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URBGRAPHIES OR CARTOGRAPHIES IN
THE PRODUCTION OF A BECOMING-
CITY

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ABSTRACT

The article deals with a fragment of the master's research developed on the relation between the daily acts of a "make city", understood here as the established relation between body and space, actions that build of ephemeral form the relationship with urban space. Based on the concept of corpography and the situationalist investigations of the 1960s, the research cartography the possibility of urbgrafias, of body writings in the various spatial qualities: from the physical space to the space of the urban experience. Within these possible writings, I treat art initially as a possibility of agency, a materialized form of making city within the intentions proposed here. For this, the need to understand the process of production of urban space and practical actions that transfigure the ideas discussed are treated here in an initial way.

KEYWORDS

City. Cartography. Body. Scenic practices.

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RESUMO

O artigo trata de um fragmento da pesquisa de Mestrado em desenvolvimento sobre a relação entre os atos cotidianos de um “fazer cidade”, entendidos aqui como a relação estabelecida entre corpo e espaço em ações que constroem de forma efêmera uma relação crítica com o espaço urbano. Com base no conceito de corpografia e nas investigações situacionistas da década de 60, a pesquisa cartografa a possibilidade de urbgrafias, de escrituras do corpo nas diversas qualidades espaciais: desde o espaço físico ao espaço da vivência urbana. Dentro dessas escrituras possíveis, trato inicialmente a arte como uma possibilidade de agenciamento, forma materializada do fazer cidade dentro das intenções aqui propostas. Para tal, a necessidade do entendimento do processo de produção do espaço urbano e de ações práticas que transfigurem as ideias discutidas são tratadas aqui de forma inicial.

PALAVRAS-CHAVE

Cidade. Cartografia. Corpo. Práticas cênicas.

INTRODUCTION

City spaces are traversed by flows, crossings, histories and landscapes. These are formal and informal constituting processes: historical, economical, political and subjective. All of them lead to one important apprehension: transformation by human action. These traces configure metropolises loaded with people, cars, buildings, conflicts. Urban space seems to witness today a type of legitimation movement: actions of appropriation and intervention are developed in an attempt to relativize or resignify spaces, inviting the population to take part in the process of making the city. In some cases, these actions result in the opposite movement: a remarketing of renewed space leading to gentrification processes. In other cases, actions are ephemeral, instantaneous: they either enable the creation of spaces for coexistence or are destined to trigger other devices and fields of apprehension, such as artistic interventions, or those that concentrate around the creation of sharing spaces linked and functioning by means of artistic endeavors.

These are territorialization movements springing from deterritorialized public spaces: the designing of a city, of its bowels, its face, its parks and streets falls under the dominion of those who live in the city, not only of those who build it. From the moment I become aware of this design, it may become my domain of action as a citizen; to legitimize and occupy these spaces, however ephemerally, to claim them, becomes an important form of action. This is what movements such as Tactical Urbanism and Placemaking have given me: the certainty that the shape of the city, too, is traversed by my path, my body and by my actions in this space, by the use I make thereof as a citizen. They bring the power and the responsibility of decision-making about the shape of the city closer to those who live in it.

The research I am currently developing is born out of these issues: what has happened to the city? Which new contours are to be expected of these actions which, despite their ephemeral nature, deeply mark the urban landscape, since they enable various types of experiences with the urban space? Which inscriptions, drawings, writings upon the urban space, are being revealed in this process of a city's becoming? In this article, I intend to sketch my initial reflections on these questions. These are initial fragments of thought, which detach themselves and fall into written form. These still transient fragments reveal a desire born out of observation and hearing, characteristic steps on a research process. On the first fragment, reflections on what constitutes a city, out of which processes and layers this familiar urban shape we inhabit is somehow made. On the second fragment, the relation I develop with this space, the exchanges between body and urban space. On the third fragment, the first outline resulting from this reflection is sketched: the need to speak on behalf of.

WHAT MAKES UP A CITY?

The city is configured by an intertwining of layers that, for research purposes, I initially identify as a physical layer, referring to planning and architecture, an economical and political layer, based on Manuel Castell's (2002) concept of *flows*, and a social layer, referring to social interaction, to the space in which relations and *singularities*¹ are made, human and aesthetic potentials, a space where the *inseparability of space from the lived body* is taken into consideration (GUATTARI; ROLNIK, 2012, p. 135).

As I understand the city as a multiple and complex entity, which is not characterized by the line, by that which is homogeneous and lineal, but, on the contrary, it is characterized by various spirals in infinite encounter, by the heterogeneity of *mass subjectification* and by disruptive singularities, I understand that these qualifications take place at a methodological level, given that real space evidences these divisions: inside its complexity, fields complement each other, which makes their separate analysis difficult; such layers constantly intercept one another, and one must pay attention to these interceptions in order to understand the process of city-making. This "making" invites the idea of *action*, of everyday contact with the urban environment and of transformative power operated by the body in and with space: everyday actions such taking a bus, running in the rain, skipping a stone, sitting on a bench, buying some popcorn, gazing, but also talking, passing by, bumping into, greeting, challenging, misunderstanding, coexisting. These are human inscriptions into space, which help mold landscapes in the city, and which make up the city.

Contemporary cities assume the most suitable shape to their capital-driven economic model. Their spaces are thus configured by the relation between the hoarding system typical of capital and its resultants, such as social segregation. Even before clearly assuming this shape, the city was viewed as a machine: a system functioning as gears moving with precision.

In this sense, urban power functions in the capitalist city as a controlling instance over citizens, producing hoarding conditions for capital, intervening in the city's contradictions and conflicts. It thus organizes a powerful machine, made of an army of technicians and clerks, which seems to indefinitely grow in our cities. (ROLNIK, 1995, p.70)

It seems to me fundamental to understand the functioning of contemporary cities from the layers corresponding to its political and economical performance. According to Manuel Castells, city space is defined by social practices that organize "*time in a network society*" (CASTELLS, 2002, p.467). These practices both define social characteristics, and inscribe them into space, in so far as space is understood as a reflection of society, not merely as an expression thereof. Space, as material support for such practices, is also invested of a symbolic meaning, which is typical for any type of material support (CASTELLS, 2002, p. 500). As society is composed of flows²—of capital, information, technology, interaction, images, sounds or symbols—, the

space of flows is defined as “material organization of social practices in shared time that work through flows” (CASTELLS, 2002, p. 501). It is space translated as networks that connect specific places, which are linked to global networks ruled by a minority, that is, by the elites, since these places perform specific functions inside a network producing wealth, information processing and power. We may describe these places as belonging to the said *global villages* and to the small elites that control such flows, producing specific physical spaces, which separate these small groups from the rest.

The space of flows theory starts from the implicit assumption that societies are asymmetrically organized around specific dominant interests of each social structure. The space of flows is not the sole spatial logic in our societies. However, it is the dominant spatial logic, because it is the spatial logic of our society's dominant interests/functions. (CASTELLS, 2002, p. 504)

Contemporary cities function based on the prerogative of big global metropolises, where international capital is their main client. They are configured as market and merchandize, while lodging the main economic activities, thus becoming the product of their own activities, as Vainer (2011) puts it: the *city-object* and the *city-enterprise*. The first is at the market's service, and competes with other cities as the best tourist destination or as a space for economic development. It must become attractive so capital may be implemented, which standardizes the “kind of city” produced, when it tries to meet similar conditions, those conditions adequate to the settling in of international capital. In order to illustrate these conditions, Vainer gives the following example:

Just by way of example of how demanding this type of client can be, nothing would be better than listing some of the criteria Euronews has used to select the city where it would build its production and transmission center: access to candidate city from European capitals by air, roadway and railway; land and satellite-based telecommunication resources; infrastructure for the projected edifications (surface, energy, acclimatization, acoustic insulation, telephone services, parking lots, etc.); accessibility to the area where edifications are to be built (access to the center and to residential neighborhoods, public transportation); housing guarantees to staff in favorable financial conditions; work legislation; cost of life; cultural and sports equipment; financial support, subventions and bank loan guarantees; fiscal and financial legislation (Bouinot & Bermils, 1995, p.41). In a nutshell, it may be affirmed that, thus transformed into a thing to be bought and sold, just as it is described by strategic planning discourse, the city is not only merchandize, but also, and most importantly, a luxury item, destined for an elite group of potential buyers: international capital and solvent users. (VAINER, 2011, p. 82-83).

The framing of the city into such features seems to standardize products, which try to respond with excellence to similar conditions, thus gaining similar and identifiable images and landscapes, even becoming a reference in the understanding of which elements are necessary for the construction of a good city. Besides, these are investments and goals benefitting only a small group of people, transforming some city spaces into restricted areas: not all will feel at ease when in certain urban spaces (or shall indeed be denied access thereto). These are exactly the places resulting from spaces of flow which, by the logic of

the global metropolis, control the places created within city space. The city-enterprise arises from capital management needs and from internal production, from the moment capital settles in. According to Vainer (2011), it is characterized by the realization of strategic planning transposed from private enterprise to public space, applying business prerogatives in the management of urban space.

What seems central to such interpretations is that the city/enterprise analogy is not restricted to a purely administrative proposal, or, as often its champions intend to advance, purely managerial or operational. It is indeed a whole area of the city and of the local power that are being redefined. The concept of city and, with it, the concepts of public power and city government, are invested with new meanings, in an operation which has as one of its axes the transformation of the city into an economic subject/actor and, more specifically, into a subject/actor whose commercial and entrepreneurial nature inaugurates the power of a new logic, with which the legitimation of the direct appropriation of public power resources by private business corporations is intended. (VAINER, 2011, p.89)

It seems to me that the understanding of the city from the viewpoint of its international capital-centered management creates a line of apprehension of the urban space which places economic activity higher than human activity. The assumption that generation of income is fundamental for the building of large urban centers enables an urban policy which places to an increasingly higher extent capital over the city's users. The intertwining of the city's spaces begins to crack, intensifying urban segregation and social inequality, graphic representations of these cracks. Processes envisaging improvement lead to gentrification, spaces considered degraded become tourist attractions, in an attempt to coopt capital, which attempt, unable to solve social urban problems, seeks alternatives to keep the city's marketing appeal intact. Land increases its sale value, resulting in the cultivation of real estate bubbles that burst one by one and limit people's right to live in the city.

As an effect of the guiding power of the economic layer in the process of urban development, the physical layer, referring to city planning and architecture, becomes an instrument inside the enterprise-object system. Resultant from this are, for example, the *non places*, defined by Marc Augé (1994) as spaces multiplied by shifts in scale, acceleration of the means of transportation, and multiplication of references. The exploitation of other types of communication among spaces results in idle places, which are not constituted by history, by processes of occupation or by intimate relations among subjects. These are intervals resulting from connectional needs and from the multiplication of ways enabling connections, pertaining both to space itself and time. Opposite to these non places are the anthropological places, where relations are historical, identitarian or affective. If a place cannot be defined with help of these features, it shall be defined as a non place (AUGÉ, 1994). In the understanding of the anthropological place, the author still includes the relations therein maintained, as well as the discourses belonging to these places and the language characteristic of them.

If, on the one hand, "non places" allow a large circulation of people, things and images in a single space, on the other hand they transform the world into a show with which we maintain relations by means of images, reducing us to spectators of a profoundly codified place, of which no one is truly a part. (SÁ, 2014, p.211)

For Castells, the constitution of spaces which symbolically endorse the meaning of a space of flows and of elite territorialization results in a standard architecture, which corresponds to the needs of the spaces of flow and their legitimization in the urban space. Castells names this *architecture of nudity*, where the lack of pure meanings and forms reflects a message of silence. In opposition to these spaces of flow, the author names *spaces of places* those relative to identitarian spaces, reflecting rooted historical processes that cross physical boundaries, *"the form, function and meaning of which are independent inside the frontiers of physical contiguity"* (CASTELLS, 2002, p. 512).

From within this system, I ask myself: for whom is the contemporary city planned? For its inhabitants, for some of its inhabitants, or for invisibility? The bankruptcy of the idea of participation applied solely to the bureaucratic level leads me to believe that the constitution of space in the city is built more and more by actions as those cited in this article. These are actions which, in the need of making the city a space not belonging exclusively to economical and political demands, but to social and quotidian ones, bring the decision-making power about the destination and use of space closer to those who inhabit this space.

THE CITY THAT *AFFECTS* ME

Taking these relations into consideration, I add one more observing lens: the importance of *affection* inside processes of urban space acknowledgment and production, and I now focus on the third layer.

We may from the start ascribe the word *affection* a meaning relating to both emotional states and abstract feelings. However, for the work here being developed, I suggest relating the word *affection* to the relation that takes place among bodies, their power to affect and be affected, the flow that is born between subjects, or subjects and objects. According to Suelly Rolnik:

While one is alive one cannot but promote encounters with other bodies (not only human), and with bodies that become others. This necessarily implies new attractions and repulsions; affections that cannot get past our current way of expression, that of the territory where we would so far recognize ourselves. (ROLNIK, 2014, p.49)

These are the relations created between subject and space (or subjects and subjects), these are the connections, multiple processes that signify, spatially, the identification of a place, or, in other words: *territorialization movements*³. These movements and flows of affection are managed by the subject's own living experience, which finds its own *factors of affectation/activation* (ROLNIK, 2014). These elements will go alongside the subject, activating one's *vibrant*

*body*⁴, that is, making it display potentialization not only of living experience, but also of that which, in that experience, shall reverberate on my body, my history, my relation to that which is. The line generated by affections is invisible, inconstant and continuous, because it is made up of moments that lead from territorialization to deterritorialization.

From the moment we admit that *"if there is experience, there is exposition to subjectivity"* (BESSE, 2014, p. 49), the individual's body-to-body involvement with production/transformation inside the public urban space goes from technical presupposition to experience, bringing the individual closer to the urban phenomenon. It is one way to inhabit/modify/deconstruct space being traversed by vectors, stimuli and *affections* which constitute it and which sometimes superficially trespass skin due to the dynamics of everyday life, due to the hardening brought about by routine. I consider these actions as interventions which place the individual as a protagonist of their execution, as does the brackets, the temporal suspension proposed by Ábalos: *"we could, then describe phenomenological time as slow time in suspension, 'bracketed', produced by a type of self-absorption which makes it autobiographical, personalized."* (2003, p. 95). The time of experience brings a differentiated perception of the same urban environment to which we are accustomed, as in a drift. It is putting the body in movement inside perceived space, modifying this space *"with one's own hands"*, it is the intervening gesture that changes urban space. Inside this affectation relation between subject and public urban space, I highlight the influence of art in the latter, as a movement generating territories and deterritorialization, as *micropolitical urban processes*⁵.

"Our existence has corporeality because we act by means of bodies" (CARLOS, 2014, p. 475). Assuming this, it seems appealing to me the investment on an attempt to understand the body as a social reality, as mediation of experience and construction of space. The body exists because we exist in a specific social and spatial environment, constantly traversed as we are by physical stimuli and vectors of affectation/activation. This body that builds physical experience with space and with other bodies cannot be separated from that vibrating body, because both are interconnected in a complex process. It is not my intention, however, to simplify the phenomenon for the sake of comprehension; on the contrary, this is a tentative approach that scans possible territories. Thus, understanding this body as the bearer of the spatialization of social relations that make up the city means here to go beyond physicality, investigating the vibrating body's affectation vectors as joint possibilities.

"The body is a semantic vector by which evidence of the relation with the world is built" (BRETON, 2007, p. 7). Likewise, we may speak of vectors which traverse the physical and the vibrating body, thus allowing for the connection of this body with space, a space bringing indices of affectation/activation which act upon the body, establishing a double dialogue of affecting-being affected. This means the body constitutes the agencing materiality with the world, with space, with the city. If it weren't so, I think the existence of architects, people who operate this mediation, would be of little worth, despite my belief that the power to singularly operate this agencing is currently incarcerated by the real estate market and by professional relations based on sellable models. This may also

bear for urban space: the interest in operating by spaces of flow and non places conducts planning to solutions which prioritize power relations sustained by city-enterprises over those relations established by the individual with space. Within the constitution of the contemporary city, the movements generated by territorial construction according to the model of economic capital, exchange value and political strategies are spatialized; *"in this direction, the sense of the city is that conferred by usage, that is, by the ways of appropriation of a human being envisaging the production of their life (and what that entails)"* (CARLOS, 2014, p. 475). However, urban space is complex, multiple and heterogeneous; out of this space there emerge agencing possibilities which escape from and expose the desire of the body, that body that has been excluded by the capital-based structuring urban principle, for a direct relationship to the public space, center of the public life. This body finds ways to expose its dissatisfaction before the current urban construction, thus claiming its right to the city.

Residues take shape in demonstrations against that which imposes itself as hegemonic. They are realized in a diffuse and mismatched fashion in central or crossing areas in the metropolis, so as to create visibility. Diffusely, they raise questions, signal claims for a right that is, in reality, the claim for another life in another urban type. Their various flags are interpretable, allowing for the possible hypothesis: these flags are liable to be reunited by the various aspects and planes that compose the realization of the contents of the "right to the city" concept built by Henri Lefebvre (1968). (CARLOS, 2014, p.480)

Conceiving of the body-space relation as spiral, as not closed in any specific point, understanding the vectors the body projects in space presupposes understanding as well the vectors that affect the body throughout space; this means that urbographies, at the same time as they deal with the affected space, deal with this space's power of affectation, its power for enabling dialogue and inserting humans in the environment, because *"through corporeality, humans beings make of the world an extension of their experience; corporeality changes the world into familiar and coherent plots, available to action and permeable by understanding. As sender or receiver, the body continually and actively produces senses, in the midst of a given social and cultural space."* (BRETON, 2007, p. 8).

I should like to highlight, in this affect-be affected movement and in this proposed agencing between body and space, what Paola Berenstein and Fabiana Dultra Britto (2011) called *corpographies*. These are cartographies of the city inscribed in our bodies, marks of urban everyday life corporeally manifested. These are reflexes, living experiences, marks in a body that is affected, and lives the city space.

An urban corpography would be a type of cartography realized by and in the body, that is, an urban memory inscribed in the body, the register of its experience in the city, a sort of urban graph, out of the experienced city, which configures the body of those who experiment it. (BRITTO; JACQUES, 2011, p. 79)

According to Britto and Jacques, the body relates to the city by urban living experience, if involuntarily. This living experience inscribes marks which eco through corporeality; they are registers of constant interactions, which configure

the body-space relation. Corpography would be a cartography of such interactions which goes against the *city spectacle*, or the aforementioned *city-object-enterprise*, imposing itself to the economical-political layer and articulated with the physical layer. It regenerates the urban object from standardization and highlights personal relations to the physical layer, by micro singularization processes. Britto and Jacques also claim that, for urbanism, these corpographies would constitute molecular resistance to macro molar processes permeating contemporary city space; they are useful for the “*apprehension of spatial pre-existence registered in one’s own body by urban experiences*” (BRITTO; JACQUES, 2011, p.83).

The interest in highlighting the everyday human character in the constant making of city space may also be viewed in Situationist thought from the 1960s. The development of Unitary Urbanism as criticism to modern urbanism brings important tools for the practice of urban space, such as *psychogeography* and *Drift Theory*. The construction of situations proposed by the Situationist International group led to the living of city space approximating an everyday making which calls my attention. According to the group, Unitary Urbanism could be defined as “*theory of the use of the whole of arts and techniques combined in the integral construction of an environment in dynamic connection with behavioral experiments*” (IS apud JACQUES, 2003, p.65)⁶. In order to enable these experiences, the group developed a psychogeography which can be understood as “*the study of specific effects of geographical environment, consciously organized or not, on the emotions and behavior of individuals*” (IS apud JACQUES, 2003, p.65)⁷ and the drifting practice, a technique for living urban space which consists in walking through space; it would be “*an appropriation of urban space by pedestrians through aimless walking*” (JACQUES, 2003, p. 22). Drifting is a practical action connected to psychogeography, and maintains the artistic character brought about by the Situationist movement.

The Situationist International raises questions about urban practice that I find relevant for the contemporary city-object. When I think about gentrification and urban sprawl⁸, for example, about the city becoming increasingly alien to its inhabitants, I find that recognition actions in this space, pertaining both everyday living experience and urban planning, become urgent and latent. Bridge-building initiatives between inhabitants and habitat spring out of this latency, out of the need for legitimating spaces by living in them. Paying attention to the corpographies generated by interaction with space while understanding this relation as important for the interpretation of urban sites brings about the urgency of living for both the subject-inhabitant and for the planner-inhabitant, the latter apparently becoming better defined as the contours of the proposed triad are delineated. This entails a comprehension not only of the city being built/planned, but of the city that *affects* me, and that, if it truly *affects* me, is *affected* in response. I here consider existence as an endless cycle of *affectation* where object (city) and subject mutually transform from their *affectation* relation. This is what intellectual attempts such as corpography and drifting provoke on me, inspiring me to develop the following reflection.

URBGRAPHIES, CARTOGRAPHIES IN PROCESS

The idea that the city inscribes itself in my body brings immediately to me the notion that my body inscribes itself in the city. This premise had been tackled when the concept of *corpography* was introduced, with the acknowledgment of the reciprocity of the human-body/city-body relation: “*the study of these corporeal pattern of action may facilitate the understanding of the experienced urban space*” (BRITTO; JACQUES, 2011, p.84).

I am here interested in looking through the lenses of reflection and research at the reverberation of bodies, at the urban body, and at the way spaces change physically or experientially from friction with bodies in space, through their micropolitical singularization movements. Change is physical when reverberations are expressed in space, being apprehensible by sensory perception (appearance, texture, smell); they are experiential when other spatial qualities are accessed that do not belong to physical, bodily apprehension, but to that of the sensitive, lived body.

These possible non places are revealed by other authors such as Francesco Careri and his game of drifting, and Milton Santos and his opaque spaces, defined as open, mutable spaces (JACQUES, 2013). In accordance with the view of the city as composed of articulated, spatially territorialized layers, I propose that these spaces of play be thought as belonging to a subjective layer, to the inscription of my body in space, non controllable, albeit perceptible and identifiable. That would be the place of the unpredictable, the in-between, the smooth and deterritorialized space proposed by Deleuze and Guatarri⁹.

These would be the traces molded into urban space by the subject-body relation. Forms of graphic micropolitical expression, of singularization movements that are manifested in urban space, in a movement of both comprehension and creation, resultant from *affects* between individuals and cities. This is one configuration of forms and states of **city-making**, related to *mass subjectivity*¹⁰ and to singularization movements which counter this subjectivation. These are traces, graphs, cracks, scars, visible in collective spaces, political traces of occupation and expression. These are cartographies of a process of becoming-city.

Contemporary artistic practices are those that first present themselves as relevant devices for urbographies. However, we must not ignore that this type of inscriptions may manifest itself in everyday living in space. Methodologically, artistic practices are lenses for action, understanding and for the development of the reflection here proposed. All research processes develop as cartographic processes, where the opening to the path that unfolds out of experience becomes fundamental, which opening hinders a direct and univocal affirmation of points of arrival. So, as this research is in a state of development, reflection is in a working, building state.

I now present a project in development, which was inspired by the reflections hitherto described, as my own graph: *Urbcity Baby Babylon*, developed during a course entitled *Intervenção no Espaço Público* [Public Space Intervention], taught by Nara Milioli and Rodrigo Gracós Brum, which I took as special student in the Visual Arts Graduate Program at *Universidade Estadual de Santa Catarina* (UDESC) [Santa Catarina State University, Brazil].

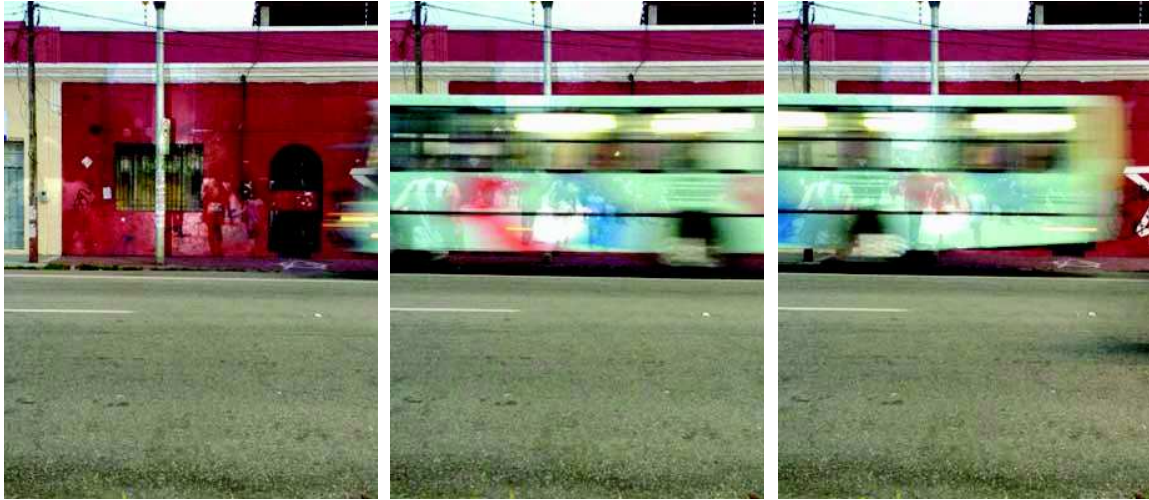


Figure 1 – *Urbscity Baby Babylon* intervention developed in Fortaleza (Ceará State, Brazil). Source: Personal File.

The project's starting point is an investigation on intersections in city models and their relation to the living experiences and identities generated therefrom. The idea was to establish connections between similarities in urban centers; investigation initially focused on commercial streets with a large concentration of pedestrians as recurring element. Perceiving the richness in some of these recurrences, my questioning took shape in an attempt to understand if it would be possible to find identity in these urban sectors that cope with nothing more than peoples' dislocations in space, and what identity that could be, whether collective or truly individual.

The central regions of cities have always attracted me more than tourist points. I am always driven by my curiosity to the center in all the cities I visit. There is something freeing in them, if framed by a common, reproducible market system. For me, going downtown is like getting to know the very core, diving into urban reality. This may be because most centers have always an appealing degree of urbanity¹¹, thus revealing the available type of diversity belonging to those involved in that city's making.

My research proposal centers around cartography, and the research registered these activities and reflections. New questions arose as actions and pathways



Figure 2 – *Urbscity Baby Babylon* intervention developed in Fortaleza (Ceará State, Brazil). Source: Personal File.



Figure 3 – *Urbscity Baby Babylon* intervention developed in Fortaleza (Ceará State, Brazil). Source: Personal File.

were realized. The search for an understanding of the city that is made by these processes that, for research purposes, I have named *urbographies*, presents itself as a large, continuing work, presupposing a series of adjacent reflections. However, it should be noted that its interest is not centered on the need for coinage of unified concepts and their application. It is about reflection on the urban practice, about the role of the urban-planning architect inside this practice and its planning, viewing the city as lived experience. I draw a parallel with Unitarian Urbanism developed by the situationist movement, more as a source for reflection than as a model. Despite Constant's *New Babylon* (clearly a reference for the experiment I am describing) being an attempt to provide a model for the group's reflections, the idea and the discussions its development brought about became more important than the model. Thus, within the research that was developed, I side with reflection rather than model, discussion rather than systematization, living and observation rather than the distanced, superficial look.

FINAL REMARKS

The relation established between urban-body and human-body, in this analytical order, is configured as a central point inside the observation of the unfolding of processes of modification and construction in urban space. Within this relational frame, understanding *urbographies* would mean understanding the way in which the human-body is a part of the urban-body, as the latter is made up by means of the former. The third analytical layer proposed by this work springs into being from the need to understand this relation from various points of observation which encompass questions intimately connected to the construction of space from the approach of ephemeral, sensitive aspects leading to an understanding of the city as a personal and collective construction of space. The existence of layers connected to economical and political performance reveals a spatial dimension that assumes an indefinite personality born out of generality, taking also control over space. Beyond this personality, however, there are smaller-scale processes that act in a definite way inside the process of urban structuring. It is this reduction in scale that I intended to approach in my work, when I propose *urbographies*, which are about the analysis of micro-scale urban making.

According to Villaça (2001), urban space has constantly been analyzed from its regional relations, which characterize a region in relation to global economy and to foreign and domestic capital. However, these relations do not reveal the dynamics behind small-scale urban space production, and are neither sufficient nor effective for the understanding of the development of metropolises and their spatial configuration, for these dynamics do not follow the same logic as those dynamics analyzed in regional scale in the formation of urban networks for spatial urbanization processes (VILLAÇA, 2001, p.18). Another point Villaça raises is the importance of relational analysis in the localization of a mesh point in relation to the others, not being thus enough to understand the installation of certain practices and services in a specific place, but the reasons why these

were therein installed and not elsewhere, which would reveal the urban dynamics instrumental in the understanding of intra-urban spatial production.

Products resulting from intra-urban space production are not urban objects in themselves; parks, streets or buildings, but their localizations. The production of buildings or of a set of buildings [...] as urban objects is certainly production of space. However, it is so as much as the production of chairs, trees, and pens. The production of urban objects can only be understood and explained if their localizations are taken into account. Localization is itself resultant from work, and it is localization that specifies intra-urban space. It is associated to intra-urban space as a whole, because it refers to the relations between a specific point in urban territory and all the others. (VILLAÇA, 2001, p. 24)

These reflections about the production of physical urban space analyzed under the light of capitalist economical production, which was chosen as a theoretical framework for the approach of the urban planning aspects here in discussion, shows the intimate relation established between the first two layers: the layer referring to the economic space of flows, to political and economical organization of the urban space, and the layer referring to the physical urban space, or the city's architecture. As Villaça points, it helps to clarify the point of contact between these two layers the assumption that these flows, that manage the capital-based reproductive system (in the shape of the organizational and dislocation dynamics that these flows generate), as well as the intra-urban resultants of these dynamics, such as segregation, guide the process of urban space reproduction: *"space, considered as the reproduction of life, puts us before a framework created by the interrelation between a way of life and a process of work"* (CARLOS, 1994, p. 135). Taking this connection into account, the molecular movements¹² acting on the established structure, which break with the conformity of daily movements brought about by these structures, break at both molecular and molar levels, which leads us to the third layer.

Popular manifestations demanding better quality of life enter the discussion of the contradiction between capital and work, based on the private property of means of production and on social and legal inequality among human beings. However, urban struggles check the production of a space in function of capital-based interests, thus generating several conflicts about what the city is and should be. (CARLOS, 1994, p. 183).

The city, questioned by such movements, is the city produced in the relation established by the first two layers, in terms of both regional-scale organization and of process defining intra-urban meshes. However, beside the organizational outlines resulting from dislocations brought about by class struggle, access to land and urban segregation, there exist disrupting processes evoking a layer that escapes an understanding based exclusively on those theories, and not only affirm urban space and its design, but also are configured by the resultants of this process. These *"microbial, singular and plural"* practices (CERTEAU, 1998, p. 175) that escape urban planning administration are, as Certeau defines them, practical, that is, they belong to the field of action, movement, and friction. The system managed by political and economical practices, in so far as it materializes as urban space, also creates breaches, to be

filled by counter-movements against the system; in light of this, I propose that city-making appears in those spatial practices that escape project-modeling, that lie outside the realm of management, and that characterize urban space as we know it. Beyond city-object, with its conceptual contours designed by the economical system, beyond city-enterprise, operated from policies similar to those of private enterprises, there exists a city that resists, and it exists as a social fact.

Today, no matter what the avatars are of this concept, we must realize that if, in discourse, the city serves as a totalizing, almost mystical mark for socio-economical and political strategies, on the other hand, urban life constantly returns to that which the urban project had excluded. The language of power "urbanizes" itself, but the city is led by contradictory movements, compensating and combining outside panoptic power. The city becomes the dominant theme of legendary politicians, but is no longer a field of programmed and controlled operations. Under the discourses that have idealized it, there thrive resonations and power combinations without a readable identity, without becoming apprehensible, without rational transparency—impossible to manage. (CERTEAU, 1998 p.174).

The question to be raised here is threefold: practices that also define the urban mesh, but to a lesser extent than the intra-urban processes pointed by Villaça, if we admit that, by adopting these practices as referential, these processes will be configured as molar issues, that is, macro in relation to practices; practices resulting from intra-urban processes; given that, by the same reasons leading Villaça to point to the need to analyze the processes of territorial dynamic development, brought about by the capitalist productive system in intra-urban scale, by the understanding that these dynamics manifest themselves in a way different from those explicit in regional analysis, the practices here cited need also have their analytical frame readjusted, because they, too, answer to these processes in a singular way, bringing along other issues.

NOTES

¹ "Singularization is a term employed by Guatarri to name disrupting processes in the production of desire. It has to do with unconscious protesting movement against capitalist subjectivity, by the affirmation of other ways of being, other sensibilities, other perception, etc." (GAUTARRI; ROLNIK, 1996, p.45).

² Castells defines flows "as intentional, repetitive and programmable exchange and interaction sequences among physically unarticulated positions, maintained by social actors in economical, political and symbolical societal structures" (CASTELLS, 2002, p.501), that is, processes developed by non material representations that are determining in social practices and, consequently, spatial structures.

³ Territorialization/Deterritorialization: terms related to the identification and creation of relation. Territories are constructed by relations between subjects, by the development of bonds through affects, "by the invisible creation of affects and the invisible composition of territories" (ROLNIK, 2014, p. 50). When these bonds are broken, affects do not finish their spiral cycle of invisible matter; these territories are abandoned, and it is up to the subject the creation of other territories from other bonds, from new agents of affectation. According to Suely Rolnik, territorialization movements correspond to "intensities defining themselves by certain matters of expression", or "worlds being born", whereas deterritorialization movements are "territories losing their enchantment grip; worlds that end, affect particles expatriated, shapeless and without destination" (ROLNIK, 2014, p. 36-37).

- ⁴The vibrant body is constituted by our bodies' sensitivity to manifestations that escape the realm of representation. "According to recent research, each one of our sense-perception organs has a double capacity, a cortical and a subcortical one. The former corresponds to sense perception, which allows us to apprehend the world and its shapes, so we may project upon them the representations we have in stock, in order to make sense of them. [...] The second, which is less known to us due to its repression, allows us to apprehend alterity in its condition of living force fields, which affect us, and make themselves present in our bodies under the guise of sensations. With subcortical capacity, the other becomes a presence that integrates our sensitive texture, becoming thus a part of ourselves." (ROLNIK, 2014, p.12). For research purposes, it is important to understand that if, on the one hand, urbographies propose a physical intervention on space, which, in many cases, problematizes physical aspects of space, they also result from vectors (just as they become their own vectors) which affect another part of the body, being this other part here exemplified with the concept of *vibrant body*.
- ⁵The micropolitical issue does not situate itself on the level of representation, but on the level of production of subjectivity. It refers to modes of expression, which go through not only language, but also through semiotic, heterogeneous levels. It is not about elaborating a sort of infrastructural general referent, a general structure of the unconscious' significant, to which all structurally specific levels could be reduced. It is about performing exactly the opposite operation, which, despite equivalence systems and structural translatability, exerts influence on points of singularity, on singularization processes which are the very productive roots of subjectivity in its plurality (GUATTARI; ROLNIK, 1996, p.28).
- ⁶INTERNACIONAL SITUACIONISTA, n°1, 1958, In: JACQUES, Paola Berenstein (org.). *Apologia da deriva: escritos situacionistas sobre a cidade/ Internacional Situacionista*. Rio de Janeiro: Casa da Palavra, 2003.160p.
- ⁷INTERNACIONAL SITUACIONISTA, n°1, 1958, In: JACQUES, Paola Berenstein (org.). *Apologia da deriva: escritos situacionistas sobre a cidade/ Internacional Situacionista*. Rio de Janeiro: Casa da Palavra, 2003.160p.
- ⁸*Urban sprawl* may be defined as the spreading growth of the city by suburb densification, or its development by the road network, creating expansion circles that drive the population far from urban centers (JAKOB, 2002).
- ⁹It is the difference between *smooth space* (vectorial, projective or topological) and *striated space* (metric): on the former, "one occupies spaces without measuring it"; on the latter, "space is measured so one may occupy it". (DELEUZE e GUATTARI, 2008, p. 20.)
- ¹⁰The production of mass subjectivity is connected to the production of culture as a marketable good. Guattari and Rolnik state: "Not only a production of individuated subjectivity—the subjectivity of individuals—, but a production of social subjectivity, a production of subjectivity that may be found at all levels of production and consumption. It is further an unconscious production of subjectivity. In my understanding, the great factory, this great capitalist machine even produces that which happens to us as we dream, daydream, fantasize, fall in love, and so on. At any rate, it intends to guarantee a hegemonic function on all these fields." (GUATTARI; ROLNIK, 1996, p. 321).
- ¹¹*Urbanity* is here understood as the co-presence of a considerable number of different people at various intervals of time. It is a feature that reveals appropriate public spaces, it is desirable to public spaces; Jan Gehl also defined as it *public life*: a programmed or non-programmed action of people in public space. (TENÓRIO, 2012, p. 14).
- ¹²"The molar order corresponds to stratifications that delineate objects, subjects, representations and their referential systems. The molecular order, on the contrary, is the one of the flows of becoming, of transitional phases, of intensities." (GUATTARI; ROLNIK, 1996, p. 16). They pertain to the correspondence among relations that occur in a macropolitical level, a level of articulation with formal definitions, and in the micropolitical level.

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