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OCCUPYING, MEDIATING AND RESIGNIFYING THE CITY'S IMAGE

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ABSTRACT

The opening of the bike path on Avenida Paulista and the closing of vehicle lanes on Sundays for exclusive pedestrian use transformed the city's iconic avenue into another space reframed for its temporary use. From this example of collective event, we will relate the experience of pedestrians or cyclists with the production of urban landscape images made with mobile devices, the mobile phone cameras.

The main focus will be to understand how the aesthetic absorption of urban things comes through, via production, mediation and placement of images on social networks – specifically on Instagram – and to what extent overproduction of event driven pictures, and the aesthetics-oriented day-to-day routine allow for the production of new poetry and new bonds with the city.

KEYWORDS

Mobile image. Participative city. Instagram. Urban landscape.

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RESUMO

A inauguração da ciclovia Av. Paulista e o fechamento das pistas de veículos, aos domingos, para uso exclusivo do pedestre transformaram a avenida ícone da cidade em mais um espaço ressignificado pelo seu uso temporário. A partir desse exemplo de acontecimento coletivo, relacionaremos a experiência do pedestre ou ciclista e a produção de imagens da paisagem urbana feita com dispositivos móveis, as câmeras de celular. O enfoque principal será verificar como se dá a apreensão estética das coisas urbanas, por meio da produção, mediação e veiculação de imagens nas redes sociais – especificamente no Instagram – e em que medida a superprodução de imagens, motivadas a partir de um evento, e a estetização do cotidiano possibilitam a produção de novas poéticas e novos vínculos com a cidade.

PALAVRAS-CHAVE

Imagem *mobile*. Cidade participativa. Instagram. Paisagem urbana.

The Sunday of June 28, 2015 dawned to a clear sky, like a typical winter day. It was an invitation for the *paulistano* to go outside and enjoy the fresh air. That morning, the Av. Paulista's bike path was being inaugurated, and at the same time, the avenue was being "opened" exclusively for leisure purposes on Sundays and holidays. The project for the implementation of bike paths became the symbol of the Haddad administration (2012-2016) as an example of a new urban policy, which prioritized mobility and collectivity.

The opening of the avenue is part of the project "Ruas Abertas" [Open Streets], put in place by the former São Paulo mayor in 29 streets throughout different regions of the city. It represented a significant change in the use of urban space and in the quality of life of São Paulo citizens, who started to count on the street as a place destined to sports and cultural activities and social and affective exchanges. Specifically in Av. Paulista, "Ruas Abertas" had a significant and symbolic impact, making the vocation of the avenue as a place for political disputes and diverse cultural and artistic manifestations even clearer.

The multiplicity of uses and events occurring in a topologically and historically singular space, flanked by iconic buildings, the Paulista's bike path and the closing of the avenue for cars led to a re-signification of this place. On Sundays, the buildings and their internal, external and interstitial spaces, such as the MASP's span and the ground floor of *Conjunto Nacional* – to name just two iconic buildings – merge with the street, turned into a public space, a linear asphalted park that can be appreciated from another perspective: that of leisure, and from the point of view of the cyclist and the pedestrian.

In this context, in which the architecture and cultural heritage of the city are revealed to the pedestrian, a new aesthetic experience of the citizen in the city is built, mediated by an intense production of images, carried out with mobile devices, the cell phones cameras. In short, images produced in their urban drift.

How does the aesthetic apprehension of urban things occur through the images produced, mediated and conveyed in social networks, specifically in Instagram?¹ To what extent do the overproduction of images, motivated by an event, and the aestheticization of daily life entail a new look at the place where we live? In other words, how do the layers of the metropolis become readable by citizens with their cell phones, mediating fragments of the city in real time?

In order to understand the uniqueness of these narratives constructed with mobile images – images captured "in motion", enhanced by the technological features of mobile devices' cameras and applications in which they are produced, mediated and conveyed –, we will explore the intersections between geographic territories (the urban space) and informational territories (the cyberspace), in which this production of language is inserted².

The uniqueness of the imaging language approached here is imbricated with the movement of the body, the eye and the camera "*as a third eye in the palm of the hand*" (BEIGUELMAN; LA FERLA, 2011, p. 251). It involves real-time communication of social networks and the contamination of the individual sphere by the collective one. The use of this device of language production gives visibility to everyday, ordinary elements, and empowers movements of

¹ Instagram works as a social network and application with filters and plug-ins for editing photos, available for IOS and Android smartphones. The number of users worldwide amounts to over 300 millions. The number of "shares" is 60 millions of photos and videos per day, with 1,1 million likes per minute. The features of the application are translated into 25 languages, and Brazil ranks fifth in the world in number of users. Available at: <<http://www.instagram.com>>. Accessed in: October 2015.

² The theme related to the production of language with mobile images were extracted and adapted from the master's thesis *Imagery and urban landscape representation poetics in social networks* (PRATA, 2016), directed by Giselle Beiguelman. Available at: <<http://www.teses.usp.br/teses/disponiveis/16/16136/tde-16022017-095419/pt-br.php>>.

social and cultural activism, connecting citizens and inviting them to relate in a new way with the cyberspace and the surrounding landscape.

We note how the roots of this new aesthetic practice are intertwined with the manifestations of contemporary urban culture and with the socio-political movements of an increasingly globalized world, connected in informational networks. We assume the technological, cultural and artistic bias of this practice to investigate the relations between representation and subjectivation of the space based on these fragmented narratives, which are diluted in the media flow of social networks.

AESTHETIZATION OF EVERYDAY LIFE

We live in times of saturation of images, produced and mediated by various media and networks. The mobile devices, specifically the cell phone, have become a natural extension, a technological prosthetics of the body of contemporary man.

On the opening day of the Paulista's bike paths, around 2,000 cyclists passed through the avenue. The vast majority was equipped with cell phones, with their cameras and 3G or 4G technology devices. It was not enough to have the experience; it was necessary to document it, mediate it, and share it on the networks. The simultaneous presence of the *paulistano* in the event and in social networks, as producer and mediator of imagery records of that instant, illustrates the current condition of contemporary man. It is within this context that the author, the artist and also the editor and producer of the mobile images is inserted³.

The multicultural, technological and aestheticizing bias of this everyday and urban practice of communicating through mediated images may be better understood with Bourriaud (2011). The author seeks in science, specifically in botany, the image of the root to develop the theory of radican aesthetics. He uses the cultural roots (modernism) to conceptualize the new multicultural rooting of contemporary art. He argues that *"today's creators are based on a radican art - an epithet that designates an organism capable of sprouting its own roots and aggregating them as it moves forward"* (BOURRIAUD, 2011, p.20).

Radican aesthetics contextualize new representations of language, such as narratives produced with mobile images. It is a new poetics empowered by cultural, social and consumption repertoires, and can be produced and consumed by any citizen. That is, the average person produces, mediates and conveys their "art" independently and instantaneously, free from any curation and institutionalization.

We are in the age of artistic representation produced in multiplicity; of new formats of cultural and artistic expressions, mediated and conveyed by both texts and images. The figure of the DJ, used by Bourriaud, describes the new producer of language and artist who appropriates collective production and adds it to their own. He uses the logic of the sample, the remix, the ready-made and the shift of meaning. *"The contemporary imaginary is deterritorialized, like the global production [...]"*, as Bourriaud puts it (2011, p.176).

³We use the term "mobile image" rather than the current term "mobile photography", since we assume not only its metamorphic characteristics (within Rancière's new imagery regime) but also the mobile, technological and numerical character of this image in permanent displacement. This subject is developed from the theoretical paradigms of Edmond Couchot in Prata (2016, p.30: COUCHOT, 2003).

Deleuze and Guattari's reference to the image of the rhizome in *A thousand plateaus: capitalism and schizophrenia* (1996), as opposed to the verticality of the tree, is a mention to Bourriaud that also illustrates the radican art and applies perfectly to the present day, in times of fluid, non-hierarchical networks; of mobile phone geographies.

Inserted in this multi-cultural and deterritorialized context, the globalized citizen is connected twenty-four hours a day to a mobile device, the best-selling and most exploited gadget in the telecommunications and technology industry around the world. There are over 7 billion cell phones worldwide (corresponding to almost 100% of the world's population). Brazil ranks fourth in the list of countries with cell phones in use, after China, India and the United States: there are 255.2 million devices in the country⁴, equivalent to a density of 1.2 cell phone per capita.

The smartphone models account for 65% of the total amount of cell phones in Brazil⁵ (168 million). These devices with cameras and pre-and post-editing applications, connected to social networks, open new paradigms for this culture of the ephemeral. It has never been photographed so much, and in the midst of this imagery there are signs of a new artistic movement, a production of language conditioned to the displacement and the publications fragmented in the networks.

It is important for us to understand how the city of São Paulo is represented by daily narratives produced with mobile devices by ordinary citizens and artists, amateurs or not, and how this phenomenon of translation reveals a semantic reading of urban space.

The imagistic production of social networks, from the point of view of the "radicant aesthetics", is understood as a manifestation of language and establishes a relation between artistic production, displacement and narrative layers "translated" and arranged, in real time, in the application Instagram. When we dwell on the images edited for this article (a small sample of the urban imagery from the author's master's thesis [PRATA, 2016]), we see how the image today can represent a narcissistic communication, the aestheticization of everyday life and also a poetic manifestation of the radican artist, in which references, multiplicities and appropriations are accumulated, without hierarchizing the formal elements.

The figure of the contemporary nomad also depicts the photographer, or rather the one producing images with mobile devices. He settles shortly in the places where he passes by, lends them new temporary characteristics inherent to the movement, to the passage. The notion of time-space begins to govern the movement of this contemporary artist, who is not restrained by a closed circuit, and converts geography into psychogeographies and imagetic essays, as we will see next.

We describe Av. Paulista on Sundays to try to approximate the formal characteristics of the place to the imaginary narratives produced by the citizens. They are subtitled images, indexed as *#ciclovianapaulista* or with other tags, which begin to compose several metanarratives, thanks to the several possibilities for reading the images in Instagram (by thematic"#", by author, by georeferencing pin). They are collective imagetic essays that deserve to be investigated for their importance in redefining the use and poetic representation of urban space.

⁴ Data published by Anatel in May 2016 at <<http://www.teleco.com.br/ncl.asp>>. Accessed in: June, 2016.

⁵ 27^a Annual Survey on Information Technology Management and Use in Companies, carried out by FGV-SP and published on April 14, 2016 at <<http://www1.folha.uol.com.br/mercado/2016/04/1761310-numero-de-smartphones-em-uso-no-brasil-chega-a-168-milhoes-diz-estudo.shtml>>. Accessed in: June, 2016.

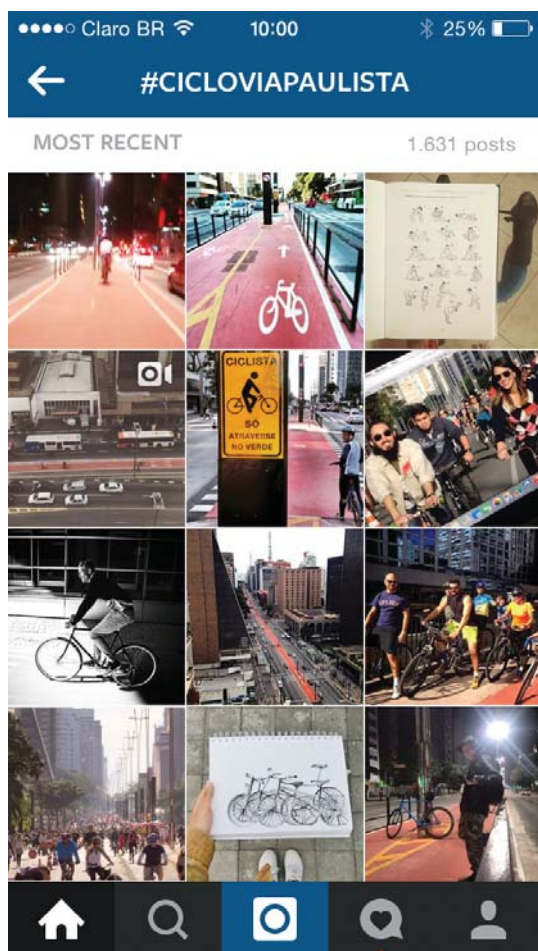


Figure 1. Screenshot of application Instagram on the opening day of Paulista's bike path. Within twelve hours, 1,631 images were published with the hashtag #cicloviapaulista.
Source: Instagram.



Figure 2. Collective imagery, captured by the application Iconosquare, viewed with #cicloviapaulista.
Source: Instagram.

At first glance, the affective, playful and trivial bias of these imagetic messages is undeniable. Viewed together, the thousands of images point, from a formal point of view, to the apparent negation of the sensitive elements of composition and illumination inherent to artistic work. The set of images of #cicloviapaulista reinforces the aesthetic social participation in an ephemeral and fragmented event. The possibility of using the filters available in the applications also contributes to the mediation and editing of the photo, increasing the aesthetic possibilities of the game. It is the image as a message, often devoid of visual syntax. It is the direct image, like an "I went", "I was there" stamp. The number of self-portraits, called "selfies" in social networks, evidences this pattern of behavior of daily life aestheticization and raises questions of belonging, identification and narcissistic ideation of a generation that lives in a context in which there is a constant interpenetration between the on-line and off-line lives.

The user of the cell phone camera is part of a game of representation of aestheticized affections and uses the possibility of producing and reproducing this image as an anonymous artist.

When looking at this diversity of photos, organized by the algorithmic search *#ciclovipaulista*, we note several narrative layers. Amidst 1,631 images (posted in the twelve hours following the opening of the bike path), there is the possibility of other editions, renamed under different hashtags. The images are regrouped in different narratives, presented in virtual thematic galleries.

It seems important to me to precisely highlight the potentiality of this image produced in the urban environment, in which the landscape is the object and often the support. There is a new poetic language, fruit of the experience and perception about the constructed, the existent, and the urban things. These images gain strength as they appear as everyday narratives. They are narratives that transcend the communication bias and were fathered by the imbrication of experiences of contemporary man in spaces of flows, in the street and in cyberspace. They are sensorial and aesthetic experiences.

IMAGE OVERPRODUCTION AND LANGUAGE PRODUCTION

Overproduction of images is not new in history. In *The Destiny of Images*, Rancière (2013) tells us that the proliferation of images as a daily narrative has its origin in the nineteenth century, with the advent of reproductive techniques, including photography, and the decentralization of the arts and power previously restricted to the Church, empires and reigns. A new period begins, one of exchange between the art images and the commercialization of new products, reproductions of “collective imagery” dedicated to tell a history of a society by means that allow people to look and laugh at themselves. Several popular publications come to life, such as the *Magazin Pittoresque*, in which the text and images, edited in the form of vignettes and short stories, mirrored the society of that time.

Imagery, whether printed or digital, is also linked to collectionism, an element intrinsic to the history of art, science and technology and to the history of technical reproducibility. We mention the *Atlas Mnemosyne*, composed by Aby Warburg between 1924 and 1929 – a fundamental reference for understanding the visual narratives with contemporary imagery –, as an example of imagery.

Nowadays, imagery is associated with digital images that circulate in networks. They are published in virtual galleries, can be linked to institutional or private collections, or can be the result of the individual production of an artist who appropriates imagery as raw material for their artistic production. The “collections” of imagery produced individually or collectively and made available specifically on Instagram for anyone to access them are exemplified here through the thematic imagery of Av. Paulista.

We have seen with Bourriaud how the current multicultural context propitiates the production of several aesthetic manifestations of the amateur artist, of the contemporary man. We will delve into the question of the production and placement of imagery by the anonymous artist based on Rancière, according to whom we live in a time of extreme aestheticization of the daily life, in which the distribution (division, sharing) of the sensible means the sharing of a particular feeling in relation to the common feeling or event. It is a sharing of fragments of simultaneous spaces and times (RANCIÈRE, 2005, p.15).

Like Bourriaud, Rancière affirms that it is precisely in the aesthetic domain that the political discussion, the generalization of the spectacle and the multiplication of discourses are held nowadays. We are constantly giving visibility to social, cultural and political relations and therefore producing our discursive manifestation in the field of aesthetics. The author proposes a new aesthetic regime of the arts in which *"the aesthetic revolution is above all the glory of the anyone"* (RANCIÈRE, 2005, p. 48). This principle confers visibility to the anonymous, who is capable of producing art and conferring beauty to other representation modalities, devoid of systems and hierarchies of representation genres in the visual arts. In this new aesthetic regime, the banal becomes beautiful, as it is a trace of the true. The legitimacy of the narrative relies on the fiction, on the representation of the beautiful, so that one can think of history or events. Thus, one can discuss the arrangements between the signs of the real and the images, the relations of what is seen and what is said, between what is done and what can be done, through language.

According to Rancière, giving visibility is a political operation. Based on this new aesthetic regime to which mobile images belong, we can say that the great question now is how we can measure our power through our visibility. It is a problem pertinent to the complexity of operations involved in the publication of images and messages on social networks. Not only due to the articulation between art, politics and aesthetics, but mainly due to the heterogeneity of the quality of what is published and distributed. Anonymous artists have possession of the image, but it is not always connected to a meaningful message. It is as if the hierarchy of representation was broken by an overproduction of mute images, without individual "speech". As if the visibility of these images depended on another system of representation to make them visible.

The experience of new forms of aesthetic representation of digital images in social networks takes place in different ways. We see the daily reality authenticated by images that follow different styles, according to the repertoire of each individual. They are images produced and used, in most cases, as emitters of hedonistic experiences or of poetic manifestations of different natures. We will see in the examples below one of the several possibilities of editing images in Instagram, in which the subtitle, or rather, the tag of the common "#", organizes a speech of collective imagery.

IMAGERY: NEW POTENTIALITIES AND FUNCTIONS OF THE IMAGE

Rancière places the language of the current image, the flow of networks and media in the concept of a new “regime of *imagéité*”: “*images are operations: relations between a whole and the parts, between visibility and the power of signification and affection that is associated with it, between expectations and what comes to fulfill them.*” (RANCIÈRE, 2013, p.11-12).

For the author, the intrinsic nature of images, in any medium, is the same. What changes is their performance on the movie screen, on the television screen, on the phone screen. The affections they arouse are inherent to their nature and not to the technological/performative environment in which they are distributed. According to Rancière, it is important to recognize the aesthetic properties of art images in the contemporary transformations of the place they occupy. He is concerned with two types of games: what happens between the real and the image produced in the same way; and the one that consists in operating the change of this likeness. In this last game of operations, the author identifies that the art images, as such, are dissimilarities and that the common image regime is the one that sets in motion a relation between the sayable and the visible (RANCIÈRE, 2013, p.15-17).

Rancière introduces three forms of *imagéité* – the naked, the ostentatious and the metamorphic image – and raises three powers linked to the image: the power to show, the power to signify, and the power to bear witness of history. We can relate the metamorphic form to the operations of language associated with the images produced with cell phone cameras.

According to this logic, it is impossible to circumscribe a specific sphere of presence that would isolate the operations and products of art from the forms of circulation of social and commercial imagery, and from the operations of interpretation of that imagery. (RANCIÈRE, 2013, p.34)

It is worth mentioning that Rancière uses the term *imagérie* to refer to the images inserted in the context of this new regime of images. We translate and adopt the word as “imagery”, first because it reveals the nature of the mobile image, an image that belongs to this new regime of network images, to that imagery. Secondly, because of the direct association that we make between “imagery” and “imaginary”, revealing the dreamlike and subjective nature of the visual narratives of social networks.

Thus, the role of the imagery produced and conveyed in social networks can be associated with the role of the metamorphic image conceptualized by Rancière: the new devices transfer new functions to the images, which begin to assume empowered roles inherent to the mediatic place where the image circulates. These devices can transfer to the image tasks related to the criticism and curation of the image itself, in an unprecedented narrative game.

When looking at the diversity of photos organized by the search for *#ciclovipaulista* we see several narrative layers. These groupings of fragmented and disconnected images, when gathered under the same “#”, present the elements of *imagérie* and of the game of images and metamorphic narratives described by Rancière. The metamorphic image connects to other types of images

to interrupt the media flow, giving visibility to a narrative. Following this reasoning, the aesthetic of this image also has a dual nature. It is part of a singular narrative, contextualized by its author, part of an aesthetic game of language production, and simultaneously belongs to the imagery of images produced as sociocultural and political manifestations, susceptible to invisibility, as they are in the media flow.

LANGUAGE PRODUCTION

Informational networks

The infrastructure for urban mobility and the consequent use of mobile devices in artistic and communication strategies depends fundamentally on the cell phone network, an invisible and diffused mesh. This subject is approached by Marcus Bastos in *Incomplete mapping of some mobile phone geographies* (2010). The author describes the network as a two-way flow space: information displacement and displacing connections, configuring a regime in which it becomes imperative to think of the boundaries of the visible and the invisible. This cell phone network, according to Bastos, presents a multiplier structure of distributed diffusion model (there is no longer a centralized diffusion network such as TV or radio).

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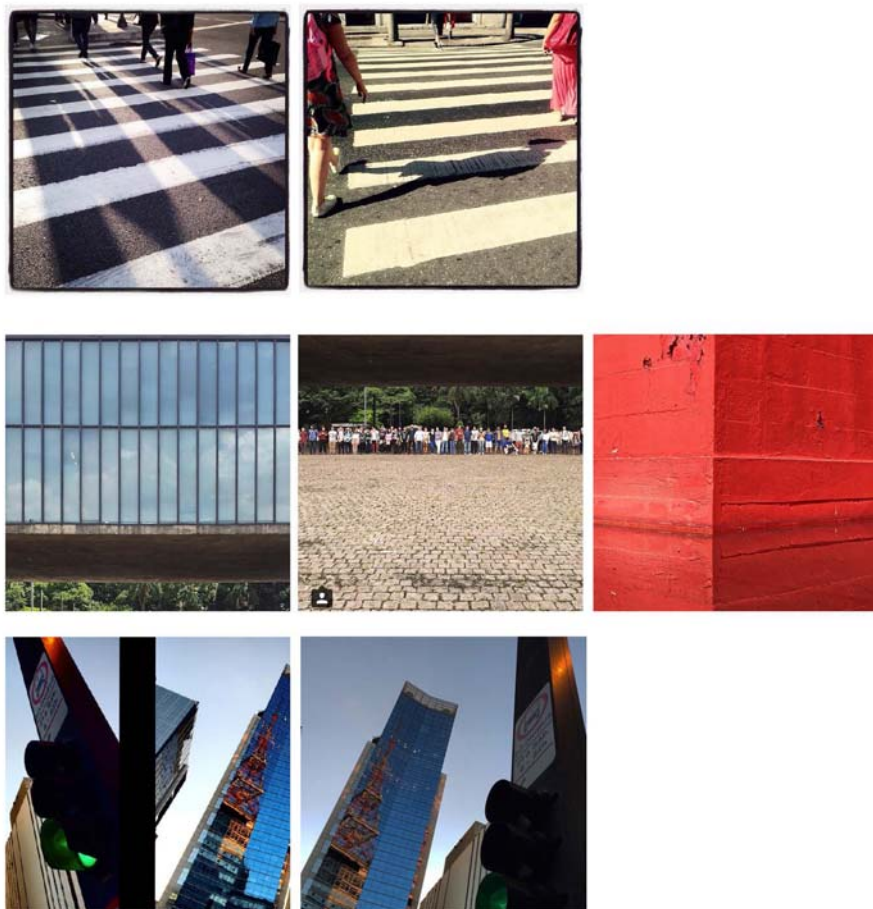


Figure 3. Essays edited from the search results for #cicloviapaulista, #avenidapaulista and geolocation pin "av. Paulista". Images from @everball, @danyzappa and @miriamhomemdemelo, captured from the Iconosquare application. Source: Instagram. Author's edition.

Informational networks function in chains that reverberate, mimic aspects of living organisms, weave an invisible and fluid mesh over physical geography. Bastos also describes as mimetic the relation of the cell phone with the body, raising the question of the cybernetization of the body. By wearing the network, a great organism composed of connections and spaces appears (BASTOS, 2010).

The use of mobile devices is intrinsically related to space, whether in the context of the use of the device itself, made by man in movement, as a prosthesis of their body, or in relation to the environment. The works in the field of art using this device, driven by the mobile network connections, necessarily touch these two spaces. The crisscrossing of the physical and digital realms is conceptualized by the author as “mobile phone geographies”.

This definition of mobile phone geographies seems very suitable for us to look at the urban mesh woven by the images made with mobile devices under another aspect. Thanks to these images of the city, daily life and social life, we are adding data to the history of cities, through a flexible, fragmented layer, subjectivated by their cultural immateriality. Or, as Bastos puts it: “*the city sees its immaterial cover transformed into an element of landscape*” (BASTOS, 2010, p.10).

The screen as an interface

The screen as an expository interface in the era of mobility and the proliferation of devices connected to wireless networks enable continuous user mediation and the construction of new cartographies, new territorialization and agency procedures (BEIGUELMAN; LA FERLA, 2011). The author states the importance of resizing the discussion about network culture and consumption fostering, to the control and critical and creative use of existing media.

These microscreens are extensions of complex and intelligent devices, equipped with Internet connection and access to services and social networks. They open up unprecedented possibilities of fostering consumption, control and critical and creative use of the media and point to different conceptions and political tendencies of current media ecology. (BEIGUELMAN; LA FERLA, 2011, p.248)

The author warns against the other side of nomadism and the use of mobile devices, central to the field of counterculture and micropolitics (as we saw with Bourriaud). She highlights the strength of marketing, of “brandification”, which use strategies of “domestication of the imaginary” and are present in all the contents and services through which we communicate on a daily basis (mobile phones, Twitter, Facebook, YouTube, Instagram).

The informational territories are part of our daily life and we are inserted in this context of brandification. It is therefore fundamental to discern images published as part of branding strategies from the images with which we are concerned and that interest us for this research, whose poetic potentiality connects us to other strategies in the field of archeology, architecture, visual arts and *net art*.

Beiguelman points to the problematization of the controlled and private use of informational territories, but emphasizes, with optimism, the other side of the coin, that is, the different strategies that use this network as a place of production, exchange, sharing and distribution of artistic productions. She deals with the relationship between man and cell phone by adopting the Flusserian thinking about photography:

Contemporary nomadism linked to mobile devices may suggest a process of creation within industrial chains, in which we become attached to the devices and their internal rules, making it decisive to confront the norms predefined in their program. (BEIGUELMAN; LA FERLA, 2011, p.234)

The theoretical paradigms of Bourriaud, Rancière, Beiguelman and Bastos form an overview of the context and nature of the narratives with mobile images, offering a new perspective to study the new languages of representation and re-signification of the urban landscape, in the context of media art. Moreover, they invite us to make connections with concepts related to urban space, in the scope of urbanism and architecture.

The street, traces and flows

Moving is essential to the concept of “extensive technology”. The use of the cell phone depends on the body to complete its mobile function, to recreate the figure of the contemporary walker, apprehensive of the urban landscape and creator of imagery narratives in Instagram.

In *Walkscapes: walking as an aesthetic practice*, the architect and professor Francesco Careri makes a historical retrospect of the activity of the wanderer from the nomadic peoples to the present day. According to the author, the act of walking is “an aesthetic tool, capable of modifying metropolitan spaces to be filled with meanings rather than things” (CARERI, 2013, p.28). The man leaves his tracks, the menhirs.

The tracking of space, marked by the primitive man with the menhirs, is similar to the tracking of the space of the carrier of a mobile device, accomplished by indexing the photos with location pins in the user maps of Instagram and by using the “#” (hashtags accompanied by a keyword). An “I was here,” attached to the picture.

David Harvey’s definition of space contributes to the understanding of the evolution of urban space, of cities, which today, in the era of networks and globalization, have come to be called metropolitan territories. As seen with Bastos and Beiguelman, the place created by social networks, as a meaningful interactive space with a diversity of uses and a wide range of cultural functions and expressions, maintains and depends on an interaction between the physical and the virtual environment.

Harvey enriches this debate by reinforcing the importance of observing social actions on space to understand the fundamental axiom “time and space” in urban practices. In an article written for the *Uneven Growth: Tactical Urbanisms for Expanding Megacities*⁶ exhibition catalog, the author comments on social

⁶ HARVEY, David. *The Crisis of Planetary Urbanization*. Available at: <http://post.at.moma.org/content_items/520-the-crisis-of-planetary-urbanization>. Accessed in May 2015.

movements and street demonstrations, organized by diverse strata of the population, on a global scale. He cites as an example the demonstrations in several cities in Brazil against the bus fare increase in June 2013, and other demonstrations around the world - such as those in Turkey, the United States (Occupy Wall Street) and Spain (15-M).

These collective events are amplified by the hypermediation of social networks. They represent a new trend in sociocultural behavior that goes beyond the political motives in question. There is a growing movement to occupy the streets as a meeting point, in various scales of action. The citizen's return to the streets has grown as an inherent part of the rights of citizens, who claim the public space as the place of coexistence, exchange, and not only as the place of mobility or displacement. The aestheticized representation of these events, through thousands of images shared in social networks, grows in the same proportion, backfeeding the manifestations and the sharing of the sensible of the participatory citizen.

On a much smaller scale, we see small groups organizing themselves for the conservation of the neighborhood square, or for the creation of a collective vegetable garden. In São Paulo, associations such as *Parque Minhocão* and *Parque Augusta* are articulated politically, mobilizing residents, local business owners and the population in general through a speech based on "the right to the city." Other collectives - among them, *A Batata Precisa de Você*, *Casa da Lapa*, *Coletivo Agulhas*, *Coletivo BijaRi* - have been working in the city in the same scope of tactical urbanism mentioned by Harvey. These collectives offer a possibility of occupying and resignifying the urban space with specific actions. Cultural events are created *in loco* and previously advertised and broadcasted, through the images mediated in social networks.

The contemporary city is imbricated with performances in the field of the arts and with informational territories. The collective movements of occupying the urban space and criticizing the models of use of this space occur through distinct actions: interventions, performances, rallies, demonstrations, images and poetics in the territorial space and in social networks. To some extent, citizens seem to have agreed to claim their basic rights, converging on the quest for a less hostile, more usable, more mobile and more shared city.

We can see a new signification of the cities, experienced by their inhabitants, who are increasingly sensitive and preoccupied with their *locus* and its surroundings. The collective mobilization of this wave of resignification and sociocultural infiltration of urban space took an unprecedented course with the visibility given to these events by social networks. Events happen simultaneously locally and, through images, in fragmented form, on Instagram, Facebook, Twitter.

Citizens' participation with their cell phone/mobile cameras in these events shows us, through the thousands of images posted of these events, how the landscape of the city is captured through mediated images nowadays.

It is interesting to note that these visual narratives can go beyond the poetic and affective manifestations of the re-signification of the urban landscape and

public spaces. These images can provide us with a wealth of data on how to use, rethink, and transform the public spaces of contemporary cities.

It seems logical to associate the megaproduction of images with the concept of participatory city, inasmuch as it exemplifies not only the production of contemporary man's language, but also a change of behavior of the citizen that moves from the interactive experience to a participatory mode. The politico-social and cultural components, approached by Bourriaud and Rancière, are the ingredients of the imagistic manifestations and enhance the poetic potential of these images.

These theoretical connections of such different fields seem fundamental to us to introduce and illustrate the symbiosis of narratives on Instagram with the life of citizens in the city of São Paulo. The production of language is historically linked to political and socio-cultural events in urban space. The mobile image has an essentially urban, nomadic and technological matrix. Its mobile vocation, of circulation in new mobile phone geographies, presents us with a new paradigm of the present moment, of reaignification of the ethos of contemporary man.

This new production of language and representation of the urban landscape incorporates the informational territory and the social networks, as an inherent part of the evolution of space and, therefore, of the places where we live – cybrid territories. It raises important questions about the artistic production of “anyone” and shows us the nebulosity between the frontiers of the individual and the collective.

The urban imagery of social networks represents the sharing of the sensitive of the urban landscape and a new poetic manifestation. The #cicloviapaulista images represent only a small sample of the potentiality of the images in social networks.

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Image sources

All Instagram images were selected in the application itself or through Iconosquare, account manager linked to user account @didianaprata. Editing was made using image metadata (hashtags – keywords, geolocation data and author name) and will be used strict on this academic research.

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