. While Toon argues that shopping spaces are transformed as arenas for display, it could be that Marvila is, too, a mundane environment open to playful transformation.” (Miles 2007: 192)

It was through the exploration of those potentialities in a playful, situated and extradisciplinary manner that *Lisbon Capital of Nothing* opened “questions of socially grounded experience, using methods which are appropriately collaborative and at times provocative”. (idem: 192) It is important to highlight that what he calls socially grounded experience means an experience that was transformative to the participants, but also for the organizers. These collaborative and provocative methods are what I have been exploring in my practice, and what many related projects (as the ones showed in the Appendix) use as forms of urban research-creation.

The impact the event had both in the artistic/cultural fields as in the local communities should be analyzed by the attitudes it proposed and the debates it initiated. On the local/communitarian level, there was a following project that happened in 2002 that took further the idea of „the city we construct ourselves“ aroused by *Capital of Nothing*, and actually built a whole system of official directional signage. It created a “corporate identity” for Marvila through a participatory process. Marvila had no map; it was not on the tourist maps. Now it has its own: its interesting points are mapped and it is one of the most vibrant and active areas in the city. As a simple example, a collaboration was developed with one “Marvila Hero” - Beto, the hip-hoper. We produced a

⁵ For the *Capital do Nada* event, Extramuros translated and published the paper “Beyond the public realm” in a bilingual booklet (English/Portuguese), which Miles had presented in a conference on Urban Design held at the Fine Arts Faculty of Lisbon University, organized by CPD (Pedro Brandão and Antoni Remesar) in March 2000.

concert together with him, showing him the necessary steps of how to get the technical equipment needed, how to produce a poster and get it photocopied and distributed, everything within the normal support facilities and infrastructures offered by the municipality. All we did was to articulate people and structures. He learned how to make his own concerts and he and his crew are now on the alternative radio of Lisbon. This project could be seen as a „superconductor“ for the potentiality that was already there, it gave people self-confidence, activated spaces with the populations' own skills.

On the artistic/cultural level, the project tried to find a place back into the mainstream production. The documentary film and the catalogue (which included critical texts about what had happened in a section called “observatory”, plus all the transcriptions of debates and interviews) were launched seven months after the event, in the Calouste Gulbenkian Foundation, the most respectable art institution in Portugal. With this event, our “peripheral approach” to the modes of producing art when thinking and acting in public space, which contested the way “public art” was until then understood in Portugal, was legitimized. The questions around transdisciplinarity were opened and reintroduced in the intellectual and cultural circuits. Various debates, interviews, publication followed: international presentations and academic papers focused on the project, thus extending and expanding the debate.

2.2.

EM TRÂNSITO: MOBILITY AND URBAN LIFE, LISBON 2004



Em trânsito: mobility and urban life
Brasil/ Galvão Lucas (eds.)
Goethe-Institute : Lisboa, 2005.
English/Portuguese. 392pp.

PROPOSAL AND THE TERRITORY

In 2004 the event *Em trânsito: mobility and urban life* discussed and portrayed challenges of mobility and accessibility issues that metropolitan Lisbon has been facing in the last decade by focusing on various scales - from inhabitant's daily movements to those of tourists and immigrants; from walking down the street to crossing the metropolitan area by train, boat and bus. By dealing with the common experience of being in transit and issues of transitoriness and ephemerality as fundamental aspects of life in the city, the event produced various collaborations and addressed different publics. For one month, activities, debates, urban drifts, games, and interventions were tested out in a collaborative, participative and extradisciplinary structure. It mixed artistic and activist practices to enable critical readings and tactile appropriations of the city, with the hope that more sensitive urban experiences would emerge.



Overview of displacements (pink), epicenter (yellow) and intervention areas (orange)

Em trânsito was initiated by a team of artists, designers and architects in collaboration with the Goethe-Institute and the Monumental Art Gallery. They were later named "Goethe Station" and "Monumental Station" as they hosted the two epicenters of the project. However, even when the event was concentrated in these two neighboring buildings, its focus was the Metropolitan

Area¹, which is administratively composed of 18 municipalities and located in a peculiar geographic situation: on the delta of the Tagus river. It differs morphologically from the concentric model that characterizes most European metropolises, thus posing unique challenges to transport systems. The Tagus estuary is considerably wide, reaching 23 Km, and is named Mar de Palha (Straw Sea). This “interior sea” is both a barrier and a means for a transportation system. However, as the automobile is the most used transport, it is primarily the two bridges² that enable the river crossing. Waterway connections still have not explored the potential that the Tagus offers, and at the time of the project, inter-modality and ticket integration with other transportation modes (train, subway and bus) was still in an embryonic stage.

Also, field research had shown that most of Lisbon’s City Hall departments related to urban planning did not have a map of the metropolitan area. All offices were planning Lisbon strategically within the administrative city limits, vastly ignoring the impacts of the neighboring municipalities and therefore, all the inherent conditions of the metropolitan scale, of which Lisbon occupies only 6% of the territory. In 2003, The Atlas for the Metropolitan Region was in an early stage of being developed by the recently created AML³. Nevertheless, we found support for metropolitan cartographic information from the Geographic Studies Center (CEG) of Universidade de Lisboa and the General Direction for Spatial Planning and Urban Development (DGOTDU). With the technical support of these institutions we collected information to develop debates and workshops around these thematics: to draw the “metropolitan map of Lisbon” in people’s minds, to question the lack of inter-modal transport integration, the high usage of automobiles and to point out the potential of new waterways.

This analysis and criticism was the central political intention of the project regarding the territory, which were approached in round-table debates, conferences, workshops and in some artistic installations. Yet, a poetical reading of the theme through different ways of drifting through the city was also offered to participants and invited guests. In the form of group activities, for example, Pedro Rivera (who had conducted the *80km/h laboratory* in 1998 in Rio) was invited to

¹ Lisbon’s population is around 565.000, and that of the Metropolitan area 1.947.000 inhabitants. (source: Instituto Nacional de Estatística in <http://www.ine.pt/> accessed 01.06.2010)

² 25 de Abril - 2,2 km long, inaugurated in 1966 and Vasco da Gama - 17,2 km long, Europe’s longest bridge was inaugurated in 1998 when Lisbon hosted the Expo World Fair.

³ In 2003 AML – the first juridical constitution of an authority to congregate the interests of the 18 municipalities constituting the metropolitan area of Lisbon – was created, including the temporary implementation of the Metropolitan Transports Junta.

create a new version of his “covered-windows” bus. For *Em trânsito* he proposed the workshop *Northless: map without territory*⁴, where students from the Fine Arts Faculty (FBAUL) drifted throughout the metropolitan area for 3 days. In the form of individual field research, we took our foreigner guests to selected spots according to their interests. Boris Sieverts, who was invited to screen the documental material of his *Büro für Stadtreisen* (agency for urban travels), was impressed by the skyline and vegetable gardens of Marvila; Joep van Lieshout, who was invited to give a talk on his work on mobile units and visionary temporary settlements, crossed the river and drifted through the south bank, finding interest in the fishermen barracks of Barreiro. Their impressions together with other invited guests, collected photographically, were later published in the documentation catalogue, as forms of portraying the foreigners’ gaze of the city’s transitional spaces.

SNAPSHOTS BY INTERNATIONAL GUESTS



food, by Pedro Rivera; miracles, by Martha Rosler;
Barreiro, by Joep van Lieshout; Adamastor, by Flávio Coddou

⁴ The videos, photos, impressions and objects collected were edited in the Restart multimedia school and displayed in an installation inside a bus, parked at the entrance of the Goethe-Institute during the days of the international conferences.

PROCESS AND ORGANIZATION

The project started in 2003, when the director of the Goethe-Institute, Kurt Scharf, the cultural director Merete Vargas, Marta Galvão Lucas and I got together to discuss our dissatisfactions about and future visions for the unfriendly scenario of mobility and accessibility in Lisbon, and to think of ways and strategies of opening up a space for debates and participatory actions which would involve wider publics. Marta and I had attended the post-graduate course in Environmental Urban Design of the Centro Português de Design in partnership with the Universidad de Barcelona the year before. The course, with Pedro Brandão and Antoni Remesar as coordinators, Fernando Nunes da Silva and Maria Manuela Magalhães as teachers (among others), had focused on the thematic of sustainable mobility, in which multidisciplinary teams proposed “urban design solutions” for selected areas.

These preceding events and relationships formed the conditions to initiate the project, which was sustained through collaborations with various people and institutions involved directly and indirectly with the chosen thematic. To create a platform of actions and questions towards the mobility and accessibility problems of Lisbon, we invited people from the most varied areas to actively contribute to the project: geographers, designers, engineers, sociologists, musicians, artists, school children and teachers, university students, urban planners from the City Hall, transport operators, politicians, NGO activists... Several work groups were created to develop specific activities and collaborations grew out of brainstorming meetings, where knowledge, capabilities and various perspectives on the addressed problematic were exchanged. Some people, already working actively with accessibility and inclusive design, as for instance Peter Cowel from the Association for the Blind and Weak-sighted (ACAPO) and Pedro Grilo and João Rocha e Castro from Lisbon’s City Hall, saw in the project a potential of expanding their long-term works and embraced it with enthusiasm and critical inputs.

The activities wanted to point out problems and trigger questions, in order to tackle agency within more long-lasting collaborations. The working groups developed form and content for the event’s specific thematic venues over the nine preparatory months. The event was thus constructed in collective processes which shaped the actual program: documentation centers, artistic interventions, an international colloquium, round tables, video screenings, games, workshops,

urban interventions, concerts and parties. This variety aimed to bring a wide range of participants and visitors together around these particular urban themes and mixed approaches, as crossing diverse publics in the event's epicenters was a key strategy.

ACTIVITIES

EXPERIMENTING METROPOLITAN LISBON *IN VITRO* AND *IN VIVO*

The event took place on different scales: inside the epicenters and throughout the metropolitan region. They were experiments *in vitro* and *in vivo*, which tested out different dimensions and sub-themes unfolded from the main concept: to be in transit towards and within Lisbon Metropolis. The conceptual approach searched for an articulation of different territorial scales: the sidewalk, the street, the neighborhood, the city, and finally the metropolitan area. But there were also the scales of daily life, i.e. of people who repeat patterns of movement in their daily activities, the *flânerie* of travelers, the cultural-monumental circuits of tourists, the specific dynamics of immigrants' communities. The activities examined the themes of mobility and accessibility through the various modes of transportation systems, and how we make sense of our environment – of micro and macro landscapes according to the different paces and modes of transportation used. All these themes were enclosed by activities derived from technical, political, artistic and/or poetic perspectives.

Concerning the issue of Lisbon not yet being psychologically and operationally assimilated as a metropolis (demonstrated before), we proposed two activities to question this fact and enhance the metropolitan scale as a space of fruition while simultaneously highlighting the difficulties of a disintegrated transportation system in a playful way. This was accomplished by one *in vivo* activity - the student tournament "Transports Marathon", and the other a *in vitro* activity- the board game "Metrópole". These activities intended to make participants aware of Lisbon's metropolitan scale with its cultural, popular and heritage features, and of the various existing public transport systems, by experimenting with their connections, tickets, schedules and accessibilities.

1 PLAYING IN THE GALLERY



Metrópole - a board game installation for Monumental Station. Municipalities are colored according to the different bus operators (the South margin of Tagus has just one, whereas the North Margin has six).

As the Marathon was an activity restricted to a single day and to an invited group of participants, the board game dealt with the same issues in an in-door simulation of the actual experience of drifting through the city. It was available at the *Monumental Station* for the whole month of the event and for any visitor to play. It could also be used to consult the metropolitan map (as it displayed the municipalities, the public transport operator's areas and the various transport and tickets systems) or to look up information about sites and curiosities collected in the playing cards.

A bar with improvised chaise-longs made out of traffic signs and with invited DJ's, completed the relaxed and playful atmosphere. Visitors of the *Monumental Station* would usually stay for longer periods, chatting, reading or playing – not only with the board game *Metrópole*, but also with interactive video and computer-based projects developed by the Media Nomads group from the KHM school in Cologne. Film screenings and a documentation center with books and magazines about related artistic and urbanistic projects also contributed to transforming the gallery into a lively place of conviviality and exchange.

2 PLAYING (WITH)IN THE CITY



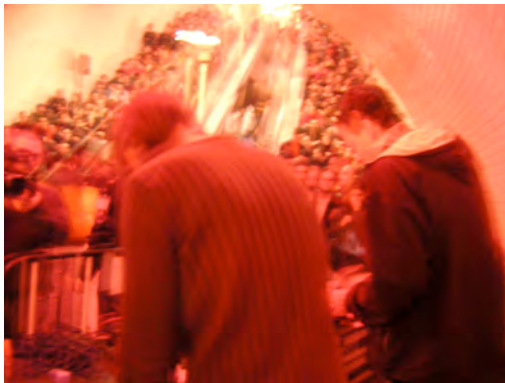
Some of the various tickets necessary to circulate in Lisbon, 2004: ferry, underground, Carris bus and CP trains (there are still further train and bus companies in the metropolitan area)

For the “Transports Marathon” we had the task of designing an urban game for students that was to be realized only through using public transportation, within eight hours and with the maximum range of options and tickets: buses, subway, trains and ferries. The students were divided into teams and had to fulfill a series of tasks spread out in five municipalities (Lisboa, Almada, Oeiras, Cascais and Sintra). These municipalities comprise the most tourist attractions and are therefore also the most connected areas of the metropolis, enabling the 8-hours-game to be accomplished. Students received a kit with a map, transport tickets from all operators in the selected areas, disposable cameras to document the visits to the selected spots, and a booklet with instructions. The team that arrived back to the “Goethe Station” in first place got a prize of one-year free access to all the museums and monuments under the Portuguese Architectural Heritage Institute (IPPAR) administration.

The format of this activity was partly shaped by the partnership with IPPAR - as it was their idea to give the students the year-ticket. We had asked for free access to a couple of museums for the day of the Marathon, but as they were keen to contribute more to the project, they suggested offering the “prize”. From the various transport operators we managed to get specific support with free tickets, not only for the Marathon participants, but also for the team and invited guests. A curiosity to be mentioned is that the transport operator Vimeca, which, not being able to contribute with tickets as we would not perform any activities in their area, offered us a museum bus from the 1930s with an elegant chauffeur. This nostalgic yet charming transport was made available, shuttling the international guests from their hotel to the “Goethe Station”. Such unexpected encounters - the politically oriented intentions of the *Em trânsito* team and the public

relations agenda of a private company - can also result in a poetic moment of rupture of the everyday.

Another rupture, but in this case designed by the team intentionally, was the opening. It took us six months to negotiate with the *Metropolitano de Lisboa* for permission to host a live concert and an interactive video installation in the corridors, stairways and escalators of the central subway station *Baixa-Chiado*. On January 16th, 2004, as the crowd started gathering in the station, the Metro Engineer that was responsible for the event became very nervous and strict regarding the security details. When the concert began, the stairways were fully occupied by a vibrant public. The ones who did not find a place watched the concert by going up and down the active escalators, as the access to the subway terminal could not be blocked. Witnessing this scene, the Metro Engineer became apprehensive, gesticulating to our team to keep the passage free. After two hours of *To Rococo Rot*'s spatial electronic sounds filling the underground tunnels - normally white but tuned with a red light for the occasion – a long and warm applause came from the euphoric public, and the Engineer, clearly touched, came to us to express her gratitude for the initiative. She admitted how difficult it was for her and the company to accept the proposal and give permission, "but I have to confess it was an indescribable experience!"



To Rococo Rot performing at the Baixa-Chiado underground station; the public occupies the staircases

What these examples highlight is that such projects are much more than their public part – the amplitude of agents and actors involved is much wider than seen in the outcomes. The preceding negotiations, bringing artistic and/or political wishes to sectors of society such as the employees of public institutions and private companies, already have their importance, as they amplify the scale of the publics reached. By presenting these people ideas and intentions that are totally out of their agendas, something happens. There is a moment of liberation where daily

concerns can expand beyond the functional and operative systems. A city made of more imaginative and artistic qualities comes into play.

EXPERIENCE AND PARTICIPATION

To illustrate how *Em trânsito* approached the theme of experiential learning through participatory activities, and to link back to the theme of the senses as a crucial element of urban life (Amin and Thrift), I will discuss the pedagogic workshops, which also constituted the main active collaborations between different actors and organizations involved in *Em trânsito*. They brought together schoolteachers, schoolchildren and university students with the artists, designers and architects from the *Em trânsito* team, as well as with NGOs, university research centers, and City Hall planning and traffic administration departments. They proposed participatory activities and modes of appropriation of the city, calling attention to some of the cultural and technical problems concerning accessibility in public spaces. These workshops were complementary, as they were based on the physical experience of public space, acknowledgement and mapping of problems, and finally on the proposal and realization of a solution for one of the acknowledged problems. Broaching the issue of our role as citizens, i.e. how our everyday practices, attitudes and choices might affect the city, they intended to make school children and teenagers sensitive to the problematics of traffic in Lisbon. This was done by critically observing certain structures and behaviors, and by actively questioning, experimenting, and interfering in urban space. They simultaneously wanted to foster critical readings, sensible experiences and tactile appropriations.

Within these activities, some simple questions were asked: how is the city designed, how can it be used, who can use it? Which mode of transportation do I use? If I drive my car, how often do I drive it, where do I park it? In Lisbon it is still common to find cars parked all over the sidewalks, and if they do not find a space on the sidewalk, cars are left on the street, disregarding the tram tracks, with emergency-flashers on. The tram might be blocked, but the owner thinks it is fine – it is just for a few minutes. So he/she disappears quickly – just to pay a bill at the bank or to deliver a package to the aunt on the 3rd floor somewhere. Meanwhile dozens of passengers get stuck in the tram, plus a traffic jam is formed and the street flux is stopped. Half an hour later the driver arrives, excuses himself as if it were nothing and drives away.



Photomontages from “A book for ballerinas, tightrope walkers, trapezists and all the children” – Obstacles in public space were identified as being generated by public administration (left) and/or individual behavior (right). Drawings show the different urban actors’ mobility and accessibility constraints.

To offer a theoretical and ludic framework to these questions, our team produced a booklet with the financial support of CPD and technical expertise of architect João Rocha e Castro, who was the chief of the Division of Studies and Projects⁵ of the City Hall. The booklet explained some technical issues of inclusive design concerning accessibility and mobility in public spaces, and portrayed daily situations by intervening with ironic and provocative drawings in the photographic documentation of problematic spots in the city. It also portrayed the different types of people that live in the city, highlighting that public spaces should be shared by different bodies, who have different ages, different capabilities, different interests and different perceptions. The booklet was called “A book for ballerinas, tightrope walkers, trapezists and all the children”, and was distributed to all workshops participants.

⁵ Divisão de Estudos e Projectos, at the time of the project called Projects and Green Structures. Some employees of this division collaborated in the group that developed the Pedibus project (to be explained further).



Participants experience public spaces with artifacts that reduce their sensorial perception and mobility capabilities in Marvila (left) and Almada city center (right).

The aim of the *Inclusive Design workshop* was to invite participants to experience the problems of mobility and accessibility as people with mobility constraints do. It was developed in collaboration with the Association for the Blind and Weak-sighted (ACAPO) and the National Cooperative for the Aid of Disabled People (CNAD), who worked with our team for preparing the project and actually sending blind monitors to guide the students during the experience. Having their vision altered or blocked, their ears sealed, or having to circulate in a wheelchair, participants had the chance to discover new levels of sensory urban experiences. By experiencing the city as a person with reduced mobility does, problems and difficulties that we are normally not aware of became obvious – learned through bodily experiences.

2 RECLAIMING THE SIDEWALKS



Participants stick yellow marks on the sidewalks where they have identified barriers for mobility in the Chiado area.

Addressing the problematics of how individual behaviors and city administration affect mobility, *The Yellow Mark Workshop* was based on the crossing of three layers: the technical information given by the workshop monitors; the imaginative solutions and critical dimensions presented in the booklet, and the participants sensorial experience of the space itself (experimented in the previous workshop). Based on the crossing of technical knowledge, imagination and experience, participants marked found obstacles with yellow stickers. In addition, participants could give “yellow fines” to cars that were badly parked on the sidewalks. The act of marking and mapping the problems in the explored areas induced participants for a tactile and critical appropriation of public space, reinforcing the idea that the city is a collective construction. As this activity fostered an attitude of claiming and contesting spaces, it countered the passive behavior of accepting things as they are, which is deeply rooted in the Portuguese society.



Participatory mapping: exploring and registering children's individual daily routes to school.

Another 'traffic jam generator' during school's entrance and exit hours is the common habit of parents driving their children to school. The *Em trânsito* team (which for this initiative was represented by Silvia Barradas and Vanessa Santos) invited several institutions and partners to implement a *Pedibus*⁶ pilot-project in Portugal⁷ – as one possible solution to one of the acknowledged problems in the previously described workshops. Escola Básica nº1 da Pena, the elementary school in the neighborhood of the *Em trânsito* epicenter of activities, was chosen to test the project. The work-team was constituted by school teachers and director, members of our team, and expert professionals from the Center for Urban and Regional Systems (CESUR- IST), Portuguese Road Prevention (PRP) and two departments of the City Hall (Road Security and Training, and Studies and Projects).

The process of participatory-mapping of routes from home to school and to the "Free Time Ateliers"⁸ (ATL) that came out of the workshop "The yellow mark" was applied to the area. The individual routes made by the children were traced on a map, experimented together with children, teachers, our team and the professionals from the involved institutions. Obstacles

⁶ Pedibus is a walking bus, first invented in Australia in 1992. This environment-friendly activity, fostering children's physical activity and community involvement has been increasingly disseminated worldwide as a good practice for sustainable mobility.

⁷ We had learned about the Pedibus project with Prof. Nunes da Silva during the post-graduation course in the CPD, 2002. It was with his enthusiastic support and the partnership with CESUR that informed not only the conception and development of the Pedibus workshop but the actual conceptual framework revealed in various other activities of the "Em trânsito" project.

⁸ "ATLs" were daycare facilities offered by the municipality for the children to spend the after-school hours, which disappeared in 2006 when the system was changed, and schools started to remain open from 8:00 until 19:00 (source: telephone interview with EB Pena Director Teresa Paes).

concerning the conditions of accessibility and security were marked, and out of this a *Pedibus* route was designed, resulting in an official proposal and request to the municipality to implement the project. Having it legally accepted, the City Hall worked in the following months to remove the identified physical barriers, as changing the sidewalks and painting new zebra crossings. They also produced a traffic signage that was designed by our team after the children's mind maps and drawings.



Zoom in the Epicenters: Goethe-Station and Monumental Station in yellow;
Green area in between: Campo dos Mártires da Pátria.
Mapping of *Pedibus* project in orange

However, the process of negotiation, decision-making and implementation of the physical changes, as well as capacitating the people to conduct and realize the project, exceeded the time frame of the *Em trânsito* event and was prorogated to the following two years. In this period the City Hall changed the sidewalks and pavements, also producing and installing the “pedibus-stop signs” for the selected route. This project gained autonomy and shows how a short-duration event like *Em trânsito* can unfold into more long-term projects. Through a collaborative process involving political negotiations, the pedestrian bus line was finally implemented in 2005. School monitors became “bus walkers”: they picked children up at the designated “Pedibus-stops” and walked them to school in the morning and to the ATL in the afternoon.

Pedibus wanted to foster the choice of walking - not driving, of going to school together - not one parent driving one child; moreover, of building a sense of community and new forms of identification and appropriation with the territory and with the neighborhood. But within a society in which the public transport networks are not yet well integrated and riding a bike is still mostly seen as a sport activity for the weekends, a proposal like the "walking bus" is not so easy to initiate. It requires a change in mentalities, and that also requires a change in sensual perception. To interfere in patterns of perception that are constructed culturally and socially throughout history is not an easy task, especially as the "loss of the notion and knowledge of public spaces (...) results in their non-appropriation. They cease to be ours and therefore what goes on there does not concern us: abandonment, destruction, and hostility." (Gaspar in Brasil/Lucas 2005: 128). It was exactly on a reversal of this situation that the workshops wanted to operate.

CONCLUSION

If those children were affected by those experiences, their behaviors and attitudes towards public spaces might become another. Inviting them to experiment with their territory differently - where cultural barriers become visible, mapped, and changed - new cities might be created in their minds and new modes of appropriation might emerge. By acknowledging actual mobility and accessibility problems through a shift in sensual experience, a step towards active citizenship is made. Not only, by involving various agents and sectors of society (i.e. the elementary school, the City Hall, the Traffic and Planning Departments, the Association for the Blind, National Cooperative for the Aid of Disabled People, the Portuguese Road Prevention Foundation and the IST-Center of Urban and Regional Systems), the political range of the project is expanded. "(...) it constituted a participatory project of intervention in public space, which social and financial responsibilities were shared by all intervenients and potentially interested agents" (Nunes da Silva/Vilão 2010: 114)

Em trânsito's experiments were published in a catalogue that reached other urban-planners of the City Hall. Parallel, international policies were increasing their support for sustainable mobility practices. In 2007, Lisbon City Hall implemented the *Pedibus* in the neighborhoods of Campo de

Ounique and Alvalade, co-financed by European funds. According to City Hall records⁹, these were the only attempts implemented in Lisbon, but they were discontinued, due to the lack of engagement from parents and teachers¹⁰. The infrastructure of traffic signs and lowered pavements remain, but the practice lost its power after the initiators stopped following the initiative. This demonstrated that physical changes in the environment are not enough. The discontinuity of the project triggers further questions. In any case impulses were given, and a process that pointed out alternatives, simultaneously bringing together people and institutions that had never collaborated before was initiated.



Bus-stop signs: Martim Moniz and Campo dos Mártires da Pátria, photographed in December 2009.

Recently, the municipalities of Loures and Barreiro, in cooperation with the Universidade Nova de Lisboa and financed by the Calouste Gulbenkian Foundation, are developing the project “A pé para a Escola” (By foot to school) which involves six Elementary Schools and will be continued until July 2011. In 2009, the CML also started a project in partnership with IST under the coordination of José Manuel Viegas¹¹ called “Transporte Alfacinha¹²” that offers a bus to pick up school children in specially designed “bus stops” near their houses. It uses the concept of proximity that had also been applied to *Pedibus*, and even while using a bus, it is still a collaborative attempt (City Hall - University) to reduce the number of individual vehicles during school entrance and exit hours.

⁹ <http://www.cm-lisboa.pt/?idc=42&idi=33828>, <http://www.cm-lisboa.pt/?idc=42&idi=34759>, <http://www.cm-lisboa.pt/?idc=415&idi=32879> (accessed 05.04.2010)

¹⁰ source: interview with project coordinator Architect João Texeira, December 2009.

¹¹ He was coordinator of CESUR and had collaborated with *Em trânsito*.

¹² <http://www.cm-lisboa.pt/?idc=42&idi=43260> (accessed 01/11/2010)

I hope that these initiatives will finally last, amplifying this on-going process of cross-fertilization of ideas and practices. In any case, the debates, engagements and experiences accomplished in these attempts throughout the last years are a vital part of the slow process of constructing new mentalities. It cannot be expected that the deeply rooted acceptance for things as they are, parallel to the individualist “smartness” of Portuguese society – cultivated throughout the years of dictatorship and not yet properly dissolved by democracy (Gil 2004) – will all of the sudden change. But a short flight out of the usual may bring new perspectives; not only to the ones primarily involved in the experience, but also to the ones around them. If these school children were affected by the workshops described here, for instance of experiencing the city in a wheelchair or blindfolded, they might become less tolerant towards negligent car parking on the sidewalks. If they were affected by the experience, their bodies will naturally gain potential to act and to question, exercising citizenship. Processes of people’s empowerment are slow and encompass a complex constellation of factors. However, the alteration of patterns of behavior requires an alteration of the sensual patterns of perception. Particularly in Portugal, to perceive public space as a common and collective space, moreover as a space that is constructed by each one of us in the everyday - was, and still is, a challenge.

2.3. SUMMARY

In this chapter, we have seen how projects like *Em trânsito* and *Lisboa Capital do Nada* that combine art and activism in critical urban practices challenge the taxonomies of “public art event” or “urban festival”, “community-based” or “site-specific” work. They combine theory and practice, fostering collaborations that expand and intertwine disciplinary fields; they bring together actors and stakeholders that normally do not meet. Political responsibility and an ethical sensibility towards public space push the projects beyond the fields of artistic or scientific disciplines. They open extradisciplinary spaces of action and reflection, becoming spaces of agency. I believe it is these temporary structures - created to enable direct contact and horizontal exchange as in the students meetings shown before, but here expanded into various other sectors of society - that contamination of perspectives and practices takes place, moments of insight might emerge, and shifts in how people and institutions perceive and act in the city might occur.

1. REGARDING THE ORGANIZATION:

These self-initiated, risk-taking and open-ended projects have shown that utopian visions and criticality can be exerted by gathering people and interests in a snowball process. This type of organization allows different forms of operation that diverts from pre-commissioned or pre-funded projects:

- It creates its own interstices through which new political agendas can be discussed and experimented;
- It inserts collaborative and extradisciplinary modes of thought and action in the field of urbanism by engaging different sectors of society around a chosen problematic;
- Collaborations might outlive the month of the public event, as organizers and participants get involved in networks for projects that need a longer duration for implementation (as in Fernanda Fragateiro’s garden and the *Pedibus* project).

2. REGARDING THE METHODOLOGIES TO FOSTER PARTICIPATION:

As we have seen in the highlighted examples, there are various ways of engaging people to join in and participate, both in the preparatory phase and during the public event. They vary according to the context; they are results of negotiations between the situations proposed, the agents involved, and even of the conditions under which the project is finally realized.

- *Capital of Nothing* built different forms of collaboration and partnerships, putting artists, cultural publics and populations in contact. This can lead to passive (Combined Landscape) and active (Human Chain) forms of participation within a project, or even to active participation of local inhabitants in the elaboration of the work, as in *Caminhos and Movements for Nothing*.
- *Em trânsito* used the traditional forms of workshops and board games to engage participants in playful group activities during the event.

3. REGARDING THE EXPERIENCE:

- The immersive experience of the territory by the project team (in *Capital of Nothing*) enabled other forms of field research, that joined technical expertise and emotional involvement as tools for collecting data and for empirical learning. It intertwined professional ethics and political involvement with affective bounds built between places and people.
- The workshops of *Em trânsito* fostered active exercises of citizenship by both giving technical information in a playful way and by offering urban appropriations and bodily experiences that challenge sensual perception, with the aim that what is experienced in a corporeal, active and sensorial way becomes incorporated into body-memory.

4. REGARDING THE OUTCOMES:

“Activist and artistic actions have in common the fact of constituting two manners of confronting the tensions of social life at the points where its dynamics of transformation are blocked. Both aim at the liberation of life’s mobility, which makes them essential activities for the health of a society – that is to say, the affirmation of its inventive potential for change, when it becomes necessary” (Rolnik 2007).

Practices that focus on these tensions of social life (in our case studies, for instance social exclusion and uneven urban development) – empowering citizens not only to be aware of their roles in the permanent construction of the city by deconstructing rooted habits and contesting existing sociopolitical structures, but also to nurture an active and participatory attitude – foster new perceptions and critical awareness of the urban environments. Habits and modes of appropriation of our shared urban life are put at stake; they are questioned, shaken, moved. As Rolnik suggests, there might be a liberation of life’s mobility where new fluxes of relations and activities are initiated.

Participatory and shared experiences that explore new potentialities in urban space are ways of exerting not only more imaginative and sensible experiences, but also more democratic practices. Again, “molecular contagion” happens here: through unexpected contacts and collaborations between stakeholders and civil society, between professionals and dilettantes, between classes and ages, finally between citizens and the city. In these situations of exposure, people can become aware of their own positioning: in relation to the other, to their attitudes and choices in daily life, to the ways they experience the city.

The outcomes here are measured in the formation of networks and citizens’ empowerment related to dialogical and experiential processes, rather than material, tangible products. Yet, the documentation catalogues, which were six-month or one-year efforts of gathering the information of what had happened, articulated with theoretical reflections, public presentations and further discussions in the academic field (as is being done here in this thesis) are ways of extending the debate into the future, and again expanding the events’ debates and extradisciplinary modes of operation to reach new, other, far away publics.

3. BEING THERE, BECOMING MORE: LIVING SPACES

In this chapter we will examine the last case study, which was specifically created for this thesis. I have developed a framework that interlaces the practices inspired by my previous experiences (discussed in the first two chapters) with the conscious decision to test them as a method for conducting artistic-scientific research. While initiating an open-ended process, in which collaborations, forms of working and materializations were unforeseeable, I had a clear intention to approach the issues of extradisciplinary, situated knowledge and research-creation. At the same time, it was my aim to address the thematic of corporeal empowerment through participatory artistic experiences that I discussed in the theoretical framework through a project in public space.

These wishes were formalized after an initial invitation to present an artistic/performative work in the “Corpocidade: debates on urban aesthetics” event in Salvador da Bahia, in October 2008. This opportunity grew into an exchange project between the Universidade Federal da Bahia and the Bauhaus-Universität Weimar. Eventually the process exceeded this framework, as new collaborations were established and external partners joined in, culminating in the urban experiment of a two-week occupation of the Kiosk of Contemporary Art in Weimar, which took place in July 2009.

	2008	2009
ORGANIZATION	UrbanDA in Corprocidade <i>Salvador</i>	KoCA Inn <i>Weimar</i>
	UNIVERSIDADE FEDERAL DA BAHIA Post-graduation in Dance Post-graduation in Urbanism Fabiana Dultra Britto Paola Berenstein Jacques, Dulce Aquino, Adriana Bittencourt, Jussara Setenta, Pedro Britto	URBANDÆ Loukas Bartatilas , Esther Blodau-Konick, Daniela Brasil, Theresa Dietl, Pedro Britto, Cacá Fonseca, Catherine Grau, Otto Oscar Hernandez, Bernhard König, Zoe Kreye, Carlos Leon-Xjiménez, Sven Müller, Clara Pignaton, Aline Porto, Diego Ribeiro, Eduardo Rocha Lima, Carly Schmitt, Ícaro Vilaça

ACRONYMS

Universities and post-graduation programs

UFBA- Universidade Federal da Bahia:

PPGAU - Programa de Pós-graduação em Arquitetura e Urbanismo

PPG Dança - Programa de Pós-graduação em Dança

BUW - Bauhaus-Universität Weimar

IfEU - Institut für Europäische Urbanistik

MFA - Master of Fine Arts in Public Art and New Artistic Strategies

UFRJ - Universidade Federal do Rio de Janeiro

PROURB - Program de Pós-graduação em Urbanismo

Others:

KoCA – Kiosk of Contemporary Art

GDR - German Democratic Republic

IBGE - Instituto Brasileiro de Geografia e Estatística

FUNCEB - Fundação Cultural do Estado da Bahia

CONCEPTS AND INTENTIONS

Different from the previous works, which grew out of specific political contexts and processes, this project was intentionally created within clear academic intentions. It created an opportunity to explore the critique presented in the theoretical framework with the methodological tools of research-creation and situatedness, while simultaneously testing them out within a more focused, small-scaled, intercultural project. It was my wish that this project would be generated collectively, connecting art and urbanism, academic thought and experimental practices. Thus, a participative, process-based, artistic-urban investigation was developed in a collaboration between the universities: UFBA and BUW, involving students from undergraduate courses in art and architecture, as well as post-graduate courses focusing on urbanism and public art (PPGAU, IfEU and MFA).

Following the theoretical discussion of part I C, I had sketched some strategies to implement the project with the dissolution of hierarchical structures, creating instead alternative spaces that would allow knowledge exchange to flow in a playful way and where extradisciplinary perspectives and specific cultural subjectivities could be exposed and critically discussed. Thus, the challenges and developments of the concepts and intentions themselves could only occur during the process of putting them into practice. I had started to experiment with these strategies in my pedagogical practice at the Bauhaus-Universität one year earlier by using the following tools:

- to explore the potential of bodily and sensorial experiments, partly “dis-intellectualizing” the relation with knowledge and bringing an experiential component to the learning process;
- to offer ambiances that foster an atmosphere of relaxation and intimacy within the academic milieu, de/ re-constructing the space of the class-room;
- to introduce foods and drinks as a key to bringing people together: the horizontality of an eating table, the circularity of conversations, the familiarity and intimacy of sharing a meal;
- to offer random objects that are to be transformed by students into sensorial devices to alter perception or tools to alter modes of territorial appropriation;
- to let students take part in the decisions concerning the course, either constructing the class-room space, formatting the presentations, setting up schedules, etc; thus connecting openness and decision making with sharing responsibilities.

For the winter semester 2007/8, I proposed a Workshop in the Arts and Design Faculty and a Seminar in the Architecture Faculty as laboratories to test these tools:

1 MILIEU DE MÉMOIRE: PERFORMATIVE ACTIONS TO KEEP HISTORY ALIVE

This workshop was prepared for the MFA program in the semester, which had the working theme of "art and commemoration". The focus was on Brazilian art of the 60s: which dealt with the repression of the military dictatorship by searching for forms of freedom. Commemoration was thus approached as a ritual; a sensorial, corporeal experience to be lived. Based on Hélio Oiticica's concepts of *Creleisure* and the *Supra-sensorial*, as well as on re-enactments/re-interpretations of the sensorial and bodily experiences produced by the *Relational objects*, *Sensorial masks* and *Biological architectures* by Lygia Clark, or the *Divisor* and *Circle of pleasures* by Lygia Pape, the workshop took place in spaces that I designed to offer a relaxed ambience, thus disconnecting the workshop from the traditional spatial formats of university environments. The classroom was filled with white balloons and old GDR flower-pattern mattresses; to enter participants had to take off their shoes. Lights were dimmed; music and dia-projections (inspired by Oiticica's *Cosmococa* installations) created an unusual ambience. Participants were asked to bring colorful food, as eating together would be part of the program.



Divisor. Lygia Pape, 1968. Classroom re-enactment of Clark's *Biological architectures* and *Relational objects*.

One of the exercises, for example, was inspired in Pape's *Divisor*. At the beginning of the second meeting, participants were invited to each cut a slit in a 10m-long chita⁷ and put their head

⁷ Chita is one of the cheapest fabrics in Brazil. The cotton fabrics are stamped with vibrant colors and big flowers patterns. It is connected to popular culture and much used for festivities all around the country. It has also been used by Oiticica in his *Tropicália* installation. I have used it widely in this project, in the re-enactments of Tropicalism art pieces and further for giving KoCA Inn a kitsch, colorful tone - in contrast to the "clean aesthetics of contemporary German design".

through it. After all our bodies were connected through this long piece of flower-patterned fabric, we moved out of the room and began an expedition of the building. Unknown spaces were explored: different sizes, cellar and attic, stairs up and down, corridors and wide rooms.

Connected in a collective body, the movements of each person of the group influenced the whole. In a kind of improvised choreography, bodies had to find patterns of movement, feel each other, walk slower or quicker, hold each other's arms or incidentally step on each other's feet. In some moments people felt uncomfortable since such proximity and connectedness are situations that one is not used to. Laughter is the immediate response. And laughter is liberating.

As Clark and Oiticica argue, this kind of experience de-conditions participants from their daily behaviors. It opens a space for other ways of *being-there*, inviting people to freely express themselves, dis-intellectualizing for a moment their academic positioning. After the exercise, participants sat on the floor and discussed the reading package that had been given out in the previous meeting in relation to the embodied experience. The mixture of theory and real experience amplified the discussion, including the subjectivity of participants' *Erlebnisse/Vivências*. They reflected about affection by being themselves affected.

2. DISQUIET LISBON: SENSORIAL URBANISM FOR A SENSUAL CITY

"73 |384| Life is an experimental journey undertaken involuntarily. It is a journey of the spirit that travels; it is the spirit that is experienced (...) what one felt was what one experienced. 74 |387| It is only within us that landscapes become landscapes. That's why if I imagine them, if I create them, they exist (...) Life is whatever we make it. The traveler is the journey. What we see is not what we see but who we are. " (Pessoa, the Book of the Disquiet)

This seminar was held in the Architecture Faculty. It was inspired by Fernando Pessoa's disquiet notes and proposed to explore Lisbon through imaginary, literary and real journeys. Informed again by Clark and Oiticica and the Situationists, but also by Francis Alÿs and by literary writings and maritime navigation devices, this seminar fostered subjective and poetic readings of the city. Lisbon was not to be perceived in an analytical way – no urban growth graphics or demographic and traffic statistics were presented. Our research was concentrated on the soft city of experience. The first approach was made from the sea. With logbooks in our hands and a few poems in our

heads, we navigated the waters of "*Dans la ville blanche*" and arrived at the Alcântara docks. Seagulls and the intense light of the sun did not allow for images to be clear: semi-closed eyes; the city was blurred. With personal images of various *Lisbons* in mind our journey started: students made free drawings collages and maps of what was a *Terra Incognita* for some and a *Terra* already conquered and for others. We met every Wednesday for three months, doing various exercises and researching the bibliography, making sensorial devices and taking walks with them, tasting Portuguese flavors and sounds: in one class a small dinner of codfish and Portuguese red wine was served and paired with Madredeus and José Afonso music. The expeditions into the selected books and movies⁸ revealed various cultural dimensions of the urban experience, or how a place can gain new dimensions – soft and multiple – as it is lived and enacted.



Preparing sensorial masks in the class and walking with them in the city.

Sensorial landscapes became cartographies drawn in various formats; urban representations exceeded the paper. Scents, sounds, sensations, memories, walks and objects revealed a city that is written with black ink and smells like coffee. The collection and recollection of these experiences was materialized in an exhibition during the following spring at the Goethe-Institute in Lisbon. If urban research and planning is in any case always connected with the capacity one has to dream and to image other possible futures, the seminar used methodologies of urban research that foster the ability to dream, creating new, imaginative, experimental and experiential cities inside one's heads (as we have discussed in the motivations of this thesis).

⁸ Books: "The Book of Disquiet", Fernando Pessoa; "The Year of the Death of Ricardo Reis", José Saramago; and "Requiem", Antonio Tabucchi. Movies: "Lisbon Story", Wim Wenders and "Dans la ville blanche", Alain Tanner

CORPOCIDADE

COLLABORATIVE ARTISTIC-URBAN RESEARCH

Corpocidade: debate on urban aesthetics 1 was an event organized by the PPG Dança from UFBA in collaboration with the PPGAU and PROURB, held in Salvador da Bahia, in October 2008. It experimented with a hybrid artistic-scientific format to discuss urban aesthetics through theoretical (papers) or artistic (urban interventions) hypotheses. The event focused on the debate about the actual processes of aesthetization and spectacularization of culture, the city and the body; and how these processes could be inquired through dialogues between the disciplines of architecture, urbanism, art, dance and the social sciences. The aim was to foster and discuss different articulations between body and city as a strategy to enable participatory conditions in the construction of public life. Therefore the event was divided into four thematic sessions:

- Immaterial City
- City as an Expanded Field of Art
- Urban Bodigraphies
- Modes of Subjectivation in the City

Each thematic session was coordinated by two professors and an invited artist, who selected the artistic performances and also proposed one to be realized during the four days of the meeting. I was invited as an artist to coordinate the Immaterial City session, thus presenting an artistic intervention myself. As it was my wish to develop collective and collaborative works, I invited some students who had participated in one of my above-mentioned classes at the BUW to join me in this endeavor.

Thus, there had already been a collaboration going on, where ways of working, interests and positions were being exchanged. We had already influenced and learned from each other, as both activities were based on an open and horizontal structure within a “research-creation” format. Starting from this framework, the group that was to go to Salvador was formed, and met in a regular basis during the summer semester of 2008 – until the trip, which was scheduled for that October. The intention of connecting participants of the workshop and the seminar in a collaboration with UFBA was to build a more long-lasting process, where people could develop ideas together, building trust and affective bounds. The experiences we shared both *in vitro* and

in vivo, i.e. in the classroom and on the trip to Brazil, created a common ground – a foundation upon which the project KoCA Inn was to be built.

In trying to find a name for this group (as we were being listed within the “artists and performers” for the urban interventions of the Corpocidade event) a theme emerged for discussion: besides different disciplinary backgrounds and research interests, the group had varied geographic and ethnographic features. We each had a different positioning towards the city, which was imprinted in our biological, visible corporeal features (languages, race and ethnicities), but also connected to our cartobiographies, cultural backgrounds and lived experiences. As I have argued before, individual perspectives are always embodied and situated.

“As Haraway (1992:298) states much exact, natural, social and human science decontextualizes the lives of those researched. Knowledge involves a complex of relationships and contextualizing knowledge production involves considerations of gender, race, ethnicity, class, location etc. It is perhaps just such contextualization that some scientists/academics would consider polluting, perhaps even threatening, since objectivity requires that research objects are abstract(ed) from context.” (Engelstadt 2005: 3).

In this sense, a group that travels from Weimar to Salvador to research the relations of body and city cannot ignore the fact that Salvador has an estimate of 16,7% white inhabitants (IBGE, 2008), whereas in Weimar the rate of black inhabitants is less than 1%⁹. The shift of our positions within these cities – on how we are perceived by local people due to our skin color and bodily appearance – was an issue to be considered. From the acknowledgment of what it might mean to be black in Weimar and blond in Salvador, through all the other subtleties of forms of communication, bodily postures and gestures, the group decided that in our artistic-urban research we had to assume a critical attitude to being tourists and foreigners – even if heterogeneously, because we all had particular and different levels of “foreignness” when arriving in Salvador.

Our group was formed by people with diverse cultural backgrounds (see cartobiographic map in Appendix E Landscapes of Thoughts). Amongst the non-Germans were: Carlos, a Peruvian from

⁹ There are no official statistics concerning the skin color, as it is not a registered criterion by German authorities. Records refer only to hair and eye color. This estimate is based on field observation and consultations with Tinos Zifunzi, member of the Ausländerbeirat and Ulrike Schwabe, the Ausländerbeauftragte of the City of Weimar in March 2010.

Lima with a Chinese grandfather; Otto, a Cuban born in La Havana, whose origins date back to the slavery trades from Africa (which is also the main origin of a large part of Salvador's population); and myself, a Brazilian, born and raised in Rio who had also lived in Lisbon, with a Portuguese father and Amazonian-Indian grandfather. The German group had its varieties, but all of them are white: a whiteness that is fragile under Salvador's sun. Theresa, from Erfurt, had lived in Miami, Dublin and Lisbon, and she could more or less understand the language. Bernhard, from Saxony, had lived in Switzerland and England. Katrin was born in the region of Berlin and had lived in Saxony and Thuringia. Sven was born in Germany, but has a Swedish background. Catherine has German parents but was raised partly in the USA and spent various years in Rome. All of them had some knowledge of Spanish, French or Italian, which made communication slightly more possible for them. Katrin, Sven, and Catherine are also blond with light-colored eyes - the stereotype of the "gringo"¹⁰ in a place like Salvador.

We thought of those conditions, of our conditions: what did that mean in an increasingly international academic scenario¹¹ as the one of the Bauhaus-Universität in Weimar, and what could that mean when we arrived in a Latin American metropolis that is the epicenter of Afro-Brazilian culture. This exercise of being critical and reflective about our own positions was the starting point for the work to be developed in Salvador: packing expectations, unpacking backgrounds. And in this reflection, we also found a name for the group: UrbanDA¹². *Da sein* – to be there, not as an impersonal, disembodied presence, but to be there, aware of the visible and invisible features of who we are, and where we come from.

As this band, or research group, was consolidated, further meetings focused on popular culture and everyday life. How much can we actually apprehend of a foreign city from a distance? Will we ever understand delicate issues that create the dynamics of cities, which are imprinted in their rhythms, internal logics and the modes of being of their people? Salvador is a city

¹⁰ popular expression used in Latin America to designate foreigners, not necessarily in a pejorative way. In any case, identifies the person as "an outsider", "other".

¹¹ Various politics of internationalization engendered in the last years, contributed to the consolidation of a multicultural panorama in various European Universities, and in the Bauhaus-Universität particularly, as its historical relevance plays an important role for the disciplines of arts and architecture worldwide. In the last seven years the annual number of foreign students in Germany has consistently increased, being higher than 230.000. The main agents responsible for this are the Erasmus program implemented by the European Union in 1987, and the DAAD - German Academic Exchange Service. Sources: http://ec.europa.eu/education/lifelong-learning-programme/doc80_en.htm (accessed October 2010) http://ic.daad.de/tbilissi/data/file_db/Aktuelles/Zimmermann_9Lszmz72wn.pdf (accessed December 2010)

¹² The choice of the name also had other reasons: a reference to an urban band where each element plays a different instrument, but when together they play one music; and a reference to Umbanda, a local Afro-Brazilian religion based on syncretism.

particularly filled with syncretic rituals and mysteries, impenetrable layers of daily practices that travelers who are quickly passing through have difficulty to grasp. The search for understanding the complex processes that constitute contemporary societies is never an easy task for a tourist. And for our generation, who has to deal with the overloading flow of the information society on a daily basis, density of history and everyday life are flattened in our portable screens. There is no time for intricate or complicated tasks as the one of getting into discussions around Salvador's dense cultural scenario. Besides, an excursion to Salvador for students of the BUW, possibly had to be managed among other study-trips in other disciplines; trips that might have included the Middle East, Southern and Eastern Europe. That is part of the new and increasingly accelerating program of "internationalization". In the midst of this hectic, how do we deal with all these emerging geographies in our personal *mapamundi*?

In any case we have to deal with the impossibility of knowing what it means to be there, in that urban milieu, before the experience actually arrives. But we can have one certainty: when we are there, we become someone else. In our meetings, besides doing some research on local culture and practices (through literature, music, religion and gastronomy) we discussed various times how Otto, the "black king of Weimar", would be one of the millions of dwellers that fill Salvador's streets all day long, whereas blond Sven, one of thousands in Weimar's streets would become a center of attention in Salvador. That was a given feature and it was easy to guess in advance. But what would happen to Otto's and Sven's bodies as they would experience that other place, that other ways of moving and being perceived, that was what we questioned. We wanted to produce exercises in which we could realize that we are multiple; we become partially the place we are in: how we react to a place and a given situation, how the others acknowledge us within this given context.

In this sense, the idea that all knowledge is partial as it derives from researchers' positions and situatedness, as Haraway proposes, was a common understanding before departure. To conduct an artistic-urban research in Salvador required from each participant to make a self-evaluation, to become aware of individual subjectivities and observe the reactions that would emerge from the corporeal experience of being there. Finally, the urban research guidelines were based on our own singularities and ways of seeing the world, derived from our bodily features and our cartobiographies. We had to let ourselves be open to what was to be found and react spontaneously to the contact of body and city.

Beyond our skins and the constraints of verbal communication, how could we externalize our inner landscapes? We prepared seven walking-acts: each member of the group sketched and conducted one according to his/her personal reactions to the city. The themes on which these acts, or walks, were chosen amongst the participant's experiences of living in Weimar: street food, religion, snow, climbing, walking, public celebration, body contact. With these concrete references, we had to find a way to transpose our Weimar experiences to the context of Salvador's public life, with the risk of being lost in translation. We decided to let ourselves be driven by the landscapes, using random drifts and immersion in the city life as a technique for observing behaviors and living, while simultaneously, through our bodily presence and foreign gestures, interfering in the everyday.



In the walk conducted by Sven Müller, UrbanDA members create a poetic dialogue with the landscape: dressed with the city's symbolic color code according to the Orixá and day of the week (Thursday - Ogum - Green) they sit or climb on a bucket (with the inscription "imported product"), which is used as a device to alter physical position – altering how one perceives and is perceived in space.

This chapter does not aim to discuss in detail what happened there, but instead to highlight that this experience of being in Salvador, being aware of one's situated position, led to a particular way of immersion in the city's rhythms and dynamics. This immersive technique led to sensitive ways of how to feel the city, intensifying that particular urban experience. Exploring spaces by letting them conduct us, getting inside the street life and playing with people and landscapes, we lived those places as a poetic mode of being. We understood that the city could always be reinvented by who is there: cities change our bodies and our bodies change cities, simultaneously. This form of reading and interpreting Salvador was inscribed in our body

memories. "Memories and meanings (...) are always embodied within persons and are therefore always part of dynamic living processes" (Howes 2003: 4). We perceive and actuate through a "continuous interplay of impressions and values" (idem: 47) operated by all the senses. These were subjective tools used to learn about the city and their people from within: they involved primarily intense and subjective experiences in the production of situated knowledge, where one is affected by the body-city experience.



"O Santo Goethe" was the walk conducted by Theresa Dietl. It aimed to investigate the role of religious manifestations in public life of Salvador in Weimar by reinterpreting/ importing the cult of Goethe's figure as a main cultural Weimarer tourist attraction.

It was these ways of being affected by Salvador that we brought back to Weimar. We discussed and agreed on which of these aspects would be worth researching and working with further, while we prepared a project to give continuation to our exchange program with the Corpocidade platform of actions¹³. The intention of the second part of the project was to pose these discussions and reflections to the Weimar publics, showing and debating the documentation of our artistic performances and urban research methodologies from Salvador, and creating conditions for the Brazilian group to develop their own project. Based on what we have learned from our seven immersive walks, we selected some topics as a provocation to challenge Weimar's city life. The project to be develop in Weimar should be a type of re-enactment of the ways of usage and dynamics of Salvador's public spaces:

¹³ The event Corpocidade, also developed a platforms of actions, where other initiatives would extend the debate into the future, where "artistic-scientific hypotheses" could be further experimented with. Our exchange program was one of the actions proposed within this platform. see: <http://www.corpocidade.dan.ufba.br/>

- the vibrant public life
- the body-contact and proximity between dwellers
- the straight-forwardness of public communication
- the creativity of survival strategies
- the informal atmosphere of the streets

As the project advanced, the Brazilian group, which was formed by the students who had worked in the Corporcidade event and had hosted the BUW group in Salvador, named themselves UrbanDE¹⁴. However, this separation of UrbanDA and UrbanDE was to be bridged, the groups were to become one collective to realize the Weimar project, even when it was clear that this time UrbanDE would have to be critical about their positions as tourists and foreigners who could not understand the language nor the cultural codes. In April 2009 the groups merged, becoming UrbanDÆ. This name wanted to express the main concept of the project, as it is an allusion to the ideas of *being there* (DA sein) and *coming from* (vindo DE). UrbanDÆ became a temporary collective who had to *be there*, bringing all the modes of being from where they come from in order to run a project in Weimar's public space, which was called KoCA Inn.

¹⁴ UrbanDE: DE, in Portuguese, a preposition to indicate origin, among others.

3.1

KOCA INN BY URBANDÆ, WEIMAR 2009



KoCA Inn:
an urban experiment at the Kiosk of Contemporary Art in Weimar
Brasil, Dietl, Grau & König (eds.)
Berlin, 2010 - Revolver Publishing by VVV.
English/German, 392 pp.

PROPOSAL AND TERRITORY

The city of Weimar has played a symbolic role in all of Germany's political life. Every government has taken special care of the city due to its importance as the epicenter of German humanities: besides Goethe, Schiller, Herder, and Wieland, it also was a place of residence for various artists and intellectuals, such as the renaissance painter Lucas Cranach, the elder, and in the second half of the 19th century, the philosopher Friedrich Nietzsche. The Deutsches Nationaltheater was chosen as the place to host the foundation of the "Weimar Republic" in 1919, the same year that Walter Gropius founded the Bauhaus. Weimar was one of Hitler's favorite cities and the German Democratic Republic not only kept the city center⁷, but also invested in the quality of its public spaces and in its programmatic preservation. After the German reunification, Weimar was inscribed to the UNESCO World Heritage List in 1998⁸ and it was the first German city to be nominated and hold the title of European Capital of Culture in 1999, simultaneously commemorating the 250th anniversary of Goethe's birth. Its central public spaces and main cultural facilities were renovated, consolidating the city as one of the most famous "cultural tourism" destinations in Germany.

"CLASSICAL WEIMAR" SNAPSHOTS



Weimar tourist iconography: Goethe and Schiller monument, Romantic carriage ride in the Ilm Park

⁷ Urban politics of the DDR used widely modernist architecture as a symbol of power, thus many cities had their centers rebuilt with modernist icons that represented a new life style.

⁸ source: <http://whc.unesco.org/en/list/846> (accessed May 2007)

Even with Weimar being a former socialist city, it is quite difficult to find physical traces of the GDR times downtown. The last true traces of life styles filled with solidarity and resistance to consumerism are disappearing. In 2005, the first inner-city shopping center “Weimar Atrium” opened in the *Gauforum* formerly built by Hitler, and decorated its interiors with pastel colors and a “pastiche Italian architectonic flavor”; Burger King opened up the way to generic junk food; and IKEA Erfurt, began to slowly replace the domestic remains of the 60s and 70s furniture kept by students. *Sperrmüll*⁹, which was responsible for allowing this furniture and the culture of “recycled-reused-repaired” to last longer, was strongly reduced in 2007 by the City Hall – for economical reasons, as they argued. All these events definitely contributed to consolidating the transition of consumption patterns from the former GDR times into globalized capitalism.



Empty kiosk taken over by K&K in 2001 and by KoCA in 2008.

Still, there are some scents of a socialist past in the stories of some inhabitants, on bits and pieces of flowered wallpapers in old houses, or at the small *Ostshop* that sells pop goods of the *Ostalgie*¹⁰. One of the few physical traces to be seen in public space is the *Kunst Kiosk* at the *Sophienstiftplatz*, a former newspaper stand from the GDR times. Miss Hackerschmied had to give up her business after the reunification; due to the concurrence of new supermarkets and the altering of consumer patterns, people started to add newspaper and magazines to their shopping lists and would not stop at the kiosk anymore. Thus, in 2001 Katharina Hohmann and Katharina Tietze took over the empty place to start an art project. They ran the *K&K: Zentrum für Kunst und Mode* until 2006, consolidating the location in the Weimar Art scene. In that year, a business company tried to buy the kiosk with the aim of turning it into an illuminated billboard for

⁹ A regulated public service for collecting old furniture and electro-domestics, by depositing them on the sidewalks, is a very common practice in Germany. It used to be done on a systematic basis and allowed for a recycling culture to be alive. Every street would become a sort of open free market for used objects twice a year. There was a list of streets and dates available in the city hall, and people could easily research and collect objects they liked and/or needed.

¹⁰ A German term to acknowledge the nostalgia for the former GDR times. It combines *Ost* (east) with *Nostalgie* (nostalgia).

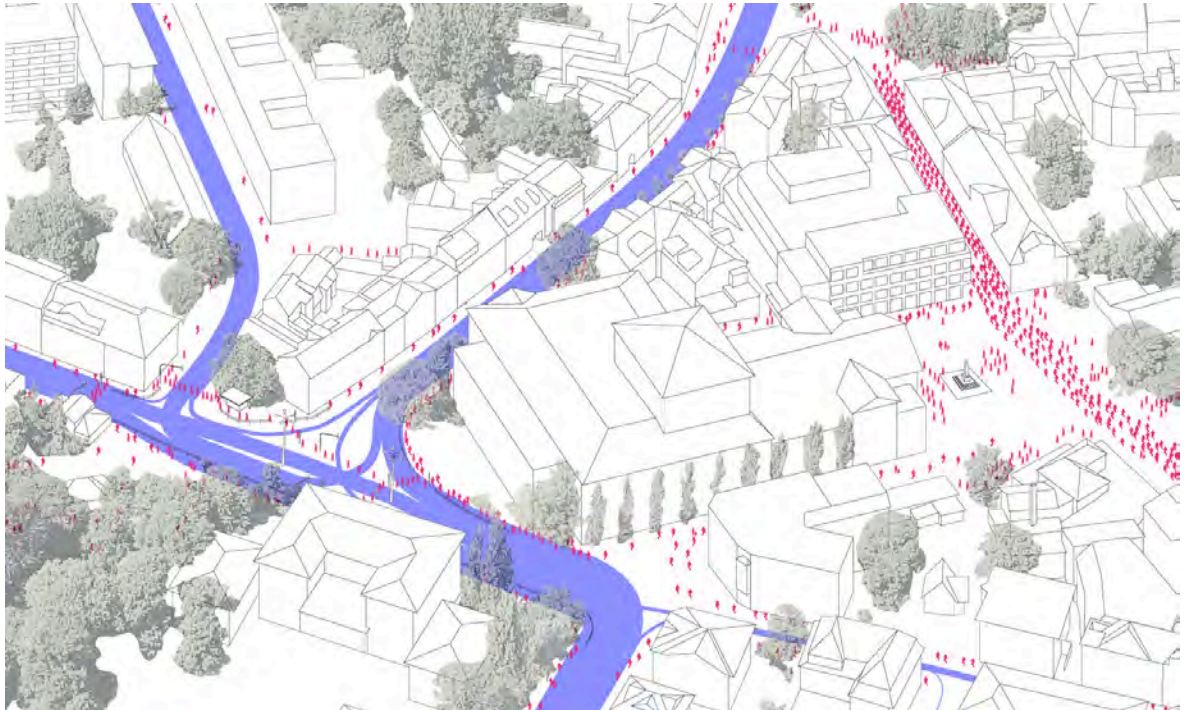
commercial advertisements. As an act of resistance, a group of “art-friends” got together and bought it instead, keeping the place for artistic exhibitions. Afterwards a new curatorial group named the kiosk KoCA - Kiosk of Contemporary Art, and ran it until March 2009.

It is important to highlight that most of the artistic projects between 2002 and 2008 used the kiosk as a window display, in which the art installations were placed inside the four sided glass panels of the kiosk, which remained closed. The space was used mostly as a sort of walk-by-mini-gallery, where passers-by could see the artworks and read the accompanying text. Throughout these years only a few artists opened the kiosk for interaction with the public, as for instance, when the Berliner book shop Pro Qm sold rare art magazines or the art students Alexander Voigt and Lisa Krumpf did research on clothes, sewing them live inside the kiosk – both for a week in 2002; or when Australian artist Tricia Flanagan offered mending services in the kiosk in exchange for personal stories – for one week in 2004. Except for the days of the exhibition openings, the Sophienstiftsplatz is an empty intersection square: with the closed kiosk, GDR flowerbeds and a tree. There are no benches or other urban furniture to allow for a longer sojourning of pedestrians.

For the Bauhaus’s 90th anniversary in the year 2009, artist and teacher Naomi Tereza Salmon conducted a year-long seminar for the faculty of art and design which proposed for students to exercise curating the kiosk. The project invited alumni to send in proposals that would focus on the theme of subverting local structures/ institutions¹¹ by giving the kiosk new programs and new names by re-appropriating other official logos. As alumni of the MFA and in the name of our temporary research group UrbanDA, in December 2008 I sent in the proposal of subverting the Kiosk itself: KoCA should become *KoCA Inn*. KoCA and Holiday Inn logos were combined to blend art and hospitality in the form of a tropical resort – to play with the tourist references from Salvador. It was the basis for the continuation of our collaborative artistic-urban research with the students of UFBA, an open platform to host them and to experiment with the local publics. We wanted to open the kiosk for participation, and offer a sort of structure that could invite and allow pedestrians to spend time at the Sophienstiftsplatz: a device to turn an empty public space into an inhabited one, to shift its quality of a space of transition into a space of permanence by offering a live atmosphere of conviviality.

¹¹ see <http://index.kiosk09.de/> The Kiosk received different names and logos throughout the year: Deutsches National Kiosk und Staats Kiosk Weimar, Stadt Werk Kiosk, KoMA (The Kiosk Of Modern Art), etc.

Differing from the other case studies, which explored the cities through great displacements or in wider territories, *KoCA Inn* was concentrated in 62 square meters beside the cities' main traffic intersection, on the backside of the Deutsches Nationaltheater. In front of its main façade the Goethe and Schiller Monument stands protected by a pedestrian zone. The contrast of these two sides: the touristic, pacified space in front of the theater, and a dull square, mainly used as an isle for pedestrians to cross the streets - was a spatial and political ambivalence to be worked with.



Project area on a weekday afternoon, during summer school vacations. Blue lines indicate vehicles/ hour, pink figures indicate pedestrians/ hour. This graphic outlines the opposing character of the public spaces in the front and back of the theater (big building in the middle).

Out of this context, drawing on the history of the Art Kiosk and of the City of the Weimar, a temporary territory was to be created. The project's aim was to import creative survival strategies and informality from Salvador as the basis for disrupting the normative usage of local public spaces, which are excessively controlled, secure, predictable and clean. Weimar's pacification, touristification and commodification processes of the last years were to be questioned by the alternative ways of territorial appropriation to be produced by the project. This process, even when ephemeral, was to foster new identifications among citizens and the city, where new forms of social cohesion could be experimented with.

PROCESS AND ORGANIZATION

Yet, how could we insert alternative ways of territorial appropriation in the city of Weimar? It could have been with another cultural origin, but it was the exchange project with Brazil that gave the tone. The fact of having the German group in Salvador for three weeks, and the Brazilian group in Weimar for another three weeks raised particular questions concerning the usages of public spaces in both cities. Thus, we chose to work with a “*favela*¹²-aesthetic”, in contrast to Weimar’s UNESCO protected Romantics. The spaces should likewise be constructed without formal plans and with spontaneity, using the concepts of improvisation and precarity to create an open and fertile ground for testing forms of collective creativity, participation, collaboration and self-organization.

The dynamics and rhythms of these cities, which are embedded in the ways their inhabitants perceive and enact spaces, or how people embody the places they have lived in (as we have discussed in part IB) played a central role in the constitution of the project. These “alternative ways of territorial appropriation” were to happen naturally, as soon as the UrbanDE and UrbanDA groups would get together to live in and with the public in Weimar. It is important to assert that these forms of appropriation also were not strategically planned; they were to emerge during the project, when the cultural clashes, subjective perceptions, spontaneous initiatives and conflicts would happen. In this sense, this two-week occupation of a public square called *KoCA Inn* worked like a microscope where contaminations of specific cultural practices, modes of being and ideas within situational relations between people, sites and objects could be attentively observed. This microscope was a device:

- to make the micro-political vitality of actualization processes that occur in a shared urban experience (as we discussed in the introduction) visible;
- to highlight the potential transformative changes and exchanges that might be induced by unlikely encounters in public space;
- to allow a more detailed and critical examination of cross-fertilization processes that normally cannot be seen by the bare eyes.

¹² *Favelas* are informal, illegal, self-built, never-finished settlements that grow in Brazilian cities as a type of improvised, precarious but also creative form of survival.

Thus the project was conceived as an “urban laboratory” that enabled a type of experiment that was simultaneously *in vivo* and *in vitro*. To inhabit a public space, an open square in the middle of the city of Weimar where participants were not performing, but living in and with the public, conferred an *in vivo* character to the experiment. Nevertheless, the protected framework of artistic activity, represented by the consolidated image that the art kiosk had in the city and the fourteen days legal permission granted for artistic activities by the cultural department of the City Hall, also conferred a controlled environment, or an *in vitro* quality for the experiment.

This ambiguous situation was an enriching point of departure, where the sensibilities of researchers – in this case *UrbanDAE* members – were to be mixed with those of the publics. We induced encounters between researchers and dwellers to happen within a horizontal and open atmosphere, allowing researchers to observe these processes from inside and at the same time to experience unexpected situations and meet people outside of their routines in a playful way, just as the guest did. By being in a space inhabited with people from clearly different cultural and social backgrounds, we could make sense of each other by framing our personal identities: by contrast or similitude. Or, through what Fuchs called incorporative memory (see Part IC p. 38) – our bodies could be reshaped by incorporating attitudes and roles from others, a form of tacit knowledge of other forms of being in the world. These different ways of being became different ways of knowing: embodied memories, directly or indirectly transmitted in the shared moments spent in *KoCA Inn*, could be (and certainly were) transformative in Lefebvre’s sense of liberating moments. By expressing where we come from, we were changed by being there.

COLLABORATIONS

Setting up the *KoCA Inn* as an environment receptive to unforeseeable experimentations started with a risk taking collaboration between the groups of Weimar and Salvador, who assumed to carry a flexible project through to the end, which would adapt to the circumstances, without previous guarantees of economic support. The first support was granted by the DAAD, which partially covered travel expenses, and the Kiosk 09, which offered the Kiosk space with electricity, printed invitation cards and offered some drinks for the opening. To guarantee the realization of the project and in order to draw its conceptual framework, it was necessary to expand it in association with local structures.

An initial collaboration was set with the Baustelle M10, a *Zwischennutzung* project of an experimental gallery and studio spaces located in the Marienstraße, the main axis of university life in Weimar. This space was used before, during and after the project for preparatory meetings, as a storage space, and its material deposit was used for supplying the kiosk; later it hosted the office for the catalogue production. Because of this collaboration, the Baustelle M10 combined its project of creating a place for a summer-season artist residency with the conceptual line of *KoCA Inn*. From May until September 2009, the house was transformed into *Hotel Miranda*, which used the same fonts of the *KoCA Inn* logotype, thus creating a “corporate identity” in the city. The concept of the hotel focused on the motto of “precarious luxury” and it was built with leftovers from art shows and various donations, reinforcing the spirit of recycled, repaired and reused. It had bedrooms, a bathroom, a kitchen and conviviality rooms, but no service was provided: it was, just as *KoCA Inn*, based on self-management and people’s initiative. It hosted the Brazilian group during their stay in Weimar, offering also a narrower contact to local students and artists (to an extent that one of the studio artists who was helping to manage the hotel now lives in Salvador).

The most important partnership was built with the *Mobilé Sozialkaufhaus* (commonly known as the *Weimarer Tafel*) – a social institution managed by the *Diakonie* foundation, a German Christian association concerned with a wide range of social support and services – which sells second hands objects, collected from donations, for very modest prices. It was the central plot for the project to offer an alternative to consumerist society. Their second-hand products were used to furnish our *Inn* and our *Inn* was used as a showroom for the objects, which were simultaneously for sale. By relocating these objects into another context, into the city center and within an artistic environment, their value was automatically shifted; and by actively using them (the chairs to sit, the cups to serve coffee, etc) certain life-styles were exposed to and shared with the public.

To establish a concrete reference to Salvador’s life-styles and in contrast to the sterility and cleanliness of Weimar’s public spaces, we chose *Feira de São Joaquim* to be the main provider of objects from Brazil for our trade and usage in Weimar. *Feira de São Joaquim* is the main distribution market of products directly connected to the popular culture of the city of Salvador, occupying a large area of the eastern coast of All Saints Bay. Historically it used to operate in the central docks, but due to renewals in the harbor and the market’s unplanned growth, it was moved to its current location in the *São Joaquim* inlet. This place converges a series of informal networks of production and distribution of regional products: herbs, fruits, manioc flour and sun-

dried meat, utilitarian wood and straw handcrafts, and, among other things, various religious artifacts including live animals. Many of these are symbolic objects intimately connected to the modes of production of subjectivity in the region, and in Salvador in particular, which is a city that has a vibrant rhythm, expressed daily in its streets: rituals, dances, offerings and live music are part of urban life. Bringing these objects to Weimar, we wished to play with the category of the “exotic”, also transforming the *KoCA Inn* into a street-like cabinet of curiosities.

Other collaborations with local associations enabled specific activities to happen, such as the workshop “Searching for freedom”, which engaged youth prisoners from the local penitentiary. It was developed by Gilda Bartel from the *Boye e.V.* and Lucian Paterman from *Color Violence* with the support from Catherine Grau from our team. Other non-planned collaborations were set last minute, as new volunteers joined in to help run the project and people who heard about our ideas in advance decided to participate by proposing an activity: a drumming group and a capoeira group played with us in the street, a friend organized a clothes-exchange, or a duo of media artists proposed a data-exchange picnic.

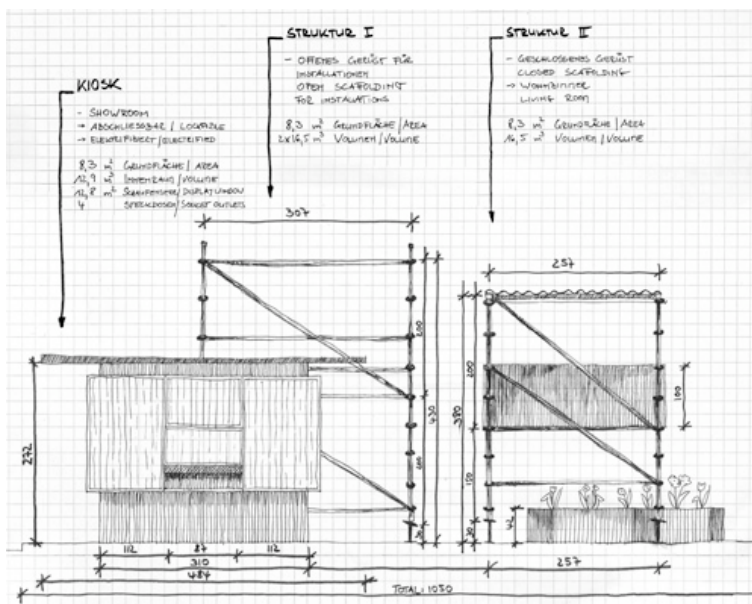
Other spontaneous modes of participation and collaboration took place as the project was running in public space; we will look at that further on. *KoCA Inn* proposed a system of creative collaborations through the recognition and utilization of human skills and talents as resources – both those of *UrbanDÆ* members and those of the publics, as well as testing out alternative material resources from low or no costs sources. Using the structure of an informal market place, these resources could be exchanged, recycled or even sold; they could be shared and exchange in the format of specific skills through workshops and events that the public was invited to propose. They could also be unspecific and spontaneous: sharing knowledge through conversation and bringing together various theoretical and cultural backgrounds.

All these layers of conceptual references, collaborations and partnerships were fundamental to creating the foundation that the project was to grow on:

- the intercultural and academic backgrounds of the people who formed *UrbanDÆ*;
- the exposure of life-styles that contest hegemonic forms of globalized consumerism: by selling second-hand objects as a form of social support, and by the “importation of handmade exotic objects” produced by an informal economic system;
- self-management and use of human talents as resources

The intertwining of these layers offered a dense environment, amplifying the forms and motivations of engagement of the publics. However, KoCA Inn – which was being built mainly on voluntary engagement, donations and low-cost materials – gained a new dimension with the financial support of Soziokultur Fonds, granted two-weeks before the opening. This is a specific funding program from the German Federal Cultural Foundation for socio-cultural initiatives, which support “models of cultural practice that involve everyday life in cultural production whilst searching for new forms of feedback that art and culture can give to our society.”¹³ It allowed UrbanDÆ members and workshop monitors to receive a symbolic payment for their work, it increased the material facilities, but mainly it enabled the production of a catalogue and a website. This amplified the impact of the project and conferred it more credibility, as it legitimized a primarily academic experiment in the field of socially engaged artistic practices and cultural production.

FUNCTIONING



previous planning consisted only of the structure of two scaffoldings

The project’s purpose and its functioning, growth and dynamic were based on the collaborations mentioned above and on a system of active participation. The physical structure was built within 60 square meters: two scaffolding towers and two sanitarian containers were installed in the public square, aside the kiosk. This ensemble would contain a public kitchen, a mini-hotel, a living room, a library, a black-market of knowledge, a gambling salon, a dancing floor, a sports corner, a

¹³ source: <http://www.fonds-soziokultur.de/html/sozioset.html> (my translation, accessed 18/11/2010)

beach, while simultaneously leaving room for other unpredictable functions to co-exist. The aesthetic of the project was defined randomly as it was being built, left to chance and circumstance and using mainly random, cheap, recycled and rejected materials. Yet, all the elements together would form a visual identity: the pieces of colorful chita cloth used for curtains and table cloths, the hammocks and straw mats brought from São Joaquim, the kitsch and used furniture from the *Mobilé Sozialkaufhaus* and the light sign on the top of the kiosk: the original KoCA, which was done professionally with fine detailing, and the Inn that we added, self-made with cheap materials.

As there was neither a general coordination nor a planning design, *UrbanDÆ* members had to find their ways in negotiating what to do, how to do and with whom to do what: 60 sqm, 18 people and two and a half days time to install the project in public. A few hours before the opening the weather changed and as rain was coming, last-minute roofs had also to be improvised. This spirit of constant negotiation, self-management and improvisation that characterized the building of the project was continued for the two-weeks occupation of the Sophienstiftsplatz. The *UrbanDÆ* research group, which in its full configuration¹⁴ just met once in person before the opening, had to run the project based only on a few basic tasks: to build and re-build the spaces according to wishes and needs, to be there in shifts of two people for four hours alternately, and to sleep in the *Inn* for one or two nights. The shift was responsible for the sales of the second-hand objects from the *Mobilé Sozialkaufhaus* and the exchange of the Brazilian objects (which could be traded for personal items), to make coffee and tea, play some music and keep the space clean. If they wanted to just sit in the hammock and read a newspaper, or if they wanted to effectively start an action and invite people to participate, it was up to them; there were no prescriptions or fix agendas. Basically, they had to mix work-play-celebration, as the old fellows of the historic Bauhaus had praised. (see pp.110)

RHYTHMS

However, the two-in-charge were seldom alone; other *UrbanDÆs* were always around, and according to who was there the space gained specific character and rhythm. At the same time, the rhythm of the city also changed the way in which KoCA *Inn* functioned. The whole structure

¹⁴ 18 people: the 7 people living in Weimar who had been to Salvador, the 7 people living in Salvador who had hosted the Weimar group, and 4 other students (from Greece, Canada, USA and Germany/Ireland) who voluntarily joined us in the last months before the public event.



The German law of silence after 10PM was respected almost for the whole time (except for opening and closing parties!). There was construction being done to the back-entrance of the theater, just across the street, that would start up at 7AM and along with the movement of cars, which also starts early in the morning, would wake the kiosk's inhabitants. In former East Germany, many shops still open at 8:00AM, supermarkets at 6:00AM, and public services start work around 7:30AM. Rhythms of the city crisscrossed the kiosk's organic rhythms. With the bustle of street life starting early, the kiosk's breakfast would last hours: as long as the coffee was warm, new people would arrive hungry and someone would go to the backer on the corner for more supplies. Saturdays were busy, Sunday mornings quiet. But if a Samba beat would naturally emerge out of clapping hands, table beating and match box shaking; or bottles of apple spritzer, Club Mate¹⁵ and all kinds of beer would appear with the dwellers, who diverted their paths and stayed for the afternoon – then this could unfold into a game or into communal cooking, gathering or dispersing.

15 A German gasified version of the Brazilian cold brown mate tea. In the last few years it has become a "trend drink" among the youth. Together with Bionade they are related with life style tendencies. Mate is an herb originary from sub-tropic South America and it has been commercialized as a ready-to-drink ice-tea in Brazil since the 1980s.

ACTIVITIES



Calendar in the beginning of the project.

1 EMPTY CALENDAR, OPEN PARTICIPATION

A green board painted with a two-week calendar was the starting point. We had only a few activities (written in blue in the photo) that were organized in advance: the opening and closing festivities with regional food from Bahia and Thüringen respectively, the “Searching for Freedom” workshop and a lecture on “Urban Bodigraphies” by our Brazilian guests (the teachers from UFBA who coordinated *Corpocidade*: Paola Berenstein Jacques and Fabiana Dultra Britto). All the others were intentions rather than concrete plans, and they were modified and adapted as time passed and people joined in. This openness marked the spirit of the project: to be the least programmatic possible, to leave space for people to join in as they would feel like, and allow unpredictable surprises to occur.

Different from Lisbon’s case studies and most of the interrelated projects¹⁶ we discussed in the State of Art, there was no fixed calendar of activities in which the participating artists would individually design and sign their part of the work. The project was built and conducted collectively and collaboratively by a temporary research-group that was created for this event: *UrbanDAE* existed effectively while *KoCA Inn* existed, and it worked as a sum of singularities, a

¹⁶ see for instance, Add on – Wien, 2005 in (Appendix F). A very similar project concerning the format of structure and playful usage, though on a metropolitan scale and with artists invited to sign spaces and with a fixed daily program of activities.

diverse and plural group of people, where authorship¹⁷ was not an issue. On the contrary – as Lygia Clark suggested and I commented in Part IC, the project would only make sense when lived and activated by the participants.

“We are the proposers: we are the mould, it is up to you to breathe meaning of our existence into it. We are the proposers: our proposition is that of dialogue. Alone we do not exist. We are at your mercy.” (Clark [Nós somos os propositores] 1968, in Réunion des Musées Nationaux 1997: 233)

The empty calendar was a symbolic invitation to propositions, encouraging the public to engage with the place and take the initiative, thus conferring to the project the public character of an open work. The two-weeks of occupation aimed to give space to the public to engage with the place, thus generating creative energy and commitment. Participants of the project became what Oiticica called “participator”: they were the central actors; to participate meant to take action, to enter, to join, to share, to take the risk and embark in the journey. The street became a playground, a place for free exchange and experiential learning; collective creativity became the tool to construct situations, where unexpected *Erlebnisse/ vivências* occurred.

And people did take the initiative: an old couple made waffles, a student gave a workshop on how to make jam, a boy performed a magic show, a middle-aged man passed by daily looking for someone to play chess with him. Many joined what was already happening, as for instance taking control over the grill for the best of Thuringian sausages or cooking together in the kitchen, improvising new recipes. As the space was self-managed, it was easy to see visitors helping with the garbage, going out for more bread or coffee, DJ’ing and dancing their favorite songs.

¹⁷ Even when UrbanDÆ signs the work as a temporary collective, my name stands out as project’s coordinator. It means that in the process of sharing responsibilities and assuming tasks, people responded and acted differently. Even in a horizontal structure, as the ones presented in this thesis, there are different levels of involvement: someone always has to take the main responsibility, make official arrangements and sign the papers. In more long lasting collaborations, within artists collectives or associations that develop a continuous work this figure of project coordination might not exist. Yet, in all the projects presented in the case studies none had a “curator”, but all had a “coordinator”, which is already a different figure: the coordinator engages in a collective and collaborative work, whereas the curator is the specialist who selects the works to be shown.



Mixing public and private spheres within various levels of intimacy, according to the space's openness and closure

The available furniture and objects were rearranged daily due to the desires of visitors and needs of inhabitants. They occupied the sidewalks, in the shade or in the sun, grouping and dispersing. Within the small square, various levels of privacy and publicness intermingled, the table on the passage way was exposed to the traffic and the pedestrians, the space between the kiosk and the scaffoldings was a semi-open terrace, the upper rooms inside the scaffolding offered more intimate settings to withdraw. Six hammocks - which were installed in various places around the area - attracted many people to come by and take a break, sometimes asking the Brazilians for instructions on how to sleep on them (our Inn offered hammocks and a couch for guests who wanted to stay overnight). Other activities, such as the screening of movies in the "TV room", or offering foot-massages would also insert unexpected moments of relaxing into public space; board games, sport equipment and toys scattered around the place produced a playground and small events, such as drumming and spontaneous dancing would invite for a moment of celebration – on the sidewalk or inside the scaffoldings.



Work, play and celebration became a daily communal experience in KoCA Inn

With ever-changing spatial settings and activities, *KoCA Inn* enabled uncountable moments to be enjoyed and shared, in which subjectivities became explicit; somatic communication and learning were exerted; bodily feelings, pleasures and capacities were heightened. In this sense, mixing work, play and celebration, a temporary communal space of non-hierarchical social interaction occurred. Open participation expanded the potential of the space, giving it new meanings on a daily basis. Moreover, an ongoing exchange of giving and getting took place, and it seemed - according to participants' testimonials - that the more you gave, the more you got. And in this way our two weeks calendar was filled up with announced or spontaneous events, silent or musical happenings, smaller or bigger gestures.



“Early in the first morning a few ladies approached us. I offered them coffee, but it was not enough for two cups. “Oh, sorry, we also have juice, would you like some instead? Coffee is on its way”. They laughed and agreed, and we sat down for our first chat. They told me how this place used to be during the GDR times, them coming here often to buy fish and newspaper. There was always a queue for fish in this very place where we now had our table. Bernhard arrived and I helped him make more coffee. When we came back to the table, one of our visitors was missing. After a few minutes Andrea (whose name we got to know later on) came back with a big bag of apples, a package of tasty organic fair-trade coffee, bottles of water and a large loaf of bread. Wow! Thank you! We did not expect it! She shared a cup of fresh coffee with us, and disappeared ten minutes later to go to an appointment.”

(testimonials collected from participants for the catalogue production)

Offering a cup of coffee was the main strategy for starting a dialogue, where stories, knowledge and experiences were shared. The simple exchange of words and time held the potential to meet new people, make new contacts, and eventually also new friends. As our furniture on the sidewalk often hosted many passer-by, old or young, locals or tourists, the *KoCA Inn* became a point of unlikely encounters. An atmosphere of generosity, tolerance and acceptance emerged in these shared moments, as those of eating together and getting to know new flavors and recipes. An abundance of drinks and food was maintained through a spontaneous system of donations, as well as the initiators and publics’ availability to cook: North American pancakes, Brazilian *brigadeiros*, German potato fritters, a Colombian and a Turkish dinner...

Foreign scents mixed with stories from the elderly visitors would uncover some details of Weimar's daily life during the GDR times and spark questions about the faraway places that the international mixture of students were from. They were keen to exchange memories of daily life there and elsewhere, they were curious about the different generation's ways of seeing things. For example, Hans Peter, who is around 70 years old, met the 16-year old Kevin and taught him how to read old German typography in a Wilhelm Tell book that he stumbled upon in our Tafel archive, while his wife backed Rostock waffles and risked a conversation in English with a Brazilian girl. Late afternoons local teenagers or someone from Israel would bring their music, offering new rhythms to the ones waiting to cross the road after a workday. Early in the morning a baker left fresh bread on our table while the kiosk's guests were still asleep. They would wake up to the smell of the first coffee that someone started to prepare. All these activities were delighting and disturbing the senses of those who were passing by, seducing some to remain and let them be affected by the place and by the people.



"Is it possible to combine the different approaches to contemporary urbanism with a "sensorial urbanism", capable of offering a broader understanding of urban settings, interested in describing the character and atmosphere of places, and aiming to contribute to a new definition of public space? Alongside conceptions of the city as a place of difference, conflict and confrontation, is it not possible to develop an approach to the city as place of camaraderie, conviviality and comfort?" (Zardini 2005: 25)

Spontaneously a temporary notion of belonging was cultivated amongst strangers, and the spirit of camaraderie and conviviality praised by Zardini was to be seen daily at the Kiosk. Of course there were also conflicts, as some passer-by were clearly annoyed with the “messy ambience”. For them it was perhaps far too casual, informal and relaxed – not fitting in with the “classical, cultural city of Weimar”. Some commented: “It was bad enough in the GDR, why revive that?” or “Are you immigrants settling down? Go back home!” For two consecutive nights we suffered water balloons attacks, thrown from a black car racing by. But nothing really violent happened, on the contrary: *KoCA Inn* was mainly acknowledged as a friendly, happy street community. The people who approached us were indeed very open, engaging, solidary. Surprisingly, *KoCA Inn* enabled an inclusive space to exist in the middle of the city, with neither announcements nor plans. It grew organically, spontaneously in a creative environment of self-governance, where differences were most welcome, and where social hierarchies could momentarily be dissolved. It was perhaps in these moments of freedom that a short-lived utopia emerged.

The question we remained with was whether the suspension of frontiers that exclude groups and creates hierarchies in public space was possible due to its artistic, protected character, and/or its temporariness and unexpectedness? If *KoCA Inn* had lasted longer, it might have become the territory of those with more power, or more availability, or more initiative. I believe that it was in its brief lifetime that this utopia could exist: a *Terra Incognita*, where territories were not yet charted nor conquered. Yet, a question remains: can these moments of freedom last? To which extent can urban territories be constantly re-invented by ordinary people in the everyday? Could *KoCA Inn* possibly have been an experiment of a community in which conditions of belonging cannot be represented? (Amin/ Thrift 2002, Agamben 1993)

Amin and Thrift argue, based on Lefebvre’s notion of “everydayness as a lived force” (1991 [1947]), that the everyday encompasses all activities of human life, binding them together. “(...) it is in everyday life that the sum total of relations which make the human – and every human being – a whole takes its shape and form.” (2002: 47) Perhaps, it was this insertion of *KoCA Inn* into the most simple spheres of everydayness: into daily practices such as cooking, cleaning, eating, dancing, relaxing, sleeping and playing, without any type of staging or rehearsal, just normal people – yet very mixed people – living daily life openly on that street-corner, that this sense of belonging which is not connected with a particular identity, but with a co-existence of singularities, could emerge. The simplicity of everydayness in a mixed cultural context might have expanded

the modes of thinking of those who were there, thus redefining belonging and positioning, even if only temporarily. That is why I would like to claim that *KoCA Inn* was indeed what Amin and Thrift praise as the “community of the banal and the mundane, the community of improvisation, intuition, play. The community of taking place, not place. (...) The community we have in common.” (idem: 47)

They argue further:

“Perhaps the most exacting, exciting, and enticing attempts to produce these new modes of belonging have been taking place in contemporary architecture and performance art as they have tried to redefine – in practice – what is meant by place as *living* rather than *lived* space. In these disciplines, there is both a growing sense of the importance of tacit, embodied spatial stories (...) which inhabit our dreams and produce a kind of spatial unconscious, and at the same time, a continuing sense of social critique.” (idem: 48, italics in the original)

Linking this back to our initial academic intentions for setting up this project, it was through the method of immersive research, of leaving hierarchies aside and living in and with the public as dwellers, human beings and citizens – yet citizens who share political positions and are critical of the processes that spectacularize cities and inhibit social conviviality in an increasingly individualist and consumer-oriented society – that *KoCA Inn* became a successful urban experiment. It merged urban research and artistic creation in a participatory intervention in the city, posing questions and reflections both to the students and researchers involved, but also bringing academic thoughts in the form of simple and direct dialogue to city dwellers.

A post-graduate student of urbanism from IfEU, who had graduated in urban studies in Cornell University was really impressed with the outcomes of the project, which used none of the tools nor methodologies she had learned, yet achieving what urban planners are mostly concerned with: creating spaces of lively conviviality that “generate social cohesion between different and disparate groups of society.” She commented further: “It was incredible and rewarding to see the encounters between people from all walks of life at the kiosk. The project illustrated that complicated policies aren’t the be-all and end-all to urban planning. Simple activities that stimulate interest and make people curious can be far more powerful and far-reaching.” (Blodau-Konick, not signed in Brasil/ Dietl/ Grau/ König 2010: 366-7)

EXPERIENCE AND PARTICIPATION



Calendar by the end of the project, filled in by the people who proposed an activity.

For Amin and Thrift (2001: 131-133) an urban democracy can be achieved when citizens are able to actively engage in politics, and found in agonistic spaces where differences can be exerted by the “active encouragement of subjectivities”, instead of a homogenizing consensus. They understand that democracy should be practiced – and one way to do so is through civic empowerment and participation. Could KoCA Inn – as an experiment that created open forms of participation and thus of exposing subjectivities, where temporary notions of belonging were built in a formerly dull and empty space – be seen as a possibility of exerting active citizenship, of experimenting with a performative, empowering democracy?

We will now look at a few more examples of how the never-finished, authorless, experiential and participatory character of KoCA Inn had an empowering effect, as it allowed initiatives to be taken, and singularities to be expressed. Even when this created conflict, there was negotiation and finally space for co-existences.

Returning to Uexküll's concept of *Umwelt* (see Part IB), which specifically surrounds each organism according to its unique capabilities of perceiving and engaging with the world, we could argue that the clash of different cultural and social backgrounds and environmental perceptions was the richness that *KoCA Inn* offered to passers-by. Not only was the way people managed and used the space changeable, but the space itself was a space in movement, as the objects and functions were also being altered according to the needs and interpretations, to the weather and to the visitors. *KoCA Inn* was in itself an evolving organism. Uexküll argues that every object becomes something completely different upon entering into a different *Umwelt*, according to how it adapts to and how it is perceived in each environment. That is what the objects available at the *KoCA Inn* triggered: multiple perceptions and multiple interpretations, which would lead to objects being used differently and for various purposes, according to the *opportunities of engagement*. To illustrate this, I will briefly analyze different modes of appropriation (of objects and the environment) that evolved from different cultural perceptions and practices that were confronted at *KoCA Inn*.

THE WATERING CAN

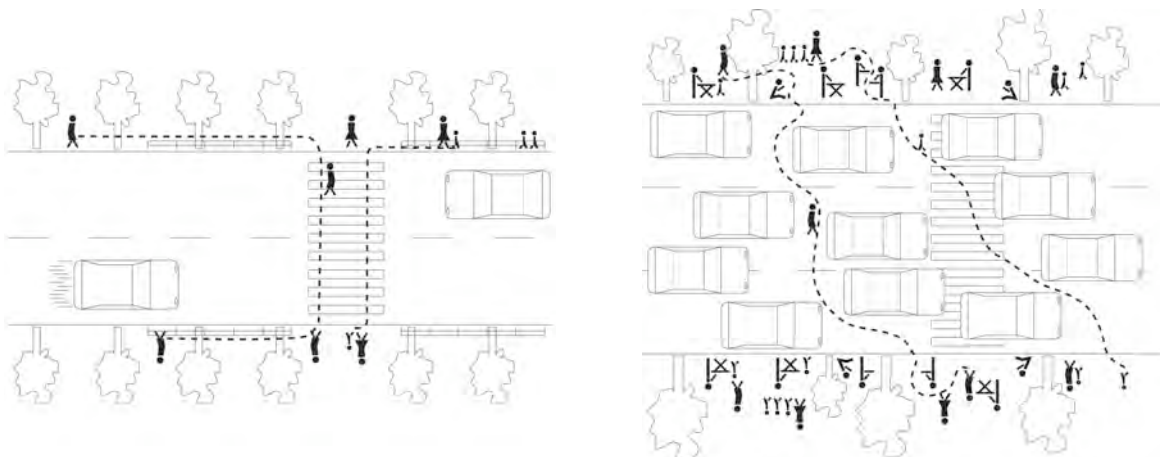


A German and a Brazilian doing the dishes in *KoCA Inn*'s precarious kitchen.

The dishwashing facility of *KoCA Inn* was a kitchen sink installed on top of two kitchen cupboards – all borrowed from the Weimarer Tafel. But there was no running water! Fresh water was supplied by a self-organized system of filling water jugs in the nearby public fountain or asking for water from the neighbors. The dirty water was collected in buckets placed underneath the sink, which had to be emptied constantly into the city drain. Most Germans filled the washbasin with water and did the dishes as usual, eventually heating the water with the electric water cooker. However, Brazilians typically do the dishes with running water, and they got confused with how to operate since the faucet was not connected to any water supply. That was when a blend of improvisation and

creativity would emerge: a watering can, normally used for plants, became the faucet. For the Brazilian group a new system was created; they recognized another potentiality in a daily object – a functionality that would allow them to further exert their own way of doing the dishes. The watering can became a washing utensil. For the other group, however, it was used as always, to water the plants in the flowerbeds under the scaffolding. Small conflicts, such as considerations of the amount of water used in the Brazilian way, or how less rinsing, in the German way, might leave soap on the dishes, originated further conversations and reflections on cultural practices and perceptions, diluting judgments in attempts of understanding otherness. This kind of *détournement* that opened up spaces of discussion and reflection happened constantly at the *KoCA Inn*.

THE SIDEWALK



Street crossing/ sidewalk usage by pedestrians in Weimar (left) and in Salvador (right)

Another example is the usage of streets and sidewalks in both cities, illustrated in the above schematic drawings. The conditioned and organized fluxes of cars, bicycles and pedestrians in Weimar, with aligned trees and railings to protect the areas adjacent to the zebra crossings, contrasts with the informal usage and unplanned design of the streets of Salvador. There, street vendors, beggars, randomly placed trees and small concrete pillars or flowerbeds (normally installed by property owners in front of their buildings to avoid negligent car parking), share the space of the sidewalk with the crowd; people cross the streets preferably in diagonals and in-between the cars to reduce their paths and waiting time at the traffic lights.

It was with this embodied behavior of moving in the city that the Brazilians arrived in Weimar. They walked on the serene and small-scaled streets of Weimar as they would in Salvador: crossing them in diagonals without paying special attention to traffic signs and signage systems, and on top of that with an innocent attitude towards the strict German circulation and security laws. They only realized that they might have done something wrong when they observed how people looked at them or spoke to them in an unfriendly tone – despite not understanding German – as for instance when they did not wait for a pedestrian lights to turn green. However, it was this habit of not perceiving the public space in an organized and programmatic way that facilitated *KoCA Inn* to become a more experimental ground for territorial appropriations. Even when the whole group had the wish to experiment, for the ones living in Weimar it was clear which were the rules to be transgressed – the boundaries to be pushed were recognized as such. Yet, not for the Brazilian group: the opportunities of engagement that these spaces offered was subjected to their embodied notions of public space: local laws, social rules, physical and cultural boundaries were not clear.



Sidewalk preparations for the roulette game, an exchange action idealized by the Brazilian group

The Brazilian group occupied the whole sidewalk in front of the kiosk to build their roulette game. It felt normal to display objects for exchange on the floor, to work in the middle of the passageway and to interact with passers-by, as they did not/ could not acknowledge the commonly accepted fact that in Germany sidewalk priority is given to circulation: a certain quantity of meters should always be left free; people do not want to zigzag between random objects and people improperly occupying their paths. Yet, the Brazilians scattered their straw mats around and sat relaxed, chatting and working. Some passers-by were obviously annoyed, but others got curious and approached. An intercultural dialogue took place, even when they could no speak the same language.

This links back to the idea of the *KoCA Inn* being a temporary utopia: it represents a phase of “innocence” due to the condition of being a foreigner. It is a temporary stage before the Brazilians adapt to their new Umwelt (according to Uexküll theory in biology, if they would have stayed in Germany longer they would likely adapt and change, even if slowly)... but, precisely because of not being adapted yet, they end up making prevalent social norms of this specific environment evident.

These types of situations should be highlighted here since they reveal the multi-layered modes of perceiving and acting of the *UrbanDÆ* members in the public, which conferred to the *KoCA Inn* an extraordinary experiential quality. On one side, there was a conscious and intentional decision on behalf of part of the group to challenge boundaries and established behaviors – as we discussed in the artworks of Clark and Oiticica (Part I C), on the other side, there was an embodied attitude, a way of being that by being placed in another context became automatically challenging and provocative, even when not intentionally. The Brazilians appropriated the space in an informal way not as a performative or interrogative action, but as a natural one. Their bodies carried their daily spatial experiences, their environmental, culturally informed perceptions – as discussed in the chapter on body-city memory (Part I B), acting thus as transmitters of other ways of being and experiencing the city. This complex field – in Bourdieu’s sense, i.e. a system of relations where value and belief are continuously generated – that was opened up by *KoCA Inn*, acted in objective social relations. It offered a temporary structure where different life-styles were brought together and new relations were experimented. At the same time, established *habitus* – as a system of acquired schemes, perceptions, thoughts and actions – was put in question by the encounter of bodies, which simultaneously exposed and absorbed cultural diversities.



A. Sophienstiftsplatz before and after KoCA Inn occupation

The drawings presented in these two pages map the urban space of our intervention area with different forms of representation yet none of them represents the reality. There are neither people nor cars; spaces are disembodied, empty, awaiting to become. Nevertheless, Drawing A – which shows the volume of the buildings and the urban equipments (lights, railings, zebra crossings) as they in fact are – can be seen as a blank canvas where something is yet to take place. In Drawing B, it seems that something has already happened. The extra elements that merge reality and fiction show signs of an imaginative appropriation: streets have melted into a deep blue sea, traffic islands have converted into tropical islands, and streetlights into coconut trees. Zebra crossings have transformed into wooden bridges; neighboring buildings and a public fountain have become springs of fresh water. Finally, the sidewalks have been acknowledged as the smooth space of white sand beaches.

Playful imagination, when applied as a tool for urban investigation, can lead to an active and sensitive relationship with the environment. To bring people together to enact and live these spaces is what actually makes the difference: the way people are stimulated and seduced, or allowed and induced to appropriate spaces is what confers quality to urban spaces. And that is what we have done here, by inviting people to participate freely, offering some random materials (in this case hammocks, flowered cloths and a banana tree) to let an imaginative yet enjoyable scenario emerge out of collective creativity.



B. Sophienstiftsplatz during the KoCA Inn with its maximum territorial occupation



The concept of a tropical resort – one of the main attractions of Salvador’s tourist iconography – was re-interpreted and re-located to the tepid latitudes of Weimar. Our informal settlement spontaneously expanded towards the traffic islands across from KoCA Inn main land. They were also occupied slowly, as the main land became full of activities and someone wanted to be lonely, or make a drawing from a distance, or have more free space to swing in the hammocks. These movements simulated vacation trips, though without leaving of the city. Like pirates who conquer forbidden spaces, with this explorative and provocative attitude, participants engaged in more imaginative and liberating ways of interpreting the city, even if those moments that disrupted the everyday were short-lived.



Not long after the hammocks were installed between the traffic lights, an employee of the City Hall administration came by and requested from us to remove them immediately. We asked him what the problem was, "aren't coconut trees and desert islands the perfect location for hammocks?"... He laughed shortly, but then recomposed his role as an official of the city and lectured about the problems of security and safety, saying that if we insisted, he would have to give us a fine. In the end the complaint was not filed, there was no legal advertence and he gave us a couple of hours to remove the hammocks. We followed his recommendations and the "chilling island" action didn't last much longer. This reveals an interesting, silent negotiation and the unofficial tolerance that took place between the City and us; or as Raban suggested, a simultaneous process of shaping and of resistance.

The official permission was to use the Sophienstiftsplatz aside the Kiosk, but to leave the sidewalks unoccupied. The tree, the flowerbeds, the urban furniture and the traffic signs were not to be touched. There was no permission to occupy the traffic islands. Yet, the sidewalk's space for circulation was for the most part not really free, traffic poles were used to hang ropes for displaying clothes to exchange or party decorations, the railings always had something hanging on them and

the sidewalks and traffic islands, even without hammocks, were occupied with furniture, sport equipments, children's pools and even with a sunshade and a mini-banana tree. In any case, the boundaries between normative usage and creative, provocative and playful experiments in public spaces were pushed.



These appropriations point out some of the multiple opportunities of engagement that a city can offer, if we open up our imagination and interpret spaces beyond their direct functionality, especially if they are induced by situations such as the offering of selected objects and a spirit of free experimentation. This is exactly the potential of artistic creation within public space: it can intensify the urban experience, withdrawing it from the constraints of regulation and routine. Here I would like to quote Raban again, with the same quote I selected to start this thesis:

“Cities (...) are plastic by nature. We mould them in our images: they, in their turn, shape us by the resistance they offer when we try to impose our own personal form on them. In this sense, it seems to me that living in cities is an art, and we need the vocabulary of art, of style, to describe the peculiar relationship between man and material that exists in the *continual creative play of urban living*.” (Raban 1988[1974]: 10)

The merging from art and urbanism shows how a city can be soft, an expressive material that is malleable according to our wishes and ways of being. Simultaneously it points out ways on how our bodily pleasures can be heightened instead of commodified and compacted, how our everyday can become potentially more, and how we can *be-more* - as Freire suggested.



"Favelize yourself and the rest will follow", seemed to become the motto of the project. The weather was cold, and yet a hammock-culture evolved. (...)The interaction became all about tolerating, communicating, giving space, taking place, and it seemed like each has found their role, while at the same time keeping their individual mark visible. We gained richness, and a sense of responsibility among ourselves. This junction had a place for all those who desired it: a mix of artists, art lovers, homeless people, social drop-outs, geeks, nerds and people living alternative lifestyles were permanent fixtures at the Kiosk. Thus allowing *UrbanDÆ* to easily 'brazilianize' our hearts. This entire happening took place in the Kiosk and outside it; on the pavement, under the tree, behind, and above the kitchen, at one of Weimar's busiest traffic intersections, and even with a traffic island annexed to the main structure." (Tereza Salmon in Brasil/ Dietl/ Grau/ König 2010: 294)

It was one of our aims to bring to Weimar the straightforwardness of public communication and the sense of proximity amongst strangers present in Salvador's vibrant city life. The strategies used for that were mainly to have the group *UrbanDÆ* there, which with a contagious enthusiasm would turn the space alive. Also the tropical references (the hammocks, the colorful, flowered chita cloths, the straw mats, the hanging bananas...) mixed with the nostalgic kitsch and domesticity of the *Tafel* objects and furniture placed on the sidewalks, created a relaxed

atmosphere, inserting a touch of private intimacy to the clean and sterile public space of Weimar. It was surprising to observe that even though people usually avoid body contact in Germany, starting with avoiding eye contact while walking on the street, this atmosphere generated a warm-hearted conviviality and generosity, and more than anything else, it captivated public affects.

In the beginning of the project, there was a feeling of apprehension in the group. To sleep in such an open structure in the middle of a square was scary for the Brazilians, since vulnerability to potential danger is commonly associated with public spaces in Brazil. For the ones living in Germany, this fear was not so strong; nevertheless the feeling of being exposed would not allow a deep, profound sleep. The challenge of spending the night at the Kiosk, even in a shift of two people, was initially threatening, raising certain bodily states and emotional responses from UrbanDAE members. In the first nights we tried to close the scaffolding mezzanines, put all the furniture and objects inside and built booby traps in an attempt to keep strangers away. However, as the days passed and the response of the public was positive, we also felt safer and the need of protection began to vanish. Confidence was growing. Things started to be left outside, cooking- and other living utensils were never stolen. On the contrary, monetary and material donations increased daily, we got all kinds of gifts including old wood-framed landscape paintings to decorate our euro-pallet walls. In the end we even decided to leave the objects from the Tafel that were for sale, along with the donations can filled with coins, on the table outside, near the traffic lights. The next morning, everything was still there, untouched.

It seemed that openness generated encounters; self-exposure generated confidence; and kindness generated more kindness. People, even if in very different ways, were clearly affected – affected as I mentioned in the beginning of this thesis, and as Thrift clearly outlines when describing it after Deleuze and Spinoza:

“affect, defined as a property of the active outcome of an encounter, takes the form of an increase or a decrease in the ability of the body and mind alike to act. (...) Spinoza therefore detaches ‘the emotions’ from the realm of responses and situations and attaches them instead to action and encounters as the affections of substance or of its attributes and as greater or lesser forces of existing. (...)but affect will present differently to body and mind in each encounter. In the attribute of the body, affect structures encounters so that bodies are disposed for action in a particular way. In the attribute of mind, affect structures encounters as a series of modifications arising from the relations between ideas, which may be more or less adequate and

more or less empowering. In other words, the issue is the composition of an affective relationship." (Thrift 2008: 178-9)

Affective bounds were built through unlikely encounters in public space. Affective relationships, even when short-lived, enabled people to act in particular ways. Perhaps it was this very emotional involvement that enabled the feeling of belonging that erased hierarchies and that created a temporary community around what we have in common (and in what/how we differ). In this temporary community, a series of situations, actions and re-actions were constantly enabling participants to be affected by and to affect each other. By being there, one could become more, by living that space, a process of cross-fertilization that is political in its essence took place.

3.2. SUMMARY

In this case study, the methodology of research-creation – which focused on extradisciplinary practices that merge art and urbanism in the production of situated knowledge – was put into practice. It showed how spatial research can be exercised by placing researchers into full immersion in the city life: directly acknowledging spaces as *living* – as posed by Amin and Thrift. We have examined some methods to “revitalize” an urban space based on the open and participatory construction of situations that enhance art as an experience of multiple forms of living. They were:

- the presence of people and project initiators/ facilitators with certain academic/ cultural backgrounds
- the selection of certain objects as catalysts for relations
- the collective and creative construction of (temporary) informal spaces
- the mixing of public and private spheres as a strategy to create shared lived experiences
- an atmosphere of openness and generosity

KoCA Inn brought people of diverse cultural and social backgrounds together in the structure of a mini-settlement in which to share their leisure time, talents, stories and recipes. The exposure of those bodies’ subjectivities as they interacted with each other (revealing the complexity of multicultural urban life), led to certain forms of conviviality and territorial appropriation that can help us to reflect about and rethink the tools of urban research. Spaces are embodied: people change spaces, confer meaning to them, and change, subvert, disrupt, or confirm its usages. Bodies actualize spaces. Thus, creating situations where people and territories are in direct contact and in a creative exchange, can place the focus of urban research on the micro-politics of observing how spatial practices can in fact change spaces. I have chosen to work in this micro-social level as I am interested in how small gestures can trigger new relations, altering people’s attitudes, bringing people together, starting conversations, fostering conviviality or provoking a smile. But also, how they can disrupt the process of pacification and commodification of public spaces, how these gestures can question rules, signs, and the social codes of behavior, infiltrating a normative society and normalized spaces as the ones found in the city center of Weimar. Finally, promoting other ways of distributing the sensible (Rancière) and thus resisting to hegemonic biopolitics.

As Hannula suggests, small gestures should be “challenging, cherishable and enjoyable, (...) standing for a plurality of means of expression, a plurality of competing world, but at the same time it emphasizes that both of these are only possible if there is enough room for something called reasonable disagreement and loving conflict” (Hannula 2006: 8). A small gesture is “available, accessible, self-reflective and self-critical.” It acknowledges that we are “part of the game, part of the problem” and moreover, that we “constantly have an effect on the outside world and the outside world has an effect on us.” (idem: 9).

These gestures, which reveal the co-adapted relationship between body and city (Part I B), had an effect on the people who spontaneously participated in the project, but also on us. The eighteen students/professionals who formed the UrbanDÆ research group reacted differently and specifically to certain situations within the two-week occupation, but they were all deeply affected by the experience. This open structure, that constantly made and remade itself through subjective interpretations and situational usages, generated spaces for constructive conflicts and conviviality among differences. It was based on the corporeal and emotional involvement and on the horizontal and affective form of collaboration and communication between researchers and city dwellers that took place: “Genuine communication involves contagion” (Dewey 1998[1933]: 292). Moreover, as Dewey and Freire acknowledge, participatory democracy involves the development of communicative and collaborative skills, as it is through dialogue and shared experience that a basis for a critical understanding and reading of the world is created, empowering people to critically and sensitively intervene in it.

Finally, KoCA Inn was a traffic intersection that in fact intersected:

- art, urbanism and social practices
- leisure and academic thought,
- work, play and celebration,
- singularities and collectiveness

...all in a situated, inclusive and open attitude towards urban life.

A temporary space to experiment with forms of dialogical and participatory democracy:
exercising creative collaborations and active citizenship.

PART III

FINAL CONSIDERATIONS

EXPERIMENTS AND AFFECTS

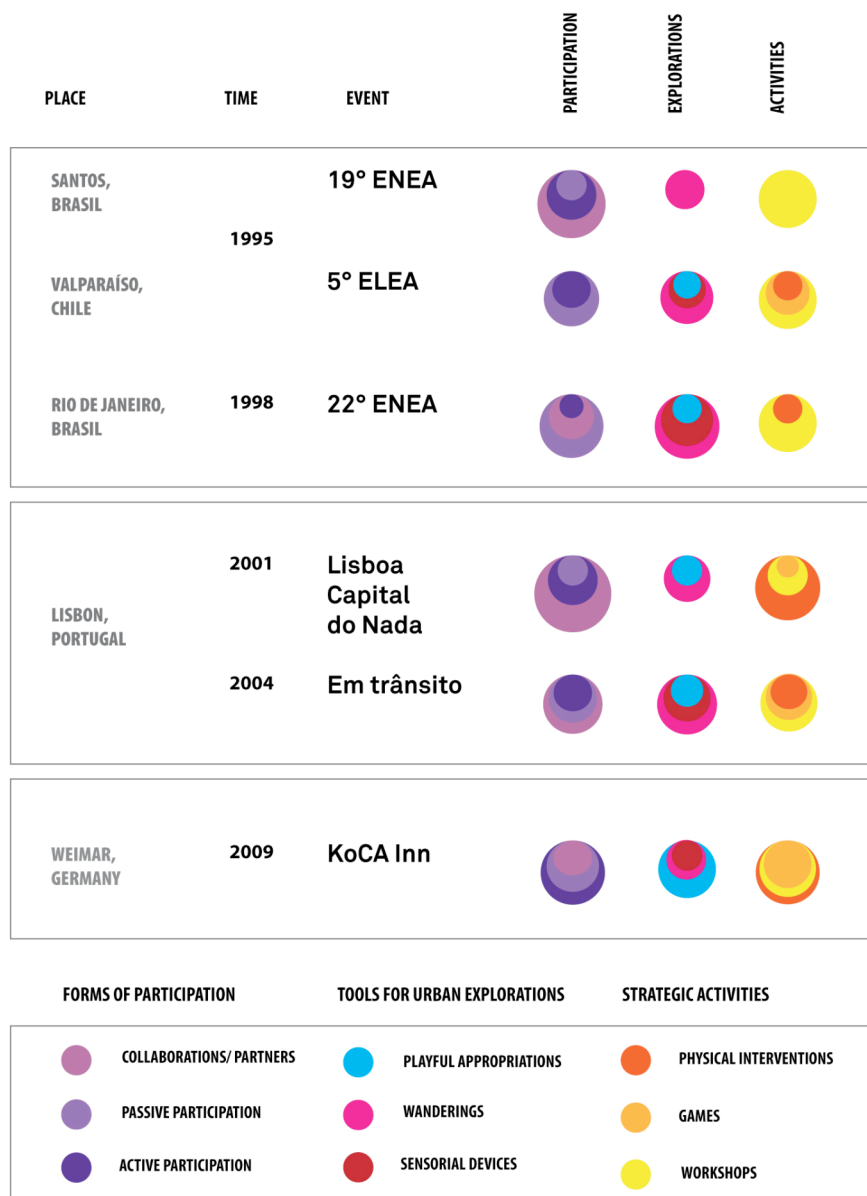
“Rethinking what counts as local specificity includes recognizing the silent politics of place. A number of specifically urban political expressions exist: urban public art, for instance, brings issues already in people’s consciousnesses to the fore. Our political task is to call forward the way people negotiate the multiplicity of specificity, in an environment full of the various technologies that regulate bodies in a city.” (Amin/ Thrift 2006)

By documenting and mapping some of these processes of my own trajectory within this field — of urban public art that focus on the people — as asserted by Amin and Thrift, I hope to have contributed to evidencing how agency and molecular contagions occurred within shared experiences (and to highlight their importance within an increasingly virtually connected world). Through these, I also aimed to trace and make evident how art, architecture, urbanism, and social sciences were merged with daily life within participatory and collaborative projects that happened in South America in the late 90s, in Portugal in the early 2000s.

These case studies were to be seen as experiments, as processes rather than products. I have tried to show them as experimental processes that involved academic thought, empirical practice, collaborative work and collective creativity, and which initiated various ways of intensifying the urban experience, countering forms of biopolitical hegemonic control that commodifies our bodies, our cities, our lives and our daily experiences. Through tactile, playful, experimental appropriations of the city: both urban spaces as well as its *livers* (to use an expression from Debord) or its *participators* (to follow Oiticica) were reciprocally transformed. We have seen how the notion of place was redefined as we lived it. The city can be understood in a dynamic way, i.e. in a gradual unfolding of spaces and times, which are appropriated and reinvented by dwellers according to the specific social, economic, cultural and political contexts, as well as to specific moments and situations. With this situated, embodied approach I wish to position myself elsewhere in relation to generic views on urbanism as a de-personified and formalist discipline.

Thus I did not intend to withdraw from these case studies any models nor paradigms to be repeated. These projects have shown that there are no fixed guidelines for organizing participation

or collaboration. There is no static grid that can frame the urban experience. Nevertheless, there are some tools and strategies that can be used. Most importantly, there is a necessity of acknowledging one's own positionality within given situations, and reacting accordingly. Furthermore, there is a sensibility and a sense of ethics, a commitment to the publics with whom one works and to the territories within one works, that is necessary. I have drawn a comparative graphic for the case studies to give an overview of the main tools and strategies for working with a research-creation, extradisciplinary and situated methodology. This graphic does not comprise any statistic or measurable data, but a proportional relation between the patterns that I have identified as common features in these projects:



What I would like to claim attention to is an attentive approach of letting participation grow out of openness, availability and stimulus, which should come from both sides, the ones promoting the project and the ones experiencing it. Both parts should be changed when in contact with each other. And even the project itself should be available to change with structures that are flexible and plastic enough to host different wishes and dreams, conflicts and actions. Participation and collaboration are liberating and empowering practices when there is space for people to create an experience of their own. Like the soft city and the soft body I praised in the beginning of this writing, this is the flux that moves things forward. Whether new becomings and new modes of appropriation will lead to more long lasting urban and/or social changes is something impossible to foresee or to quantify afterwards. Yet, we should keep on the flux: letting our bodies be changed and be conscious that our bodies are constantly actualizing our cities.

“Through changing the world we change ourselves. How, then, can any of us talk about social change without at the same time being prepared both mentally and physically to change ourselves? Conversely, how can we change ourselves without changing the world? That relation is not easy to negotiate. Foucault (1984) rightly worried that the fascism that reigns our heads is far more insidious than anything that gets constructed outside.” (Harvey 2000: 235)

Agreeing with Harvey and Foucault, I believe that change starts in our own heads: in our attitudes, in our ways of perceiving, interpreting, acting and reacting to the world. The case studies in this work have suggested some ways on how to give impulses towards change by placing oneself in the situation, researching and interfering in the city from inside: with critical and emotional involvement, allowing poetics to merge with politics. In the process of the project's development, collaborations and negotiations actualized both project participants and the project itself. To search for the active involvement of others means also to be open to the other, to learn from him/her, to let them be part of the project. Finally to work with participation, collaboration and collective creativity, is to let shared moments unfold in unplanned and unforeseen paths, to open ourselves to be changed: inside and outside.

My central argumentation was thus based on the fact that the potential of such projects is to offer spaces for cross-fertilization, insemination, contagion and for the proliferation of ideas and practices, of perspectives and modes of being. These might alter some emotional or behavior patterns of those who were there to live the experience. When the bodies of those who lived the

experience are affected, they are potentialized to *be-more-so*, to become more – as Freire suggested. Thus projects that intensify and sensitize the urban experience affecting and empowering people can be more far-reaching than projects that neglect this by mainly concentrating on the physical and/or objective dimensions of space. By experimenting with new forms of social cohesion and new forms of territorial appropriation, new ways of living in the city might emerge. What the case studies show, finally, are diverse strategies and methodologies for intensifying the experience in the city, which are context-specific and driven by the situational circumstances. Certain insightful moments that disrupt everyday life can empower the body to become more sensible, critical and active in the collective and creative construction of the city. Citizens become *transformers* of rather than *adapters* to life in the city.

INTERSTICES

I did not and will not enter a discussion around theories of space, as that is not the aim of this research. However, Cançado's suggestion of the term "collateral spaces" is worth mentioning for situating my reading of the spatial interstices that the type of practices discussed in this thesis have been creating in order to operate:

"(...) Spaces that are protocols of access to the new experiences of hyper-local and of neighborhoods, approaching strangers and making unpredictable relations possible. Spaces that have no scale, simply because they are not limited to the restrictions of the plans, maps and drawings, and because they are in human scale, or because they are immaterial. Spaces of different protagonists, and of shared and flexible authorship, where the role of collaborators, partners, guests, producers, inhabitants, witnesses, audience, addresses, users, passers-by, consumers and neighbors get confused. (...) This undefined category, hard to map, intrinsically informal and that is not given a priori but that we always recognize as such. Spaces that create problems to the already conflicting contemporary geography between the public and the private, temporarily dissolving their limits, denounce the fragility of frontiers and the political volatility of barriers." (in Campos/ Cançado/ Teixeira/ Marquez, 2008: 14,15)

It is in this merging of spaces, roles and positions, this erasure of disciplinary frontiers and individual barriers, this agency of informal uses and situational collaborations that this (re)search is situated. I have tried to demonstrate why it is urgent for the academy to invest more in extradisciplinary collaborations, not only stepping out of the institutional space, but also out of the disciplinary ties that frame theory and practice. The type of projects that this thesis has praised

work actively and critically in real, yet subjective spaces by creating interstitial zones to operate in that did not exist a priori: promoting research and creation simultaneously to interfere in the present. Horizontal exchanges between dwellers and researchers, dilettantes and specialists can be fruitful to both sides when this active, sensitive and interventionist approach of the research-creation techniques is applied, such as:

- immersive, corporeal, sensorial, emotional involvement of researchers/ project initiators with the place and the people,
- fostering the ability to dream and to imagine other, better futures,
- de-constructing reality as given through poetic/ playful readings,
- inciting people to take action, to have initiative, to propose changes in their environments and therefore in their attitudes

In this sense, situated and applied knowledge can be simultaneously produced. To experiment with and intervene in the sensitive relations between body and city becomes a tool to expand both the fields of art and urbanism, intertwining them in alternative ways to bridge the gap between theory and practice, art and science.

STADTLUFT MACHT FREI:

INTENSIFYING THE URBAN EXPERIENCE

Elizabeth Grosz, articulating the thoughts of Deleuze and Irigaray, suggests to understand art as a system of forces: dynamic and impacting, thus producing affects and not representations; forces that act on the body, capable of intensifying and monumentalizing sensations not known beforehand. Art is able to capture time and make it sensitive (Grosz 2008). Artistic experiments that take the city as their inspiration as well as their ground for action and reflection, can reveal urban dimensions that are normally overlooked or encapsulated by the traditional urban studies in cold, abstract systems of coordinates and statistics. The relations between bodies and cities can also become a work of art. If expressive qualities of the territory can be extracted in systems of

¹ "The air of the city liberates" is a medieval German expression that denotes a law from the feudal times, which stated that servants who lived in a city for a year and a day could not be reclaimed to work by their lords. However, I employ this expression here in a more poetic sense.

forces, reverberations and rhythms that are extended by affects and percepts (Deleuze e Guatarri, 2005). The air of the city can be liberating: the urban experience can monumentalize sensation.

Finally, experimenting with experience means to move towards open-ended futures. The investigative and risk-taking character of the word "experiment" – to experiment is to be unsure, to deal with uncertainties – means to be willing to go through unforeseeable circumstances and sensations. The "artistic-urban experiments" proposed here are situations or, to use the scientific nomenclature, they are strategic montages that give impulses, that induce and provoke certain phenomena: in this case an intense urban experience.

I believe that it is in the unpredictable, unexpected, non-representable qualities of the artistic urban experience that the emancipatory potential of these collectively created experiments resides: creating lines of flight that liberate both the body and the city from anesthetizing, spectacularizing and commodifying constraints. Moreover, the flight lines that are drawn in this *liberating fresh air of the city*, and which can be created by using the shown variable set of tools and strategies, are in themselves an exercise of citizenship, and thus of participatory, active democracy.

PART IV

APPENDIX

- D CLOUDS OF RELATIONS**
- E LANDSCAPE OF THOUGHTS**
- F COMPENDIUM OF RELATED PROJECTS**

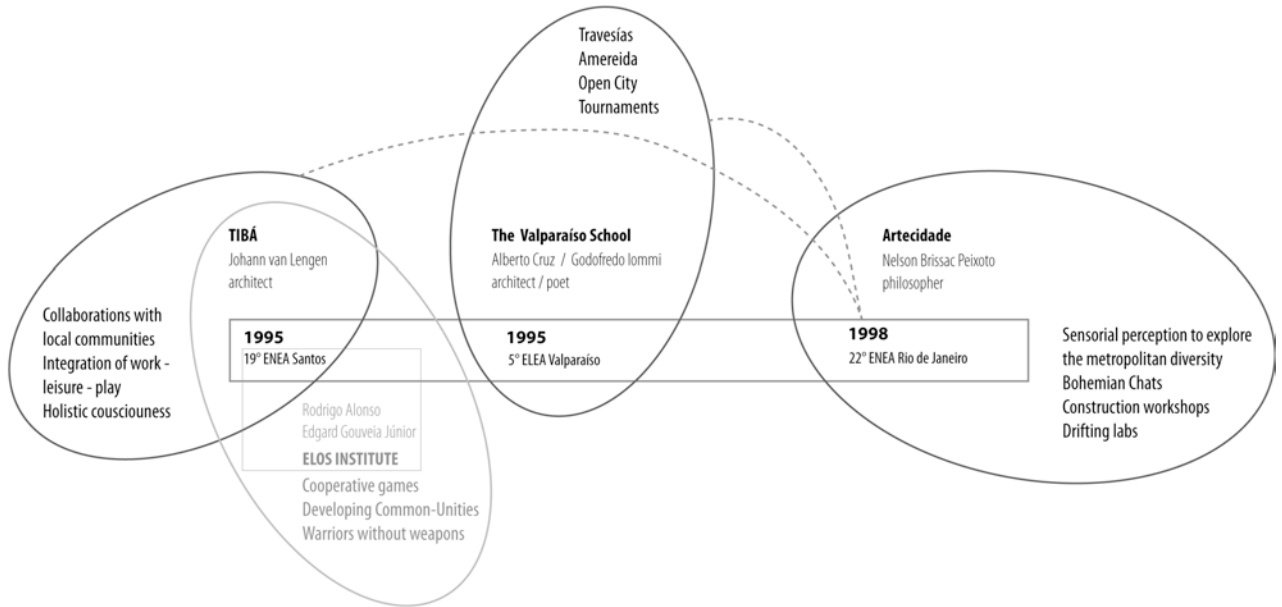
D. CLOUDS OF RELATIONS

As I said in the beginning of this work:

There is a linearity that the chronological succession of events imposes, as there might be a linearity of a trajectory when one moves in space-time. But there is no possibility of tracing linearities in trajectories of thought, as they much rather resemble one of Pollock's paintings, or, clouds, where drops of water and frozen crystals suspended in the atmosphere condense or expand, moving in an eternal cycle as variations of pressure, temperature, wind and geographic zones affect them.

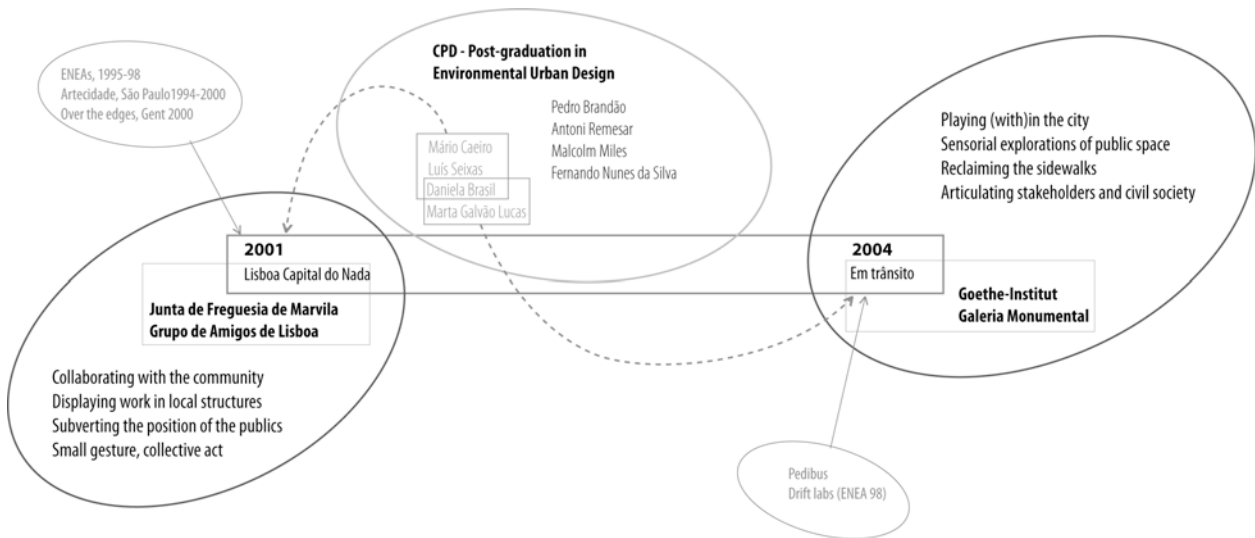
These clouds – represented here by diagrams – synthesize the main references and influences that informed the case studies. They highlight the main relations between ideas, people, institutions and projects. Cross-fertilization occurred in the intersections of these “clouds”, expanding as they moved through different “climatic conditions” or the contexts entangled by the case studies. The table of relations – naming initiators and institutions, main participants and supporters, as well as the urban locations where the projects were developed – provides a broader view of the “fields of forces” that constituted each project.

ENCOUNTERS – ARCHITECTURE AND URBANISM STUDENTS MEETINGS



	1995	1998	
	19° ENEA Santos	22° ENEA Rio de Janeiro	
	5° ELEA		
ORGANIZATION	<p>GENERAL STRUCTURE</p> <p>FENEA Brazilian Federation of Architecture Students Cleiton Honório de Paula Henrique Barandier</p> <p>Faculty of Architecture and Urbanism</p> <p>UNISANTOS Universidade Católica de Santos general coordination: Rodrigo Rubido Alonso, Renato Soares Leal. methodology: Edgard Gouveia Júnior specific coordinations: Natasha Mendes Gabriel, Simone Ikedo Sakamoto, Silvana Berardo, Maria Aurélia Gagliardi</p>	<p>GENERAL STRUCTURE</p> <p>COLEA Latin American Coordination Argentina: Gustavo Páez Brasil: Fernanda Pereira da Silva, Cleiton Honório de Paula Paraguay: Guilherme Lezcano Uruguay: Gonzalo Gardini, Vanessa Spinelli Faculties of Architecture</p> <p>U. Valparaíso, U.C. Valparaíso, U. Bio-bío, U. Chile, U. Central, U.C. Norte, U.T.F. Sta. Maria general coordination: Paula Abud specific coordinations: Arturo Torres, Angela Escobar, Maridol Rojas, Ricardo Rubio, Consuelo Mendez, Manuel Suazo, Erich Birchmaier, Patricia Sepulveda, and 85 collaborators design: Manuel Sanfuentes, Ximena Silva</p>	<p>GENERAL STRUCTURE</p> <p>FENEA Brazilian Federation of Architecture Students Rodrigo Rubido Alonso Renato Soares Leal</p> <p>Faculties of Architecture and Urbanism</p> <p>UFRJ - Universidade Federal do Rio de Janeiro UFF - Universidade Federal Fluminense Marcus Handofsky, Daniela Brasil, Paula Camargo, Stella Hermida, Raul Bueno, Alexandre Pessoa, Renato Kurz, Luzia Freire, Cadu Spencer, Sandra Hiromi, Renata Bartolomeu, Elisa Porto and 65 collaborators design: Fábio Arruda e Tonho</p>
	LOCAL STRUCTURE		
PARTICIPANTS	<p>WORKSHOPS: Luís Fernando, Paulo Ramirez, Raquel Sampaio, Queiti Magalhães, Maria Aurélia Gagliardi, Fernanda Meneghelo, Ailton Krenak, Fabio Malavóglia, Regina Meyer</p> <p>CONFERENCES: Roberto da Matta, Kaká Werá Jecupé, Elomar Figueira de Melo, Ailton Krenak</p>	<p>JUEGO DE LOS TALLERES: Rodrigo Castiglione, Luis Muñoz, Alejandra Pérez, Felipe Pérez, Andrés Carnus, Denisse Dahmen, Miguel Lagos, Carolina Zamora, Eugenio Cornejo, Alejandra Serey, Alexia Garrido, Matías Severin, Miriam Oyarce, Alonso Rodriguez, Gabriel Bustos, Francisco Venegas, Arturo Chadwick, Mauro Quijada, Michelle Olivier, Nicolás Pérez, Eduardo Baeza, Sergio Medina, Macarena Bremen, Raúl Solís, Alejandra Riveros, Rodrigo Valdevenito, Eduardo León, Roberto Orellana, Francisco Bahamondes, Rolando Bieze, Christian Rosales, Daniel Morales, Marcello Peruggi, Betsy Araya, Gabriela Ojeda, Francisco León, Mauricio Torrejón, Rodrigo Ocaranza, Héctor Villegas, Paula Bastías, Gladys Vera, Javier Alarcón, Luis Ossandon, Marcelo Lepe, Cecilia Eltit, Enrique Gómez, Matias Rosenstock, Aldo Botesele, María José Zamorano, José Aguilera, Freddy Bastías, Francisco Blanc, Claudia Gajardo, Cristian Durán, Catalina Imboden, Gustavo Escalante, Marcela Sanhueza, Pamela Inostroza, Alejandro Medina, Maurice Distrans, Felipe Gualti, Jorge Godoy, Muriel Toledo, Lilian Sanhueza, Sacha Sincovic, Igor Ferrada, Bernardo Phillippi, Tatjana Jiménez, Felipe Mora, Carlos Lara, Simón Muñoz, Marco Moraga, Jorge Paulsen, Ingrid Avila, Martin Harfagar, Nadia Americ, José Pedro Urzúa, Amira Chamy, Paula Leal</p> <p>CONFERENCES: Matias Klotz, Rolando Meneses, Cazú Zegers, Jorge Lobos, Patricio Morgado, Miguel Morgado, Miguel Eyquen, Enrique Norten, Demetre Anastassakis, Fernando Castillo Velasco, Carlos Cobarruvias, Max Aguirre, Pablo Mondragon, Murillo Marx, Ángel Noqueira, Glenda Kapstein, Bruno Barla, Ruth Verde Zein, Jorge Lobos, Enrique Browne, Eduardo Vargas, Conrado Pintos, Victor Marán, Jaime Guarretón</p>	<p>LABORATORIES: Pedro Rivera, Domenico Lancelotti, Flávia Faria, José Kós, Cadu Ferreira, Paulo Renato, Luciana Lima, Eduardo Bittencourt, Washington Fajardo, Clarissa Moreira, Eduardo Horta, Fabiana Izaga, José Barki, Adriana Nascimento, Ronaldo Brilhante, James Mziamoto, Maria Lucz Pecly, Andrea Borde, Denise Weller, Kátia Gorini, Otávio Leonídio, João Pedro Backhauser, Franci Rose, Eduardo Canellas, Pedro Rolim, Pedro da Luz, Solange Carvalho, Eduardo Kaaty, Gerson Biscotto, Henrique Barandier, Paulo Fonseca, José Pessoa, André Alvarenga</p> <p>CONFERENCES: Oscar Niemeyer, Sérgio Bernardes, Christian de Porzamparc, Maria Lúcia Costa, Nabil Bonduki, Ana Clara Torres, Alder Catunda, Alfredo Britto, Ana Clara Torres, Marco Antônio Barbosa, Demetre Anastassakis, Roberto Segre, Rosemberg Silva, Ruth Verde Zein, Denise Machado, Humberto Cerqueira, Nina Rabha, Paulo Saad, Gustavo Rocha, Sonia Hilf Schulz, Vladimir Palmeira, Abrão Sanovicz, Pedro Cascardo, Rachel Coutinho, Antonio Adenor, Andrea Borges, Helia Nacif, Cacau, Elisabeth Porzamparc, Carlos Fernando</p>
LOCATIONS	<p>Escolástica Rosa Dique da Vila Gilda, Valongo, Mercado Municipal, Bairro Vila Nova, Ilha Diana Praia do Goês, Fortaleza da Barra Grande</p>	<p>Teatro Mauri, Hagar Playa, Univ. Valparaíso Mercado del Puerto, Plaza Soto Mayor, Ciudad Abierta, Reñaca Dunes, Valparaíso Bay Entrance to Port Authority and Customs, Velodrome Playa Ancha, ...</p>	<p>Sambódromo, Fundação Progresso Rio Centro, MAC - Niterói, Downtown Bars, Favelas (Padre Pedro, Salgueiro and Mata Machado) IAB, MAM, MEC, Guanabara Bay</p>
COLLABORATIONS INFLUENCES	<p>TIBÁ Johan van Lengen Valdo Felinto</p>	<p>The Valparaíso School Alberto Cruz Godofredo Iommi</p> <p>Hosting Universities, UNESCO, Municipalidad de Valparaíso / Viña del Mar, Ministry of Housing and Urban planning/ of Education, Colégio de Arquitectos de Chile, graphic/ printing shops, beverage companies, local radio</p>	<p>Artcidade Nelson Brissac Peixoto</p> <p>Hosting Universities, Instituto de Arquitetos do Brasil - RJ, CREA-RJ, Prefeitura da Cidade do Rio de Janeiro, local printing shop, local music producers and bands</p>
SUPPORT			

PLAY LISBON: TESTING OUT EXTRADISCIPLINARITY



2001

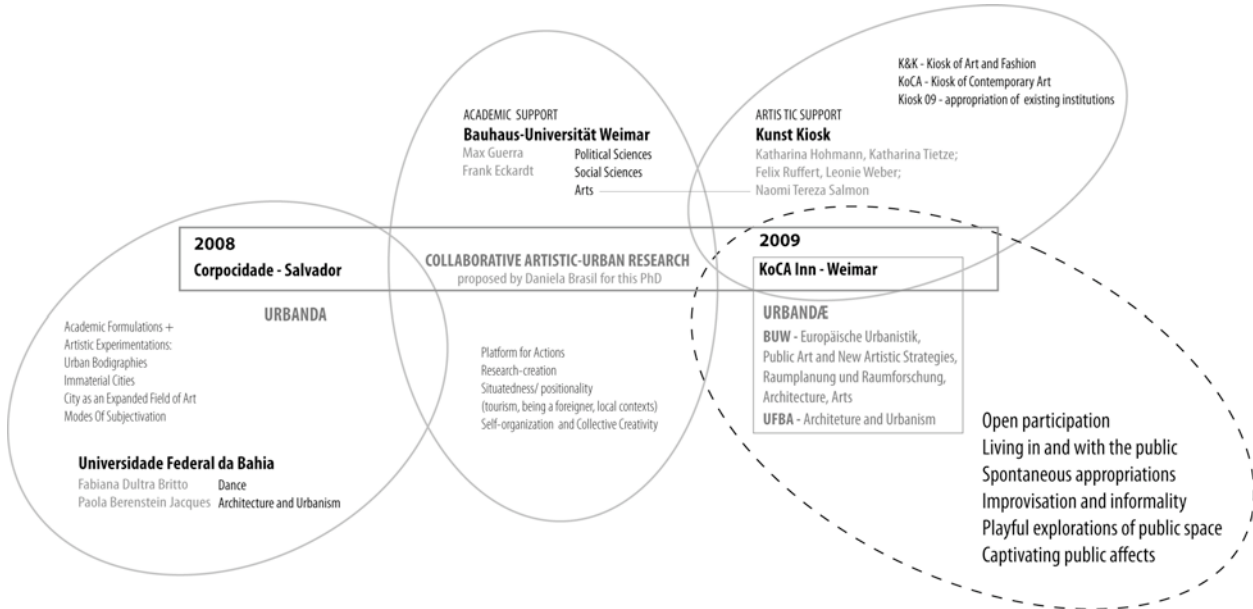
**Lisboa Capital do Nada:
create, debate, intervene in public space.**

2004

**Em trânsito:
mobility and urban life**

ORGANIZATION	<p>EXTRA]MUROS[Mario Caeiro, Luís Pena, Luís Seixas, Teresa Alves, Daniela Brasil, Vanessa Santos, Susana Pinto, André Lobão and 17 collaborators</p> <p>JUNTA DE FREGUESIA DE MARVILA D. Micá, Paulo Santos, António Augusto Pereira</p>	<p>EM TRÂNSITO TEAM Marta Galvão Lucas, Daniela Brasil, Flávio Coddou, Vanessa Santos, Sílvia Bairradas, Corina Maderia, Tiago Carvalho, Graw Böckler, Pulsar.</p> <p>GOETHE-INSTITUT LISSABON Kurt Scharf, Merete Vargas</p> <p>GALERIA MONUMENTAL Luiza San Payo</p>
PARTICIPANTS	<p>HUMAN CHAIN: Colégio Valsassina, E.B. 2+3 de Marvila, EB 117, 187, 193, 195, 53, 54, 9, E.S. Victorino Nemésio, Afonso Domingues, Dom Dinis, Externato Mário Moreira e do Patrocínio, NUCLISOL Instituto Piaget; Development Center of Lóios Neighborhood, MURPI</p> <p>INVITED ARTISTS: Mariana Viegas, André Guedes, Fernanda Frageteiro, José Maças de Carvalho, Francisco Tropa, João Pedro Vale, Vasco Araújo, Samuel Roda Fernandes, Eurico do Vale, Francisco do Vale, José Adrião, Pedro Pacheco, Caarina Campino, Leonor Antunes, Miguel Palma, Paula Figueiredo, Cláudia Taborda, Victor Dlniz, José Manuel Rodrigues, Luís Silva, Paulo Muge</p> <p>EDITION AND DEBATE: David Santos, Frei Franco, Filomena Silvano, Aurora Celeste, Antoni Remesar, João Pedro Costa, Jorge Falcato, João Rocha e Castro, Manuel Graça Dias, Malcolm Milles, Pedro Brandão, José Carneiro, Sílvia Rosado, Rui Cascais, Francisco Louçã</p> <p>ACTIVITIES PROPOSED BY INHABITANTS: Teatro Contra-Senso, Magda Lima, Fernando Melão, José Carreira, Mário, Vanessa and Débora, Beta Rocha, Ana Pina, Sam the Kid, Beto, ...</p>	<p>WORKSHOPS: Susana Cordeiro, Peter Cowel, Pedro Rivera, António Medes de Almeida, Carlos Souza, Celeste Costa, Eduardo Xavier Oliveira, Rodrigo Santos, Emilio Almeida, Irene Castro, Manuel de Brito. E.B. 1 da Pena, E.B. 2+3 de Marvila, E.B. António da Costa, E.S. Dom Dinis, FBAUL, Restart</p> <p>INVITED ARTISTS: Joep van Lieshout, Marta Rosler, Marcia Vaitsman, Vera Doerk, José Maças de Carvalho, Yari, Tim Elzer, Boris Sieverts, To Rococo Rot., Andreas Krause, Berenice Wahl, Nicole Knauer, Stefanie Buck, Zentex</p> <p>CONFERENCES AND ROUND TABLES: Jorge Gaspar, Fernando Nunes da Silva, João Rocha e Castro, Manuel Graça Dias, José Limão, António Correia Sampaio, Cassio Taniguchi, José Manuel Viegas, Marina Ferreira, Vitor Matias Ferreira, Bianca Castro, Mário Alves, Pedro Grilo, Florinda Lixa, Catarin Freitas, Jorge Malheiros, Paulo André, José Sá Fernandes, Vitor Santos, Margereth da Silva Pereira, Tiago Farias, Maria Limbourg</p>
LOCATIONS	<p>LOCAL STRUCTURES WHERE ACTIVITIES TOOK PLACE: Espaço Municipal da Flamenga, Centro Comunitário da Flamenga, Santa Casa da Misericórdia, Associação Africana de Marvila, Clube Oriental de Lisboa, Restaurante A Bomba, Os Amigos do Grilo, Promontório Arquitectos, Júlio dos Caracóis, Restaurante Zé de Chelas...</p>	<p>METROPOLITAN LOCATIONS WHERE ACTIVITIES TOOK PLACE: Baixa-Chiado Subway Station, Goethe-Institut, Galeria Monumental, Restart, E.B. nº1 da Pena, ATL Pena District Council, Chiado, Campo dos Mártires de Pátria, Marvila, Almada, Ginjal, Marquês do Pombal, Sé, Mosteiro dos Jerónimos, Docas, Sintra, Cascais, Estoril, Fonte da Telha, Cabo Espichel...</p>
MAIN COLLABORATIONS	<p>Centro Português de Design Pedro Brandão, Antoni Remesar, Clara Calejo</p>	<p>Instituto Superior Técnico Fernando Nunes da Silva CESUR - Urban Systems Research Center</p> <p>Universidade de Lisboa Jorge Gaspar, Paulo Morgado CEG - Geographic Studies Center</p> <p>CML Lisbon City Hall Department of Studies and Projects João Rocha e Castro</p> <p>>> see detailed map of collaborations/participants on pages 150 - 151</p>

BEING THERE, BECOMING MORE: LIVING SPACES



	2008	2009
	Corpocidade Salvador	KoCA Inn Weimar
ORGANIZATION	UNIVERSIDADE FEDERAL DA BAHIA Fabiana Dultra Britto Post-graduation in Dance Paola Berenstein Jacques, Post-graduation in Urbanism Dulce Aquino, Adriana Bittencourt, Jussara Setenta, Pedro Britto	URBANDÆ Loukas Bartatilas , Esther Blodau-Konick, Daniela Brasil, Theresa Dietl, Pedro Britto, Cacá Fonseca, Catherine Grau, Otto Oscar Hernandez, Bernhard König, Zoe Kreye, Carlos Leon-Xjiménez, Sven Müller, Clara Pignaton, Aline Porto, Diego Ribeiro, Eduardo Rocha Lima, Carly Schmitt, Icaro Vilaça
PARTICIPANTS	[DOBRA] MAGAZINE EDITORIAL BOARD: Aline Porto Lira, Cacá Fonseca, Edu Rocha, Joubert Arrais, Rosa Ribeiro ARTISTS: Alejandro Ahmed, Ronald Duarte, Alexandre Vogler, Andrea Maciel Garcia, Carla Melo, Jarbas Lopes, Katerina Dimitrova, Cristiane Knjinić, Cristina Ribas, Iazana Guizzo, Julio Callado, Raquel Ritter, Eliana Kuster, Gabriela Tarcha, Jardel Sander da Silva, Marcelle Louzada, Philippe Lobo, Maria Luísa Nogueira, Larissa Ferreira, Lourival Cuquinha, Luciano Vinhosa, Maicyra Leão, Mickael Peillet, Rodrigo Paglieri, Daniela Brasil, Theresa Dietl, Catherine Grau, Otto Oscar Hernandez, Bernhard König, Carlos Leon-Xjiménez, Sven Müller SCIENTIFIC-COMITTEE: Glória Ferreira, Guilherme Bueno, Luis Antônio Baptista, Regina Helena da Silva, Robert Pechman, Margareth da Silva Pereira, Fabiana Dultra Britto, Paola Berenstein Jacques.	Max Albrecht, Bernd Naumann, Gilda Bartel, Lucian Patemann, Basti, René, Kevin, Trommelgruppe Erfurt „Tambour du Soleil“, Capoeira Gruppe Jena, Gabriela Tarcha, Manuel, Andrea Acosta, Andrea Morales, Elizabeth Joecker, Grace Bayer, Gerda & Hans Peter, Suse, Titus, Elias, Nana & Olaf, Joachim, Mike...
LOCATIONS	Campus da UFBA, Dique do Tororó, Farol da Barra, Boa Viagem, Igreja do Bom Fim, Lapa, Avenida do Contorno, Pelourinho, Feira de São Joaquim, Boa Vista, Plataforma, Ondina, Campo Grande, Largo da Mariquita, etc...	Sophienstiftplatz
COLLABORATIONS	PROURB Margareth da Silva Pereira Bauhaus-Universität Weimar Daniela Brasil Max Welch Guerra	Sozialkaufhaus Möbilé Baustelle M10 Otto Hernandez, Daniela Brasil, Elias Wachholz, Teresa Huber Kiosk09 Naomi Tereza Salmon and students Bauhaus-Universität Weimar Frank Eckardt Max Welch Guerra Universidade Federal da Bahia Fabiana Dultra Britto Paola Berenstein Jacques
FINANCIAL SUPPORT	10 dias de cidade e cultura FUNCEB	Soziokulturfonds DAAD
OTHERS		

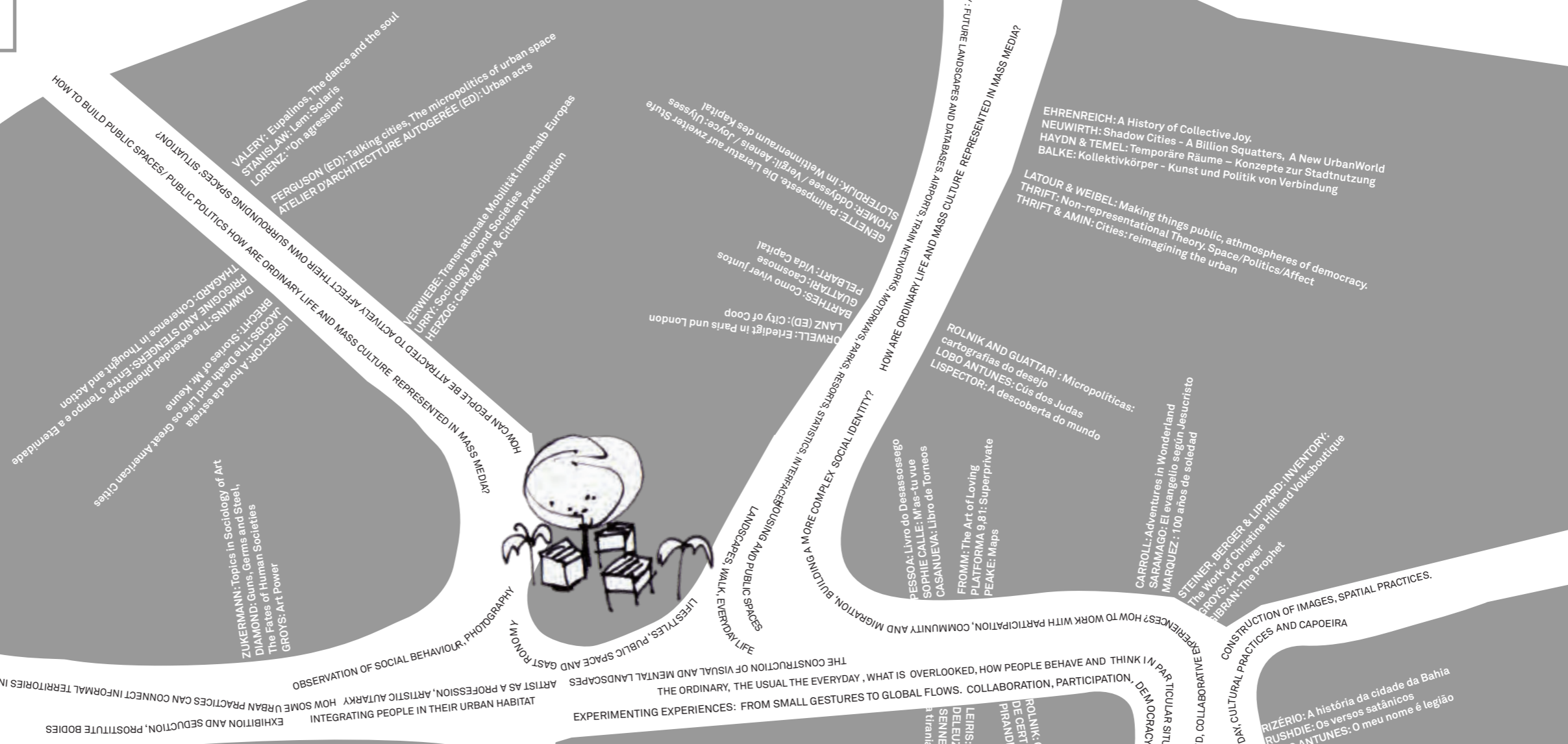
E. LANDSCAPE OF THOUGHTS

The projects presented in this dissertation were developed in different cultural settings and with people from very different backgrounds. However, it was in Weimar, where the politics of internationalization of the University has been shaping and changing the cultural settings of pedagogical activities, that it was possible to observe more carefully how people's embodied geographies inform their work, their perceptions, sensibilities, choices, and finally their modes of being. My aim here is to point out its relevance, through an unpretentious mapping of the *Cartobiographies* of UrbanDÆ's participants. It portrays the multiple positions that informed the urban situation created by KoCA Inn. Due to the scale of the project, and the intentions of my investigations, it was possible to map the cities people had lived in, thus extending the fixity of situating people by naming their place of birth. It is still a very reduced view of the complexity of each person's life experiences (which are marked by particular intensities and moments of insight, as I have argued throughout the thesis). Nonetheless, for the purpose of collaborative projects this mapping traces the highly complex interaction system that extradisciplinary projects are subjugated to.

The cartobiographic register is placed alongside the mapping of participants thoughts and literary references, which, in turn is displayed like a map of the actual territory of where the KoCA Inn project took place. This way of visualizing data aims to portray geographic and theoretical perspectives through which participants see the world, roughly interweaving participants' *Weltanschauungen* with the situational context that the KoCA Inn project materialized to the public. I hope that this representation can give a more precise account of the temporary territory created by the project, directly assessing the themes of situatedness and positionality.

KoCA Inn islands and their inhabitants

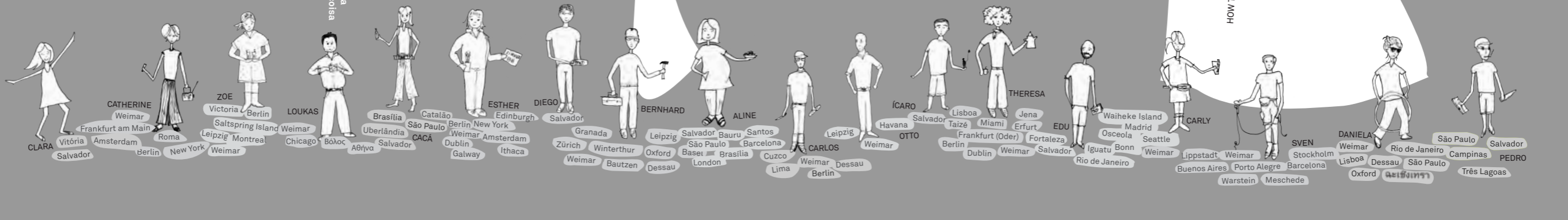
Flows of modes of being, practices and theoretical researches converged in the Sophienstift waters: ideas, referential books and the cities brought by UrbanD&E cartobiographies created a temporary landscape of thoughts



THE CONSTRUCTION OF VISUAL AND MENTAL LANDSCAPES
 THE ORDINARY, THE USUAL THE EVERYDAY, WHAT IS OVERLOOKED, HOW PEOPLE BEHAVE AND THINK IN PARTICULAR SITUATIONS, PLACES AND CULTURES.
 EXPERIMENTING EXPERIENCES: FROM SMALL GESTURES TO GLOBAL FLOWS. COLLABORATION, PARTICIPATION, DEMOCRACY AND UTOPIA

CONSTRUCTION OF IMAGES, SPATIAL PRACTICES.
 TERRITORIALITIES: CARTOGRAPHY, ETHNO-CULTURAL PRACTICES AND CAPOEIRA

EXHIBITION AND SEDUCTION, PROSTITUTE BODIES
 INTEGRATING PEOPLE IN THEIR URBAN HABIT
 HOW SOME URBAN PRACTICES CAN CONNECT INFORMAL TERRITORIES IN THE FORMAL CITY



F

SHORT COMPENDIUM OF RELATED PROJECTS

A few projects were selected to give an overview of the field of practices this research works with, as we argued in the State of Art. This short compendium includes six keys to help situating the projects: the first set refers to locations and formats, and the second set points out similarities to the case studies:

- EXHIBITIONS / PUBLICATIONS (collection/ analysis of projects within the city)

§ - SPONTANEOUS APPROPRIATIONS OF THE CITY

œ - ORGANIZED EVENTS IN PUBLIC SPACE

∅ - LISBOA CAPITAL DO NADA

↗ - EM TRÂNSITO

Æ - KOCA INN

1. Atelier d'Architecture Autogérée	# œ §
2. CCA Actions: What you can do with the city	# §
3. Instant Urbanism	# œ
4. Zagreb Capital of Culture 3000	# œ
5. Artecidade	∅ # œ
6. Skulptur Projekt Münster	∅ # œ
7. Park(ing) Day	↗ §
8. Stadt Park - Park Stadt	↗ œ
9. Add On	Æ œ §
10. The Monument Kitchen	Æ œ §
11. Stick On	↗ §

1. Atelier d'Architecture Autogérée (AAA)

CE §

AAA (eds.) (2007) *Urban Act: a handbook for alternative practice*.¹

Paris: AAA-PEPRAV,



Le 56 / Eco-interstice. AAA, Paris

In this publication, AAA documents various activist projects that were interconnected in an European network of alternative practices within and researches on the city. They are context-specific, involving the participatory and collaborative engagement of professionals and city dwellers.

“They reinvent contemporary urban practice as ‘tactical’, ‘situational’ and ‘active’, based on soft professional and artistic skills and civic informal structures, which can adapt themselves to changing urban situations that are critical, reactive and creative enough to produce real change.” (2007:11). The book – whose theoretical part discusses issues of biopolitics, geopolitics and micropolitics of urban action – traces the relations between the actors and types of initiatives, as seen in the diagrams extracted from pp. 273-276 (shown in the next pages). These try to give account of molecular contaminations: the projects presented in the book are chronologically connected with themes and tactics used, revealing some relations between different groups, initiatives, theories and practices.

¹ available as PDF document to download at: <http://www.urbantactics.org/home.html> (accessed 03/07/2009)

DATA / LINKS

'friend of a friend' principle

AG GLEISDREIECK

berlin-gleisdreieck.de

userpage.fu-berlin.de/~garten/

cityfarmers.org

greenquerrillas.org

urbanacker.net

wloe.org

parkfiction.org

PARK FICTION

pttl.be

citymined.org

CITYMINE(D)

generalizedempowerment.org/conference.html

users.skynet.be/frank.moulaert/singocom/singocom_t

krax.citymined.org

constantvzw.com

CONSTANT

ospublish.constantvzw.org

videomagazijn.org/routes/index.html

towards.be

samedi.collectifs.net

digitales-online.org

shirky.com/writings/group_enemy.html

citymined.org

recyclart.be

speculoos.com

RECYCLART

recyclart.be

citymined.org

constantvzw.com

speculoos.com

disturb.be

brusk.be

rotorrrr.org

syndicat-initiatives.org

PTTL / PLUS TÔT TE LAAT

pttl.be

radiopanic.org/citeperdue/

nova-cinema.org

spectacle.co.uk

maprac.org

coup2pouce.magusine.net

212.68.196.116/87/Home (Kronik Brusselose Home)

bnabbot.be

quartier-midi.be

petitions-patrimoine.be

arau.org

citymined.org/projects/soapboxrace.php

recyclo.org/

sitesvoisins.be

zinneke.org

ATSA

ECHELLE INCONNUE

PUBLIC WORKS

atsa.qc.ca

echelleinconnue.net

publicworksgroup.net

folkfloat.org.uk

mobileporch.net

gasworks.org.uk/layout

myvillages.org

grizedale.org

supportstructure.org

wapke.nl

2610south.co.za

generalpublicagency.com

SYN- / ATELIER D'EXPLORATION URBAINE

amarrages.com

dare-dare.org

atsa.qc.ca

ald.utoronto.ca/people/faculty/bios/290

tsci.ca

publicacts.ca

G.L.A.S.

glaspaper.com

saveourpool.co.uk

jam74.org

defendcouncilhousing.org.uk

govanhillbaths.com

lyn.lowenstein.eu

stuartmurray.co.uk

urbantactics.org

pepravnet

inter-slices.org

eco-box.org

56stblaise.apinc.org

multitudes.samizdat.net

seminaire.samizdat.net

iscra.fr

brianholmes.wordpress.com

sarai.net

urbancatalyst.net

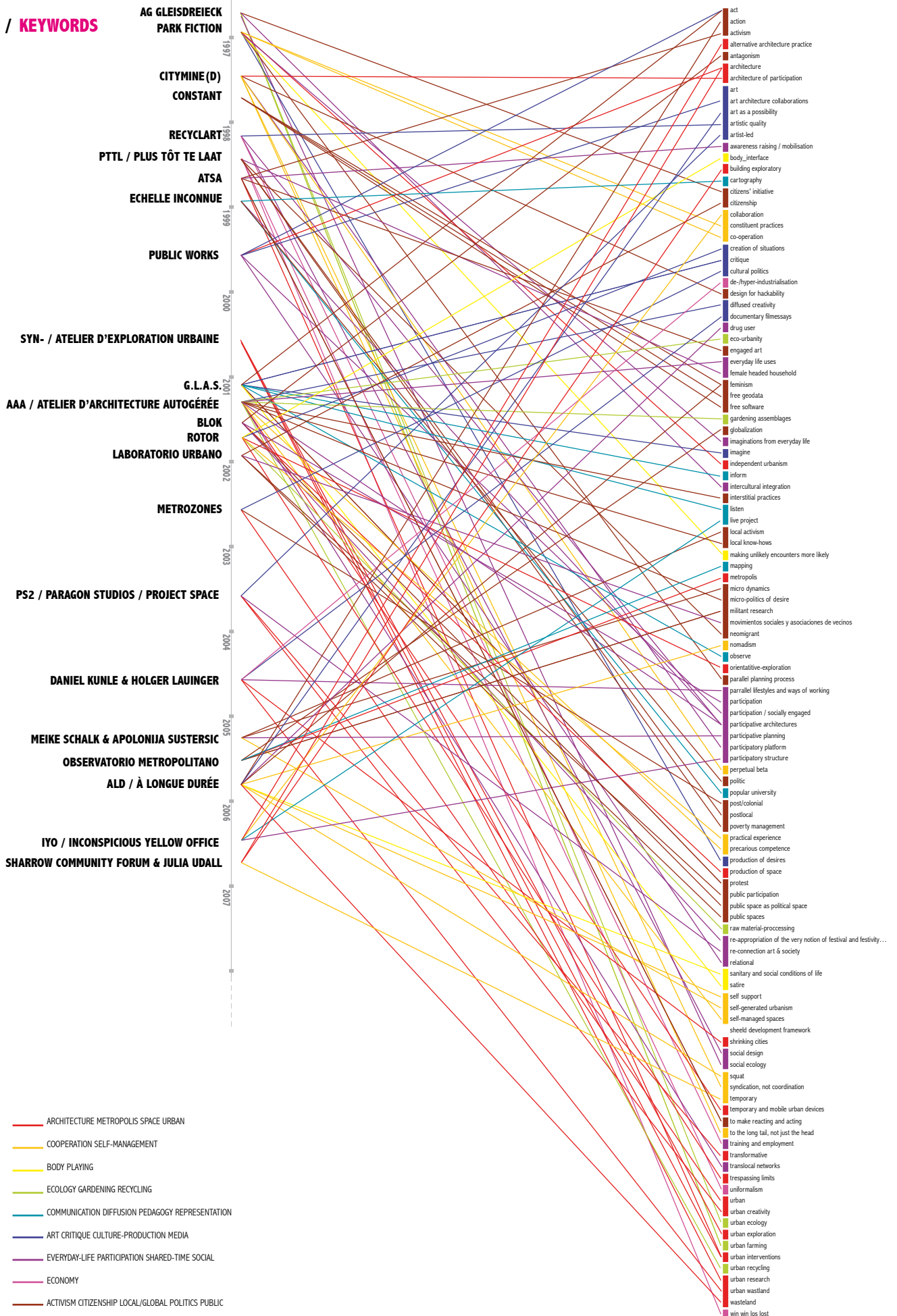
spacehijackers.co.uk

kuda.org

dinamo.hu/english/index.html

AAA / ATELIER D'ARCHITECTURE AUTOGEREE

DATA / KEYWORDS



2. CCA Actions: What you can do with the city

§ #

Canadian Center for Architecture. Curated by Giovanna Borasi and Mirko Zardini
Montreal, November 2008 until April 2009

<http://cca-actions.org>

#52. Clever Tent Keeps Campers in City



© Michael Rakowitz



Michael Rakowitz's (P)LOT project is a car-shaped tent that restores parking spaces to pedestrians as street-side camping. Constructed with a standard two-person tent and a commercially-available car cover, any model of car can be reproduced to blend in with a national style or fashion. The Porsche tent was stolen, but others continue to be used. Michael Rakowitz frequently works with concepts of nomadism and urban appropriation. He teaches at Northwestern University in Chicago.

Actors: Michael Rakowitz

Location: Vienna, Austria; Trento, Italy; internationally; since 2004

Tools: Car cover, tent

Genius?

Old news!

92.3% genius

walking
guerrilla

The Canadian Center for Architecture has documented 99 actions for the city that “instigate positive change in contemporary cities around the world. (...) [It] documents and presents specific projects by a large and diverse group of activists whose personal involvement has triggered radical change in today’s cities. These human motors of change include architects, engineers, university professors, students, children, pastors, artists, skateboarders, cyclists, root eaters, pedestrians, municipal employees, and many others who answer the question of what can be done to improve the urban experience with surprising and often playful actions.”²

² <http://cca-actions.org/about> (accessed 23/07/2010)

#65. Fake Horses Plan Real Park



© muf architecture/art



muf architecture/art was commissioned in 2003 to design a community park for the Broadway Estate in Tilbury. Since the design brief did not mention that farmers brought ponies to graze on the site, the architects initiated a research project called A Horse's Tail with local children to identify prior claims to the site. Costumes and bus shelter advertisements were used to engage with residents and refine the design proposal, furthering the practice philosophy of realizing "potential pleasures." muf architecture/art was founded in 1996 in London.

Genius? | **Old news!** | **70% genius**

Actors: muf architecture/art (Liza Fior, Katherine Clark, Melanie Dodd); children of Tilbury; Countryside Agency Local Heritage Initiative

Location: Tilbury, United Kingdom, 2003-2004

Tools: Cardboard horse heads, horses, blankets, bus shelters

playing
plan smarter

More online:
[muf architecture/art](http://mufarchitecture.art)

The exhibition functions as a catalogue of "good practices", inspiring citizens to take the initiative and reproduce/ adapt/ reinterpret these ideas to their living environments. The website, with a "do-it-yourself" design, was created as an interactive platform for discussion and the on-line open call for participation has gathered more actions that were sent in by people.

3. Instant Urbanism: tracing the theories of the Situationist International in contemporary architecture and urbanism

#

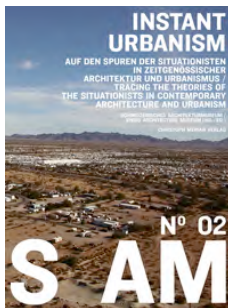
Swiss Architecture Museum, curated by Francesca Ferguson
 Basel, 10 June - 16 September 2007
<http://www.sam-basel.org/>



4 Stadtlounge St. Gallen / Carlos Martinez & Pipilotti Rist /
 Photo: Marc Wetli



16 Permanent Breakfast /
 Photo: Friedemann Derschmidt



7 Benkelsblue / Florentijn Hofman /
 Photo: Florentijn Hofman



19 Container City™ System / Urban Space Management Ltd. /
 Photo: Sara Hewson



11 Parasite / Michael Rakowitz /
 Photo: Courtesy of Michael Rakowitz and Lombard-Freid Projects



12 Delete! / Christoph Steinbrener & Rainer Dempf /
 Photo: Christoph Steinbrener & Rainer Dempf

Overview of the catalogue cover and selected works from press-release

This exhibition presented a collection of projects that, drawing on the Situationist's theories, put into practice some of their visionary ideas of the 60s to subvert the everyday. Featuring varied works of architects, artists and collectives, the show was divided in seven modules: *Temporary Structures*, *The Strategy of the Dérive*, *Urban Nomadism*, *Adapting and Extending*, *Urban Action*, *Intervention*, *Détournement*, and *Sportification*..

4. Zagreb Capital of Culture 3000

Ø#

Platforma 9,81; Center for Drama Arts; curator group "What, How, and for Whom" (WHW); Multimedia Institute (mi2). Zagreb, 2003 - 2005



Light installation in the Badel factory building

Zagreb - *Cultural Capital of Europe 3000* was a platform to "strengthen collaboration between independent initiatives who understand cultural engagement as social action and social activities as critical culture. In the face of increasing privatization, centralization, and the logic of official representation in the area of culture, the joint platform presents new working forms and collective strategies of cultural production with the aim of enhancing the presence of independent Croatian culture."³ They organized a series of lectures, round tables, workshops and publications, as well temporary occupations of abandoned spaces and artistic installations throughout the city, all in an effort to bring together artists, architects and cultural activists with policy makers and private companies in an attempt to create new working forms and collaborations for collective strategies of cultural production. The project was developed in the framework of the *Projekt-Relations*, which fosters exchange projects between Germany and Eastern European countries with the support of the German Federal Cultural Foundation.

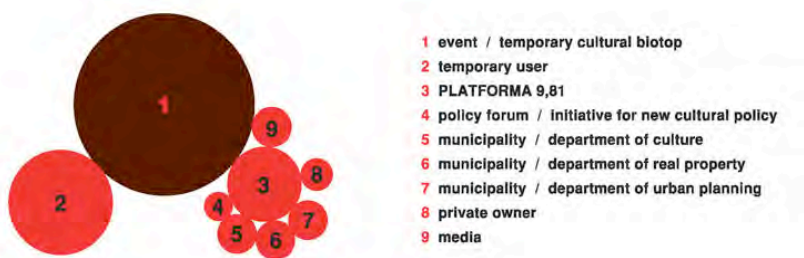
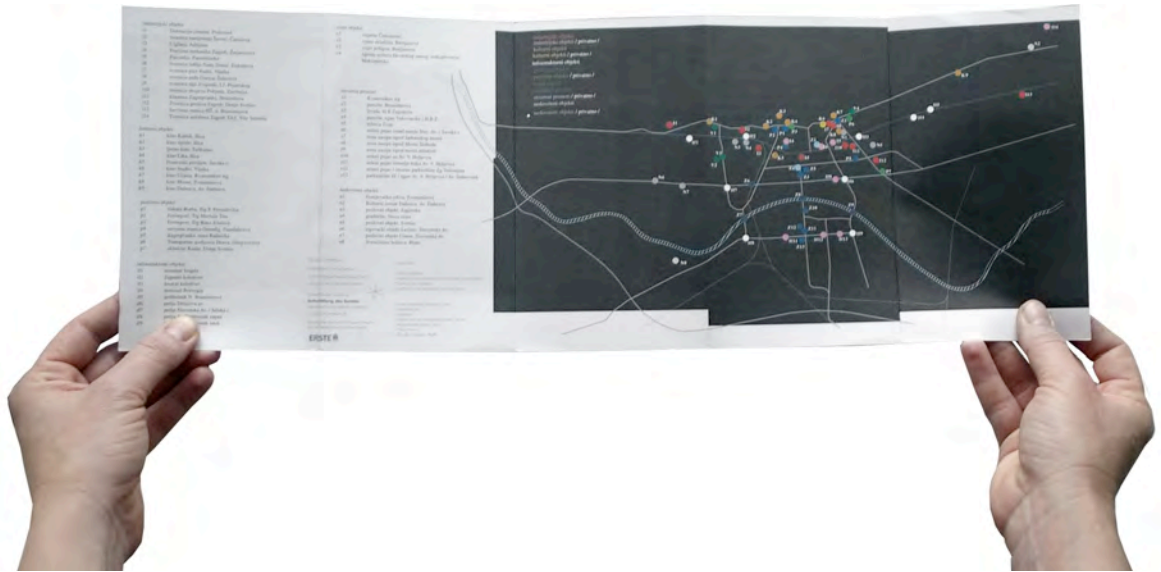


Diagram of organizational structure: Platform 98,1 fostered collaborations with public and private stakeholders.

³ <http://www.projekt-relations.de/en/explore/zagreb/index.php?> (accessed 25/10/2010)



Invisible Zagreb map

One of the initiatives under this umbrella was the two-year project *Invisible Zagreb*, developed by the collective for architectural research – Platforma 9,81. It investigated the potential of empty spaces for temporary uses. Information was collected in a map, which was used for creating an infrastructure for the activities developed by the Capital of Culture 3000. It brought attention to “invisible places” where different working groups that were involved in the initiative could focus on the programming of cultural practices as activators of social processes.



In 2005, I was invited by Platform 98,1 and BLOK (Base for Local Culture Refreshment) to present the Lisbon Capital of Nothing project in the framework of Invisible Zagreb and Zagreb Capital of Culture 3000. In the photo Marko Sančanin is presenting the conference. The focus was on strategies to foster local public participation and alternative forms of urban development through cultural initiatives.

5. Artecidade

CEØ#

Concept and coordination: Nelson Brissac Peixoto

São Paulo, 1994 - 2002



1. Intervention from José Resende



2. Vehicle for informal garbage collectors, Krzysztof Wodiczko

This urban interventions project happened in four editions: *East Zone* (2002), *The City and its Stories* (1997), *The City and its Fluxes*, (1994), *The City and its Windows* (1994). Artists and architects were invited to make site-specific interventions that dealt with the problems of the metropolitan mega-scale and its interrelations with economical and power structures. The works presented various strategies and approaches: for example, many artists proposed sculptural interventions that commented on the territorial fragmentation (José Resende who created a landmark with abandoned wagons); others focused on social problems, such as homelessness, street vending and informal garbage collection (as Vito Acconci and Krzysztof Wodiczko). The events brought cultural publics and media attention to forgotten and discriminated places of the city. Observing the respective areas a decade later makes evident that the making visible of some areas' potentials engendered by the project, as of the abandoned industrial heritage, generated renewal processes, which were both enriching and gentrifying for the local populations.

6. Skulptur Projekt Münster

ÆØ#

Initial concept: Kasper König and Klaus Bußmann

Curators for the 4th edition: Brigitte Franzen, Kasper König, Carina Plath
Stadt Münster, Landschaftsverband Westfalen-Lippe, Landesmuseum
Münster, 1977, 1987, 1997, 2007



Map of interventions of the 2007 edition

Happening every 10 years, this was one of the pioneer projects to discuss the relation between art and public space within a temporary event, bringing artists and visitors to explore the city. The first two editions focused on site-specific sculptural works, which approached themes as topography, historicity and *genius loci*; invited artists were mainly north American and west European. The last two editions opened up space for other geographic origins of artists, as well as expanding the range of the relations established between works and the city, which included the proposal of promenades and walks, city actions, criticism on institutions and on consumerist society, as well as interventions in tension zones between private and public spaces.

7. Park(ing) Day

§ 7

Initiator: Rebar, spread through internet, word-of-mouth...

Originally San Francisco. Since 2005 until today: one day every September, worldwide.

<http://parkingday.org/>



Park(ing) day - "a one-day, global event centered in San Francisco where artists, activists, and citizens collaborate to temporarily transform metered parking spots into "PARK(ing)" spaces: temporary public parks" – calls attention to how much public space is dedicated to private vehicles. The project started in 2005 with one action by the group Rebar. After Internet dissemination, the project gained more and more followers every year. In 2007 the action happened in more than 50 cities worldwide. Now, and supported by an on-line publication of a "streetscape intervention tool-kit", it has become a widely spread do-it-yourself initiative, empowering people to reclaim their cities in a playful and creative manner, in which tactile appropriations disrupt public spaces' regular usage. "*Park(ing) day* has evolved into a "global experiment in reprogramming vehicular space for social exchange and artistic expression"⁴. This project clearly shows how these kinds of projects and their contagious ideas can work simultaneously on micro and macro political levels.

⁴ http://parkingdaylondon.ca/wp-content/uploads/2010/07/02_PD09_Manual_PDF.pdf

8. Stadt Park - Park Stadt: Provokationen zum Leben mit der Stadt

#7

Architekturbüro Grub
Berlin, 1980; Nürnberg, 1979
<http://www.grub-lejeune.de/>



Kurfürstendamm, Berlin / Volprechtstraße, Nuremberg

The exhibition portrayed, among other collaborations of urban planners and inhabitants, urban interventions that questioned the excessive usage of automobiles in selected neighborhoods, proposing playful design alternatives for their living environments. In the selected examples, actual urban transformations has taken place: Kurfürstendamm nowadays has a promenade with trees and in Nuremberg, inhabitants and planners meeting on a regular basis at the “Planungskneipe” (planning bar), worked together to envision a new design of the street, which was tested out with temporary interventions and street parties. Today the street has terraces, trees and resident parking places.

9. Add on

AECE

Concept and realization: Peter Fattinger, Veronika Orso and Michael Rieper.
Curated by Roland Schöny, "Kunst im öffentlichen Raum Wien"
Vienna, 18 June - 31 July 2005
<http://www.add-on.at>



For six weeks the "penetrable sculpture" *add on* transformed the Wallensteinplatz into a living environment. The daily program of activities included performances, workshops, lectures and audiovisual acts focused on electronic music. The white block pictured on the right side was designed by architecture students of the Technische Universität Wien to host the artists in residence. The artists intervened in/ designed the living and leisure spaces distributed throughout the 20m-high scaffolding structure, which included a sun terrace, a panorama café, a kitchen and canteen, a green house, an info kiosk and a stage.



Details of the different usages in the varied floors and ambiances

10. Kitchen Monument

§Æ

Raumlabor

Hamburg, Warschau, Giessen, Berlin, Liverpool, etc. since 2006

<http://www.raumlabor.net/>



This inflatable and mobile sculpture, which comprises a living-, cooking- and eating-space, has been traveling to different locations. It fills gaps under trees, highways or between buildings, creating a private room for public conviviality within interstitial or unused public spaces.

11. Stick on city

§ ↗

Raumlabor. 11. Venice Biennale of architecture
Venice, 2008



This work is a sort of open game that invites exhibition visitors to interpret the city as a space for appropriation, fostering an imaginative and playful attitude towards the urban environment. With a giant “responsive drawing”, the city becomes a space for permanent alteration, a never-finished participatory project.

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