cross media arts

social arts & collaboration

Editors \ Paula Reaes Pinto, António Gorgel Pinto & Sérgio Vicente

caleidoscópio

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Introduction

Social arts and collaboration

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Sérgio Vicente

Since the *teknè* concept in Ancient Greece, which at the time represented the notions of art and technique that served as the roots for the evolution of art disciplines, the idea of a holistic territory of practice has emerged. Later on, gaps between the different territories of art started to open, which, although permitting the development of more specific knowledge, inhibited other forms of interdisciplinary and transdisciplinary art practices.

In the early 1990s, Galeyev (1991) developed an open system to incorporate artistic practices based on new techniques and technologies. The goal was to show how the existing art forms are organised and interrelated according to their positions within a culture of art. Galeyev's system is divided into four reference points where the different practices, more or less hybrid, can be placed, namely the visual arts, the audio arts, the figurative arts, and the non-figurative arts.

Regarding the different practices presented in the Cross Media Arts – Social Arts and Collaboration book, the question is how the social arts can be placed in a culture of art, particularly the practices involving different types of collaboration. It is also significant to understand social art practices more concretely. All art practices use a particular medium that can vary according to reference points such as those mentioned above, having in common the relation to a social context to a variable degree, which can be more based on representation and reproduction or more on socially engagement and activism.

Besides the comprehensive understanding of the social arts within the arts' systematisation, another characteristic is their critical approach. According to Rancière (2006), critical art is a territory placed between art and politics aiming to raise the observers' awareness of the existence of 'mechanisms of domination' and transform them into conscious actors within society. The relationship between aesthetics and politics

is common ground in all social art practices, focusing on shaping the consciousness of observers, listeners, and users of objects and on the experiences developed by creative agents in this broad sphere.

The different collaborative social art practices presented in this book have some level of social action and citizenship no matter what artistic territory they fall under. Through the work of different creatives and collectives, there is a common thread that establishes a meaningful understanding of a specific kind of knowledge and sensitivity. Coming from various art fields, be they performative, visual, or project-based, the authors share practices and ways of collaborating for the public good that can represent new directions when understood from different perspectives.

Also significant is encouraging a holistic understanding of the arts, a discussion related to a praxis crossing the boundaries between art fields and other areas of know-how. Exploring the intersection of knowledge and methodologies, we hope to explore alternative forms of representation and social intervention, namely a collaboration model between creatives, makers, stakeholders, and communities that promote social and cultural cohesion through concrete actions with citizens.

The book is divided into four sections. The first one, titled *Social Arts and Collaboration*, is Introduced by Alastair Fuad-Luke. This section has the contributions by invited authors: Paulo Lameiro, from SAMP; Paula Miranda and Tiago Mota Saraiva, from Working with the 99%, and ateliermob; Vera Fritsche, from S27 - Art and Education; and Kate Adams, from Project Art Works. This is followed by the last three sections, *Narratives*, *Identities*, and *Geographies*, where selected authors present their artistic research projects. We thank all these contributors for sharing their experiences and research in the production of knowledge.

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Preparing the future

Paulo Simões Rodrigues, Diretor of CHAIA
Centre for Art History and Artistic Research

Social and Collaborative Art refers to a socially engaged artistic practice through the involvement, in the process of its realisation, collaborating directly or indirectly in its production or discussion, of other agents besides the artist(s), namely a community or a specific group of individuals. It is often a transdisciplinary and inclusive practice, challenging the concepts of art and authorship, that dilutes epistemological, social, political, and cultural boundaries by bringing together different artistic fields – plastic, visual, projecting or performative –, theory and practice, production and reception. In doing so, more than any other artistic manifestation, it gives the Humanities an operability that highlights art as a form of research and knowledge.

Thus, resuming the organisation of Cross Media Arts in 2023, an international academic event dedicated to the dissemination and discussion of research in the field of social and collaborative arts, after a period of interregnum due to the pandemic confinement, proved to be more than pertinent, it became necessary in a year marked by the consequences of the pandemic, the environmental crisis, the threat of ideological and religious extremisms and the return of war to Europe. A more complex world requires more complex thinking and response. Social arts and artistic collaboration respond to this challenge by expanding notions of art and authorly. For this reason, given the challenges that the coming years will pose to universities, to once again organise an event dedicated to social arts collaboration is, for CHAIA–Centre for Art History and Artistic Research of the University of Évora, in collaboration with other academic institutions, such as UNIDCOM/IADE–Research Unit in Design and Communication, Universidade Europeia, and CIEBA–Artistic Studies Research Centre of the University of Lisbon, signifies preparing for the future.

social
arts and
collaboration

Alastair Fuad-Luke

Paulo Lameiro

Paula Miranda
& Tiago Mota Saraiva

Vera Fritsche

Kate Adams

Eudaemonic practices
Quiet emancipation, critical citizenship and joy

Alastair Fuad-Luke

The Arts involve social relations between artists, institutions and citizens and beyond human agents. A work of art embodies potential to generate intra-action within individuals as well as inter-action between individuals. The Arts and cultural production are therefore inherently social in their presence. However, *Social Arts* embraces a mixture of artistic and social practices that hybridise through their interactions with audiences, participants, communities and other social or institutional systems. The approaches of Social Arts are diverse and fuzzy, embracing participatory art, community art, socially engaged art and other terminology but share a common aim to (positively) affect social relations through engaging people in processes and through materialising aesthetic experience within a group, community, place and/or wider societal or ecological environments. In these circumstances the artworks are produced through the intra-/inter-actions, the processes, the collaborations, through discourse (consensus and dissensus, agonism and antagonism), through facilitation of the artists or artistic producers and through happenstance. This often generates open-ended projects whose direction of adaptation or evolution is still speculative in that the actants (Bruno Latour, 2005), both human and beyond human, may change and so the assemblage and its potentiality also changes. We can argue that Social Arts projects are 'doors of possibilities', experiments in real-time.

This section, Social Arts and Collaboration, brings together practitioners working on diverse projects with divergent peoples generating different outcomes but there are common characteristics that join these contributions. The project initiators believe in bringing together different forms of knowledge and practice, of embracing human diversity (because we are embodiments of distinct realities and different capabilities), of being open-ended activities and, ultimately, in co-generating better ways of being (individually and collectively).

I would therefore propose that all are engaged in trying to identify ways or practices of being better in life. They materialise temporary micro--utopias where everyone can flourish. In short, I believe, that they aim to create conditions for new relations that encourage *eudaimonia*, human flourishing, for all. As I outline below their practices rooted directly in the social are political, they are collaborative rather than being merely passive or tokenistic participation and so, they are also potentially transformative by challenging objects of knowledge and institutional structures through 'border pedagogy' (after Giroux, 1988). Furthermore, they generate opportunities for quiet emancipation, critical citizenship and joy.

The social is political

The Arts in contemporary times has its market and cultural circuit enabled through the (political) institutions of cultural production but beyond these well-defined arenas there are practices and forms of art that always imagine what is socially, culturally and politically *unimaginable*[1]. Hegemonic forces prefer to limit the imaginable to suit *their* ideology, to maintain their truth over others and to neutralise or demonise forms of imagination that do not conform and do not accept the powers, structures and limitations of the dominant regime. The philosopher Jacques Rancière conjoined politics and aesthetics through the term the 'aesthetic regime' as every regime prefers specific aesthetic experiences and rejects others. He argued that such aesthetic regimes exercise effective control over the 'distribution of the sensible', that is the articulation of modes of perception, thought, production and action (Rancìere, 2000). To change the distribution of the sensible requires engagement with politics of the everyday, 'the political' that Chantel Mouffe describes as 'the dimension of antagonism that is inherent in human relations, antagonism that can take many forms and emerge in different types of *social relations*' [my Italics] (Mouffe, 2000, p101). Social Arts, or more specifically, arts practices that engage directly in (in)forming social relations challenge the distribution of the sensible by imagining, materialising and/or enacting alternatives. As Anthony Downey notes, the social practice of contemporary art is not to be defined as 'political art' (through agitprop or propaganda) but by how it generates forms of representation and engagement that activate social and political imagination differently (Downey, 2014, p14). This is achieved, as Downey explains by contesting politics which constructs 'a shared realm of experience and perception that includes the

1 Borrow and extend the phrase 'politically unimaginable' from Anthony Downey, Art and Politics Now, Thames & Hudson, 2014, p10).

majority but excludes others' (Downey, 2014, p24). Here I take politics, again as defined by Mouffe (2000, 101), as

> the ensemble of practices, discourse and institutions which seek to establish a certain order and organise human coexistence in conditions that are always potentially conflictual because they are affected by the dimension of 'the political'.

Politics here is organised by relations between state, municipalities and local government through structures, hierarchies, laws, rules, principles and roles. It is in the latter category, ´roles´ that social practices in art disturb aesthetic regimes by creating situations where unheard, unrepresented or otherwise marginalised voices are not only heard but are amplified and encouraged to take active roles in imagining and creating different ways of being (individually and collectively).

Collaboration as 'border pedagogy'

The basis premise of the projects described herein is that knowledge is held by different people in different forms – practical, theoretical, experiential and situated. If we open-up to these ways of knowing in an environment where exchange of these forms of knowledge is encouraged then unexpected things and experiences can emerge. This goes beyond the original Latin, *collaborare*, 'to work with' because this hybridisation of knowledge transcends the limits of individual and collective knowledge by decentring dominant forms of knowledge by the aesthetic/political regime. It is a 'border pedagogy', a pedagogy defined by cultural critic and educationalist Henry Giroux which aims to simultaneously address institutional and structural inequalities and power relations through generating new objects of knowledge (Giroux, 1988). This approach is grounded in ideas of social agonism and the creation of citizens with abilities to criticise the hegemonic order.

Critical, engaged, happier citizens

The contributors herein all offer encounters for critical engagement and collective making-in-the-present that also embodies a latent potential to give directionality to the near-future. There is a sense that the collaborators generate possibilities for extending imagination *through* action.

Paulo Lameiro representing the Sociedade Artistica Musical do Pousos, SAMP, originally a philharmonic musical society created in 1873, outlines their rich history and evolution through their primary modus operandi of responding to individual, community and societal needs

while ensuring acknowledgement and practice of: difference/diversity; active listening; being, creating and performing with; inter-generational musical activities: and, by always adapting to cultural characteristics and locality. This includes a longitudinal project, Opera in Prison, which defies uninformed and stereotypical viewpoints of the context of prison life.

Continuing with those in society who are marginalised or invisible, Paula Miranda and Tiago Mota Saraiva of ateliermob and working with the 99%, architects describe diverse projects working with those [people] who would not normally contact an architect. Their ethos is to provide better futures by working with a 'diversity of users' and collaborative partners. Projects include a Community Kitchen at Terras da Costa, helping with house rebuilds after the Pedrógão Grande forest fire and bringing new life to the Palácio Marquês de Abrantes. A critical part of their process is being present so ateliermob and working with the 99% always open an office at the project site.

In Berlin, Vera Fritsche of S27 describes their quest, as project makers, to create a public space that belongs to everyone where everyone can design. 'Differences' are allowed to take shape as they are seen to be of benefit to the whole community. Physical structures encourage and enable active participation but are open-ended so they can evolve through the citizens holding power themselves.

Kate Adams from Project Art Works, UK describes how she works within the intersection of neurodiverse and neuronormal people whose life experience comes from distinct realities to initiate a process of assent, dissent and consent to generate collective artworks and map systems of care with critical, but caring, concerns.

There is quiet emancipation in the processes and activities outlined in the practices and projects above. Moreover, personal combined with collective expression raises critical voices to the aesthetic/political regime by demonstrating other possibilities, alternative ways of being. Finally, there is a palpable sense of joy, of human flourishing, generated within these activities, which we could call *eudaemonic*[2] practices. In the narrow anthropological world of neo-liberal economics, where everyone and everything is commodified, monetised and pulled into a specific cycle of production and consumption, we need to extend our visions of how we might flourish otherwise.

2 Eudaemonic (adj.) also *eudemonic*, 'producing happiness,' 1856, from Greek *eudaimonikos* 'conducive to happiness,' from *eudaimonia* 'happiness,' from *eu* 'good' (see eu-) + *daimōn* 'guardian, genius' (see daimon). Related: *Eudaimonia*; *eudemonia*; *eudaemonical*. Source: www.etymonline.com.

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Figure 1 – *Museu na Aldeia* [*The Museum in the Village*] project, Gil de Lemos, SAMP, 2021.

SAMP: do Barão, do João e da Prisão[1]
From community artistic practices in a Portuguese community band

Paulo Lameiro, SAMP Artistic Direction

It was arduous work at Quinta dos Andrinos in Pousos, Leiria. It was the second half of the 19th century, and the owner, José Dias de Oliveira e Cunha, 2nd Baron of Viamonte da Boavista, had a few dozen rural workers tending the vineyards and orchards of his farm. One of them, João, dared to ask his master for some musical instruments to ease the violence of the work and simultaneously offer the men of Pousos a complementary meeting place to the taverns. The Baron, a civic-minded activist of progressive liberalism, granted João's request, and in 1873 the SAMP was born, first Sociedade Philarmónica dos Pouzos and later Sociedade Artística Musical dos Pousos.

Without knowing, the 27 founding members who signed the first SAMP minutes, 6 of which signed with a cross, and who woke up the village on the 8th of December of that year to the sound of the instruments that the Baron had just given them began the first music therapy project in Pousos, but also a fruitful example of artistic practice in and with the community that continues uninterruptedly to this day. That's not why this story matters to us now. It is important to us because it is in the genesis of the Pousos centenary institution, a community band, where we find the matrix and methodological foundation of the SAMP universe, which we seek to describe and contextualise in this text. We will focus on one of its projects, the Opera in Prison, but we need to travel there to visit some learning paths.

The artistic and social competencies of a community band still need to be revealed by academic studies that insist on ignoring this anchor institution of Portuguese culture. It is important to underline what we know about them and what is most important for the context of artistic practices with the community because the SAMP musicians from 1873

1 SAMP: Of the Baron, of João and of Prison.

to the present day have developed skills of extraordinary relevance for the results that can be observed today in the social impact of its action.

To go out of oneself and meet others is one of the first principles of Portuguese traditional community bands. They don't wait for the public in their headquarters, they go out to their communities. The community bands can play in concert halls, but it is in the streets and squares that they primarily perform, smelling and stepping onto the territory. A very diverse territory because it is urban and rural, with *coretos*[2] in the squares and churchyards in the villages, of dirt roads between vineyards and city avenues. But it is not the diversity of territories and spaces that distinguishes the Philarmonic[3]; it is the repertoire and the associated performances it had created and designed for each of these spaces that truly surprise, long before the artistic universe used the 'site-specific' concept. The marches played in a rural context are not the same as the ones on the avenues. To raise flags and receive government, he has appropriate hymns, and the programs he plays in bandstands and churchyards are very different from those he plays in concert halls. He learned to sing in Latin in the churches and adapted his instrumental training. He learned to weave the sacred and profane universes for the processions by inventing a specific type of march and movement woven in the churchyards with firecrackers, saints, angels, cakes, sausages, palliums, and priests. To thank the butlers' bushels, it plays *laironas*[4] in the courtyards and backyards of their houses when collecting the offerings, and for funerals and pilgrimages to the cemetery, it has its own marches. But still, the funeral of an adult is very different than the march for a child. The diversity of territories is also a human palette as complex as the formulas that the Portuguese community bands developed to meet the needs of priests and presidents, participants and artistic programmers, unknown audiences and their followers, followers of *rapsódias*[5] or the most contemporary languages, children, young people, and adults of all kinds. Community bands have developed very specific knowledge and skills in the art of attending and getting involved with others, individuals and communities, in the relationship between spaces and artistic languages, people and repertoires. It constitutes itself as unique social group within other Portuguese institutions (cultural or not) because it has, at the same level of relationship, children, youth, adults and elderly, professionals and amateurs, side by side: in the rehearsal, in the concert hall and the street, for almost two centuries.

2 Bandstands

3 The name for what community bands are known for in Portugal.

4 Improvised folk music.

5 Arrangements of different traditional and folk themes.

Figure 2 – Projeto EISA, Hospital de Santo André [EISA project, Santo André Hospital], Leiria, Joaquim Dâmaso, SAMP, 2010.

This umbilical relationship between music and its communities, which the community bands cultivate, becomes evident in SAMP history when we look at its main turning points. New projects always respond to a social need rather than a pure artistic will. Hunger and emigration after the Great Wars brought Jazz, Theatre and *Variedades*[6] to SAMP. Babies and children with special needs called for music therapy, and the arrest of a young man from Pousos in 1981, Rogério, brought the first artistic project inside to bars. Responding to someone or some concrete need of the community, with the SAMP community band means and skills, was always the ignition of the projects that SAMP weaves. And when projects have at their origin a call, whatever the national or European political strategy initiative, the results never reach the same levels of satisfaction as any of the partners involved.

If the century-old Portuguese community band culture and 'modus operandi' shape the most robust SAMP projects, its Cradle of the Arts and the most recent work with pregnant couples and babies were decisive for the definition of the professional profile of those who operate in those same projects, today developed in prisons, hospitals, Roma communities, museums, elderly homes or palliative care units. More than in the strategies and models of teaching and creation, it is in the profile of the professionals and in the dynamics of the teams that lies the specificity of SAMP interventions.

6 Show of popular music, theatre and dance.

Following the reform of artistic education in Portugal during the 80s of the last century, SAMP, like some other community band institutions, opened music schools under a protocol with the Ministry of Education. In the case of the SAMP School of Arts, the classes for families and babies were the foundation of the whole teaching model still used today. Working with babies and their families is the basis of the training of all SAMP professionals for any other project. Throughout 30 years of Cradle of the Arts, with many thousands of families, in parallel with other projects have developed in the meantime, such as *Músicos de Fraldas*, *Concertos para Bebés* ou *Pinhal das Artes*[7], a particularity of human behaviour has become evident to the SAMP teams: the moment in our lives when we are most open to the other is when we have a baby in our arms and our care. To be more open to the other is to have a greater capacity to listen, to see, to know, to respect, to respond to their needs, to offer what may be most important to them, to walk with them in the present and build the future, to love.

When we have a baby in our care, we give up almost everything else. Our time, resources, pleasures, and sometimes even life itself, to dedicate the most of what we are, have, and know to another human being. As this other does not communicate verbally, we develop refined signalling and non-verbal communication. From sounds, colours, smells, movements, drooling, and all secretions we infer vital information to care for that other. Sleep does not take our attention away from any of these signals, and our dreams come to involve this other being. It is indeed for our babies that we hone our listening skills to the infant, but the skills remain available to all others. It is also true that this aptitude is specially developed when the other is days, weeks, and months old because when we talk in years, we transfer these skills to different dimensions of the relationship. But to inhabit and co-create with those who care for their babies, even before and after they are born, has become a sine-qua-non condition to operate in any SAMP art project involving non-professionals. Moreover, the baby always comes in a dyad or triad, with one or two adults and often with siblings. Attending and participating in this relationship while caring for everyone's well-being and expectations is the formula for empowering professionals who we believe make a difference in a participatory art practice project.

7 *Diaper Musicians*, *Concerts for Babies* or *Pine Forest of Arts*.

Figure 3 – Projeto *Aqui Contigo*, Professor David Ramy [*Here With You* project, Professor David Ramy], SAMP, 2015.

SAMP contigo[8]

From pregnancy to last mourning

More specific attention dedicated to the other through art, especially with music, begins to develop at SAMP in the Music Therapy programs. After the resident formations, such as the community band, the choir, the jazz orchestra, and later the official music education programs, it was the demand for the Cradle of the Arts by families with babies and children with specific needs that led SAMP first to invite music thera-pists, and then to train its own staff in the different models of this inter-vention, still considered by many as 'alternative medicine'. It is certain that even in official artistic education, the SAMP School of Arts has a motto that reveals its identity: 'more important than putting musicians on stage is to bring music into people's lives'. Still, in the late 90s, SAMP felt the need to structure its activity, which was not primarily artistic or educational. The Music Therapy Nucleus SAMP was born. Quickly, the projects were extended to other areas than music, the professional formation of its protagonists is diversified, and the group is called Ex-pressive Therapies Nucleus. It only had this name for a few years, as the relationship with the Leiria Hospital grew into new programs in sev-eral of its services, and it was as Núcleo Saúde com Arte SAMP (Health with Art Nucleus - SAMP) that the centenary institution from Pousos

8 SAMP with you.

Figure 4 – Projeto *Allegro Pediátrico*, Hospital de Santo André [*Pediatric Allegro project, Santo André Hospital*], Leiria, Joaquim Dâmaso, SAMP, 2007.

widened its intervention in the local and regional community. From the world of health, SAMP projects have been extended to wider social territories, and the project Aqui Contigo (Here with you) for terminally ill people has developed the awareness of the objective that transversally occupies all the SAMP teams' actions: to be with. Dropping the areas of intervention, health and art, the core prioritises the process and is now called Núcleo SAMP Contigo.

This path of designations in the SAMP Nucleus, which accompanies the growing number of participatory artistic practice projects in Portugal and Europe, also reveals the Pousos Public Utility Institution as a particular Learning Institution. As a cultural, social, and educational association, it permanently collects the learning of the teams of its projects and tests, implements and evaluates in real time the solutions or paths suggested at each moment by its multiple human sensors. During weekly meetings, they share the experiences of those who, on the same day, play or dance in hospitals and prisons, for newborn babies and terminally ill people, in urban nursing homes and rural homes, people with chronic mental illness or common students from the School of Arts, in museums and palliative care units. SAMP's particular responsiveness is also due to the professional profile of its SAMP Contigo Nucleus, currently made up of 21 members. It brings together artists from music, theatre and dance, birth and death doulas, expressive therapists, music therapists, sociologists, psychologists, and, more recently, museologists. In addition, in recruiting these professionals, a diversity of cultures

and backgrounds is also sought, and for this reason, the core counts on Portuguese, French, Italian, Belarusian, Ukrainian, Japanese, Cuban, Venezuelan, and Brazilian nationalities. This complementary service has led to greater efficiency in the design and adaptation of responses to the needs of each person or community that requests or seeks a project.

With the beginning in 1992 of the Cradle of the Arts, a music, theatre, and dance program for families with babies up to 6 years old, SAMP has extended the universes of culture and education to those of health and social with the following projects:

Auditório 1[9]

Program aimed at pregnant couples, initially sought out by families already attending the Berço das Artes with a first child;

Caixinha das Artes[10]

Early intervention for families with children 0-6 years old. Because many families attended the Cradle of Arts for the answers that this project gave to their children's specific needs, but the importance of having more specialised professionals to those same needs became evident;

Amar os Sons[11]

Intervention in multideficiency rooms of school groupings. At the request of the families because, in the meantime, the children from Caixinha das Artes grew up and went to school;

Musicoterapia[12]

Sought by the general public, but in particular by families with children or young people with specific needs;

9 *Auditorium 1*

10 *Arts' Little Box*

11 *Loving Sounds*

12 *Music Therapy*

Figure 5 – Projecto *Ópera na Prisão* [*Opera in Prison* project], Leiria Prison Establishment for Young People, Joaquim Dâmaso, SAMP, 2015.

Laboratório de musicoterapia do Centro Hospitalar de Leiria[13]

Born from the development of programs in the health field and joint training actions between SAMP professionals and the Leiria Hospital. The laboratory has the following associated projects:

Allegro Pediátrico[14] – Pediatric and Neonatal Service;

ConSentir o Som – Acute Psychiatry Service;

100 limites ao Som – Chronic Psychiatry Service;

Doi menor – Pain Unit;

Aqui Contigo[15] – Palliative Care Unit;

Cantares de Amigo[16]

People with chronic pain after leaving the Doimenor project;

13 *Music Therapy Laboratory of the Leiria Hospital Centre*

14 *Pediatric Allegro*

15 *Here with You*

16 *Friend Songs*

Figure 6 – Projecto *Ópera na Prisão* [*Opera in Prison* project], Calouste Gulbenkian Foundation, Joaquim Dâmaso, SAMP, 2015.

UpA Unidos pela Arte[17]

Dedicated to health professionals and caregivers to minimise the increasing stress and burnout in these communities;

Novas Primaveras[18]

Dedicated to institutionalised older adults or those living at home because it was found that babies and children have not only a wide cultural offer but also an openness and availability of their families to enjoy that offer. The same is not true for the generality of us concerning our parents, and that is why this project was developed;

Palco em Casa[19]

Artistic programming at home for people in situations of isolation and solitude;

17 *UpA United by Art*

18 *New Springs*

19 *Stage at Home*

Serão com Avós[20]

Performative moments to help institutionalised older adults fall asleep;

Il Trovattore ou os Roma do Lis[21]

Program directed to several gipsy ethnic communities at the request of the social service of the municipality of Leiria;

Museu na Aldeia[22]

A project that received the Europa Nostra Award in 2022 for bringing contemporary art and museums to isolated communities in 26 municipalities in central Portugal;

EISA – Encontro Internacional Saúde com Arte[23]

Biennial Congress that arises from the need to reflect and share the experiences of all the actions of the SAMP Contigo Nucleus;

Ópera na Prisão: De Don Giovanni ao Mozart ON[24]

The director of the prison was talking to a group of prisoners. When introducing the guest, he said: we are going to have music classes, and here is the teacher Paulo Lameiro who is a conductor and opera singer, and... One of those present stood up, shouting with some anger: everything but opera! The energy that carried that proclamation was the fuse for the first 'music lesson'. The whole group saw Don Giovanni in Peter Sellars' direction and was amazed at what had just happened before their eyes and ears. It turned out that opera was a theatre with sung words, and it wasn't people shouting. It turns out that the story of this opera is almost the story of all of them. The director set it in the famous Harlem neighbourhood of Manhattan, played by two African twins, where the world of selling and drug consumption and living on the streets was totally familiar to them. The opera begins with a crime, and the whole argument develops around the multiple perspectives of the community to judge and punish a criminal. All by the genius hand of Mozart. It was 2004, and it is therefore easy to understand why the opera continues

20 *An Evening with Grandparents*

21 *Il Trovattore or the Lis Roma*

22 *Museum in the Village*

23 EISA – *International Meeting Health with Art*

24 *Opera in Prison: From Don Giovanni to Mozart ON*

Figure 8 – Projecto *Ópera na Prisão* [*Opera in Prison* project], *Traction*, Calouste Gulbenkian Foundation, Joaquim Dâmaso, SAMP, 2022.

inside a Leiria prison to this day and why, many years later, the same voice that protested against the opera packs cars singing the cavatina of the Rossinian Figaro.

The first goal set for Opera in Prison was to lower the criminal recidivism rate of inmates. To achieve this and to help their full reintegration into the community, it is important to develop their self-esteem, provide the creation of stable emotional bonds with their peers and family, offer them an experience of work routines with concrete efficacy for their lives, and ensure that in the temporary leave and future freedom, there is someone outside prison who offers them a bed, a table and an environment of safe relationships. In permanent articulation with the prison teams, the SAMP creative teams define beforehand each of the project's editions, which are generally organised over three years, also having three stages:

Being with (I)

Getting to know and sharing the personal and artistic universes of the whole project community (prisoners, their families and friends, artists, technical teams and institutional partners);

Creating with (II)

Create and rehearse a new Opera, or rehearse a pre-existing one, involving the whole community;

Performing with (III)

Present publicly, inside and outside the prison, the Opera rehearsed, and create specific strategies for the future of each inmate, making the experience profitable;

Throughout the seven editions of the project, from 2004 to 2022, there have been some paradigm shifts that have helped define what is now a project model already experienced outside of Portugal:

From a regional prison establishment for adults, it has since developed into a national prison establishment for young adults;

From a 100% volunteer program, it became a professional project with the support of 4 decisive institutions for the definition of its current model: PARTIS Program of the Calouste Gulbenkian Foundation; Caixa Agrícola de Leiria Foundation; Portugal Inovação Social 2020; Horizonte Europa 2020 - European Community.

From working with pre-existing Mozart operas, we moved on to the co--creation of original contemporary operas.

In each of the editions of Opera in Prison, very concrete specific objectives were set, and in all of them, unexpected learnings occurred. Of these, the following should be highlighted:

Ópera na Prisão[25] (2004)

Why Opera? Although the world of lyrical music is far removed from the cultural tastes and practices of most prisoners, it was observed that it has a greater power of involvement than that observed with other musical languages they know better, such as RAP or Hip-Hop. The characteristics that made it possible to observe the prisoners' surprising interest in opera are to be found, on the one hand, in the essence of the so-called classical music (extraordinary diversity of instruments, forms and musical genres throughout 1000 years of history, and the universality of the most common arguments in opera) but above all in the personal profile of those who make opera, from the conductors to the singers who visit them and with whom they have to work over three years (people who are very surprising because of their hyper-specialised training, their rigorous daily routines, the food and body care that they associate with the world of sports);

25 *Opera in Prison*

Don Giovanni 2005

Who is the community? The 2005 edition was crucial to discover that the community to which an art project in prison is directed is not only made up of inmates. Those to whom the project is addressed, that is, those who receive the most significant impact from it, are the prisoners, the artists - singers, instrumentalists, conductors, composers, librettists and directors - the various teams of prison professionals - directors, guards, psychologists, teachers, reintegration specialists - and all the partners who visit and accompany it more closely. From the very first moment, all of them must be involved in defining the objectives and the modus operandi of what is going to happen;

Don Giovanni 2006

What impact? The 2006 edition carried out the first impact study of the project, still directed exclusively to inmates. It was an experimental approach by psychologist João Lázaro, and it clearly showed the two significant changes in the group that took part in the project when compared to the control group: higher values in the fields of self-esteem and self-control. It was the first step towards what would become the robust evaluation model implemented in the Traction edition of Horizon 2020, whose results will be published at the end of the first quarter of 2023;

Don Giovanni 1003, Leporello 2015 (2014)

How much of a prison project is outside the prison? The first edition with the support of the Calouste Gulbenkian Foundation's PARTIS program, made it clear that the success of Opera in Prison and the sustainability of its results imply a strong investment outside of bars. First, by involving families in the whole process, they rehearse outside the prison at the same time as the inmates inside and go on stage alongside their children, grandparents, partners or parents. But it is also important that the community at large, all of us, are involved in some way. That is why there are performances of the operas inside the prison (for the remaining inmates, but also so that the public and professional artists can live, feel and witness the territory of imprisonment) and performances outside the prison, either in the theatres in the city of Leiria where the two prisons of the project are located or in the large auditorium of the FCG in Lisbon;

Pavilhão Mozart[26] *– Só Zerlina, ou Così Fan Tutte?* (2017)

Why is a physical space inside a prison exclusively dedicated to opera and musical theatre? Prisons are organised in dedicated pavilions: cells, school, professional training, administration, etc. After the project took place in several different spaces (library, classroom, cafeteria, old workshops, prison wards), it was found that the results were very different when the workspace was associated only with the creative activity and not with any other prison routine. It was with the 2017 edition that the adaptation of a vacant space of the Leiria Youth Prison, EPLJ, to what is now the Mozart Pavilion began. All rehearsals, training of the internal production team, and presentations of small projects to the public inside and outside the prison take place there.

Traction – O Tempo (somos nós)[27] (2020)

Why Opera in Augmented Virtual Reality? The edition supported by the European program Horizon 2020, with a focus on research and involving nine partners, including the Grand Theatre El Liceu de Barcelona and the Irish National Opera of Dublin, brought to the project new challenges of which the following 4:

Using new technologies to enhance joint work inside and outside the prison while deepening and broadening new ways of creating and presenting Opera. This is how new cutting-edge digital tools were developed that equip the Mozart Pavilion at EPLJ today;

Co-create new operas at the expense of presenting the Mozart works that had been until 2020 in all editions of Opera in Prison;

Strengthening the ethics and rights dossiers, which led to the creation of a LAT - Local Advisory Team, which includes, in addition to experts in the universes of justice, music, social impact and all partners, two mothers of prisoners and two former prisoners;

Establishment of partnerships with reference institutions in the field of evaluation in order to measure social impact, impact on the co-creation process and impact on the use of technologies.

Mozart ON (2023)

Why abandon the production of a major work and create nine micro operas? Focusing three years of work on producing a single major opera offers a very significant impact on the outside community and

26 *Mozart Pavillion*

27 *Traction – Time (is us)*

institutional partners but questions whether it is best for the inmates and their families. We found that the moments of change happen most obviously in the production processes of the recitals, immediately before and after, so instead of a single large production (which were always several throughout the three years), we should offer smaller scale productions that allow for more immersive experiences in each of the phases of the experience.

The current edition of Opera in Prison, which runs until the end of 2025 with the support of the PARTIS & Art for Change program from the Gulbenkian Foundations and La Caixa, also has the enormous challenge of opening the Mozart Pavilion to the community, professionally preparing the inmates to create and produce performances with regular presentations in their prison territory. The public will constitute the rest of the EPLJ community, but also the community of Leiria, which will have one more cultural space in one of its two prisons in the city.

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Architecture with the 99%

Paula Miranda & Tiago Mota Saraiva
Working with the 99%, ateliermob
Architects

Introduction

Trying to provide architecture services with and for the majority of people has been a challenging task that ateliermob proposed itself to accomplish under the expression 'Working with the 99%'.

Promoting accessibility, taking into account gender and intersectional perspectives, and assuming an anti-racist position to defend equal rights to architectural design and to the city, requires a permanent follow-up of the work with other disciplines. Social Sciences, engineering, visual arts, and performance, among other expertise, give us the necessary inputs to develop our projects with the people we work for. They are as crucial as the work of colleagues around the world from whom we learn technical solutions and with whom we've been constructing the same path.

Through a brief overview of three examples, we propose to explore how much these projects have in common, completely different at first glance, just like the people we work with: the 99%.

The 99%

> There are unquestionably strong tendencies in all countries opposing segregationist tendencies. One cannot state that the segregation of groups, ethnic groups, social strata and classes comes from a constant and uniform strategy of the powers, nor that one should see in it the efficient projection of institutions or the will of political leaders. Moreover, there exist the will and organised actions to combat it. And yet, even where separation of social groups does not seem to be patently evident on the ground, such a pressure and traces of segregation appear under examination.

> Lefebvre (1968)

Figure 1 (opposite page) – *Between Lines* exhibition. Participative process for the Marquês de Abrantes Palace rehabilitation project. Marvila, Lisbon (2017-...) ©Francisco Nogueira.

> During the national debt crisis period in Portugal (started in 2011), all construction activities, including architecture, tended to be suspended or cancelled. While protest movements against austerity take pace all over the world - Arab Springs, Occupy Wall Street, 15M in Spain and Que se Lixe a Troika (Screw you Troika) in Portugal – Ateliermob was in contact with several architects who participated in these movements, noticing how the tools of their professional practice should be available for everyone. In 2013 ateliermob was one of 12 architectural offices in 12 cities around the world that 'examined the role of architecture in shaping, defining, or limiting the flow of protest within their respective cities' (re)presenting Lisbon in a publication, exhibition and associated project of Lisbon Architecture Triennale: *Planning for Protest*.

Stating that architects are still necessary in times of misery, ateliemob sought to establish a technical office that could provide services to disadvantaged populations.

> The name Trabalhar com os 99% [Working with the 99%] comes with the candidature of this idea and the positioning on the practice of architecture, to the Future Cities Award, one of the peripheral events of the XIII Venice Architecture Biennale in 2012.

> Mota Saraiva (2017)

At that time, ateliermob presented the work of regularisation of self--built houses in PRODAC North and PRODAC South, developed with their residents' associations with several funding programs from the Lisbon Municipality and was awarded the Future Cities Prize.

Terras da Costa Community Kitchen in 2012 followed, and the requests increased so that in 2016 a cooperative with the same name was created to develop this line of work.

Usually, when we have to define if a project is done by ateliermob or WW99%, the definitive criterium regards who the client is: when we have a usual request from a public or private client that gives us a previously made program for regular architecture project it is developed by ateliermob; when we are working for people that identify the problem but, for different reasons, can't make that usual request, the approach – usually trough participatory processes – is assured by the co-op. The projects we'll describe here as examples have very different clients, but all have in common the need for an architect to work with people that wouldn't knock on our (or any other architect's) door.

We may say that architecture for the 99% is the one that takes into consideration the diversity of its users.

Figure 2 – Community Kitchen. Workshop and participative process for a rehousing project. Terras da Costa, Almada (2012-2017) ©FG+SG.

Working with the 99% refers to a different approach that promotes a direct dialogue with that diversity of users.

After more than ten years working with (and for) the 99% we may confirm that the 99% are (almost) all of us.

Community Kitchen at Terras da Costa

> With the Community Kitchen, water arrived in the neighbourhood in 2014. But the promised rehousing solution kept being repeatedly put off until after the 2017 local elections.
>
> Working with the 99% (2022)

In 2012 ateliermob made its way to the previously unknown place of Terras da Costa during *Noutra Costa* workshop hosted by Universidade Autónoma de Lisboa. Anthropologist Filipa Ramalhete and architect Pedro Campos Costa invited ateliermob to guide one of the groups of students in a workshop mediated by the resident of the neighbourhood Euclides Fernandes.

Starting after Exyzt/ConstructLab work at Casa do Vapor, a close-by neighbourhood, the process described by Diana Pereira in the 2016 edition of Cross Media Arts was an essential reference, besides the material supplied for the work developed at Terras da Costa.

Terras da Costa is an illegal neighbourhood near one of the most crowded and popular beaches in Lisbon metropolitan area – Caparica, Almada Municipality. A neighbourhood hidden to the back of tall buildings that no one appeared to see.

Without tap water or electricity, these were the community's main concerns: the minimum comfort to allow them to keep living in their precarious houses while waiting for a new neighbourhood with appropriate living conditions. After the academic workshop, ateliermob was called by inhabitants to build a community kitchen that, on the one hand, may host community meals that they already promoted and, on the other hand, might bring tap water to the centre of the neighbourhood.

With some reclaimed wood from Casa do Vapor – first used in Guimarães - a partnership with Colectivo Warehouse and funded by Calouste Gulbenkian Foundation, the Community Kitchen was built with the inhabitants, and it was no longer necessary for them to walk and carry heavy water drums for miles.

Much more than a kitchen, this is a place of gathering, the place for the meetings where the use of water and electricity is discussed, where the new neighbourhood started to be dreamed of.

So that this neighbourhood could no longer be unseen, the kitchen project was photographed and got tremendous visibility after winning the 2016 Archdaily Award for the Best Public Building. Following the incredible visibility that, from one day to another, the neighbourhood had, it was time to underline that the kitchen should be seen as the trigger to start the process of relocating and building proper houses for the inhabitants.

>The project will only be finished when dismantled.

>Mota Saraiva (2016)

To the Community Kitchen

>What a great idea

>This common home

>Where you build

>With all your heart

>Thanks for the idea

>Not just on paper

The fruit of your work
With all your heart

Through this kitchen
Many will pass
And no one will forget it
The nails and hammers

The stove that always heats
It's a taste you won't forget
In No Man's Land
Since we are all people

We welcome you
Like spring when it arrives
For these men and women
We will never forget

Guilherme Brito (Costa Caparica, 19/03/14)

Pedrógão Grande

Planning after the fire

As soon as our licensing processes started to go through the municipalities, people heard about the 'palaces' we were designing. We complied with tabulated areas and prices, but the drawings revealed something that was said to be too much, even though nobody could tell us what. If we were trying to justify the extra time we were taking, by the way, we were discussing the solutions, arguing that the people we worked with did not feel they were falling behind, from the point of view of those who wanted to publicly present the figures to the rulers and the press, we were the problem.

Working with the 99% (2022)

Figure 3 – One of the seven reconstructed houses after Pedrógão Grande's fire. Goladinha, Figueiró dos Vinhos (2017-2018) ©FG+SG.

The fact that Working with the 99% is best known for its participatory approaches was the reason why it was called to provide technical support to the private fund constituted to support the reconstruction of the affected areas after the 2017 Pedrogão Grande Fire and managed by Fundação Calouste Gulbenkian (FCG). Pedrogão's Fire was the biggest forest fire ever in Portugal, the deadliest in the country's history (66 people died and 253 were injured) and the 11th deadliest in the world since 1900.

One month after the fire, WW99% went to the territory with FCG to start the surveys for the reconstruction work and to begin conversations with several organisations in the field and with inhabitants. People were available to talk, but they were still living through the trauma. Meanwhile, for several months, national media and politicians insisted on their concern to achieve quick responses to the tragedy, regardless of the necessary time for mortars to dry and projects were seen as useless bureaucracies. To foster the projects, we developed a new internal protocol of procedure, involved all our workers, and, for six months, we opened a local office in the Municipal Library of Figueiró dos Vinhos and moved four persons of our team to live in the affected areas. That allowed us some proximity and a better understanding of the territory and the ways people live it. During the construction works, we visited the houses every week to answer contractors' and homeowners' questions and adjust the project until the houses were ready and the furniture in place. This process made

Figure 4 – Marquês de Abrantes Palace, participative process for the rehabilitation project (2017-...) ©Filmable.

us understand that a project may be a good way to take people from psychological trauma. Just after the accident, people tend to ask for the same house, but when they start their recovery, they start to project themselves in a better house, which is also to say in a more comfortable future.

As architects, we couldn't recover the past, but, even under short times and heavy budget restrictions, it is the job of our discipline to provide better futures.

Palácio Marquês de Abrantes

A palace for the 99%

> The Marquês de Abrantes Palace is a public building, municipal property, and headquarters of the Musical Society 3 d'Agosto de 1885, which served as communal housing. The project proposes that through the installation of a local technical office of architecture, new uses can be designed in order to make culture, recreation and housing compatible.
>
> WW99% for EU Mies Award (2022)

While developing a project for the public space at Rua de Marvila, one resident called our attention to the majestic building that once

had been the centre of the neighbourhood but now, even though a municipal building, was mostly empty. Mostly because there was still a popular/local association working on one of its corners and using it as a warehouse. All the rest of the building, where 200 people lived in the 80s, was abandoned and on the road to destruction.

With funding from Bip/Zip program - promoted by Lisbon Municipality –, from 2015 to 2017, WW99% worked with the cultural association Xerem to develop a participative process to think with local inhabitants and workers about a desired future for this forgotten palace, stuck between two train lines. These two train lines that get together over the end of the neighbourhood define a triangle of urbanity that seems to be waiting. Over the West part of the line, we have the core of the social housing and stigmatised area of Chelas; over the East, the riverbanks and one of the trendiest areas of the creative and gentrified city.

In 2017, for one month, WW99% opened a local office at the Palace. Following the opportunity of an exhibition where five artists reflected on this territory, the local office prompted regular meetings, and from the territory, it was designed a basic program for the renovation of the Palace. From this process, we arrived at the idea of proposing to the municipality a new Social Housing Complex for temporarily hosting people in need – from inhabitants living in unworthy conditions to refugees – managed by local organisations and using this public structure as an anti-gentrification of people and institutions. The local association will be kept inside the complex, and new service providers may pop up.

Even though this process was visited by people from the UN Habitat and chosen by the Mediterranean City-to-City Migration Project[1] as one of the six projects to follow up all over the Mediterranean, the approval of the municipality to go on for the basic design only arrived in 2020. The local office was then enlarged to accommodate all the WW99% team while developing a participatory project for housing in the main building, the renovation and improvement of Sociedade Musical 3 d'Agosto facilities and an area for local shops and/or offices with the patio as a public centre of the complex. This project was applied to the Municipality in September 2022.

While waiting for the approval to go on for the detail design, real estate pressure increases in Marvila. Although in 2017, the Palace was on a list to be sold, we do think that this process stopped the process of privatisation. The seed for an alternative way of constructing the city, where public buildings play a decisive role against speculation, had

1 Mediterranean City-to-City Migration Project, known as MC2CM Project, is a research project coordinated by the United Cities and Local Governments (UCLG) Committee on Social Inclusion, Participatory Democracy and Human Rights. The project will be coordinated by the UCL Bartlett School of Architecture, led by Yves Cabannes and Barbara Lipietz.

been planted, and the ones that we worked with will keep working to achieve our common goal – a palace open to all.

Conclusion

Architecture is a technical field of knowledge that can change everyone's lives, for good and for bad. As a discipline, it can only work properly when engaged with different fields of knowledge. Networks and partners are fundamental to its success.

Engineers and contractors are the most obvious partners, but if we re-member that a project starts by designing a program and it remains as long as the work is used, the range of people involved increases along with the universe of users for which the project is done to. Probably it will also be as better as a wider range of people, with different expertise, is involved.

Working with the 99% also means working for people with no means to contract architects. Funding is also an important part of this issue, mostly by implicating other institutions or/and public authorities that may also play a decisive role in the partnership.

An architect is often referred to as a maestro of an orchestra. At working with the 99% we want to open the orchestra to all instru-ments, playing for all audiences; the art is to achieve harmonic music played with (and by) everyone.

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Figure 1 – Landing in a new environment. ©Federica Teti, Stadtwerk mrzn.

Shapes of change

Vera Fritsche, S27 - Art and Education
Conceptionist and Educator

At any given time, everything is in motion. Heated debates and distribution struggles are being waged and escalate again and again. The familiar suddenly becomes fluid and familiar answers no longer work. The question of what is 'public' must always be asked anew.

'Society' is a social form. It is not monolithic, unique and static - it is constantly changing, always has been and in all parts of the world. The nature of this change, however, is always accentuated differently. How do we want to live community? How does a 'we' remain mobile? What new forms are emerging and taking shape?

Imagine if these questions were objects, visuals, sound, performative snippets or self-constructed wooden settlements on a wasteland on the outskirts of Berlin.

Artists, architects, designers, social workers, long-established and newly arrived Berliners are trying out and exchanging ideas in search of a public sphere, a space that belongs to everyone, that everyone can design. What should it be like? That is the question we ask ourselves as project makers.

For many years, people from war and crisis regions have been exposing themselves to dangerous fleeing routes to reach Europe and Germany. They endure journeys that last for months, stay at borders, in camps, with family or alone as teenagers – driven by the desire to overcome the crisis, the desire to be able to shape their own future. Often, the affected people are exposed to arbitrary structures that promise neither continuity and permanence nor flexibility.

People fleeing are frequently forced into a passive position – they do not make decisions, they are decided upon. And even in places of arrival, they are first of all subject to legal limits that do not allow them to take their prospects into their own hands. Multiple barriers have to be overcome in order to gain access to education, work, participation in socio--cultural activities or urban culture.

Those who arrive are irritated, because the patterns of perception they have brought with them are automatically transferred to the new field, but here things tick differently, processes run differently,

Figure 2 – Building Arrival. All tricks are welcome. Experimental building site Stadtwerk mrzn ©Nils Koenning.

the environment is foreign. The experience of newness. Access to the city and society is not easy to find, everything takes a long time. For some years now, this situation has confronted not only the new arrivals but also the societies in the countries of arrival with great creative challenges. They need initialised spaces to try things out and to be able to arrive.

As project makers, we have learned in this situation: creativeness is based on scarcity. Where you have little, you can create a lot. It is exactly here where a real change in circumstances can take place. This encourages experimentation and at the same time holds a lot of potential for innovation.

It is important to show that it is possible to shape places, spaces, structures and perspectives. An appropriation of space and structure can lead towards actual social and civic change if there is time and space for personal relationships to develop. Questions about one's own identity and future intertwine with the remodelling of community structures and spaces.

We as project makers and our concepts consciously allow differences to take shape, because in order to form a new public community together, not all contributors need to have the same target, the same wishes or the same history. It requires collective experience and finally the learnt conviction that individual differences are a benefit to the community as a whole.

Truly democratic design processes are based on the vivid experience of collaboration between different people. In our experience, when strangers do something productive together, it encourages both a sense of community in a space and a sense of common responsibility for it, as well as individual orientation.

From a sociocultural perspective, the foundation of a democratic political system is not 'given' by a policy, but is constituted only by actively participating citizens equipped with rights and awareness. Without active participation of citizens in a society, there is no democratic system. The difference between a politically scientific understanding of participation and a actively shaping perspective lies in the fact that in the creation of a democracy as a political system and a social and spacial form of existence, citizens are not only attributed a power-legitimising and policy-influencing position, but rather a power-holding and therefore creative position.

Citizens are the constitutive, shaping element of democracy. In that sense, creative practices of art and culture are democracy-building experiments that can sustainably constitute experiences of action and effectiveness. They are the fundamental core of the social, which is responsible for bringing transformation in society.

Conceptually, S27 - Art and Education operates with transdisciplinary approaches. On the pedagogical level, this primarily means a concept of resilience strengthening: through experimenting in the arts, crafts

Figure 3 – Creating collaborative spaces of learning; together with students of DESINC - Designing and learning in the context of migration ©Luisa Durrer, S27.

and design, young people's perceptive abilities are re/activated and trained in the various project formats of the S27. Growth and personality development are processes of change that are vividly reflected in open-ended experimentation.

The pedagogical concept is: concoct something together, develop initiative, give real form to one's own design to finally hold a strong piece of design, a picture in one's hands or to stand on stage in a new role. We create moments in which the experience of self-efficacy returns after times of deprivation. *Discover what's inside you!*

The S27 in Berlin-Kreuzberg sees itself as an art laboratory for young people who want to change the world. Building, inventing, spinning the future: together with artists, senses are sharpened and utopias are tried out in various creative, political, socio-cultural and experimental projects - everyone can help to shape the world! Through handcrafts, workshops, building sites, through drawing, speaking and thinking. The important thing is to give new plans a specific form.

In cross-professional projects, the S27 develops innovative educational concepts and experimental spaces with cultural workers, professional craftswomen, interested scientists and creative social workers, which focus on the qualities and creative change potential of young people. The focus is on various projects and courses that combine diverse programme fields in an uncomplicated way: Social Transformation, Democracy Development and Decolonisation, City-Space Changes,

Figure 4 – Occupy space. Ideas, sketches, construction sites – exploring the periphery. ©Luis Krummenacher, S27.

Figure 5 – If nothing is there, you can achieve a lot. © Luis Krummenacher, S27.

Urban Practice, Culture of Craft and Working Worlds, Circular Processes, Recycling and Re-Design, Time/History and Memory Culture.

In doing so, we rely on various fields of reflection and design, on artistic experiments that take up and reinterpret curricular concepts from Montessori and Bauhaus education and, in particular, from the historic Black Mountain College.

Creative practices, whether in temporary workshops or in long-term programmes, have the potential to bring sustainable change to the environments and realities of both new and old Berliners, especially at the intersection of urban practice, cultural education and social work. A requirement for this, however, is a public acceptance that financial resources, time and conviction are necessary to support collaborative projects that make the picture of a post-migrant creative society a little more realistic.

Figure 1 – Project Art Works' installation 2021. Turner Prize Exhibition. Herbert Museum and Gallery. Coventry.

Art and not knowing

Kate Adams, Project Art Works
Artist, advocate and activist

I am writing from the perspective of an artist but also a mother of a man who has complex support needs. I co-founded Project Art Works in 1997 to bridge the gap I perceived between art and social care and to explore the potential of art and sensory processes to unlock something of the inner worlds of children and adults who do not use language to communicate[1].

Project Art Works has become a community of neurodiverse artists and activists based in Hastings, UK. We promote the rights and representation of neuro-minorities through an art practice that embraces holistic and person-centred practical support for individuals and caregivers alongside established artistic productions.

Figure 2 – Siddharth and Susmitha Gadiyar. Project Art Works at Pheonix Art Space. Solo Exhibition Siddharth Gadiyar 2019.

1 This is often described as being 'nonverbal'. However, this term does not adequately describe the expansive aspect of nonverbal communication that may include gesture, signing, sounds, facial expression, and behaviour.

To collaborate effectively and creatively with people who may not conform to learnt social and communication constructs, we must respect the specificity of their experience and perception. Also, to recognise that people can be profoundly disadvantaged by requiring the support of others to live and to fully participate if they so wish.

Through collaboration with visual art and care institutions we attempt to reverse the entrenched power dynamics of inclusion, and to provide genuine opportunities for people to represent themselves within culture and society.

Neurodivergent people are at risk of marginalisation and prejudice and are often judged through inaccurate and limiting preconceptions. Early on in our praxis I understood that when a person is engaged in a creative act or interaction, this is what is most visible about them. Not their disability. The fascinating process of cause and effect, of interaction with media and materials and others becomes the most visible and defining aspect. The creative process reveals so much about individuality, about the dense specificity of human experience. This is true whether a person can use language or see or hear or move their arms and limbs or assimilate knowledge.

The individuality, spirit and humanity of a person, is the focus of our practice that in turn is framed by two polarities of action. At one end the intimacy and detail of creative interactions in the studio facilitated through personalised approaches to engagement by modifying the environments and tailoring their support and at the other, visual art productions such as installations, exhibitions, film works and more recently as workshops and happenings within exhibition spaces.

> In the studios, sensory materials and processes that are direct and unequivocal allow for a primal form of engagement with the viscosity, physicality, hues and tones of the material world. When fully immersed in exploring materials, we make ourselves visible through spontaneous and intuitive decisions. It is these moments that we try to capture and then show alongside the objects and artworks that emerge from these interactions. Very often, however, the art is in the focus, the action and the process rather than the product.
>
> Project Art Works uses film as reflective practice as well as to reveal different ways of being that avoid categorisation or traditional narratives. We employ a process of monitoring assent and dissent to arrive at consent, balancing on an ethical tightrope of sometimes not knowing.[2]

2 Extract from Being together in a neurodiverse world: Exploring empathy and othering with Project Art Works by Kate Adams, Chloe Whatfern and Sonia Boue–Big Anxiety: Taking Care of Mental Health in Times of Crisis edited by Jill Bennett.

Figure 3 – Cherry Lane and Rachel Hine, Project Art Works artist. Workshops. In the Realm of Others exhibition, De La Warr Pavilion. Bexhill on sea 2015.

These actions are informed by the experience of disability and care. Lived experience and parallel worlds. The intersection of neurodivergence with neurotypical social constructs and environments. This is not disability art or art and disability. It is collective art and activism that accepts and celebrates the unknowability of another's experience and provides insight into unfamiliar and illusive states of being.

> (...) the work of art preserves life, offering possibility that an intimacy develops in a human being when he or she receives something of the experience of another. Art sustains the possibility of an encounter between people who come from quite distinct realities.
>
> Doris Salcedo (2015)

Very often we need to confer with caregivers or significant others in a person's life to ensure that they are able to travel and take part in workshops and exhibitions. Providing a platform for the representation of neuro-minorities within places of social and cultural value is important. It disrupts stigmatising attitudes towards disability that can have negative consequences.

During 2022 we gradually emerged from two years of contagion in the UK – although Covid remains present. There has been a disproportionate impact of Covid on disabled people.

Figure 4 – Project Art Works' installation 2021. Turner Prize Exhibition. Herbert Museum and Gallery. Coventry.

> [In England] COVID-19 has had an unequal impact on disabled people who have been among the hardest hit in terms of deaths from the virus… 6 out of 10 people who have died with COVID-19 are disabled. Today's figures clearly show that current measures to protect disabled people are not enough and that there is an urgent need for more and better support.

> Suleman, M. (2021)

The right to care and support from others is compromised by the group ethos.

Michael Sandel (2007) suggests that:

> From the fact that people are very different it follows that, if we treat them equally, the result must be inequality in their actual position, and that the only way to place them in an equal position would be to treat them differently.

Observation, active listening, and open heartedness enables the 'other' to be more visible and present in determining how we live and survive in diverse societies.

Documenta fifteen, Cosmologies and Significant Others

In 2022 Project Art Works was one of 15 artist collectives to present over 100 days in documenta fifteen in Kassel, Germany. Ruangrupa, the Jakarta-based artists' collective, were the Artistic Direction of the fifteenth edition of documenta. They built the foundation of their documenta fifteen on the core values and ideas of lumbung (Indonesian term for a communal rice barn). Lumbung as an artistic and economic model is rooted in principles such as collectivity, communal resource sharing, and equal allocation. Ruangrupa invited community-oriented collectives, organisations, and institutions from around the world to practice lumbung with each other and work on new models of sustainability and collective practices of sharing. This approach held many opportunities for tolerance, representation and innovation and provided a nurturing and, we hoped, sensitive environment for neurodiverse and disabled artists and audiences.

The exhibition revealed the vitality of global collective art and action. However, Ade Darmawan, speaking on behalf of Ruangrupa said:

> We've been surprised at how the art world has shown itself to be the most conservative of places. But to some extent the pushback was unsurprising. Most Western art institutions have been colonised to such an extent—from education to

Figure 5 – Installation by Project Art Works 2022. Fridericianum. documenta fifteen, Kassel. Germany (d15_Fridericianum_PAW_2022_∏_Nicolas_Wefers).

Figure 6 – Solar printing workshops – Project Art Works 2022. Stadtmuseum documenta fifteen Kassel Germany.

> business models—so when different voices are in charge it becomes a threat.
>
> Ruangrupa represents a very different way of doing things and the fact that this show was about placing things into practice, rather than sloganeering, was a real threat to certain authorities–be they museum directors, art market players or even politicians.
>
> The Art Newspaper. 22 September 2022.

From experience, we know that visual art institutions rarely prioritise holistic access for neurominorities as artists, audiences, or collaborators. Documenta fifteen was no exception despite Ruangrupa and supportive curatorial, production and technical teams.

In order to support neurodivergent communities that we invited to take part in workshops during the 100 days of the exhibition, we proposed and conducted an awareness raising programme with documenta, the institution for this and future exhibitions through:

Mapping the social care sector in and around Kassel;

Researching, visiting, and connecting with neurodiverse communities and care agencies local to Kassel;

Presenting a series of theoretical workshops with documenta staff teams supported by local disabled people, that described their experience and

explained our intentions for the exhibition. Using a process of drawing, we encouraged consideration of people's interdependencies on each other and the systems we all rely on for care in our communities and societies. These drawings are called *Cosmologies of Care*[3] and over the 100 days of the exhibition we made many more in conversation with audiences and others;

Prior to the opening of documenta fifteen and our installations in Fridericianum and Stadtmuseum (central documenta venues) we installed a studio in Kunsthochschule (art school) Kassel, and ran sixteen workshops with over 80 neurodivergent people, caregivers, documenta staff teams and art mediators (sobat-sobat)[4].
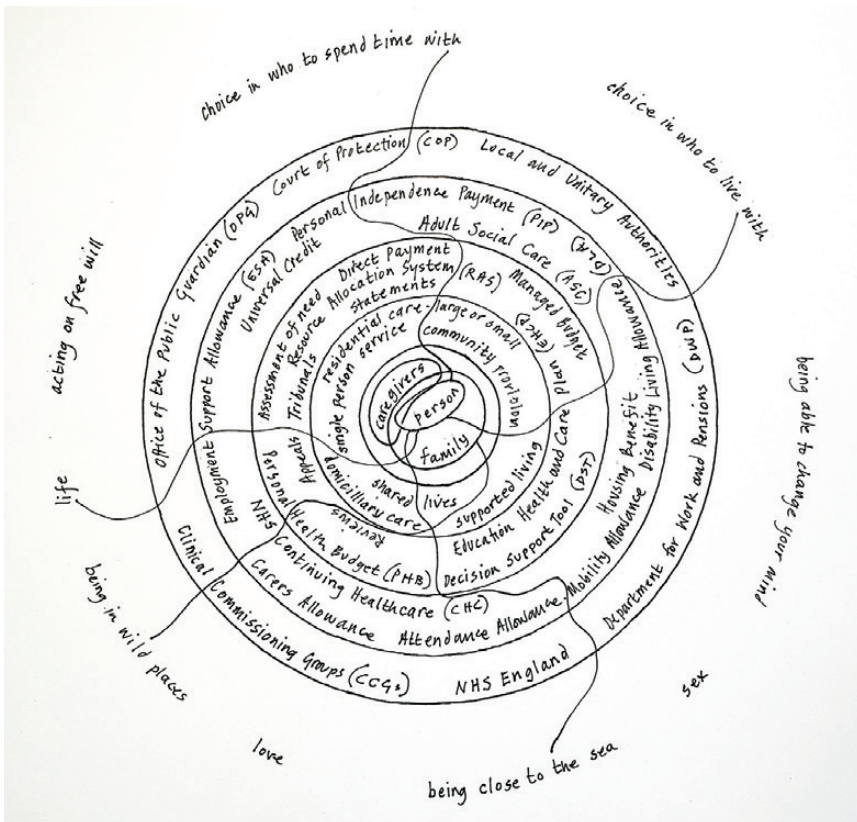
Figure 7 – *Cosmology of Care*. Drawing. Ink on paper. 594 x 841 mms © Kate Adams 2021.

3 *Cosmologies of Care* – verbal and non-verbal dialogues producing drawings that explore different systems of care, and how state systems create vulnerability for people through their complexity and adversarial assessments and the criteria for support where it exists at all. The drawings can be small scale or wall drawings or banners within large-scale installations.

4 In Indonesian, 'sobat' means friend or companion. The plural form is 'sobat-sobat'.

Figure 8 – Participatory workshops – Project Art Works 2022. Kunsthochschule, Kassel documenta fifteen.

The *Cosmology of Care* drawing (Figure 7) attempts to represent the possibilities and barriers in England's health and social care system. It is complex and very often adversarial and requires knowledge, advocacy, and persistence to navigate it.

In the centre, the individual, alongside their family or caregiver.

Around them, in the second circle, are different types of 'home'.

In the third circle are various types of care and support. In adult life, these are discretionary, variable and very often hard to get.

The fourth circle represents the different welfare benefits and allowances for which people can apply for financial support.

In the final encompassing circle are government departments that are the administrators of the state.

In the outer open zone of this 'cosmology' is life and all the freedoms we take for granted such as acting on free will, choosing who we live with and how we spend our time. If you rely on the support of others in all aspects of your daily life, the outer 'free' zone may only be available to you if you are successfully able to navigate the inner circles – the systems. Knowing your legal entitlements is one thing. Realising them is another.

The workshops energised local social care groups who embraced the creative propositions and the opportunity to take part in documenta for the first time in its history. The sobat-sobat, many of whom were art students,

became strong advocates and friends to disabled participants throughout the 100 days. Over three central venues the Project Art Works installations included constructed spaces, exhibitions of artworks and a studio and workshop space. This newly established community took part and mad works within the exhibition as part of an expansive public programme.

For marginalised communities the representation, visibility and agency within a major cultural event was by far the greatest outcome of our part in documenta fifteen. The more personal impacts are described here by Daniele [Ela] Hanne who lives and works in Kassel and supports Antonio and Marcel.

Antonio

The workshop felt like a holiday.

The workshop staff understood everything I wanted straight away. I don't know that outside the residential group.

The tree I painted was the most beautiful brown in the world.

Antonio painted and talked with Tom a lot about his father's death.

He didn't have the space for that before.

We did talk a lot about the loss and the sadness.

But at your workshop, Antonio had the opportunity for the first time to do something himself, to make something, to design something that corresponded to his idea of saying goodbye.

He was the creator of his own grief. That was important.

After the workshop, it seemed as if Antonio was able to let go better and no longer had to spend all his time thinking about his father's death.

This is what the direct group members told me.

Among other things, Antonio drew the sky where his father now lives in his imagination.

The colleagues told me that Antonio now sometimes looks at the sky and just smiles. Before, he cried more.

Sometimes Antonio also forgets what he has experienced.

Then he remembers when he sees me again and talks about what he experienced in the workshop.

Daniele Hanne (Ela) – Antonio's trusted friend

Figure 9 – Tom Lapora and Antonio painting. Participatory workshops – Project Art Works 2022. Kunsthochschule, Kassel documenta fifteen.

Ela

I wish that our society would change in such a way that life for Antonio [and Marcel] always feels as if they are valued and are just right as they are and not only in such rare moments as for example at the workshops [in Kunsthochschule].

I have become even more motivated to do my part to make this wish a reality.

I have also found ways to really put it into practice. Negotiating more staff for the residential groups with their provider, to go out and show society what we need even more to really participate in society.

Better pay for the staff. Less administrative tasks for the staff to have more time for the people.

Figure 10 – Participatory workshops – Project Art Works 2022. Kunsthochschule, Kassel documenta fifteen.

So not only to talk about inclusion but to practice it every day.

The right and duty to shape the environment in such a way that every person feels welcome in it, are right as they are and are seen, has become even more important and currently the implementation of this is a big part of my work.

Project Art Works, their vision and their team have a self-image of absolute equality and [at] eye level with everyone and they used their publicity and the stage of documenta to communicate this loudly into society.

This refers to people who need comprehensive assistance in all areas of life.

But also, to people who leave their own country for various reasons and are suddenly strangers in another country.

For me, there is nothing more important.

Everything starts with that.

Above all, peace.

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geographies

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The somatic urban landscape
Co-mapping bodies and urban places through relational contextual arts

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ABSTRACT

From 2016 to 2021, the researcher lived in Mouraria (Lisbon) and Raval (Barcelona), working with communities and residents and collaborating with socio-cultural and artistic associations, local governments and public institutions. Through a participatory community artistic-based research methodology and the implementation of relational and contextual art laboratories in both neighbourhoods, we observed how multicultural communities build a sense of belonging to their urban places through artistic and performative activities. Our objective was to study the qualitative embodied aspects of place identity construction in a multicultural urban context under processes of social mobility (migrations, city tourism, and gentrification). In our central hypothesis, we considered the production of space and intangible heritage as a cultural construction based on individual and collective embodied experiences and performative place--making practices. In our methodological work, we enquired about this double 'body-world' articulation, using the 'body' as a medium for communication, language expression, artistic representation and mapping. Hence, we explored creative artistic processes connecting urban places with embodied experiences and representation tools, co-mapping sites onto bodies and bodies onto sites. This research allowed us to collaborate with an interdisciplinary team of artists in plastic arts, illustration, sound design, performance, site-dance, and physical theatre. As a result, we stimulated multicultural social encounters and inter-generational dialogues about and related to the construction of an intangible urban heritage and cultural identity expressions related to the sense of attach-ment of communities to their urban landscapes.

KEYWORDS

Urban space, urban mapping, embodied experiences, relational contextual arts, place-making processes

Introduction

Lisbon and Barcelona are two global touristic cities where local, global and fluctuating identities coexist with historical centres transformed into rich multicultural and multi-ethnic milieus. Raval, in Barcelona, is a historical neighbourhood three times bigger in extension than Mouraria's neighbourhood, in Lisbon, and two times bigger in population density. According to statistical studies, in 2011, 8,4 per cent of Mouraria's population were immigrants from 51 different nationalities (Stats. Portugal, 2012; Mouraria Community Development Plan, 2012), while in 2015, Raval reached 47,9 per cent of immigrant residents from 122 nationalities (Barcelona City Council – Department of Statistics, 2016). Global macroeconomic forces and international capital now control Lisbon and Barcelona's financial, real estate and tourism sectors. Tourism has become a relevant economic growth driver for both cities with, with the impulse of new business opportunities and services. However, it also accelerated gentrification processes in their historic neighbourhoods, causing a severe negative impact on the quality of life of their urban communities (López-Gay, Cocola-Gant and Russo, 2020; Daly, Dias and Patuleia, 2021).

In such unsteady ephemeral urban contexts with multiple fluctuating identities of very different natures, it is necessary the reflection on multicultural and heritage identity questions, which also imply the study of social and community multicultural creative expressions of identification about and within their urban environment (Baumann, 2000; Vertovec, 2007; Westin, 2010).

In Mouraria and Raval, we observe a contemporary vernacular culture always adapting to the mobility of residents and the changing nature of their physical urban space. In these ephemeral urban contexts, residents are constantly reformulating their sense of belonging to space and place-related identity. Hence, they create a convivial atmosphere that adapts and integrates alterity with an open predisposition to renew mechanisms of cultural identification through new cultural rituals. (Clifford, 1990; Gilroy, 2004; Sheller and Urry, 2006). Therefore, in both neighbourhoods, the role of sociocultural associations is essential to produce new spatio-temporal relations of identity, and their cultural initiatives and creative activities aim to integrate the diversity and plurality of subjectivities and feelings of belonging to space (Ewing 1990; Dervin 2012; Orton 2012). These associative structures keep generating creative expressions and urban spaces of representation, stimulating a collective sense of place, place attachment and place-making, 'allowing heterogeneity and difference to be voiced' (Amin, 2004, p. 40).

In 2016, Mouraria numbered sixty different community collectives among socio-cultural, religious, artistic and leisure associations (Moya and Batista,

2017; Moya, 2021). Raval had, in 2016, a vast network of local associations and public institutions that influenced social cooperation and cultural life, with a total amount of 112 cultural associations and ten social community groups (Ciutat Vella Economic Development Plan, 2016-2021, p. 20). These associations promote cultural initiatives, supported by the community's active participation, generating a 'project identity' with new cultural values, artistic expressions and symbolic identifications in urban places (Castells, 1997, p. 8). They create networks of cooperative involvement, promoting innovative socio-cultural and artistic programs and projects. Hence, their actions and interventions help to build a sense of belonging and shared intercultural identity (Orton, 2012).

From 2016 to 2021, the researcher lived in Mouraria and Raval, working with communities and residents and collaborating with socio-cultural and artistic associations, local governments and public institutions. This empiric research belonged to a broader Postdoc research titled *The Multicultural Somatic Urban Landscape* developed at the Centre of Art History and Artistic Research (University of Évora, PT) and funded by Foundation for Science and Technology, Portugal and the European Social Fund (SFRH/BPD/101156/2014). In our central hypothesis, we considered the production of space as a cultural construction based on individual and collective embodied experiences and performative 'place-making' practices. Our objective was to analyse how multicultural communities in both neighbourhoods build a sense of belonging to their urban places through artistic and performative activities. We designed and developed specific participatory laboratories establishing collaborative partnerships with an interdisciplinary team of local artists. As a result, we stimulated multicultural social encounters and intergenerational dialogues about and related to their urban landscape heritage.

A participatory artistic-based research methodology

The researcher lived in the neighbourhoods of Mouraria (Lisbon) and Raval (Barcelona) in an immersive fieldwork experience. First, we develop a characterisation study of the socio-cultural associative structures in both neighbourhoods looking at their contributions to the generation of new cultural values, artistic expressions and urban heritage identifications.

Our aim was to involve the voluntary participation of residents in artistic laboratories to experiment with an active co-creative experience through artistic activities, and to implement participatory artistic research considering the social needs and socio-cultural agenda of the associative structures and institutional agents involved. Therefore our

empiric research contributed to the ongoing community cultural processes of landscape heritage identity construction.

In order to implement this empirical research, interviews and conversations with associations and institutional representatives followed to establish a working calendar and a strategy for the necessary funding, sponsorships and grant requests. We finally implemented three participative laboratories in Mouraria's neighbourhood and two in Raval, with the support of cultural agents and local associations, freelancers, volunteers and residents, who helped us in the organisation, logistics, promotion, management and technical work.

From 2017 to 2021, we gathered the participation of one hundred residents of seventeen different nationalities aged between 7 to 82 years old. This participation was intergenerational, and specific laboratories targeted only children, youth, and seniors. For the conceptualisation and implementation of each laboratory, we collaborated with an interdisciplinary team of artists in plastic, audio-visual and performing arts. We co-created methodological artistic processes and contents addressed to specific themes and target groups. As a result, we developed experimental artistic methodologies tested in these laboratories for the first time.

We involved interdisciplinary artistic languages in integrating different multi-sensory and cultural identity expressions (Howes and Classen, 2014). Accordingly, those participants that joined our activities were given specific tools for producing artistic meanings that were

Figure 1 – *Using collages to create multisensory memory stories* (A. Moya, 2017).

collectively elaborated (Bourriaud, 1998; Bishop, 2004; Kester, 2011; Matarasso, 2019). In all our laboratories, we paid attention to the participants' emotions and embodied experiences, performative interactions and multicultural expressions when dealing with place-making processes and urban identity construction. We discovered their gestural and performative responses to their daily urban environments, and we mapped their embodied individual and collective experiences (Figure 1). In all the laboratories, we generated artistic material through different artistic modes of expression (plastic arts, sound art and illustration, performance, site-dance, physical theatre and movement).

The implementation of three participative artistic laboratories in Mouraria (Lisbon)

The first laboratory, *My Home*, took place in April-May 2017 at Renovar a Mouraria association, with artistic activities addressed to children aged six to twelve years old. During that Eastern vacation, sixteen kids (half Portuguese and the other half Nepalese), all residents and from low-income families, participated in our artistic communitarian project. The laboratory, coordinated by the researcher at CHAIA, was designed and implemented with the contribution of the plastic artist and designer of communication Leonor Brilha. The laboratory was promoted by Renovar a Mouraria association, and it counted with a team of five volunteer assistants. Every afternoon and for one week, the kids explored the creativity in constructing fairy-tale stories. In reality, our research goal was to give them the tools to observe and express their imaginary worlds related to how they relate to their immediate environment and the sense of belonging to urban places. They also experimented with observation and body experimentation, trusting and learning about their emotional sensorial and somatic engagement with urban spaces and their inner imaginary worlds and patterns of experience (Moya, 2019b, 2020a).

The second laboratory, *Mouraria's Legacies*, took place for two weeks, in November 2017, within the scope of Saber Maior Senior University (Lisbon Municipality), at the Republican School Centre in Mouraria, addressed to the open participation of senior residents. It was created and coordinated by the researcher at CHAIA, promoted by the Social Entrepreneurship Office, Santa Maria Maior Parish (Lisbon Municipality), and implemented with the help of Saber Maior, Senior University. The laboratory was attended by a regular group of twelve participants from 50 to 80 years old. Half of them were national migrants from other Portuguese regions that settled in the neighbourhood in the 1960s. The other half was born in Mouraria (Moya, 2019b, 2020a). In this laboratory,

we carried out artistic activities around recognising, interpreting and revising the neighbourhood's memories, cultural heritage and identity.

The third laboratory, *Interrumors*, took place in May-December 2018 and January 2019, with the support and promotion of Largo Residências association. It was attended by forty teenagers between 12 to 19 years old from ten different nationalities (China, Vietnam, Nepal, Bangladesh, India, The Philippines, Romania, Guinea, Nigeria and Senegal). The Gil Vicente Secondary School collaborated with us and hosted the artistic activities with the assistance of three school educators. The interdisciplinary artistic team was made up of the researcher at CHAIA, Fernando Ramalho, musician and sound artist and Bruno Santos (a.k.a.   M a n - traste), graphic designer and illustrator. In this laboratory, we experimented with Mouraria's memories and experiences of sounds, and we enquired about the participants' sense of belonging, the redefinition of their affections and the revision of their memories of urban places (Figure 2). *Interrumors* artistic production was exhibited at the *Nextstop Festival, Multicultural Art in the Metropolitan of Lisbon* (2019), under the Local Development Plan (PDL-GABIP Almirante Reis, funded by Lisbon City Council and Aga khan Foundation as part of the InFusion program, with co-financing from the Asylum, Migration and Integration Funds (FAMI) (PT/2017/FAMI/210). For this Festival, we presented four musical compositions by Fernando Ramalho accompanied by panel presentations with a QR code to enter an interactive sound database website with clickable illustrations designed by Mantraste (Moya Pellitero, 2020 b). This sound

Figure 2 – *Teenage group itinerancies and sound recordings in Mouraria* (A. Moya and F. Ramalho, 2018-19).

database webpage (www.interrumores.pt) presents a graphic language of interactive clickable illustrations, allowing any user to be an active listener and a participative creator of new Mouraria's sound compositions.

In all three artistic laboratories, participants could experiment with three movements of approach to the perception, dialogue and representation of their daily urban landscape: *Space Recognition*, *Interpreting the Body in Space*, and *Communicating Emotions*. In *Space Recognition*, we developed body self-awareness through physical and virtual walking in urban explorations in the neighbourhood. In 'Interpreting the Body in Space', we developed tools to observe the participants' inner subjective world built on past and present body memories, sensations and responses. In *Communicating Emotions*, we produced a unique relational artistic work, developing techniques of representation and mapping through performance and the body.

The Implementation of two participative artistic laboratories in Raval (Barcelona)

The laboratory *Site, Dance and Body: Explorations of Movement and Emotional Geographies in Raval* took place from the 9th to April 13th, 2018, and engaged 14 adult participants. We worked mainly with female residents, between 23 to 82 years old, except for one man. Four were born in Catalonia, eight in the rest of Spain, and two in other European countries (England and Portugal). The laboratory emerged from a transdisciplinary collaboration between the researcher at CHAIA, also invited at the Research Group of Anthropology and Artistic Practices (GRAPA), Anthropology Department (U. Barcelona), and Victoria Hunter, practitioner-researcher and Reader in Site Dance and Choreography (U. Chichester, UK). Part of the laboratory occurred in indoor municipal facilities at Drassanes Civic Centre and Folch i Torres Centre (Moya Pellitero and Hunter, 2020).

In this laboratory, we explored body-site relationships and affective engagements with urban places through site-dance practices, movement exploration and improvisation exercises. We worked with the participants' cognitive memories and their bodies' implicit memories (Fuchs, 2012), and we mapped their sensorial experiences through exploratory body indoor and outdoor exercises. The laboratory methodology was structured in three movements: (1) 'affective responses' to the urban space; (2) creative 'performative expressions' through movement practice (Figure 3); and (3) an exploration of 'body-world relationships'. We selected seven relevant historic locations in Raval North and Raval South. For each location, we prepared specific exercises and themes.

Figure 3 – *Offering ritual at Barcelona's city walls. Site, Dance and Body* Laboratory (A. Moya and V. Hunter, 2018).

We paid attention to the urban history and evolution of space, its geometric and formal configuration, its urban compositional elements, and those proximity details such as textures, surfaces, colours and materials.

The laboratory *Fragments and Bondings: The creative body memory in Covid's time. Dance and performative experience with youth in urban places* was funded by The Office for the Support of Cultural Initiatives (OSIC), Cultural Department, Generalitat of Catalonia, Spain (CLT019/20/000154), with artistic residency at Xamfrà - Raval's Music and Performance Centre association. The laboratory was co-directed by the researcher at CHAIA and Guille Vidal-Ribas, dance choreographer, performer, stage and movement director, cultural manager and performative arts' researcher. This laboratory took place in the context of the district summer activities from the 5th to July 15th, 2021. It engaged ten participants, some at risk of social exclusion, from 15 to 25 years old. Two participants were unaccompanied minors, and one came from street social services. Three were from Morocco, three were from Spain, two were from Ghana, and two were from Peru. The sessions took place indoors at the Centre for Specific Pedagogical Resources to Support Innovation and Educational Research (CESIRE), and outdoors in eight locations in Raval South. To implement this last laboratory, we had to consider the delicate socio-environmental situation and health restrictions of the Covid-19 pandemic. In our activities, we enquired about the relevant role that a creative body memory had in the redefinition of a body-place-community dialogue, modified by the arrival of the pandemic

Figure 4 – *Group choreography with teenagers learning to adapt and balance space with their bodies. Fragments and Bondings* Laboratory (A. Moya and G. Vidal-Ribas, 2021).

(Figure 4). Using body movement improvisation, physical theatre techniques and site-dance, we explored affective bonds to urban places and new environmental adaptation processes considering three relational dimensions: the embodied, the environmental and the social.

Co-mapping sites and bodies and the production of a relational artistic work

In our research we enquired about a double 'body-world' articulation, using the participants' 'bodies' as a medium for communication, language expression, artistic representation and mapping. Hence, we explored subjective creative representation processes connecting urban physical experiences with cartographic tools, 'mapping sites onto bodies and bodies onto sites' (Hunter, 2019, p. 133). With mapping, we could create and represent narratives and discourses that articulate the physical and subjective nature of the urban space, observing the evolution of past and present qualitative sensibilities, identity representations and the projection of embodied knowledge. These narrative cartographies encompass spatial expressions that embody personal experiences contributing to a better understanding of places (Caquard, 2013).

Representing and mapping a landscape experience requires using different modes of artistic expression, one of them being the body and

performative movement itself. When trying to represent the 'reversibility of touch' of an embodied experience, we must pay attention to the information about a body touching the world and a body touched by the world: a simultaneous process where information is always overlapped (Merleau-Ponty, 1964/1968, p. 123). The representation of this somatic experience is also about envisioning, incorporating and experiencing the body in space and depicting it at the intersections of events, stories, memories, and associations in a multiplicity of trajectories brought to the fore through human body interactions (Massey, 2005, pp. 9-15). In the case of our five participatory artistic laboratories, these intersections were also multicultural, which implied the mapping of different cultural realities and interpretations and productions of space.

In *My Home* Laboratory, we worked with plastic arts and performance activities around the creation of Mouraria's fairy tales. Participants represented the urban space, created characters and narratives and embodied those characters. We produced wall panels, colour and pinhole photographs, light painting images, sound recordings, masks and dress designs, and several performative events: mural painting, shadow-play theatre performances, dancing and singing activities (Figure 5).

In *Mouraria's Legacies* Laboratory, we created a board game -*The game of the neighbourhood*- to enhance storytelling conversations. This board game was registered at IGAC (SIIGAC/2019/6488). Participants created cartographic maps with the geographic location of their

Figure 5 – *Improvising shadow play theatre stories. My Home* Laboratory *(A. Moya and L. Brilha, 2017).*

stories. They partook in group game playing and plastic arts activities around creating Mouraria's visual and narrative multisensorial memory stories. With graphic collages and the transcription of some of the registered audio conversations, we edited a Booklet called *Mouraria's Legacies, Encounters about the memories of the neighbourhood* (2017) (www.somaticlandscape.com).

In *Interrumors* Laboratory, we produced a set of sound design compositions. Using the sound palette of the participant's recordings and soundscape explorations, the artist Fernando Ramalho edited four soundtracks, travelling through four themes: spoken speech, memory, cultural music and daily life. The illustrator Mantraste transformed these sounds into a universe of sound illustrations. With them, we created a database website for interactive sound creation (www.interrumores.pt), where any visitor could experiment and be creative.

The artistic production generated at *Site, dance and Body* and *Fragments and Bondings* Laboratories were site-dance and movement performances, including original individual and group choreographies and plastic arts activities (cartographic maps, memory boxes, spontaneous mindful drawings). Due to the ephemerality of this performative material, we edited video documentaries uploaded for public dissemination on two research YouTube channels (*Somatic Landscape* and *Fragments i LLigams*).

Conclusions and discussion

In this artistic community-based research, we worked with open creative processes, following the invited artists' guidelines and the participants' artistic feedback in an environment of flexibility and spontaneity. With participants and artists, we generated a teamwork atmosphere in an environment of trust, exchange and creation, open to the unexpected without anticipating results, prioritising processes of knowledge exchange, creativity and self-learning (Bourriaud, 1998; Bishop, 2004; Matarasso, 2019). In this research we also wished to verified those 'discursive discontinuities' between different generational groups regarding the embodied experience of their urban landscape, because in any social context cohabit new and old patterns of experience, knowledge and interpretation (Mannheim, 1923/1952, pp. 292-293).

With these five laboratories in Mouraria (Lisbon) and Raval (Barcelona), we contributed to creating ephemeral urban interventions that embodied 'site-specific' and contextual creativity and affect (Carter, 2015). Participants from different cultural backgrounds could learn about their different approaches to perception and environmental adaptation

when working together in place-making processes. All our participants had the opportunity to work with their cultural, embodied and emotional experiences of space and generate artistic meanings. The synergies created by artistic practices inside a multicultural and intergenerational community promoted the construction of identity-based heritage and the reinvention of imaginaries and individual and collective interpretations of urban places. We also observed how these artistic laboratories enhanced process of community identity construction because the participants created and shared personal meanings and experiences about their close environments.

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'Horta e histórias' and 'Cozinha e histórias'

Actions to plant and feed the desire to read, to imagine, and to be together

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ABSTRACT

Based on the publication of the *Retratos da Leitura no Brasil 5* research, carried out in 2019, which shows that readers began to use their free time to watch series, browse the internet, use social networks and listen to music, this paper seeks to re-establish the question: how can we motivate children, youth and adults to become enjoyers of the performing arts and reading literature? It is intended to present and analyse propositions that shift these actions to unusual spaces, such as a vegetable garden and a kitchen, in order to combine the actions of planting, cooking, reading, imagining, talking, and enjoying. 'Horta e Histórias' e 'Cozinha e Histórias ('Vegetable Garden and Stories' and 'Kitchen and Stories') are small events that aim to create an open space for the aforementioned actions to take place, with many books in between, composing a 'space--time' encounter. These events are linked to the research project *Leitura e Teatralidade: literatura juvenil e escola*, from the Department of Performing Arts of the Universidade de Santa Catarina/UDESC, SC/Brazil, since 2019. The main theoretical framework is Antonio Candido (2004); Jorge Larrosa (2016; 2022); Daniel Pennac (2011); Jacques Rancière (2010); Yolanda Reyes (2021); Heloise Vidor (2016; 2018; 2020; 2022). The research aims to sensitise children, youth and adults to art and reading, considering it fundamental to bring them closer to artistic works and books in diverse contexts and situations, composing hybrid and unusual events, and open fields for experience.

Introduction

This paper intends to present and discuss two specific actions called 'Horta e Histórias' and 'Cozinha e Histórias', which are linked to the research I have developed in recent years (Vidor, 2016; 2018; 2020; 2022), within the scope of the Pedagogy of Performing Arts/Art and Education research line, linked to the Department of Performing Arts of the Universidade do Estado de Santa Catarina/UDESC, in Florianópolis/Brazil. In general terms, these researches interface the fields of performing arts, literature, reading and education, and orbit around how bringing children, youth and adults closer to the performing arts and the enjoyment of literature. This question was repositioned as I came across new official data regarding the cultural habits of Brazilian men and women, published by research such as *Retratos da Leitura no Brasil 5* (Failla, 2021)[1] , which indicates that Brazilian readers[2] decreased; that schools are still largely responsible for the formation of readers and for expanding access to diversified literary genres; in addition to the fact that these readers started to use their free time to watch series, browse the internet, use social networks and listen to music, instead of reading.

According to Hannah Arendt (2009), the role of education is to present and expand worlds beyond the family environment of students, and that, as the research shows, the school plays a fundamental role in the cultural formation of Brazilians. However, it is also observed that the way in which Art – here I include literature – is included in curricular classes mandatorily, can remove pleasure in enjoyment and end up violating the 'readers' rights' (Pennac, 2011). Faced with this impasse, the idea is born of looking for other, less scholarly ways of putting children, youth and adults in contact with books, in places other than the library and/or the classroom, in small events that combine other actions focused on crafts, advocating the presence of bodies, in the same space-time encounter.

'Horta e histórias' and 'Cozinha e histórias'

In search of 'previous experiences' to build enjoyers of the performing arts and literature

Yolanda Reys, Colombian researcher in the area of reading mediation, says that:

1 The research took place in 2019, with 8076 interviews. It was released in 2020 and published in a book carried out by Instituto Pró-livro/Editora Sextante, in 2021.

2 The research considers that a reader is one who has read, in whole or in part, at least 1 book in the last three months prior to the interview.

> [for the construction of a reader] maybe a previous experience was also necessary: someone who showed us what books do to people. It's not like dropping an apple on our head to reveal a law. Maybe for the apple to fall, we have to be there, ready for the discovery. The books come, but we need someone to show us that they exist and that there is something in us that needs them.
>
> Reyes (2021, p.1, our translation)

This someone, in the Brazilian context, is the teacher. It is he/she who has the role of opening space for the 'previous experience' to take place, before demanding the reading of works that are part of the curriculum and that will be imposed in exams to students. The point is that 'experience', according to Jorge Larrosa (2016), is subjective – it is not what happens, but what 'happens to us' – it is not something generic like the experiment, so it does not fit into the field of methodologies, it belongs to the field of uncertainties and risks. In this sense, knowing through experience has to do with 'what is acquired in the way in which someone responds to what happens to them throughout their lives and in the way in which we give meaning to what happens to us' (Larrosa, 2016, p. 32). And for something to happen to us, a gesture of interruption is necessary, that is, it requires us to:

> (...) stop to think, stop to look, stop to listen, think slower, look slower and listen slower; stop to feel, feel more slowly, dwell on details, suspend opinion, suspend judgement, suspend will, suspend the automatism of action, cultivate attention and delicacy, open eyes and ears, talk about what happens to us, learn to be slower, listen to others, cultivate the art of encounter, remain silent, be patient and give yourself time and space.
>
> Larrosa (2016, p. 25, our translation)

We understand that this should be 'the mantra' to be chanted to seek an education that pairs experience and the senses, but how to get this knowledge in a fragmented, hurried, hyper-informed school, which gives a character of utility to knowledge and to the proposals that should be preserved in the sphere of freedom and pleasure, such as reading and Art?

In *Como um Romance*, Daniel Pennac (2011) argues that readers of literature have rights, of which I will highlight two that, at school, are usually not respected: the right not to read; the right to read anything. Linking reading literature to mandatory assessments in principle violates these two rights, as the teacher indicates what should be read and demands such readings in exams, distorting the aforementioned space of pleasure and freedom.

We can observe that, in Early Childhood Education, because children are not literate, there is a less coercive approach to reading, in addition to the practice itself, present in some family contexts, of reading to and with children. In the children's classroom, it is common to have several proposals with children's books, which include readings for children and storytelling, for example. And in that same environment, children are allowed to choose, pick up, touch and smell the books they want to enjoy, just as they have a less delimited space and time for enjoyment. In some way, a space of freedom is witnessed.

In Elementary School, when children are already literate, when it comes to reading, they are 'delivered to their own luck', as this process is interrupted and the relationship of mandatory dealing with books begins. Then, when they reach high school, what we see are 'the apples' required in university entrance exams - Guimarães Rosa, Machado de Assis, José de Alencar - fall on young people's heads, pushing them further away from literature. Hence, the 'previous experiences' which Reyes (2021) mentions can be configured in many ways inside and outside the school, and the activities that I will describe and analyse in this text were born from this concern to find the gaps to open a field for experience, seeking to combine activities that are generally not connected in unlikely places.

'Horta e histórias' or hands, books, readers, plantation, zucchini and worms

Before starting the description of the event, some references inspiring for the conception not only of *Horta e Histórias*, but also of *Cozinha e Histórias* are highlighted. *O Mestre Ignorante: Cinco Lições Sobre a Emancipação Intelectual* (2010), by Jacques Rancière, was one of the works that provoked us to try to escape the 'teacher addiction to explanations', one of the hallmarks of schooling. According to Rancière (2010), the explanation accentuates the hierarchical position between the one who knows and the one who does not know, *hardening* the student instead of *emancipating* them. We thought that in our proposal we would create a situation of encounters of people with materials – books, seeds, gardening tools and spaces to sit on the lawn or on concrete benches – at a given time. In the two hours that the encounter would last, the actions would take place according to the initiative of the participants. The choice of the vegetable garden was made on purpose because the team did not know how to do it. That is, we would like to discover together with the participants how to, and if no one knew how, we would risk some possibilities.

Another inspiration for adopting the vegetable garden as a space came from the university extension project *Horta Teatro: corpo, palavra e espaço*[3], developed by Professor Giselly Brasil with students from the Degree in Arts at the Federal University of Paraná/UFPR, which unites the cultivation of a vegetable garden with performative actions around words. Finally, the lecture *Leer para qué* given by the Spanish philosopher Santiago Alba Rico[4], brought up the idea of the kitchen as a space for preserving the sensorial, material, temporal character of an experience. Thus, the vegetable garden and the kitchen appeared as places that would welcome people, books and other materials.

One more aspect that deserves to be mentioned, in dialogue with Antonio Candido (2004), is the certainty that all human beings, because they dream, are inserted in the desire and in the possibility of fabulation, making us all imaginers and, therefore, potential enjoyers of Art. Candido also reinforces that guaranteed access to works is a fundamental right of human beings, which makes us think that the role of other artists and other readers, whether they are teachers, mediators, parents, friends, is to carry out, whenever they have the opportunity, the gesture of bringing works closer to people. Thus, children's and youth's books organised in a small library created and maintained at the university, called *Bibliotequinha*, which aims to inspire students in their pedagogical and creative activities, need hands that make them circulate. Therefore, these were the references to interface the actions - reading, planting, moving the earth, talking, cooking, touching food, waiting, looking at books, looking at images, talking again, being silent, imagining. Somehow, we believed (and continue to believe) that they could (and still can) prepare the ground for some of the 'previous experiences' mentioned by Yolanda Reys (2021) to be rehearsed.

Horta e Histórias took place on September 14th, 2019, from 2 pm to 4 pm, in the area where the vegetable garden of the Faculty of Education/ FAED of UDESC is located. FAED is near the Centro de Artes/CEART and has a large green area and a space with tables and benches at the entrance, while the vegetable garden is at the back of the building. The action was part of the Espaço Criança program of the CEART ABERTO À COMUNIDADE event, which is coordinated by the Centre's Extension Directorate. The activities took place simultaneously throughout the day.

Initially, we spread the books from *Bibliotequinha* on the tables at the entrance of the FAED and then moved them to the vegetable garden, which was at the back of the building. To work in the garden, we had few tools, and a small watering can. We also had assorted vegetable seeds to plant. From the disposition of the materials, we let the events

3 https://www.revistas.udesc.br/index.php/nupeart/article/view/17093.

4 https://youtu.be/8ZkCia50ZmQ.

happen. The two students who were part of the research group[5] and I were attentive and available to support the participants in whatever they decided to do. We tried not to direct what should be done first. We noticed that the children looked at the books quickly and ran to the planting area, while the adults who accompanied them sat down and started looking at the books. The photos that follow try to show flashes of what happened in the two hours we stayed in that space. Instead of descriptive captions, we prefer to give the frames a title.

The evaluation that we made as soon as the event ended showed that, due to the garden area being distant from the other activities of CEART ABERTO, the access and dissemination of the action, among many others that took place at the same time, were negatively affected, besides the fact that the action was publicised as being a children's activity, since other people, of other age groups, approached, but did not stay. There were children who approached, interested in the vegetable garden, without paying attention to the books as well as the opposite, but we could observe that the attention span and interest in both activities was short. They approached, quickly looked at what was happening and ran to other activities or, simply, ran through the wide space of the University. Some asked when the 'storytelling' would begin, revealing the expectation of attending an oral narration presentation. There were few children who stopped to appreciate the books and, those who did, were accompanied by family members.

Figure 1 – Hands and books (H.B. Vidor, 2019).

5 Scholarship students of Scientific Initiation linked to the author's project.

For us, it was interesting to understand how we dealt with the proposition that seeks a format open to the unpredictable. Even though we were betting on this 'non-explanatory' format, we felt responsible for indicating the step-by-step of the events, as there was a certain uneasiness to let the event configure itself. That is, we were apprehensive and saw that our calmness in dealing with the small presence of participants, with the frustration expressed by some in relation to activities that did not have a pre-established script and were not even carried out by us for them, as well as to sustain and intensify an interval, idle, unoccupied time, without a direction from the team, was shaken.

After this evaluation, we thought it would be interesting to create a strategy to lengthen the participants' stay in the place, so that there could be more delay and, with that, more reading, more conversation, more listening. This is where the idea of the kitchen came from. We thought of carrying out a similar action in the kitchen, with the objective of preparing and then eating a cake. Waiting for the cake to bake could be an outline for the time of conviviality. That was our bet. However, this action has not yet been carried out due to the Covid 19 pandemic, which required social distancing and with that the cancellation of face-to-face activities at the university, in the years of 2020 and 2021.

Figure 2 – The readers and the garden (H.B. Vidor, 2019).

Figure 3 – The plantation
(H.B. Vidor, 2019).

Figure 4 – Reading together
(H.B. Vidor, 2019).

Why insist on getting people together to read, plant, cook, talk?

Two thousand and twenty-two, the year in which I write about these pro-posals, one of them carried out in 2019 and another yet to be carried out, I think that all the reasons that led us to conceive them remain more alive than ever. After the global pandemic, which accentuated the physi-cal distance between people, the demand for strict asepsis, a masking of the population, a more than intensified use of digital media, the quest to bring people together to read, to plant, to move earth, to handle food, to feel smells and flavours in a shared way in the same space-time, opening space for conversation is not only desirable, but urgent.

Going back to Jorge Larrosa, in a recent speech[6], he mentioned Emilio Lledó, a Spanish philologist and philosopher, who, already retired, used to say that if he were reborn, he would like to be a teacher again, but a schoolteacher (not a university teacher), to be able to help children and youth to 'gaze' at the things around them. 'Go to the field and gaze at an orange', helping to see the world around them as they are stopped and isolated in front of screens. In other words, the proposal is to 'cultivate the gaze', in addition to reading, writing and talking.

Somehow, the actions proposed and discussed here align with this idea of looking and, I would add, 'touching' – because touch, smell and taste are senses that here intend to be activated – the world around us.

6 https://youtu.be/6g7wxOLqmqI.

Figure 5 – Zucchini and the worm (H.B. Vidor, 2019).

Figure 6 – The reader (H.B. Vidor, 2019).

There is, in Lledó's speech brought by Larrosa (2022), the dimension of the experience that the body is involved in, which is at stake in the process of entering the symbolic world, that is, the world of culture, where the constitution of a cultural identity takes place 'with the voice, with the face and with the body, in their own dwelling, (...) [where] each one goes through life 'collecting' songs, words, images and stories from early childhood' (Reyes, 2022, p. 1, our translation).

In Brazil, according to *Retratos da Leitura no Brasil - 5* (2021), the entry into the symbolic world is often made by the school, the ideal place for this when it assumes its meaning of *skholé - free time*, *rest*, *postponement*, *study*, *discussion*, *class*, *school*, *teaching place* (Masschelein & Simons, 2013, p. 25). As a *skholé*, it is in itself the place to pay attention to the surroundings and to inhabit the spaces of the world that expand the classroom itself. Unusual actions being placed together in unusual spaces help to create an estrangement, a discomfort, which can be seen as a gesture of interruption. However, they alone are not enough to engender a 'previous experience' (Reyes, 2021) and to 'make school'. It is necessary to exercise the suspension of explanatory logic, as stated by Rancière (2010), and also exercise the ways of knowing through experience, as stated by Larrosa (2016). This seems to be a likely path for an open and attentive space to the world to actually happen, but as the sense of experience takes us to the terrain of uncertainty, suffering and danger, there are no guarantees.

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From a blade of rice straw

Art education and circular economy to think about territory

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ABSTRACT

People establish links in different ways, through different common denominators, sharing common interests, such as the love for a football team, a music band, navigation, astronomy, chess, mycology, etc. Based on this common denominator, and for a link to be truly established between a similar group, people must share their common interest in space and time: for example, collecting mushrooms in the forest, meeting thousands of fans in a football stadium, going to a concert, dancing and singing collectively, etc. Doing all these things collectively produces a series of physical and emotional sensations that do not occur when the hobby is individually experienced. Based on this idea of doing together, during a research stay at the Atelier of the Luma Foundation in Arles (France), we designed some collaborative workshops focusing on a double problem that exists in the territory of the French Camargue. On the one hand, a large quantity of rice is produced in that region. After harvest, the burning of rice straw becomes an air pollution problem. On the other hand, the coast is undergoing the process of erosion of the dunes. During the workshops, we decided to work with the straw, reuse it and design some prototypes to regenerate the dunes on the beach; all this with the participation of the citizens. The way to involve the citizens in the project was their participation in collaborative workshops to manufacture prototypes with rice straw and their installation in the dunes.

KEYWORDS

Art education, circular economy, territory, social arts, sustainability

Introduction

The project that we present was carried out between September 2018 and September 2019. This project was designed by the architect Estelle Jullian[1] and the artisans and educators Balikypopoy[2] (Silvia Caballero and María Vidagaň). It was funded and supported by Atelier Luma[3] (Luma Foundation) and developed in collaboration with the Parc Naturel Régional de Camargue (France), La Tour du Valat (France), the Pôle Littoral EID--Méditerranée (France), the Société Nationale de Protection de la Nature (France), BIOSUD (France) and the Arlès city council (France).

The project consisted of reusing a rice straw residue as a raw material to design and manufacture useful devices to regenerate dunes on the coast. These devices were built in participatory workshops open to the public. A key element of this project is that it was designed and executed from a totally transdisciplinary (from geomorphology, biology, agriculture, art, crafts, education, design, ecology, and history) and circular perspective, both from the standpoint of materials as of the relationship with territory and citizenship. Firstly, we thought about the territory where the project was going to be carried out: the Natural Park of Camargue (France). Secondly, the material we wanted to work with was decided: rice straw, an agricultural residue whose burning produces pollution. Thirdly, it was decided to collaborate with the local population. Finally, we adopted a circular economy perspective, one of the main premises of Atelier Luma (Parker et al., 2022).

Nonetheless, in this text, we will focus mainly on the dimension of citizen participation, we will briefly explain each of these four dimensions: Territory, Rice Straw, Participatory Workshops and Circular Economy.

Territory

The territory of the Camargue is in the south of France, in the delta of the Rhône river that flows into the Mediterranean Sea. Its capital is Arles, where the LUMA Foundation is located. The main crop in the Camargue is rice. It should be noted that in this area is the Camargue Regional Natural Park, characterised by its great biodiversity of both plants and animals.

There are two main environmental problems in this area. The first is that rice cultivation generates a large amount of waste each year that is difficult to recycle. The traditional solution has been to burn the rice straw.

1 https://estellejullian.com/

2 www.balikypopoy.com/

3 www.atelier-luma.org/projets

However, this produces a polluting impact on the environment since it releases high levels of CO_2 into the atmosphere. This air pollution significantly harms both people and the animals inhabiting the Camargue, especially birds.

The second problem is the constant rise in sea level. It has been proven that rigid constructions are not a good solution to protect the coast and that one of the best alternatives is the protection of the dunes, which act as a natural barrier between the sea and the coast.

Circular economy

The circular economy is presented as an alternative to the linear economy. The idea is to change the 'extraction-use-disposal' model of natural resources for a more sustainable one. The linear and extractive growth model is aggressive with the environment and depletes material and energy supply sources. The transformation consists of 'recycle, reuse and repair'. In this way, the extraction of natural resources is minimised, and waste generation is reduced (Kovacic, 2021).

Without going into assessing the existing criticisms of the possibilities of replacing the linear economy with the circular economy in its entirety (Mayumi and Giampietro, 2020), it is difficult to deny the opportunities offered by this model in particular economic activities. This project, in part, explores this possibility in the case of rice cultivation and the construction of coastal protection barriers.

Rice straw

As we have mentioned, the material we decided to work with was rice straw since it was, on the one hand, a residue that abounds in the Camargue, and, on the other, it is problematic in the territory. To begin working with this material, we investigated how rice straw crafts had been worked in different parts of the world: for example, rice straw rope in Asia or farmhouse roofs in southern Europe. We were finally interested in making a rope with rice straw as the main element to build dune protection prototypes.

Through research on this material and on rice cultivation, we discovered that the first workers in rice fields in Camargue were forced labourers of Asian origin, brought by the French from their colonies (Daum, 2009; Baloup & Daum, 2017). This information was important if we consider that our project contemplated a transdisciplinary perspective where the territory's history and its inhabitants were relevant. For this reason,

we contacted the Association for the Memory of Indochinese Workers, whose members are descendants of the first forced workers. We invited them to participate in our workshops and give a lecture on their history.

Participatory workshops

As a stage prior to the workshops, the project completed various tasks. We collected information about the territory by talking to local associations and entities, visiting the Camargue region and reading different reports. We also analysed the culture of rice cultivation in the area. Then the project focused on investigating the possibilities of rice straw as raw material for design prototypes for dune protection. To do that, we investigated how different artisans in different cultures around the world worked with rice straw. Finally, we designed several prototypes for dune protection after working for two months in Atelier Luma. In order to create appropriate devices, we obtained assistance from geomorphologists.

After that, we entered the phase of sharing this knowledge with the local population.

First, we contacted associations, local entities, and the general population through the communication channels of LUMA Foundation in order to invite people to participate in the project. The workshops were developed over five days and structured into five sessions.

In the first session, we briefly introduced the functioning logic of the beach system, rice straw as a useful material, and its uses in different

Figure 1 – Participatory workshop with rice straw (J. Luz, 2019).

cultures. Next, we showed the participants the technique to make rope with rice straw (Figure 1).

In the second session, Silvia Caballero organised a musical session about work songs associated with the culture of rice work in different parts of the world. In this same session, we also presented different devices designed from rice straw, and we manufactured them all together.

In the third session, we continued manufacturing the devices. Furthermore, we also received a visit from the Association for the Memory of Indochinese Workers president, who talked about the association and the history of those workers. We thought that this visit was very important since many of the workshop participants were unaware of this part of the history of the place they inhabited.

The fourth and fifth sessions were dedicated to finishing the devices and installing them in the dunes. As can be seen in figures 2 and 3, the collaborative realisation of a common goal is very similar to the idea of ritual, understood as a ceremony. Although, at first, we did not plan to carry out the workshops based on the idea of ritual, once we all were on the beach with a common goal and choreography, a feeling of shared ceremony started to become assimilated by many of the participants. Just as many places develop rituals related to harvests or winter or summer solstices, our common action seemed like a ritual for dune protection.

This action reminded us of the *Beach Ritual* proposal made in 2017 by the artist Cecilia Vicuña in the context of Documenta 14 in Athens (Herrera, 2020). The common point of both experiences is bringing together a group of people to achieve a common goal such as the protection of nature from an artistic perspective.

Cecilia Vicuña proposed to the participants in her Ritual to abandon any structured language (such as words) and emit sounds typical of cows, sheep, cats, etc. They were guttural sounds that connected with other non-human species. For a moment, communion is produced, through sound, between the participants in the artistic action. In the only record of this action, we have found[4], we can see the participants joining the sound composition, some more timidly than others. In any case, a collective union is finally perceived, a conviction to abandon the rigid word (as stated by the phonetic poetry artist Bartolomé Ferrando, 2014). The initial laughter finally mutates into mooing and bleating, and individuality was abandoned to experience a common energy collectively.

Other artists have also carried out collective actions from this ritual perspective, such as Francis Alÿs, Lygia Pape or Hélio Oiticica. Francis Alÿs,

4 https://www.facebook.com/tanksh.cn/videos/more-more-more-artist-takeover-cecilia-vicu%C3%B1a-beach-ritual/1135316476824909/

Figure 2 – Workshops on the beach (J. Luz, 2019).

in his proposal *When Faith Moves Mountains*, held at the Lima Biennial in October 2000, commented on how useless and heroic, absurd and urgent this necessary gesture was:

> (...) a month before the Fujimori dictatorship finally fell. The city was in turmoil. There were clashes in the streets and the resistance movement was getting stronger. It was a desperate situation, and I felt it required an 'epic response', a *beau geste* at once useless and heroic, absurd and urgent. Suggesting a social allegory in those circumstances seemed to me more appropriate than undertaking any sculptural exercise.
>
> Alÿs (2020, p.1)

In the case of Lygia Pape or Hélio Oiticica, the rituals are closer to an experimental collective doing in which the process itself consists of action. The purpose was to experience and appropriate the space collectively:

> This ability to affect and be affected materialised in this period in an active practice of meeting and listening that linked and responded to people, contexts, and situations. A paradigm of reading the world introduced by Paulo Freire's 'pedagogy as political task' that Lygia Clark would embrace in her seminal work Caminhando [Walking in 1963), in which the artist encourages to group experimentation and the innovative displacement of art as object to action. At the same time, Lygia Pape and Hélio Oiticica broke away from institutional frameworks (the white cube) to launch themselves into the public space

Figure 3 – Collective installation on the beach (J. Luz, 2019).

> with their Delírios ambulatórios [Walking Delusions], actions
> that conceived art as a process and experience.
>
> Villasmil (2022)

These practices serve as a reference to think about proposals in which
the population is summoned to carry out joint actions here and now. It
is about asking citizens to stop their daily practices for a few moments
and come together to think and act on something concrete, as a poetic
gesture or as a collective care action, jointly.

In a highly individualistic society, proposals for collective citizen action
are extremely important. They allow us to reconnect our bodies and
emotions with each other and, in turn, our senses with the territory we
inhabit. It also helps us to think together about the environmental prob-
lems that we face, favouring a collective feeling of being part of a com-
mon goal. This feeling produces happiness in contrast to the individu-
alistic feeling of thinking that nothing can be done, that we are totally
outside the ecosystem we inhabit.

Conclusion

We believe this project offers an example of the possibility of acting on
a territory from a transdisciplinary perspective, covering various dimen-
sions: cultural, environmental, sustainable economic, political, artistic
and educational. Research on the territory throughout the process has
allowed us to better understand the challenges of this place, some of

which can be extrapolated to a global level (rise in sea level, CO_2 emissions, waste management, etc.). In other words, the project has made it possible to think and work on global problems from local action.

Regarding the experience of carrying out a collective act, after having experienced worldwide stopping doing things together (attending concerts, celebrations, dances, etc.) due to the covid-19 pandemic, we can better understand the bodily and emotional need to meet others. In these moments in which connecting refers us to the digital, proposing situations being able to connect our bodies physically, activating all the senses, is of the utmost importance for our well-being.

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The hunting

A collaborative art project at the maritime museum of Sesimbra

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ABSTRACT

In Sesimbra's coastal village, fishing is not only an important economic pillar, but also a fundamental social and cultural reference, strongly defining the community's identity. Among the marine species captured in Sesimbra, the octopus plays a key role, constituting an important source of income. Fishing in general, and the fishing traps used for octopus in particular, raise serious ecological concerns. Fishing gear represents 85% of the marine litter on the seabed. These materials are very difficult to recollect and dispose or recycle in-land. Efforts need to be made to raise awareness of this reality, and the fishing community must play a central role in the discussions. From a cultural point of view, the traditions and techniques involved in the manufacture of different fishing artefacts are a valuable part of the community's collective memory that deserves to be preserved and transmitted. To address these questions, a collective was created locally, where members of the fisheries community, volunteers with different artistic skills and the general public participated in the construction of artworks, originating four simultaneous exhibitions. The various activities involved sparked open discussions on ecological concerns and good practices, where the local social, economic, and cultural relevance of fishing activities was scrutinised, as well as the negative impact on fisheries sustainability and the alarming escalation of ocean pollution.

Introduction

> Community-engaged art practices are forms of collective artistic expression. In this field, individuals who aren't professional artists actively participate in the artistic process, and the artistic process is considered as important as the final artistic product. Both the social and artistic outcomes of community engaged art have value.
>
> Hutcheson (2017, p.5).

A Caçada, a community-engaged art project, was initially proposed in 2017 for the recently inaugurated (2016) Maritime Museum of Sesimbra by local artist Ângela Menezes, with the intention of producing and exhibiting a temporary outdoor art installation focusing on the local octopus fisheries. Exploring the aesthetic aspects of the traditional fish traps and their associated local fishermen's craft traditions, this project would involve the active participation of members of the local fishermen community, who would share their knowledge and know-how through organised workshops, where local schools and the general public would attend and participate in the construction of the artwork.

The museum exhibits a rich heritage linked to the sea and fishing, largely the result of working closely with the fishing community. Sesimbra fishermen or their families provided many of the exhibits, belonging to vessels or fishing stores. Some of the models were made by local authors, and much of the available information was compiled and worked in collaboration with seamen.

This proposal was welcomed by the Museum, which agreed to fund the project, as it fitted the goals of the community cultural heritage-oriented programme, thus was very interested in supporting this type of project. However, at the time there were several issues with the recent renovation of the seventeenth century fortress where the museum is set, and the project had to be postponed several times.

As time progressed, several meetings were held with the museum to adjust the project with the evolving logistic circumstances, which opened the chance of broadening the scope and further expanding the contents of the project and its future exhibition. This situation led the initial author of the project to call for for collaborators from her side project, 2MW collective, an artist collective which has been involved in several social art projects, namely Pedro Barros (photography) and Filipa Alves (design).

The project was essentially motivated to engage the fishermen community in Sesimbra where we set out to learn more about the local culture and its social dynamics and attract members of the community

to participate in an art project that revolved around their own work practices, and hopefully stimulate the interest on old traditional crafts, which are rapidly disappearing with the evolution of modern fishery and that will be lost soon, as most of the traditional fishermen in the village are getting to old age and their progeny is not interested in following this type of profession.

The exhibitions

The Hunting (*A Caçada*) was a collaborative, multidisciplinary art project focusing on the traditional octopus fisheries with four simultaneous exhibitions at the Fortaleza de Santiago, where the Maritime Museum is based, during the Summer of 2021 (Fig. 1).

The project entailed an outdoor art installation and an interactive sculpture placed on the outdoor balcony of the fortress, and their construction and assemblage were made on location, enabling the museum visitors observe and participate in the activities. The intention to choose this kind of art practice was to bring the audience to interact with the fishing artefacts physically, appreciate their material and aesthetic qualities, and experience the structures' physical scale. The debris and the smell of the dried sea creatures which were imbedded in these materials, also contributed to the sensory appreciation of the fishing activities and their ultimate purpose – the trapping and killing of marine life.

The visitor could also observe first-hand traditional craft techniques whilst the artists and fishermen collaborators would build the installation and the sculpture.

Figure 1 – Posters of the joint exhibitions, displayed at the Maritime Museum of Sesimbra (Menezes, 2021).

Another approach developed from the continuous visits and interactions with the fishermen led us to explore the very intense and physically demanding activities required to conduct this specialised fishery, which were referenced and explained by many of the collaborating members of this community. So, a photographic work was developed from 2019 to 2021, to investigate these practices, with interviews and demonstrations at the harbour, and accompanying fishing trips with local fishermen. The resulting photographic exhibition complemented and contextualised the outdoor art installation and gave names and faces to this particular activity of 'hunting the octopus'.

Further expanding the project's scope, it was decided to complement the above works (at the suggestion of the Museum) with an exhibition on the most important marine species exploited by the local fisheries in Sesimbra through monotype illustrations. The octopus hunt is just a small part of the 'local fishing tales'. The need to preserve the marine fauna led by the Professor Luiz Saldanha Marine Park biologists, which established strict regulations and boundaries to local fisheries, and the government imposed restrictions on the annual fishing quotas, led to growing tensions within the fishing community. The approach for this issue came in the form of a visual confrontation of the species and their typical fishing techniques represented in the permanent exhibition of the Maritime Museum.

The hunting device

The Hunting Device was an outdoor 70 meters long art installation at the Fortaleza de Santiago de Sesimbra, made exclusively with marine litter, mainly fish traps, ropes, and ghost fishing nets, obtained from the local fishing industry (Fig. 2).

The process of sourcing these materials, over a two-year period, promoted a network involving the working artists, the local fishermen, the local diving schools, and the port recycling centre. The local artisanal fisheries

Figure 2 – *The hunting device*. Details of the installation (left panel) and the setup process (middle and right panels) (Menezes, 2021).

association gave us an important supporting role and further along the process, marine pollution NGOs joined the initiative.

We organised a campaign with the fishing community in Sesimbra for the collection of over 150 fish traps and additional fishing materials that were lost, damaged, unused, or retrieved from the port seafloor. Diving companies and ocean cleanup NGOs joined forces with us, and a cleaning event was held at the port with the aim of obtaining more materials for the art installation that we presented at the Maritime Museum, where the whole community and visitors could see first-hand what was lying below sea level, just outside the front door, by the sea.

The campaign was initiated in 2019 and had the logistics support of the traditional fishing association, the port management authority, and the state-owned support services for fishing DOCAPESCA. Routine visits were made to the port and most of the fishing community. The diving centres and touristic nautical activities companies were approached and invited to participate.

A week before the set-up at the museum, a seafloor clean-up was organised by the Anthia Diving centre and NGO CascaiSea for the purpose of this exhibition. Seventeen experienced divers and more than thirty volunteers helped to recover over 90 fish traps and other materials in a two-hour joint effort at the pier.

After collection, all the materials were washed and prepared for transfer to the museum.

To contextualise this garbage, we set up a 70 metres long hunting device simulation, an old traditional technique to hunt octopus and other marine animals, using the collected materials and put together with the help of an experienced local fisherman who truly participated in the co-creation of the artwork. Members of the Museum staff also volunteered to collaborate in the production, and a former fisherman, made a permanent museum staff member offered his skills over the montage period.

The installation is a simulation of an octopus hunting trap setup, an old traditional fishing technique used all around Portugal. It starts with a sequence of old traditional traps, clay pots and the fishnets and cane cages, and evolves into an ascending pile of marine plastic debris, composed of plastic/metal fish traps and other plastic fishing gear.

The Hunting Device is a wake up call for the growing ocean pollution where fishing gear represents 85% of the marine garbage in the seabed. These materials are very difficult to recollect and dispose of/recycle inland. Efforts need to be made to create awareness of this reality, namely the fishing companies that generate most of this problem.

The trap

The Trap was a 4x4x2m interactive sculpture inspired by the traditional designs of fish traps used in octopus hunting, built on a human scale (Fig. 3).

The sculpture was built with locally sourced reused fishing nets, construction steel bars, and plastic hula hoops. The public is invited to enter the artwork, the structure of which is inspired by local fish trap design. The entrance funnels entice the viewers to venture inside, where they can experience the claustrophobia of an animal caught up in the cage. It's easy to get in, but difficult to escape it.

The whole structure was constructed live at the maritime museum over 12 days, with the artists and invited fishermen, who volunteered to explain the fishnet sewing techniques. Visitors of the museum were also invited to participate in the construction of the piece.

Initially, this project was designed to have the participation of the public and a few scheduled school visits for the collective sewing of the piece, as a way to share the knowledge of the local traditional arts and crafts of fishing activities. Unfortunately, due to the COVID pandemic (which started (in Portugal) in March 2020 that imposed severe restrictions of circulation and lockdowns of the population and which is still ongoing at the time of this report), we had to readjust, and most of the work was done by Mestre Xixa, although a few visitors had the chance to give it a go at some fishnet sewing. The Maritime Museum produced a presentation video covering the overall project and the process, featuring Mestre Xixa, our master in fishnet sewing.

The octopus

The octopus is, in quantity, one of the 6 most caught species in recent years in Portuguese fisheries (INE, 2018). Every year around 8000 tons are caught by close to 2000 families and, even so, we import from southern Europe, West and East Africa and Central America, almost 3

Figure 3 – *The Trap*. Details of the sewing process (left panel) and the finished sculpture (middle and right panels) (Menezes, 2021).

times more octopus than the amount caught in Portugal. In Sesimbra, this particular fishery has been on the rise for the past 20 years and it is now one of the major sources of income for many families.

The *Octopus* was a collaborative exhibition with photography by Pedro Barros and illustrations by Ângela Menezes (Fig. 4). The photographic works investigated the current working practices involved in the local octopus fisheries in the port of Sesimbra and were joined by illustrations of the octopuses caught during the photographic journey. This investigation was led by Pedro Barros and Ângela Menezes through interviews and discussion with the fishermen involved in the specialised octopus fisheries, who were glad to demonstrate, explain and pose for the camera through many visits to the port, telling the tails of their work life.

We are confronted with the product of the fisherman's labour, the octopus catches, when the massive slaughter which occurs at high seas, is captured on camara. Opposing the photographs, we show a sequence of illustrations of the very same animals that were caught during our fishing trip, printed directly onto fabric. Over the course of one year, several fishermen were interviewed and photographed at their workstations, demonstrating the several tasks involved in the preparation, set--up, and retrieval. We joined fishing trips, where we could witness the slaughter of over a hundred octopuses.

At the port, we witnessed the materialisation of the popular saying 'quem vai ao mar avia-se em terra' (fortune favours the well-prepared). Not every day is a day of toil, as in order to go to sea, many other days are of preparation on land. Preparations for the extremes of the hunt are given shape, with buoys to signal the gear at high sea and the ballast that keep them at the bottom. New 'covos' are made, and old ones are cleaned and repaired. These traps reveal in a subliminal way their own personal identity, recognised almost only among fishermen – in the details of their shape, colour, types of knots, and hatch, among other aspects. These processes carried out on land also include the organisation and assembly of cables where, at regular intervals, the 'covos' are fixed, or the maintenance work of vessels and equipment, or even the preparation of all the equipment and logistics necessary for the success of the hunt.
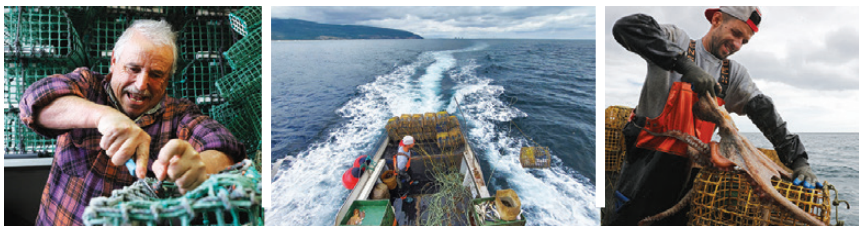

Figure 4 – *The octopus.* Preparation of the 'covos' (left panel) and aspects of a fishing trip (middle and right panels) (Barros, 2021).

At sea, the mechanised and precise gestures of those who work and live in a minimal space within the ocean's immensity are revealed. It is still at sea, in contrast to this human predatory frenzy, that the presence of nature is constant for us through the hunted animal, the octopus. In one (another) struggle for survival, the last looks of the animals can be glimpsed, their imprisonment from the bottom, during the entire ascent. On the surface, one can feel the movements of a foreshadowed futile attempt to escape, or of an energetic struggle whose outcome is already familiar to us. And it is at the end that we realise the weight of the accumulated killing.

The shroud

One other aspect of the economic fabric of Sesimbra, which is intrinsically connected with the local fisheries, is gastronomic tourism, as it has been recognised as one of the best fishing towns for fish restaurants in Portugal. As the beach resort businesses grew in the past decades, so have the restaurants encompassed its growth and despite some outsiders of the community that have been attracted to the beach resort opportunities, most of the restaurants in town are still owned and/or managed by former fishermen or their family relatives. The growing demand for fish and other seafood has put an enormous pressure on the sustainability of local fisheries and several species which were once a common place in the local cuisine are now disappearing, and many of the species on offer locally, are mostly sourced from other ports or imported from other countries, as is the case of like the silver swordfish that practically disappeared from the local waters and is now mostly caught in Morocco, or the local small red prawn, whose catch is now forbidden.

The Shroud was an exhibition of illustrations by Ângela Menezes project Sibylla's Studio, that has been illustrating the marine species of the Portuguese coast, as well as the freshwater species that inhabit the national territory (Fig. 5). This exhibition included illustrations of some of the most common marine species fished traditionally in Sesimbra, making a correspondence with the various sections of the permanent exhibition at the Maritime Museum concerning the ancient fishing techniques and fishermen practices.

Starting from an ancient Japanese art form of monotype fish prints – gyotaku – where the animal itself constitutes the printing matrix, and using solely organic materials (cuttlefish ink and cotton fabric) for the printing technique, the illustrations of the specimens are achieved through direct contact with the supporting fabric. The result is a counterpoint to what is presented by the traditional scientific illustration: instead of the generalisation and summation of all the morphological features that characterise a species, we present an image of a specific animal, on its natural scale, with its particular characteristics, recording the day and
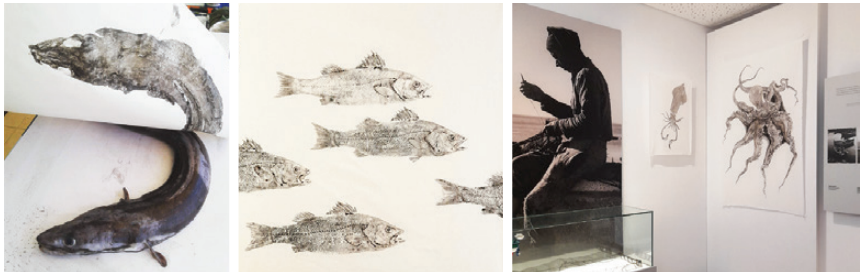
Figure 5 – *The Shroud*. A demonstration of the gyotaku technique (left panel), a specimen printed on cotton fabric (middle panel), and a detail of the exhibition at the Maritime Museum of Sesimbra (right panel) (Menezes, 2021).

place where it was fished. These images are thus a 'holy shroud' of that animal, the marks left by that particular living being at the time of its death.

The result is to present the species with another viewpoint, that of the close and personal, before it will be transformed into food, into another anonymous component of any gastronomic specialty of our daily lives.

All the marine animals illustrated were sourced from the local market, at the fishmonger's or kindly offered by fishermen in this village.

Final reflections

The several activities involved in the project's production incited open discussions on ecological concerns regarding the overfishing of many species, the high rise of marine pollution and best practices with the local fishing community. We discussed the imbalances between sustainability and overfishing, old traditional traps versus the ever-growing use of plastic-based fishing gear and the loss of local knowledge of the old traditional fishing arts and crafts. We reflected on the uncontrollable accumulation of lost or abandoned fish traps on the seafloor and its impact on marine pollution. And from the octopus's point of view, its claustrophobic trapping that can last for weeks only to end in an unequal fight, being pulled and slaughtered out of its trap.

All this issues were debated repeatedly between the working artist and their collaborators at the port and during the cooperative production of the exhibitions. Several were up front happy to collaborate on the project from the beginning of our visits to the port, but it took us a long time to develop trust and cooperation from the community. Neither of the working artists was related to the community, and time and regular visits were essential to succeed in gaining empathy and interest in the project. As time progressed, a few events that caused adherence gain

momentum. One of the premature death of the president of the local fishermen association, who was fully invested in supporting the project, and a very difficult episode at the port, when most of the fish traps that had been collected up to two weeks before the montage of the exhibition where stolen at night. This critical moment triggered an enormous movement of solidarity within the community towards the project, and in two weeks we recovered the losses, and many more materials were obtained through offers and loaned fish traps.

Although the Maritime Museum is fully engaged in supporting community arts as their programme since its creation, and has been funding and producing several initiatives on social and local community art projects, there is still a big disconnect between the fishermen community as an audience. Many of the fishermen interviewed by us had never been to the Museum or understood its real value as a safeguard for their own cultural heritage, so we believe that the work we have done in approaching the community directly as outsiders did make an impact on their perception on the relevance to the museum in their lives.

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Re(com)figurations

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ABSTRACT

The proposal *Re(com)figurations* takes place in the context of the research developed in the project FCT Photo Impulse. Its conception departs from the discussions around the notion of border raised by the photographs of the geodesic and border missions in the former overseas territories, studied by the Photo Impulse project. In these images, although the geodesic markers marked the distinct territorialities of the former European colonial empires, the landscapes portrayed were the same on both sides of the border. Thus, the idea of tracing emotional maps whose borders are not defined administratively but rather by affective logics about a given space has emerged. Taking the deposition of layers of memories reported by the inhabitants as the generator of emotional mappings, semi-dense areas emerge, and cartographies are re(com)figured. The affective map of Trafaria responds to this framework. The administrative map is superimposed on a map made of the memories and experiences of the inhabitants, drawn on the geographical map. Through several participatory sessions, the superimposition of memories allowed the construction of a set of ephemeral emotional landmarks. These temporary sculptures and installations accompanied a performative moment performed by the participants - a commented journey on the affective environments of Trafaria. The proposal integrates the programming developed in Trafaria by the European project T-Factor and has as a local partner the Social Centre of Trafaria, under the care of Santa Casa da Misericórdia de Almada and the sponsorship of Brigada do Mar.

KEYWORDS

Cartography, affective map, peripheral memories, emotional landmarks, recycling craft experience

Introduction and framework

> (...) all structures that surround us and form our reality (mountains, animals and plants, human lan guages, social institutions) are the products of specific historical processes.
>
> Manuel de Landa (2000, p. 6)

This paper reports the context, development, and implementation of the work *Re(com)figurations*, a modest participatory project with a little budget that I developed with Trafaria inhabitants. As an art-based research work, it draws on critical geography (de Landa 1998) to propose an approach to the contemporary territory of Trafaria, while using art based ethnographic methods (Elias & de Luca 2020;) to create participatory crafted visual mark-makings with the Trafaria community using (De Luca & Elias 2019).

The work *Re(com)figurations* is born from the joint of two projects which have been crossed to enhance a potential outreach of the research carried: Photo-Impulse project and T-Factor, respectively, national and Horizon Europe funded projects. The aim was to invite artists to intervene in the territory of Trafaria, with the participation of local communities. As an artist researcher of Photo Impulse, I was critically reflecting on the processes of meaning and mark making on the Portuguese colonial territories of Africa, intrinsically related with the idea of land property history and geographic borders of the European possessions. Specifically, to question the notion of border, the mappings of such, the mark makings that signalise the European human print, its possession and ownership over a territory. These actions had a crafted visual presence through the geodesic colonial marks, standing as humankind boundary making as colonial and political landscapes interventions (Elias 2022). By its turn, T-Factor's mission is to boost novel approaches to urban regeneration, focusing on the role that temporary uses can play in unleashing inclusive, sustainable, and thriving urban areas. Trafaria, in the Almada Council, is one of the six pilot projects of T-Factor.

My thoughts were then focused on dislocating the mark making of geographic borders and to reconfigure such sculptural artefacts through a central question: What if borders were defined by citizens' memories rather than administrative procedures? For so, *Re(com)figurations* problematises the notion of border and make present its geo-political implications through a confrontation with the affective appropriations of the territories by those who inhabit it. In contrast with the photographs of the geodesy and border demarcation missions from which the proposal departs, the map drawn here is an emotional one. Such dislocation re-configures another possibility to map human

engagements, entanglements, fluxes, and relationships with non-human presence. In this sense, memories map and shape diverse geographies over a territory and constitute a surplus stratus and de Landa tells us about assemblages of material-discursive practices that take place over a given territory. So, I thought it was possible, through participatory modes, to render visible an affective map of encounters. Whereas coming from an art historian or aesthetic perspective (Bishop 2012; Kester 2011), literature has discussed the problems of participatory art, specially denouncing the ameliorative approach to generate social inclusion, that lacks to engage with the structural causes that promoted exclusion. Because this was a work framed by two research projects, it was not possible to collectively work it through a bottom-up approach from scratch.

For so, I thought that the work should be open to participation of Trafaria population but not assigning specific participants to develop the project. Nevertheless, I needed a place as the centre for the activity, where the population could engage or not with the activity. The next question was how to make such chartography render visible and how to avoid simplistic appropriations of participation in arts. Who could be engaged with it and why? How to avoid superficial form of engagement?

The context of intervention

During the 20th century Trafaria followed the industrial and bathing vocation of the south bank of Lisbon. The bathing colony and the explosives factory have been established previously and intensified the attractiveness of the place. Some factory complexes (fish factory, ice factory) and recreational equipment and services begin to appear (clubs, restaurants, and a cinema). Thus, the duality industry/leisure over the Trafaria territory was reinforced.

The neighborhoods of Madame Faber and 2º Torrão have grown between Trafaria centre and Cova do Vapor as the industry and services developed and Lisbon absorbed part of the labor force of Trafaria inhabitants. The main economic activities of the Trafaria population are services, commerce, and fishing. The only means of subsistence for many households in the region was fishing and gathering clams. This activity is now illegal but is practiced by most people for survival needs. In the eighties of the 20th century, the installation of grain Silos has impacted on the Trafaria landscape and has cut the continuum path along the beach, between Trafaria village and Cova do Vapor. Nevertheless, Silos prevented Trafaria from real estate speculation and gentrification until now.

To answer the question 'What if borders were defined by memories?' I took advantage of participatory artworks I had previously been involved and I contacted different organisations on Trafaria. So, a further step

on participatory intervention was to work in partnership with an organisation that could represent the diversity of Trafaria inhabitants, which came to be the Social Centre of Trafaria (CST). The CST is a Santa Casa da Misericórdia de Almada entity that hosts many activities for the support of Trafaria inhabitants. SCT covers many neighborhoods with social assistance, coaching on careers paths, Kindergarten, and day centre for elderly people.

The methodological process

To develop an effective map of Trafaria, the CST hosted me during six sessions with the inhabitants of Trafaria. The participants had different ages, occupations, and roles. This was a not totally over planned action. The idea was to flexibly accept the CST users that wanted to join free. The users of the CST were informed that there was an event to map memories of Trafaria, but people were free to come and go as they had to attend other appointments at the CST. A table was just placed at the public entry so people could ask about it and to decide wether to participate (fig.1).

The performativity was a voluntary act, and the metaphor for the interaction could be one of the sediment transportations of a river or a sea tide. If someone was interested, empathic, would make contact and stay. If not, the CST user would go. Participants wrote about their memories on tracing paper sheets over the photographic map of Almada council (fig.2).

Each person had one sheet and could write memories over their places of election. The continuous choreography of writing over the transparency paper has created a density of layers – as geological plateaux over the Trafaria territory (fig.3). With this repetitive procedure a set of nodes have emerged through the writing of memory as sediments depositions.

Figure 1 – Entry of CST: welcoming potential collaborators for *Re(com)figurations*. Tables and tracing paper over photographic map (Elias, 2021-22).

Figure 2 – Participants writing their memories (Elias, 2021-22).

Emotional visual marks

Ladder, raft, frame, and awning

The emergence of nodes of memory pointed to meaningful public spaces for Trafaria inhabitants and this evidence could be a possible answer to 'What if borders could be defined by memories?'. While agreeing with these nodes as graphic marks for significant places, some participants returned with objects and photos and told more stories – the Trafaria Beach and Bugio (Liliana and Cristina) in pics from the 1970s and other documents, the Cova do Vapor fishing moments and the floating jerrycans visual signs that marked illegal fishing (told by *Senhor* Carlos); the cinema audience, the films projected, and the kid's clever way to watch free movies from a ladder on the roof (Susana telling about her and her brother).

But also, there was the dramatic craft experience of women at the explosives Factory, filling grenades and other explosives with gun powder. Because of their gentle gestures and tiny hands, women were much appreciated for this type of job (*Dona* Lucilia remarks). The lives of the workers were in constant danger. Some women never returned home after a working day. This collective mood was crucial to develop emotional marks, as a temporary mark making on the territory of Trafaria. At this time, *Re(com)figurations* was broadcasted by TSF with *Dona* Lucilia and CST users interviews (TSF, 2021).
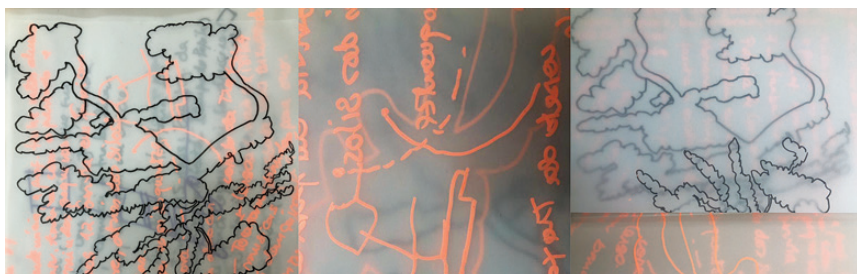
Figure 3 – Memories - visual mapping and density of layers (Elias, 2021-22).

So, a second turn of (re)configurations was developed at the CST to render visually these stories while setting up a performative walk. As many of the participants could help with their craft experience, the idea of making visual artifacts to mark these nodes of collective memories was welcomed. For so, I have considered the thoughts of Tim Ingold, intentionally accepting the verb making rather than doing:

> (...) making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into the texture of material flows comprising the lifeworld. Rather than reading creativity 'backwards', from a finished object to an initial intention in the mind of an agent, this entails reading it forwards, in an ongoing generative movement that is at once itinerant, improvisatory and rhythmic.

> Ingold (2010, p. 2)

For the crafting purpose, also Brigada do Mar, a national organisation of maritime plastic trash was contacted and offered to supply materials for the construction of visual signs. The participation in recycling their past craft experience as fishers and manufacturers was subject to the choice of the CST users. There were times, *Senhor* Carlos, a retired fisherman, joined us to tie the jerrycans. *Dona* Vicenza has brought cotton fabrics to wave part of the awning when visiting the improvised CST open studio for *Re(com)figurations* (fig.4).

Figure 4 – The improvised studio at CST outdoors and the work in progress (Elias, 2021-22).

Figure 5 – The ladder, the ruins of the cinema and Sr. António telling stories about the films and leisure times at Trafaria in the 1960s and 1970s (Elias, 2021-22).

Nevertheless, because of the high dependence on many administrative heritages and state and private entities owning the lands permissions, it was impossible to legally install such visual artefacts. Plus, *Re(com) figurations* was not sponsored by the council or parish. So, we kept the idea that artefacts could be portable, nomadic and would come with us through the walking practice of telling those stories in public. That was why we have agreed to materialise a ladder, a raft, a photo frame and

Figure 6 – The jerricans raft, and the floating ceremony with Sr. Carlos at Cova do Vapor (Elias, 2021-22).

Figure 7 – The awning, and the CST users at the Trafaria beach (Elias, 2021-22).

an awning (fig. 5, 6 and 7). The spotted places were the Trafaria Beach, Cova do Vapor pier, the remaining wall of the explosives factory and the remaining ruins of the Trafaria cinema.

Who owns the memory? who is telling your story?

The answer to the initial question 'If borders were defined by memories' was the Trafaria affective map. The map was performed as a nomadic walk through the most significant spaces marked, transhumantly carrying the emotional marks to pin the spaces, while the group of participants told their stories in public.

From the intervention *Re(com)figurations*, an affective map-book is being executed as well as a video documentary of the whole process. In addition, the intervention allowed to rehearse an artistic methodology of collecting and visualising oral and written testimonies about the inhabitants, agencies, and sites, and by this mean, collective memories draw an effective map, thus re(com)figuring a certain peripherical territory with underwritten memories.

In this interactive process, performative elements acted as tools for the welcoming of the telling of stories and the deposition of personal memories; the graphic overwriting stood for the visualisation of the accumulation of memories on the map; and the creation of sculptural assemblages and artefacts as material signs to visualise the emotional attachment to the chosen spaces. At CST, the open making studio also enable the participants to recycle their craft experience while the tridimensional objects were made.

The experience revealed the potential for memories to shape and re-activate spaces that have already been experienced by someone, are

carried by someone, but remain latent, silenced, or eroded. The inter-vention (re)configurations presuppose the possibility of becoming, by reactivating these latencies and sharing them, shaping other ways of imagining and creating territories. For the participants involved, it was a moment where they could create, walk, and share with the Trafaria community many memories which were after all, collective belongings of everyone as well.

ACKNOWLEDGEMENTS

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Creativity as medium for the construction of public space

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ABSTRACT

In recent years, creativity has been acknowledged as an important element for the construction and requalification of public space. If, in some cases, it can be argued that the exploration of the concept of creativity is sometimes a buzzword for the use of the arts for city gentrification, we can also say that the continuous development of creativity in public space is a sign of recognition of this space as a place of free expression and action. In other words, public space must be the space one can use freely, creatively, and express their own identity. It should be a space of exploration and discovery, a performative place, meaning that the experience of space is an essential element for its construction.

In the field of visual arts, the exploration of creativity and its relations with public space and other activities, has been developed by artists such as Duchamp, Joseph Beuys or Thomas Hirschhorn.

More recently, collectives of architects and artists have developed new approaches for the construction and use of public space, exploring the importance of the arts, creativity, and action in the public realm.

This paper, in addition to a theoretical reflection on the importance of creativity and the arts in public space, seeks to demonstrate through the example of a project developed by muf architecture/art in Hackney Wick and Fish Island, how the relation between art and architecture is important to design spaces where creativity can be valued and explored.

Introduction

The last two decades have been dominated by the use of the concept of creativity as an engine for the growth of cities and city-making. From this point of view, concepts that relate creativity, cultural economies and city economic development have been explored by renowned authors (e.g. Florida, 2004, 2005a, 2005b, 2009; Landry, 2006; Landry et al., 1996; Landry & Bianchini, 1995). However, there have been several criticisms to this model of urban development and the use of arts and creativity in urban regeneration. Authors such as Harvie (2013) or Mould (2018) have highlighted how this process has led to the development of gentrification and increased inequalities within large metropolises.

In a different way, the idea of expanding creativity to all dimensions of human life, to influence society and our own growth, was something that artist Joseph Beuys talked about many times through his work and taught in his classes, using the concept of *social sculpture*. In what follows, we will analyse how the concept of creativity has been thought of in the arts, by means of the work of Joseph Beuys and Thomas Hirschhorn, and how it can be re-equated in the design and creation of public space through the work of muf architecture/art.

The Concept Of Creativity In Visual Arts

Social Sculpture — Joseph Beuys

Joseph Beuys was one of the artists that most talked about the expansion of the use of the arts in society and the importance of creativity in our everyday lives. The artist referred to his work as *social sculpture*, a 'term he used to emphasise the plastic dimension of thought and its connection to action in the social construction of lived reality' (Stiles, 1996, p. 582). Based on this idea, he tries to 'expand the art concept', giving it a more interdisciplinary dimension (Beuys, 2011, p. 141). His idea of sculpture goes beyond the material and comprehends everything that is a 'human product' (Beuys, 2011, p. 141), valuing the importance of ideas and language as the two primordial forms of sculpture (Beuys, 2011). Thus, in his work all action is imminently political and artistic, not distinguishing his political activity[1] from his artistic activity, which unfolds between conversations, debates, lectures, actions, performances, installations and drawings. Beuys understands creativity as a form of self-determination, of freedom and, in this sense, as an expression of

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1 Beuys was founder of the Free International University for Creativity and Interdisciplinary Research and of the party the Greens.

democracy, thus relating art and politics. In Kassel, 1972, at documenta V, Beuys presented the project *Cabinet for Direct Democracy*, where during the 100-day exhibition, he debated with visitors on a wide range of issues, including his concept of expanded art, the importance of creativity and education through art. This installation was important for Beuys in the sense that he believed that politics should be included in art (Bishop, 2005). By assuming it as an artistic action, Beuys intended to demonstrate how ideas and language are also a form of artistic intervention and, at the same time, how art can contribute to social action and assume a political position. Art is thus understood as a form of agency, of mobilisation for action, which, according to Beuys, will free man to develop his potential and assume an active position in society (2011). In this way, he relates art and politics, based on the idea of creativity — *Every man is an artist* (Beuys, 2011), which means that every Human Being has in himself a creative potential and this potential leads him to self-determination, to assume a position. For him, it is only possible for a Human Being to express his creativity through actions, and this 'perspective justifies the thesis that every Man is an artist' (Beuys in Jappe, 2001, p. 198). Beuys assumes that this idea is a 'provocation, because in reality and qualitatively, not everyone is [an artist]. But potentially they are' (Beuys in, Jappe, 2001, p. 198).

Beuys places art at the centre of all human activity. By equating art and creativity, he expands artistic practice to all areas of social and everyday life - social sculpture. Therefore, art is no longer defined by a set of disciplinary fields (painting, sculpture, dance, poetry, etc.) but unfolds to any form of creative activity, encompassing other areas such as science, religion or any everyday activity (Beuys, 2010). For the artist, it is necessary to investigate a new form of art where everyone can participate, developing culture as a 'field of freedom' (Beuys, 2010). 'Art as the capacity to destinate things in the world' (Beuys, 2010), and it is according to this principle that Beuys establishes his artistic practice also as a political practice and as an activist. Beuys believed in the possibility of overcoming politics from his concept of social sculpture (Beckmann, 2001), where through creativity and consequently his self-determination, each Human Being would 'become creator, sculptor or architect of the social organism' (Beuys, 2003, p. 929).

Presence And Production — Thomas Hirschhorn

The influence of Beuys' work is visible in contemporary artists such as Thomas Hirschhorn (b. 1957), who believes in 'universality and in the universal power of art to transform each human being' (Hirschhorn, 2014, p. n.p.) and establishes a relationship between the concept of *Universality*, with others such as *Equality, Non-exclusive audience, Truth* or *Justice*

(Hirschhorn, 2014, p. n.p.). The Swiss artist assumes his fascination for Beuys' work, namely the way he introduces new materials in sculpture, uses language as medium and sees art as a possibility for debate and discussion (Hirschhorn in Buchloh H. D., 2013), issues that are also visible in his work. Hirschhorn believes in the importance and the power of creativity as Beuys put it, where the creativity that belongs to every human being is the real *Capital* and Hirschhorn is also heir of that legacy and believes in an art that 'changes the human being' (Hirschhorn, 2013c, p. 21). Hirschhorn defines his work in three main terms: *Presence and Production*, *Precarious*, *nonexclusive audience*. The use of these terms intends to clarify other designations associated with his oeuvre, such as 'relational art', 'participatory art' or 'ephemeral art', which the artist considers inappropriate (Hirschhorn & Rancière, 2013; Piron, 2013). Some of his most representative works are the ones he has designated as *Altars* and *Monuments*, in which Hirschhorn pays tribute to artists, writers and philosophers who are important to him and shares his interest in these authors with the community where he chooses to develop each of the projects. The *altars* 'question the status of the monument'. (Hirschhorn, 2013a, p. 47), through their fragile form, their location and their precarious character, due to their short duration (Hirschhorn, 2013a). In addition to containing some of these characteristics, *monuments* are understood as events, sculpture as an event, where everyone can participate (Buchloh, 2013), manifesting a 'commitment to the community' (Hirschhorn, 2013e, p. 45). His work is directed at a non-exclusive community, that is, the work is open to all who want to get involved in its production, which means that participation is a consequence of the work, but not its goal (Hirschhorn, 2013f). As Hirschhorn is keen to emphasise, the work is autonomous and the artist is solely responsible for it (2013f). This distinction between the autonomy of the work and the relationship with the community is important, as this is where Hirschhorn distances himself from projects of a social, participatory or relational nature. The work establishes a relationship with the community, but maintains its identity as a work of art through its critical detachment, and its positioning in wanting to construct a space and time for discussion and ideas (Hirschhorn, 2013d). In the text he wrote about his project *Bataille Monument* (2002), built in the housing complex of the Friedrich-Wohler Siedlung neighbourhood in Kassel for Documenta 11, involving the help of the residents, Hirschhorn states that the aim of the project was not to 'revive the neighbourhood' and that his position as an artist in that place is not that of a 'social worker' (Hirschhorn, 2013d, p. 226). Rather, the artist understands art as a 'tool' to 'know the world', 'confront reality' and 'experience the time in which he lives' (Hirschhorn, 2013d, p. 226). By reaffirming the autonomy of the work, its status as the artist, author and person responsible for the whole project, Hirschhorn distances himself from other social projects where the artist's authorship and creativity are less valued in favour of

other social outcomes. For Hirschhorn the power of art lies in being able to establish a dialogue or an individual confrontation with each individual and at the same time to be inclusive. Hirschhorn believes in the power of art as art, in its power to reach out to the other, to include the other, to build a dialogue, and it is in this sense that his work relates to social issues and the public space. By defining his work from the term *Presence and Production*, the artist redefines the idea of participatory and relational art, where the artist is always present (Presence) and gives shape to, produces, a set of events that happen and are part of the work (Production). Hirschhorn develops a set of events that presuppose the establishment of a time and a space for dialogue and confrontation, where the presence of the artist is fundamental to the construction of a relationship with the community where the work is situated. in Hirschhorn's *monuments* there are no spectators, only producers, and it is in the action of producing the work that the confrontation with art and the work of art takes place and that it produces an effect and can establish a unique dialogue with each individual.

The use of the concept of creativity in city making

We know today that we live in a time when aesthetics has become democratised and extended to all dimensions of daily, social and political life (Groys, 2010). Beuys' idea of an 'expanded concept of art' in which 'every man is an artist' (Beuys, 2011), has also been assimilated into urban policies, particularly since the mid-1990s. Art became the engine of urban regeneration, supported by practices of socially engaged art, in the belief that the involvement and participation of citizens in urban requalification processes, contributes to greater integration and social cohesion and consequently allows to develop a better urban transformation. The United Kingdom is an example of the implementation of this model, supporting arts and creativity as an engine for the economy and urban development. Urban regeneration is supported by two main agendas, the social and the economic (Tallon, 2010). The urban policies developed from the late 1990s by New Labour, 'support arts and culture as a method for city centre renewal' (Tallon, 2010, p. 226) and start from the 'recognition of the interdisciplinary nature between the economic and social dimensions of urban policy in the context of the so-called urban renaissance' (Tallon, 2010, p. 78).

However, at the arts level, Claire Bishop points out that between 1997-2010, New Labour developed a policy of supporting the arts focused on the social value of art, namely its contribution to tackling social exclusion, 'encouraging the arts to be socially inclusive' (Bishop, 2012, p. 13). The focus is then on supporting the arts as a way of promoting social

inclusion, where participation has become a key element, being used in a non-disruptive manner (as it happens in art), but as a way of developing the individual's responsibility in society (Bishop, 2012). According to the art critic, the discourse based on developing creativity, does not aim at 'realising human potential or imagining new alternative utopias' (Bishop, 2012, p. 15), but at developing creativity for economic purposes and promoting individual entrepreneurship (Bishop, 2012). This kind of discourse is far from the role of art in society and in the public sphere. As Hirschhorn points out, through his work, the value of art lies in being able to establish a unique dialogue with each individual, questioning them. Art can also have a social contribution at the level of communities, but 'the social value of art is not that it makes 'better' (submissive) citizens but that it is an inherent part of the social - and more than that - of being human' (Smith, 2015, p. 67).

In this sense, it is important to consider how art in relation to architecture can assume a critical role in the public space and develop strategies that promote creativity and appropriation, questioning gentrification poli-cies. On the other hand, Hirschhorn's work raises important questions regarding the presence of art in public space, its connection with the social and political context and its objectives as a work of art. The fact that the artist states on different occasions that his role is that of an artist and not that of a social worker, questions the importance of art as art and of art creating a place for dialogue and confrontation in the public space.

Building space for the exploration of creativity and the arts in public space

Previously, I have argued for the existence of an expanded field of archi-tecture, through a new and growing collaboration between artists and architects in interventions for public space (Antunes & Costa, 2017). This type of intervention allows us to perceive the existence of an expanded field in the disciplinary practice of architecture, 'a methodological ex-pansion, in which architecture opens itself to new ways of operating in the public space, according to the new urban challenges, where issues such as participation, the collective and the ephemerality of the space, gain a new relevance in the contemporary urban context' (Antunes & Costa, 2017, p. 50).

In what follows, I will discuss a project from the collective muf architec-ture/art, where the importance of creativity in public space is explored.

Hackney wick and fish island — muf architecture/art

In muf's practice, art and architecture are always interconnected. The studio aims for,

> a positive, active role for the artist and architect in social change and to push all their projects to extend territory that can be called 'public'. This extended public territory includes both physical space and the space of the imaginary as well as the process of making the projects themselves.

> muf & Shonfield (2000, p. 63)

The desire to expand the possibilities of public space is united to the ambition to develop spaces that can respond to the needs of the place but also to the desires imagined by its inhabitants (muf et al., 2001). That is, to build spaces that can promote creativity and make room for the unexpected, allowing different types of appropriation. In the projects developed by muf, there is a desire to 'make space for the audience [the inhabitants and users] to imagine a new relationship between themselves and the site'[2] (muf et al., 2001, p. 52), but also seek to question and develop critical thinking about it, the intervention and the public space. It is precisely here that art can play a relevant role in the architectural practice (and specifically in the work of muf) and in the public space, developing interventions that stimulate creativity and propose other ways of imagining and experiencing the public space, while questioning and proposing critical thinking.

One example is the work develop for *Hackney Wick and Fish Island*[3] (HWFI) in East London. From 2009, muf developed a set of strategic studies and projects to improve the public space as part of the revitalisation plan for the areas adjacent to the Olympic Park, named 'Olympic Fringe' (Design for London & London Legacy Development Corporation, 2013; muf architecture/art, sem data), an area undergoing regeneration. The work developed over five years, aimed to question the value of the existing creative activities, and developed strategies that could integrate and maintain them, to counter an accelerated process of gentrification caused by the revitalisation of the areas around London's Olympic Park (Design for London & London Legacy Development Corporation, 2013; muf architecture/art, 2009a).

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2 This is a description written for the project *Space in Place* (2000), but it is something that is inherent to many others muf's projects.

3 The work developed by muf for HWFI was first commissioned by Design for London (DfL) and then by London Thames Gateway Dvelopment Company (LTGDC) and London Legacy Development Company (LLDC).

In 2009, muf developed two studies[4] on creative culture in HWFI and the importance of public space in the development of this cultural dynamic. The research allowed to perceive, first, the existence of 624 studios in HWFI, (muf architecture/art, 2009a) and secondly, that through a correct mix of uses and integration of cultural value, it was possible to maintain the existing creative dynamic (muf architecture/art, 2009b). In 2010, a strategic plan for public space[5] in HWFI were developed by muf and J&L Gibbons, and a set of strategies for its requalification were proposed. The plan advises for integrated interventions in the existing architectural and social context, recommending the creation of spaces that provide appropriation and play, expanding its possibilities and making it more inclusive as a social space (muf architecture/art & J&L Gibbons, 2010). It also stresses the importance of art in public space as a way of questioning and developing a critical view of it (muf architecture/art & J&L Gibbons, 2010). On this last point, muf also highlights the value of temporary interventions, in order to test new possibilities for the future use of the place, while denoting the importance of art in public space always maintaining a speculative and unpredictable character (muf architecture/art & J&L Gibbons, 2010). In this sense, art in the public space is understood as an 'instrument', in the sense that Thomas Hirschhorn puts it, 'art as a tool to encounter the world. (...) Art as a tool to confront reality' (Hirschhorn, 2013b, p. 74).

Integrated in this strategy was the project, *Made in Hackney Wick and Fish Island*, that sought to establish partnerships between the various branches of existing activities in HWFI. Through a mapping of the studios and industries based in the area, partnerships were made for several urban requalification projects, promoting local industries (muf architecture/art & J&L Gibbons, 2010). A set of projects incorporating socially engaged art practices were also proposed with the aim of establishing greater cohesion between artists, creative dynamics and cultural agents, industries and the social fabric (muf architecture/art & J&L Gibbons, 2010). Muf intervention in HWFI was fundamentally characterised by developing public strategies that could integrate, within the urban planning framework, mechanisms to sustain the creative industries.

Another action developed by muf, was the organisation of a dinner debate entitled *We are artists how can we help?*[6] (2011), to which artists and other cultural agents were invited. The aim was to debate the role of

4 *Hackney Wick and Fish Island: Creative Potential* (muf architecture/art, 2009a) and 'adding value: The role of public space, open space and space for culture in Hackney Wick/ Fish Island' (muf architecture/art, 2009b).

5 *Exception is the Norm: Hackney Wick & Fish Island Design Guidance* (muf architecture/ art & J&L Gibbons, 2010).

6 The dinner debate was a project created by muf and promoted by Design for London.

art and creativity in the regeneration process of HWFI and a programme for a set of interventions for public space (muf architecture/art, 2011). The conclusions of this debate were published in a double manifesto for the *Future of the Arts on Hackney Wick and Fish Island* and helped inform the Area Action Plan and initiatives developed by London Legacy Development (muf architecture/art, 2011).

Subsequently and as part of the public space improvement strategy, muf also developed a set of redevelopment interventions, in spaces that could be improved and suitable for creative uses. This implies developing spaces that, due to their characteristics, can promote imaginative appropriation by children, adults and the elderly and be used for daily, leisure and social activities, as well as cultural activities. The projects: *Wick Green*, *Marbel Green*, *Eastway* and *Street Interrupted*, are examples of interventions developed in this area. As it is not possible to develop all the projects here, I will concentrate on just two: Street Interrupted and Eastway.

Street interrupted

The project *Street Interrupted* (2010) can be defined, by its design, as an affirmative gesture where a street intended for car traffic becomes a public pedestrian space through the introduction of a tree (Tulip tree) on the road (Fig. 1, 2). Through the redesign, pavement widening and redefinition of the visual limits of the street, it was sought to turn a merely

Figure 1 – View of the project, *Street Interrupted* – muf architecture/art. Hackney Wick, East London (Antunes, 2017).

Figure 2 – View of the project, *Street Interrupted* – muf architecture/art. Prince Edward Rd., Hackney Wick, East London (Antunes, 2019).

utilitarian public space into a public space for conviviality and that can be appropriated. The small platform/terrace next to the Pearl café was extended along the entire Oslo House building, creating an extension of the boundary between public and private space, expanding the existing activities from the ground floor to the street. At the same time, the platform can also be used as an informal seating area or as a small stage for different kinds of actions and uses. Together, the introduction of street furniture, two benches at the end of the street and a dining table in the centre of the lane, transforms a street dedicated to car traffic into a public space suitable for pedestrians.

The project was developed in collaboration with local businesses, and uses local recycled materials in the construction of the terrazzo floor clusters (Fior, 2012). The choice of location for this intervention is not random either. The *Oslo House* is one of the iconic buildings of Hackney Wick, where many artists' studios and creative industries are concentrated. Thus, this is an area with great cultural activity, being naturally conducive to a creative appropriation of public space, as well as an important space for socialising and meeting the people who live and work here.

Eastway

The *Eastway* project is one of the spaces found by muf to host events or temporary interventions in the public space. The design proposes the installation of a small stage in an unusual area, under the viaduct of the A12 motorway (Fig. 3). The place hosted the *Folly for a Flyover*[7] project by the Assemble collective in 2011, which received around 40,000 visitors for nine weeks, and presented a wide range of activities, from cinema sessions, talks, workshops, theatre, performances, walks and a bar (Assemble, 2011).

Situated by the canal, underneath the A12 motorway, the intervention transforms a 'non-place' (Augé, 2005) into a place, becoming a device for action. According to Marc Augé, 'a place is defined as an identitary, relational and historical space', if a space cannot define itself from any of these characteristics, then 'it will define a non-place' (2005, p. 67). The introduction of a stage that presupposes a performative action, or the possibility of an event, introduces the potentiality of it becoming a place, redefining itself as a relational space, building an identity through the memory of the event and through the relationship with its context. The installation of a stage (also a built-in collaboration with local builders) makes it possible to establish a relationship

Figure 3 – View of the Project, *Eastway*- muf architecture/art. Hackney Wick, East London (Antunes, 2017).

7 For a more detailed overview of the project see: https://assemblestudio.co.uk/projects/folly-for-a-flyover.

between the identity place of the canal (the anthropological place) and the nonplace of the viaduct.

The intervention is constituted as a device, transforming the space into a potential place. At the same time, questions us about the use of spaces, the transformation of its identity by its use and the way we relate to them. It also demonstrates the need to create space so that a creative use of the city can develop, that action can happen - indeterminate spaces and 'spaces for the impromptu' (Fior, 2012, p. 118).

Conclusions

What I would like to focus on and analyse in relation to the strategy developed for HWFI, is how creativity is understood and valued in the construction of public space. The studies and plans drawn up by muf sought to analyse the fundamental characteristics existing in HWFI, identifying art and creativity as the value of place. Thus, interventions in public space aim to open up space for the exploration of this same creativity through spaces that can promote imaginative appropriation. Muf demonstrates what Lefebvre said in 1974 - '(social) space is a (social) product' (Lefebvre, 2013, p. 26), incorporating in interventions the importance of the existing physical and social space.

The point I would like to make here is how important the issues of art and creativity in public space are and how these can be addressed in a variety of ways. Muf's intervention questions us about the possibility of rethinking the idea of 'creative city', where this would be the one that stimulates the creativity of its users, where 'creativity is part of everyday life' (Marcuse, 2011, p. 3). Professor of urban planning, Peter Marcuse points out that the idea of a creative society is embedded in Lefebvre's concept of 'right to the city' and that this is a right of all 'members of society' (2011, p. 2). The creative city is the place where everyone has the right to develop their creative faculties, their 'human potential' (Marcuse, 2011, p. 2). Following this idea, Marcuse adds that the expression of creativity can be done through art, and the city should give everyone the possibility to have an artistic experience, but also participation is an 'exercise of creativity', of 'creating one's own life' not letting oneself be determined by a construction from the outside (Marcuse, 2011, p. 3). This idea mirrors Beuys' concept *every man is an artist* (2011), where creativity should contribute to self-determination and the development of human capacities and public space should also be the space for the development of creative capacities.

Creativity in the public space is thus not limited to the presentation of works of art, although these also have an important place in the city.

Rather, creativity must be present in the very design of public space, in building spaces for appropriation and improvisation, non-determined spaces that can be explored by their users, which allow creative expression through experience. Creating space for creativity is to create the possibility of developing an individual relationship with the space, in the same sense as the relationship with the work of art is done one by one, through confrontation with the work. To develop space for creativity is to realise what things can do, how public space can develop space for action. The muf projects for HWFI show us that architecture is also made through our experience of everyday life and that the city is also built by our action on public space.

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identities

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Quando eu grito quem me ouve
Aspects on cyberfeminism and cyberscreams

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ABSTRACT

This chapter reflects on the online art project *www.quandoeugritoquemmeou-ve.art* as an instance of cyberfeminism, and about the interactions it generated since it was made available in June 2022. This weblog was created by artist and architect Izabel Barboni Rosa with the aim to house a set of art practices and disseminate topics related to gender and the everyday experiences of women. On the one hand, it muses on gender inequalities offline and patterns of female mobility in public space; on the other hand, it sets itself as a fluid space between scholarly knowledge and cyberfeminism. Since it was made public, through the mailing lists of Izabel Barboni Rosa and Sofia Ponte, and the social networks each integrate, such as Linkedin, Facebook and Instagram, this free--style blog has received various interactions, some of which indicate that the internet continues to ratify many of the heteronormative power structures that one recognises in 'real' life. However, although this negative facet of the internet we consider that cyberspace still provides opportunities for other cultural practices to take place (such as discussion groups, experiments with identity, and socio-cultural activism, to name a few), as suggested by Sadie Plant (1997) and Rosi Braidotti (2015). This paper supports that cyberfeminism in a post-pandemic situation, with its risks and constraints, admits women to continue to develop strategies for creating awareness about their subjective identities, not only mirroring their 'real' life experiences but also contributing to dismantling power relations beyond traditional binary thinking.

KEYWORDS
Women and public space, cyberfeminism, cyborgs, cyberscreams, cyberspace

Introduction

www.quandoeugritoquemmeouve.art is a net art project in a free-style blog that houses art practices and disseminates topics related to gender and the everyday experiences of women. It touches on topics such as gender inequalities and patterns of female mobility in public space, setting itself as a fluid space between scholarly knowledge and cyberfeminism in the crossing fields of architecture and urban design, but also social sciences and philosophy[1]. Because the production of knowledge by women, in any field of study, remains mostly restricted to the interest and curiosity of other women, the production of feminist knowledge is thus inscribed in a vicious circle among students and experts. This blog turned out to be a personal manifesto to help disseminate scholarly research produced by women, a place to share the author's art-activist initiatives, but also a place to exchange counter-power ideas regarding traditional power structures, to imagine broader freedoms.

While navigating through the blog one can learn about and experience multimedia artworks (photography and video), as in any online art gallery, can read personal thoughts on gender debates and the experience of women, as in any blog, send comments and files, and download six Guides for Performative Practices, i.e., manuals for women (and others who identify with their struggles) to act in public space with a witty twist regarding its social and cultural norms. All the above content is originally written in Portuguese because the blogger addresses these topics through the lenses of the diversity of Latin women that speak Portuguese.

The purpose of *www.quandoeugritoquemmeouve.art* was accentuated by the COVID-19 pandemic that put on hold several aspects of women's empowerment taking place in many countries[2]. Recent research conducted by members of the Centre for Social Studies (CES), and briefly summarised in the book *Words beyond the pandemic: one hundred sides of a crisis*, includes Mónica Lopes and Lina Coelho (2020) study on gender inequalities that analyses why women's lives have been heavily affected by this recent worldwide situation. For instance, the authors refer that women represent a considerable part of long-term jobs related to health and because of that have been more

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1 This art project was born out of the research *Power in Transit: Women in Public Space* by Izabel Barboni Rosa in the frame of her master degree with the supervision of Sofia Ponte. See: https://catalogo.up.pt/F/?func=direct&amp=&amp=&doc%5Fnumber=000956881&local%5Fbase=FBAUP&pds_handle=GUEST.

2 The outbreak of the coronavirus 2 (SARS-CoV-2), a severe respiratory virus that was identified in Wuhan, China, in December 2019, led to nationwide lockdowns during 2020 and the first half of 2021. This meant the closure of schools, workplaces, public transports, cancellation of public events, and stay-home requirements, to name a few of the government policies temporarily applied in Portugal.

exposed to the coronavirus; they also indicate that women's poverty rates are higher than men's and because of it are more vulnerable to any crisis-driven loss of income, and are, as much as children, more often vulnerable to domestic violence when confinement measures are applied; and because of traditional gender roles, women tend to perform more the unpaid domestic and care work[3]. The severe lockdowns in Portugal ultimately sparked the blog, which started to shape itself both as a place for women to speak and to listen about their life situation(s).

Cyberfeminism

Conquering online space to debate and share topics that frame women's 'real' life is an important communication channel for the much needed and desired changes in real spaces. This blog is aligned with an idea of cyberfeminism close to Sadie Plant's (1997) suggestion when describing the work of feminists interested in experimenting the internet freed from the offline traditional constraints. Izabel Barboni Rosa had in view the setting up of a space, as pointed out by Ana Gabriela Macedo, to empower women, while 'redefining their identity and the coexistence of multiple and alternative identities' (Macedo 2007, in Cerqueira et al. 2009, p. 115). Now, it also deals with the challenge of 'incorporat[ing] the lessons of history into an activist feminist politics' to address 'women's issues in technological culture' as encouraged by Faith Wilding (1998 p. 7) when asking herself 'Where is the Feminism in Cyberfeminism?', a question that we consider is still a relevant one when trying to understand the patterns of power. Rosa's blog conscientiously works to close the gap between women and technology[4] in the legacy of the many initiatives compiled in the Cyberfeminism Index, an in-progress online collection of resources for techno-critical works from 1990–2020, gathered and facilitated by designer Mindy Seu[5].

www.quandoeugritoquemmeouve.art is an opportunity to change scale and discuss aspects of everyday life through women's points of view. It presents perspectives that are not so often represented in the media or in present-day informative arenas as spaces of expression, such these ones, have not always been accessible to women as pointed

3 The Organisation for Economic Co-operation and Development's (OECD) report *Women at the Core of the Fight against Covid-19 Crisis* (OECD 2020) also highlights the same aspects but within broader geographies.

4 Many studies have shown that women spend less time online, produce less content but are more subject to harassment than men when online. To learn about some of these topics see *eGirls, eCitizens* (2015) edited by Jane Bailey and Valerie Steeves.

5 See: https://cyberfeminismindex.com/.

by Carla Cerqueira (2009). The blogger is bound to subscribe to Rosi Braidotti's early postmodern advice to 'make sure that the joysticks of the cyberspace cowboys will not reproduce univocal phallicity under the mask of multiplicity' (1996, pp. 356-357). This means that women should consciously embrace the 'change of times' by questioning cyberspace in the same way they question their real-life sociosymbolic status. One that has been shown to limit women to certain ideas, roles and activities and that has led to systemic 'exclusion and domination, nationalism, ironic femininity, and systematic violence' (ibid., p.354). However, for Braidotti, the key to get free from these chains is not on the production of 'triumphant feminine' (ibid., p. 357), that will only act superficially, but in understanding the complexity of techno culture, its logic of 'commodity' and of 'essentialising social categories of 'embodied other'' (ibid., p.355). The idea here is not to erase the differences between women but to listen to each one's subjectivity because 'there is nothing about being 'female' that naturally binds women' as shown by Donna Haraway (1991, p.155).

Cyberscreams

In a freeform interface the blog has a malleable format that can be updated frequently by its author. It combines text, image, moving image and sound. Izabel Barboni Rosa organises the blog's content through her distinctive voice and personality in the same way that Noa Wirth-Nogradi (2014) describes feminists performing cyber-activism, women who tend to share personal and individual experiences via short messages, statements, and photos, that include a lot of self-reflection. This is also the case of *www.quandoeugritoquemmeouve.art*. For Rebecca Blood (2000), the web only truly flourished when people with minimum knowledge of HTML started to be able 'to pontificate, remember, dream, and argue in public, as easily as they send an instant message' (p. 1). This blog was designed, customising a template, to do so beyond the current standardisation of the internet and its common user experience by default more geared towards alienating ways of consuming information, such as the appalling 'click chaser'. Its .art domain is also a significant expression of the blog's somewhat resistance to the .com(ercial) initiatives that shape the web[6].

Rosa's personal style is embedded in the blog's pared-down aesthetics but also in its title - *who listens when I scream?* (*quando eu grito quem me ouve?*), that can either be read as a cyberscream and heard as a scream. It can be read as a cyberscream in pursuit of sociosymbolic

6 .art is a generic top-level domain (gTLD) in the Domain Name System of the Internet available since May 2017, that is mostly used by artists and artistic initiatives in the digital domain. Its founder, Ulvi Kasimov, is a London-based investor and art collector.

justice for women and heard as an outburst of raw energy releasing some of the anger of subjects emerging from a history of oppression and exclusion, as outlined by Braidotti (1996). What political bodies emerge when women start 'screaming'? What is the range of our voices?

It is in the legacy of the personal commentary of early web enthusiasts that Izabel Barboni Rosa engages with an undecipherable community of Portuguese native speaker internauts in ideas that commonly fall into the traps of derogatory social imaginaries about feminism. To reach a wide community of women with diverse levels of digital literacy (because the digital divide still exists), to answer the above questions and to expose the complexity of gender inequalities lead to the development of a blog with both joyful and self-reflexive strategies, as illustrated in Figure 1. One navigates through the blog informative content (in red) or through the performative practices (in blue) with a mouse cursor in the shape of an ear. This element not only controls the pointers' motion but also consciously makes interdependent the blog's speech(es) and listeners. Here everyone is an active subject implicated in the debate of all the blog's topics.

Figure 1 – Screenshot of *www.quandoeugritoquemmeouve.art* with its cursor in the shape of an ear.

Joyful cyborgs

Rosi Braidotti clearly states that 'feminist women have a long history of dancing through a variety of potentially lethal minefields' (1996, p. 356) and that they carry the ability of expressing their political views through irony and self-humour. In her essay *Punk Women and Riot Grrls* (2015), Braidotti demonstrates how women have been able to 'represent alternative ways of becoming subjects' (Braidotti 2015, p. 241), arguing that it is the spontaneity of feminist politics, simultaneously humble and experimental, that has created collective modes for changing one's social and cultural contexts. The author provides the example of the *Pussy Riot* project and their visual and musical strategies to fight despotic regimes and their leaders. For Braidoitti, their art-activist strategies set a different tone to the discussion of injustice and aggression but also helped liberate the anger of the subjects that voice it. That is why the author suggests that cyberfeminism nurtures a culture of joyfulness and affirmation.

To discuss the facts of oppression and exclusion women face daily with other women who have little or no awareness about oppression or/and who feel powerless about their life situation was one of the blog's top priorities. To do so with a certain sense of humor was also somehow critical. The cyborg that feeds and navigates this blog, as illustrated in Figure 2, is a complex and contradictory subject. It can be compared to a 'bad girl on the internet' as much as to a 'delirious iconoclast' (Braidotti 1996, p. 241). On the one hand, it is something/someone that has the power of taming the uncontrolled, here represented by the domesticated snake, on the other hand, it breaks down some of traditional representations of the feminine. Is it an androgen creature carrying a sin-snake? A tattooed urbanite inspired by primitive men and women? Perhaps it's a trans man or is it a trans woman?

In her groundbreaking essay *A Cyborg Manifesto* (1991), Donna Haraway reflects how cyborgs – a fusion figure of humans and machines - challenge singular identities and 'grids of control' but also reflect how women should become more aware of the 'informatics of domination' to avoid paralysing before its matrix. Haraway concludes her essay mentioning that in the 'maze of dualisms' that structure our bodies, and its technological extensions, she rather be a 'cyborg than a goddess'. To provide a 'delirious iconoclast' to the blogs' sensibility seemed a critical way for embracing and encouraging other self-reflexive women to share their experiences and interests.

Figure 2 – Digital collage (I. Barboni Rosa, 2022).

Cyborgs interacting

Although originally written in Portuguese, this blog can be navigated beyond the borders of Portuguese-speaking people because there are numerous online software available today for translation into any language. With the help of Google Analytics, we learn that the outreach of the blog, as presented in Figure 3, includes countries in the Americas, such as Brazil and USA, in Europe, such as Portugal and Germany, and in Asia, such as China.

The most common interactions to date come from two online channels, the blog and social networks, such as Linkedin, Facebook and Instagram,
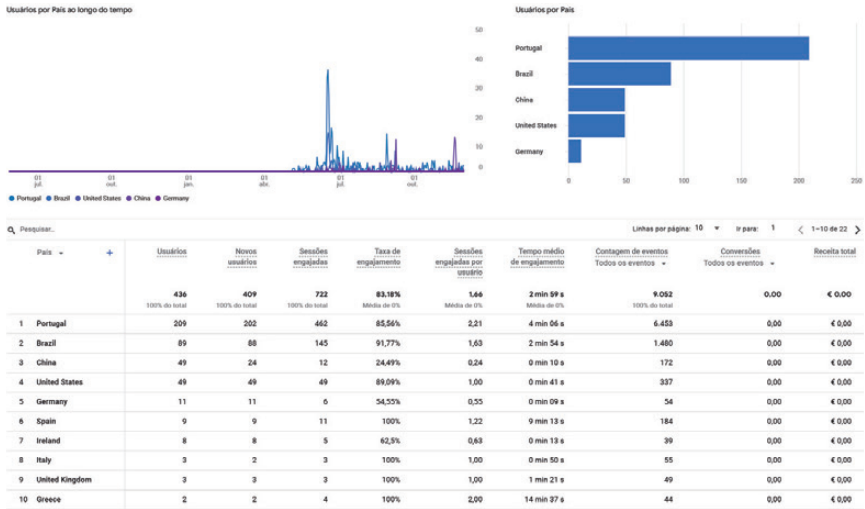
Pais ▾	+	Usuários	Novos usuários	Sessões engajadas	Taxa de engajamento	Sessões engajadas por usuário	Tempo médio de engajamento	Contagem de eventos Todos os eventos ▾	Conversões Todos os eventos ▾	Receita total
		436 100% do total	409 100% do total	722 100% do total	83,18% Média de 0%	1,66 Média de 0%	2 min 59 s Média de 0%	9.052 100% do total	0,00	€ 0,00
1	Portugal	209	202	462	85,56%	2,21	4 min 06 s	6.453	0,00	€ 0,00
2	Brazil	89	88	145	91,77%	1,63	2 min 54 s	1.480	0,00	€ 0,00
3	China	49	24	12	24,49%	0,24	0 min 10 s	172	0,00	€ 0,00
4	United States	49	49	49	89,09%	1,00	0 min 41 s	337	0,00	€ 0,00
5	Germany	11	11	6	54,55%	0,55	0 min 09 s	54	0,00	€ 0,00
6	Spain	9	9	11	100%	1,22	9 min 13 s	184	0,00	€ 0,00
7	Ireland	8	8	5	62,5%	0,63	0 min 13 s	39	0,00	€ 0,00
8	Italy	3	2	3	100%	1,00	0 min 50 s	55	0,00	€ 0,00
9	United Kingdom	3	3	3	100%	1,00	1 min 21 s	49	0,00	€ 0,00
10	Greece	2	2	4	100%	2,00	14 min 37 s	44	0,00	€ 0,00

Figure 3 – Demographic details of the *www.quandoeugritoquemmeouve. art* outreach from 15 June to 25 November 2022, data retrieved from Google Analytics. The first column refers to the number of users. The second column refers to the number of new users. The third column refers to engaged sessions, i.e., when a session lasts longer than ten seconds, when a session includes at least one conversion, or when a session includes two or more page views. The fourth column refers to the average amount of time people spend on the blog. This metric is calculated by dividing the total time by the total number of users. To calculate time, a user needs to spend at least one second on a page, and Google Analytics only counts the amount of time when the browser is visible (time is not counted when the browser or tab is hidden or minimized). The fifth column refers to engaged sessions per user, i.e., related to the average of a user ID returning multiple times.

and a third one comes from the academic context. People's 'echoes' come from its six main feminist topics on 'Women Mobility', 'Gender and Public Space', 'The Economy of Care', 'Early Childhood Socialization', 'Harassment, Fear of Crime, and Absence of Leisure' and 'Brazilian Women in Portugal' and the seven *Guides for Performative Practices* available for download. As mentioned previously, these guides align a set of instructions or performative actions with a feminist bias to take place in public space that play with its unconscious social norms. For instance, 'Pretend to be a Flaneur', 'Ideas for Daily Idle Practice', 'Check List: What a Woman Needs to Contemplate Before Leaving Home', as in Figure 4, 'A Walk in the Neighborhood', 'Classify Your Actions Between Reproductive and Productive', 'For Fathers (Individuals who Identify with the Male Gender) to Behave Transgressively at Children's Parties' and 'Activity with Daughters: How to Socialise in Public Spaces' are some of the frames to play out with social expectations in everyday events by proposing and exposing the obvious in a self-reflexive way.

GUIDES FOR PERFORMATIVE PRACTICES

FOR WOMEN IN PUBLIC SPACES

CHECK LIST : WHAT A WOMAN NEEDS TO CHECK BEFORE LEAVING HOME

☐ Where you're going;
☐ Who are you going with;
☐ How are you going;
☐ Time of departure;
☐ Time of arrival;
☐ With whom you return;
☐ How are you coming back;
☐ What is the fastest route;
☐ What is the "safest" route;
☐ What clothes to wear (ignore high temperatures and don't draw too much attention);
☐ Check what you carry in your bag;
☐ Test the effectiveness of grabbing an object inside your bag to use as self-defense;
☐ Get organized in time, in order to not miss your appointments, because the previous steps, besides requiring time and preparation, bring discouragement.

Figure 4 – Image of the Guide for Performative Practices.

The 'echoes' received from the blog's community show that women especially struggle with violence felt against their bodies in public spaces. Comments and emails show that they tend to systematically police their actions and clothing. Clothing, especially, is a tough aspect in women's lives, and many feel that what they wear will directly influence the degree of 'fear of crime' they carry while in public space. In sum, women felt that the blog was able to give name to some of their constraints.

The interactions via 'posts' and comments on social networks vary between supportive and direct criticism to both Rosa and Ponte. For instance, a male 'friend' engaged with a 'post' about the blog launch, Figure 5, writes: 'interesting and appropriate for the times we live in, however the exclusion of the male gender is not understandable, gender issues are common sense and open to discussion and individual opinion, regardless of gender.'
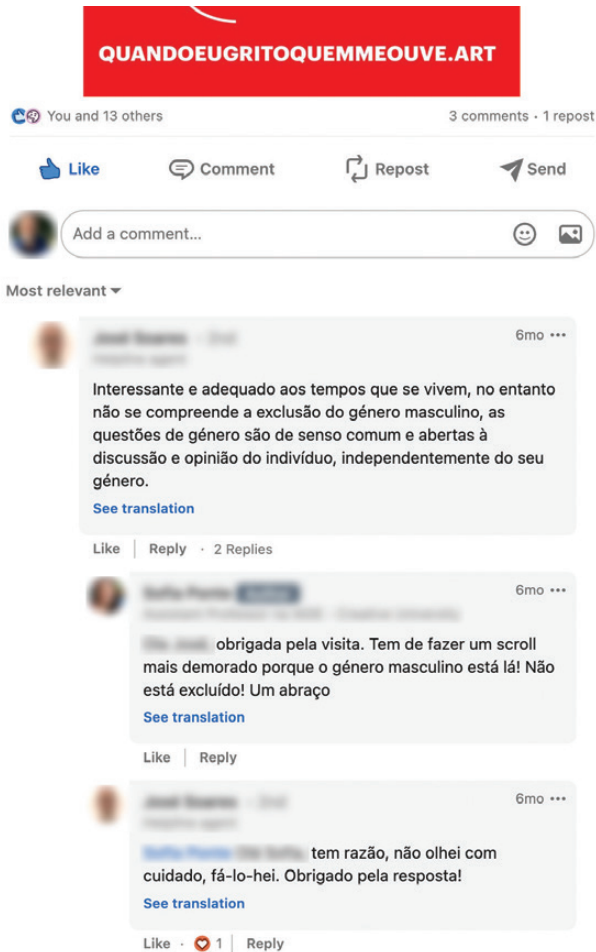
Figure 5 – Screenshot including some comments about the launch of www. quandoeugritoquemmeouve.art on Linkedin.

This comment reveals, first, a very contradictory and superficial engagement with the blog; second, an example of mansplaining with an agonising degree of condescendence; and third, a genuine lack of interest in the ideas of a woman. Similar reactions took place in some academic contexts. One professor, for instance, expressed that he did not understand the purpose of developing research through the lenses of women because there are also men that are feminists, missing the opportunity to learn something about the world from the point of view of a woman... If 'women questions' seem inconvenient to some men, what will the impact of our answers do? Let it be said that other scholarly men were supportive of this blog, and its research, and that that encouragement has led, for instance, to this paper.

Final remarks

www.quandoeugritoquemmeouve.art project sets a personal online space for sharing thoughts and ideas about gender inequality and human rights in everyday life. It does so through the lenses of women and all of those who fall outside the heteronormative male standard. It considers their subjective existence and complex identities, shares some of their visions about cities, mobility, labour and how the built environment impacts our lives. It holds two conditions simultaneously: to speak and to listen.

After managing the blog for the past six months, it's clear how women's online experiences mirror their real-life conditions, and this is an aspect that must be considered when advancing feminist ideas and activities online. *www.quandoeugritoquemmeouve.art* is in permanent adjustment to better do this and to contribute to closing the gap of digital literacy, especially of women and young girls that use the internet on a regular basis. Some of the *Guides for Performative Practices*, which play with everyday life small-scale actions, are questioning their sense of freedom when in public space. Soon a new guide will be available with performative actions to take place while women are online that will also help strengthen their experience of the internet. We are not sure yet what political bodies emerge from our screams. Maybe some of the present gendered codes associated with women that speak Portuguese have shaken up a bit. Maybe some of the women that are part of this community of 'cyberscreamers' have seen their confidence renewed for their next 'battles' in public space. Feeding an online space to bring awareness to unbalanced relations in 'real' life is in theory plausible and desirable, still the online activity shows that 'dancing' on such boundaries is delicate, for the network does not escape the social structures that one experiences face to face. Nevertheless, we continue to feel that www.quandoeugritoquemmeouve.art is a place of inexhaustible possibilities for actions and conversations that may grow to unforeseen places.

ACKNOWLEDGEMENTS

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Hail, black mother

'Collective works' as a way of sociocultural mobilisation

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ABSTRACT

This article is about cultural actions in the city of Divinópolis, Minas Gerais, Brazil, and centres on the *Coletivos* (work groups) of *Atelier da Fatão* and *Coletivo Mãe Preta*. These are non-profit civil organisations and they congregate actions in the area of culture, art, cooking and citizenship, focusing on the black (Afrodescendant) communities. Both organisations develop affirmative actions which appeared from the demands of sectors and groups which are economically marginalised, and which are in need of reaction and strengthening of their black identity. The article is a result of a qualitative anthropological research (a work of the ethnographical field) begun in 2016 through research and extension projects carried out at the Universidade do Estado de Minas Gerais (UEMG), which aim to comprehend, register and promote African descent researches and cultural actions in Divinópolis city and region. The article is divided into three parts: the first one seeks to contextualise the marginal condition of black communities historically in Divinópolis, highlighting the street people. In the second part, we introduce the *Congado*, a cultural and religious Afrodescendant manifestation, which occurs in the streets and squares of the city, and its heritage is an inspiration for social, cultural and artistic actions. The third part presents the activities developed from the student movement of the Universidade do Estado de Minas Gerais, focussing on the *Atelier da Fatão* and the *Coletivo Mãe Preta*. These work groups emerge as a result of the extension projects and become autonomous as social and artistic community projects.

> What can make people more conscious about one another, more capable to express physically their affections?

Richard Sennett (1997)

Historical Context

Black roots have grown all over Brazil since the 16th century. The heritage of the slaved blacks is present in several cultural manifestations such as music, dance, religion, cookery and others. However, black people still strive for their sociocultural recognition and the recovery and reconstruction of their identity. There are affirmative cultural policies, specific legislations, and social confrontations in everyday life.

Divinópolis, a city situated in the midwest of Minas Gerais state, has its history and heritage shaped by the black people as well as by the domineering presence of the white people and by the originating ancestors of Brazil. In relation to the foundation of the city, there are registers of the original village in the colonial period in 1767, whose name became arraial do Espirito Santo de Itapecerica in 1770. Finally, in 1912, in republican Brazil, it became a city with the name of Vila Divinópolis (História, n.d.). According to Lázaro Barreto:

> (...) in 1776, 52.23% of the population of Minas Gerais were of African origin; 25.68% were mixed, and 22.09 were whites. (...) in 1819, in the arraial do Espírito Santo de Itapecerica, there were 1154 people: 378 whites, 242 free blacks, 323 free mixed people and 211 enslaved people.
>
> Barreto (1992, p. 20)

The author also says that:

> (...) our old arraial do Espírito Santo had four quilombos (a hidden place usually in the woods to where the enslaved people used to escape): Gafanhoto (where today is Vila Romana neighbourhood); Buraco da Nega (where today is Porto velho neighbourhood); Morro Grande quilombo and another quilombo in the countryside also called Morro Grande.
>
> Barreto (1992, p. 22)

Currently, according to IBGE (2021), the population of the city is 242 205[1] people with an IDH of 0.764 (Divinópolis, n.d.). Also, according to the

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1 The last census in Brazil was conducted in 2010. Because of the COVID 19 pandemic, no census was conducted in 2020. Therefore, the IBGE projected in 2021 the estimated population in Divinópolis 242,205 inhabitants.

2010 census (the last one carried out in Brazil), the population of Minas Gerais has 53.5% of Afrobrazilians. It was not possible to raise specific data about Divinópolis. In this case, we consider the general data of Minas Gerais state.

In Brazil, because of its slave colonial heritage, several cities still have racial conflicts in which white supremacy claims their privileges. As a whole, Brazilian society maintains a structural racism, a concept coined by Sílvio Almeida:

> (...) racism is a consequence of the social structure itself, that is, of the 'usual' way with which the political, economical, judicial and even family relations constitute themselves. It is not a social pathology nor an institutional disarrangement. Racism is structural. Individual behaviours and institutional processes are derived from a society whose racism is a rule, not an exception.

> Almeida (2019, p. 31)

The evidence of this ideology is rooted in Brazilian society. It is present in different instances, and it happens in cities' everyday life and in the occupation of public and private spaces.

There have been transformations along its history, but, different from the occupation of the space and of the commercial and industrial development of Divinópolis city, the black communities are mainly in the peripherical neighbourhoods and among the street people.

In Divinópolis and in Brazil, the segregation of black people is a constant. Specific legislations manage to gradually move behaviour alterations, such as law 10639/02 (Relações Étnico-Raciais, n.d.), which made the teaching of 'African and Afrobrazilian History and Culture' compulsory, and law 2711/2012 (Educacao, n.d.), which creates quotas to enter public universities.

Nowadays, there is an increasing growth of street people in Brazil. This population is under the poverty line and is mostly black and in need of all types of public service, of citizen rights such as work, housing and food (SNAS, n.d.). Street people are constituted by a heterogeneous populational group composed of people with different realities, but which have in common the condition of extreme poverty, weakened or broken bonds, and lack of regular conventional habitation. They are compelled, temporarily or permanently, to use the street as a space of dwelling and financial support (Dias, 2021).

According to the Observatório Brasileiro de Políticas Públicas (n.d.) , the population who live in the streets in Brazil grew by 16% between the months of December 2021 and May 2022. In the 'Cadastro Único' for

the Social Programs of the Federal Government, 160 097[2] street people were registered in March 2021. Among them:

68% declared themselves black; 31, whites; and 1%, Indian and yellow;

87% male and 13% female;

93% in poverty and extreme poverty conditions.

In Divinópolis, still according to the Observatório, 250 people are still living in the streets: 20 are women, and 13 of them are black or brown. That is, 65% of the women who live in the streets in Divinópolis are black or brown. We have not found specific data about black or brown men living in the streets of this city. However, considering the national data, we can deduce that most street people in Brazil (and in Divinópolis) are black or brown. These ones are discriminated not only by the public service but also by the population itself, who, in general, perceive the street people as criminals, lazy, idle etc. Or they simply don't see them as citizens with rights. Then, living in the city does not guarantee real proximity among its inhabitants. For,

> (...) the physical proximity does not eliminate the social distance nor facilitate the non-functional human contacts. Physical proximity is essential to the production of the social structure. The growing segregation among the classes aggravates the social distance: people live each time more piled up side by side in monstrous agglomerations, but they are isolated one from the other.
>
> Santos (2021, p. 33)

As one walks around downtown Divinópolis, it is possible to see whole families living in the streets, children, young and older people who become invisible because of misery and who have their civil rights discarded.

Congado as a cultural reference

One of the most important manifestations in the calendar of the city is the *Congado*, African descent manifestation of religious, musical and choreographic nature. The *Congado* is performed as a public procession, and it has the streets as its stage. (Aguiar, 2017). It had its origin

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2 There are discrepancies between the number of street people in Brazil. IPEA (Instituto de Pesquisa Economica Aplicada) estimates that there are 221,869 people, according to a survey published in March 2020. It was observed a significant increase (140%) in the homeless population over the analysed period (September 2012 to March 2020) (IPEA, 2020).

in the region in the colonial period, and it is related to the devotion to Nossa Senhora do Rosário (Our Lady of Rosário) and to the oral tradition which narrates the history of Chico Rei. This tribal leader would have come to Vila Rica (Minas Gerais, Brazil) as a slave with all his group at the beginning of the 18th century. There, working and taking out secretly the gold of a mine, they attained their freedom. They built the church of Nossa Senhora do Rosário dos Pretos, whom they had already worshipped, synchronically, in Africa. In this church, they revived, with their drums, chants and dances, their African reign founded in the interior of Congo (Corgozinho 2009, p. 196).

This feast propagated itself to other regions in Minas Gerais, and it arrived in almost all communities of the midwest of this state. However, in some places, it is called *Reinado* (*Reign*). The *Reinado* or *Congado* is a cultural patrimony of great relevance for the region[3]. As Batistinha M. Corgozinho affirmed:

> The first feasts in the city were carried out by the catholic church (Irmandade do Rosário). The blacks sang and danced around and inside the mother church of Divinópolis; they occurred since the 19th century when the city was a small village and was called arraial do Espírito Santo de Itapecerica.
>
> Corgozinho (2013, p. 54)

This feast left the senzala (slave house) to take part in the churches in the 19th century, getting hold of the streets (Figure 1). Thus the memories, though they have been transformed, have kept themselves up to the present time transmitted, mainly through orality.

One of the characteristics of *Reinado* is the commensality, the ritual of eating together. There are several interpretation elements which integrate the ritual. In the tradition of the devotion of the blacks to their African saints, which are part of the Afrobrazilian religious syncretism, there is reverence to São Benedito. According to tradition, he his responsible for the food available, so they will never have a lack of food in any *Reinado* feast. Anthropologically, the concept of *commensality* is inserted in society from the rites and Afrobrazilian celebrations. Although *commensality* in *Reinado* feasts has gone through transformations, it has been maintained and is of great importance in these events.

In the cultural practice of *Congado*, eating together is also a religious act. After the food, the participants sing to celebrate their devotion and thankfulness.

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3 In Divinópolis, the law No. 092/2011 of January 2011 confirmed the registration of the Reinado as Intangible Heritage of the municipality.

Figure 1 – *Congado Procession*. Divinópolis, Minas Gerais. (Ramon Aguiar, 2017)

In commensality, the black woman (*Mãe Preta!*) occupies an outstanding position in the preparation and distribution of food. Her recipes, which come from their everyday life, were kept by the black culture in Minas Gerais. Through the oral tradition, the knowledge and making are protected by the women and passed on from generation to generation.

In Divinópolis, the Afrodescendant cultural heritage is present, and its manifestations have been perpetuated in the streets and spaces of the city, the same spaces occupied by street people. They are black people who meet one another. But how are the sociocultural relations established in these gatherings? What necessities and potentialities unite these groups?

Atelier da Fatão and Coletivo Mãe Preta art, politics, commensality

The creation of the *collectives* (or work groups) *Atelier da Fatão* and *Coletivo Mãe Preta* are sociocultural actions which aim to contribute to the strengthening of identities of the black communities in Divinópolis city. They are autonomous work groups conceived at UEMG and, currently, are maintained by leavers of the University, who participated in several

projects developed by CEMUD (UEMG)[4]. The personal and communal experience of participants of these 'collectives' ground their actions in everyday life of the city in the public and private spaces marked by the facing of social confrontations. Lefebvre says:

> The city conserves the organic character of a community (...) However, communal life does not put a stop to the class struggle. On the contrary, the violent contrasts between wealth and poverty, and the conflicts between the powerful people and the oppressed ones do not inhibit the attachment to the city. In the urban context, the fight between factions, groups, and classes reinforces the feeling of belonging to the city. The political confrontations (...) have the city as its arena.
>
> Lefebvre (1969, p. 11)

And it is in this arena that the actions of the collectives develop themselves.

As non-profit civil organisations, they congregate actions in the areas of culture, art, cooking and citizenship of Afrodescendant origin. They are affirmative actions in favour of the marginalised and needy groups and work to strengthen their identities and right to the city.

The proposition of a *Collective* appeared in 2017 as a movement of students from the Universidade Estadual de Minas Gerais (UEMG - Divinópolis campus) and it was called *Rango*. This initiative aimed to meet the demands for food on the campus of the University. More than claiming for the construction of a restaurant on the campus, the *collective* started to produce and distribute food for the students in the night courses. They counted on volunteer donations and cooking. As time went by, they developed cultural and artistic actions during dinner time. The 'collective' Rango as a student movement,

> (...) seems to continue a big experiment process. (...) in this sense, besides creating new spaces of political sociability, the movement has established new ways of communication with the students. This is extremely necessary considering the erosion of representation which affects most of the political entities, what is a result of the social disbelief related to the institutional politics.
>
> Mesquita (2008)

The volunteer student participation and the several subjects that came up guaranteed *Rango* a legitimate space for discussions, identity assertions, and cultural and political activities.

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4 Centro de Memória Profª Batistina Corgozinho. See at: https://emredes.com.br/.

The *Atelier da Fatão* and the *Collective Mãe Preta* appeared as ramifi-cations of this student movement, outside of the University. The *Atelier* and the *Mãe Preta* chose to deepen social, ethnic and gender matters, highlighting the culture and craftwork of Afrodescendant heritage. For both collectives, the *Congado*, the *commensality* and the art of African origin became a source of inspiration and struggle.

The *Atelier da Fatão* has mainly to make public and teach art, craft-work and cooking of Afrodescendant origin. Not only presentially in live workshops but also online through social networks (Figure 2 and 3). They produce audio and visual content by means of collective financ-ing or incentive laws[5]. The design, production and publication of these videos are performed by leavers and/or by current University students.

The theme of *commensality* and the right to food guides the activities of the *Coletivo Mãe Preta*. In the beginning, it aimed to produce food for the street people in the city. It comes up from the *Atelier* project, which was supported by the Aldir Blanc Law. The food produced by the *Mãe Preta* belongs to the traditional cooking of the commensality of *Conga-do*. That is, it belongs to the tradition of cooking in Minas Gerais, which is infused by Afrodescedant traditions and kept by black women. Thus, besides food for the body, the *Coletivo Mãe Preta* also reinforces identity and cultural belongings, considering that most of the street people are black. They manage to establish belonging bonds, affection memories and access to healthy food, which has Afrocultural references.

Figure 2 – *Abayomi* doll workshop (doll of Afrodescendant origin) (*Coletivo Atelier da Fatão*, 2022).

5 The Atelier was contemplated in the Aldir Blanc law in 2020.

Figure 3 – Promotion of the Abayomi online workshop (Coletivo Atelier da Fatão, 2021).

We can state that both *Atelier do Fatão* and the *Collective Mãe Preta* complement each other in their actions. That is, the affirmation and publication of the Afrodescendant culture in its most diversified social experiments and cultural manifestations. The two groups and their collaborators develop cultural and artistic independent actions, workshops and lectures, always having the black identity and its representations as reference. Among these actions, we can point out the virtual exposition *Encruzilhadas* developed by Azira Eduarda Xavier[6]. It is an online multimedia work financed by Aldir Blanc Law, which portrays the orixá *Oxum*. Mother of the river waters, *Oxum* (in Yourubá African language, it is *Osun*) represents wisdom and female power (Figure 4).

Therefore, the actions of these two *collectives* transcend the 'walls' of the University and reach a wider community. Based on attendance

6 https://www.instagram.com/p/CNduZQsAnn4/?igshid=YmMyMTA2M2Y%3D

Figure 4 – Virtual exhibition *Encruzilhadas*. Image captured from Instagram. Photo by Azira Eduarda, 2020.

lists, we can say that they have directly affected 2,000 people through craftwork workshops, lectures and cultural events. Nowadays, the *Atelier* maintains an active Instagram page with 495 followers, where they regularly post photos, videos and texts based on the actions developed[7].

The *Coletivo Mãe Preta*, besides the making and distribution of food for the street people in Divinópolis, promotes in-person workshops on black cuisine. They produce and publish videos about this subject. They also have an Instagram page[8] (today with 1170 followers) where they post reports of the actions. Both *Atelier* and *Mãe Preta* count on the volunteer support of the UEMG community and of people in general, which confirms its character of social, cultural and communal mobilisation. Today the number of volunteers surpasses 30 people from different ethnic origins who take turns in their work.

Final Considerations

The creation of the workgroups *Atelier da Fatão* and *Coletivo Mãe Preta* by students and leavers of UEMG and their artistic reverberations confirm

7 https://www.instagram.com/ateliefatao/

8 https://www.instagram.com/coletivomaepreta/

the potentiality of academic and extension university projects of anthropological nature. Beyond the walls of the University pulsates a city, a space shared, built and kept by experiences, histories and memories. According to Milton Santos, 'we ought to prepare ourselves to establish the foundation of a space truly human (...) a space of social nature open to the direct contemplation of human beings' (Santos 2021, p. 41).

In Divinópolis, the volunteer members of *Atelier da Fatão* and *Mãe Preta*, impregnated with their experiences and living together, throw a transverse glance over the city, its history and conflicts. This glance, influenced by one's culture and ancestrality, catches sight of different ways of wishing and doing.

Hail the great Black Mother, who is a female symbol of affection, care and solidarity, and is the result of the collaborative process of awareness (Freire, 1979). Hail Black Mother, Ora aye yê Oxum mother.

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Spaces of collaboration
Feminist practices of knowledge-making

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ABSTRACT

The shared practice of collaboration appears to be growing in frequency and scope. While the ongoing pandemic has certainly contributed to this expansion, there is far more to consider regarding collaboration as an intentional collective approach to knowledge-making. Further, we are all, or have been, connected to some form of education – processes by which learning is activated and sedimented as a formative effect of various experiences, which may take place outside formal learning environments – and carry specific relations with institutional structures, their hierarchies and norms. Thinking about the politics of knowledge-making involved in artistic and intellectual collaborative practice is a way of addressing the relation between difference (otherness) and world-making efforts, as well as the differential violence involved in these epistemological connections (Ahmed, 2017). What are our sources and frames of reference? With whose knowledges do we collaborate? This paper looks at collaboration through feminist epistemological frameworks and alongside the politics of friendship. Specifically, it advocates for collaboration through friendship as a form of 'commoning' our means of knowledge production (Federici, 2012). It proposes that shared practices of responsibility and care can pave the way for the creation of counter-hegemonic (pluralistic) meanings and values, which are crucial to respond to our global condition of socio-spatial interdependency and counteract the persistent reproduction of mechanisms of patriarchal, colonial, and capitalist modes of knowledge production. The paper also considers belonging in counter-hegemonic practices as a form of friendship, discussing how it affirms pluri-vocality through a sustained performance of interconnectedness.

Collaboration through friendship

Friendship is a way of practising knowledge. It is a privileged place of extensive disclosure, where shared feelings and the exchange of experiences coexist with the negotiation of different standpoints through ongoing storytelling. As such, friendship can serve as lenses through which to consider difference (otherness), while reflecting on the politics of knowledge-making involved in practices of artistic and intellectual collaboration. Perhaps then, it is important to start by acknowledging that relations of friendship are a vital thread binding connection, care, and belonging. The uniqueness of each person/friend – their rational, moral, and spiritual components – not only shape the relation at stake but have a bearing on each person's sense of belonging in civil and political society[1]. Moreover, in interweaving different modes of thinking and being, friendship holds critical (progressive) transformative potential. That is, by means of each friend's acknowledgement and respect for the distinct singularity of the other, friendship highlights a pluralistic attitude to social relations. The impossibility of generalising the relation (or the friend's uniqueness) enables us to relate to difference beyond dichotomies of same/other – each friend's particular knowledge, ability, and motivation, but also set of interests and perspectives become 'equally' important in informing and determining the development of any joint task. In the struggle to counteract dominant and oppressive ways of knowing (manifested in artistic and intellectual work), friendship alongside collaboration can offer the means to move towards common goals and goals made common through pluralistic visions of belonging. In the struggle for emancipatory socio-political alternatives, friendship alongside collaboration can offer the means to move and be moved by an ethical-political imperative towards what is shared – questions, problems, dreams, desires.

The shared practice of collaboration appears to be growing in frequency and scope. I have but empirical observations and my own experience of participating in increasingly more and more diverse collaborative artistic and academic endeavours. While the ongoing pandemic has certainly contributed to this expansion, there is far more to consider on collaboration as an intentional collective approach to knowledge-making. From the outset, however, collaboration conveys paradoxical uses and connotations. If, on the one hand, we can draw on the early avant-garde's legacy of collective forms of artistic intervention like the work of Dadaists, futurists, constructivists, and other art move-ments with strong political affiliations from the beginning of the 20th

1 My take on friendship is based on my experiences and the writings of feminist and postcolonial theorists working with or alongside political philosophy, including Marilyn Friedman (1993), Leela Gandhi (2006), Neera Kapur Badhwar (1987).

century, which aimed at creating alternative modes of sociality through collective and transdisciplinary cultural production; on the other hand, we know neither collectivity nor its twin-term collaboration equate to care or solidarity[2]. Indeed, as the action of working with someone to produce something, collaboration can allude to the manifold cases of exploitation experienced in most precarious work arrangements based on unacknowledged and unequally shared labour. It is no surprise that the term gained widespread currency since it appeared in the 19th century as it remains central to liberal discourses and the disguise of exploitative forms of labour driven by financial gain. So, in trying to make a case for further expansion of collaboration (through friendship) I am advocating for work that deviates and diverges from productivity linked to profit; I am calling for work that is based on a collective effort to create inclusive approaches to knowledge-making through equitable relations. At the same time, I am suggesting that those involved in artistic and intellectual work can benefit from considering friendship a viable and enriching approach to collaborative knowledge-making. In other words, adopting an ethics of friendship as a mode of collaboration not only enables relations of friendship to form and/or develop, but also facilitates and promotes practices of sharing. These, in turn, constitute the relational material upon which artistic and intellectual collaboration can become ways of *commoning* our means of knowledge production. *Commoning* as a response to neoliberal capitalism's effort to control different forms of life and knowledge and, following Silvia Federici (2012), as a unifying concept for counter-hegemonic (anticapitalistic, anticolonial, feminist) socio-political possibilities. In contrast to capital's production and exploitation of enclosures, privatization, and individualization, the production of commons, of shared practices of responsibility and care, can pave the way for the creation of counter-hegemonic meanings and values; and these are crucial for reflecting on collaborative modes of knowledge production as pathways towards interconnectedness.

Commoning practices of knowledge-making

Not unlike many others, in the last years, most of my work (time) has been online. I have been sharing thoughts on Zoom and writings on several online documents in the context of different projects, attempting perhaps, a production of 'commoning' practices – in thinking, reading, writing, and

2 It is worth noting that the term collaboration can evoke traitorous cooperation, as in the case of the French Vichy regime, when French cooperating with the Nazi-German occupiers were labelled as 'collaborators'.

editing with others[3]. Prior to these endeavours, however, I was accustomed to think, read, write and edit alone (believing it was easier to concentrate); apart from some punctuated moments of collectiveness, like being part of a discussion-group, or a reading-group, most of my study-life was solitary. Yet, 'in practice' things were different – in practice, the study of performance was hardly ever solitary. In fact, and this might be the case for those who, like me, did study performance in dance and theatre departments in European universities, time was mostly shared-time – rehearsing, debating, performing, debating further, rehearsing more, performing again, with others. Performance was often experienced as an end – to the rehearsals, the debating, the project at stake – but it was never experienced in solitude. Performance, its embodied study (whatever form it would take), was an ensemble of people, a gathering of energies, an assemblage of ideas, a joint effort – at times conflictual – to create something together. Beyond university contexts too, performance has been, for me, an exercise in collaboration – in practice. In theory, by contrast, performance (studies) has mainly been, up to very recently, an exercise in enduring solitude. The plural form of 'studies' does not seem to translate into plurality *in* writing – into the writing of performance theory and scholarship, and the praised transdisciplinarity of its theoretical frameworks and approaches to meaning-making. Though 'studies' – after performance – does inspire and reflect some degree of interconnection amongst disciplinary views; in practice, its writing mostly performs something else – the voice of the individual researcher, single author, mostly male and white. In this regard, intellectual academic practice shares a genealogy with institutional art practice concerning the persistent myth of the singular creator, the solitary genius, mostly male and white. Indeed, the general organisation and structuring of performance work vary greatly: one thing is a collectively performed piece, or a piece that intersects the work of several artists and different disciplines, an entirely different (and exceptional one) is a collectively directed or choreographed performance. In a way, the link from the 'genius' of modernity to the entrepreneurial author or artist as a 'brand' shows how singular authorship has been foundational to a capitalist mode of (knowledge) production, which, in turn, supports the continuing maintenance of European cultural institutions.

While numeric plurality does not imply pluralism (difference linked to different places, histories, and multiple identities) it can encourage and help sustain it. For plurality can nourish the 'commoning' of pluralistic (inclusive)

3 Though I am the sole author of this text, many of the concerns and ideas presented here have been articulated with others. In the past couple of years, I was happily involved in multiple discussions, verbal and textual, with a growing number of interlocutors, some of them friends; this text includes contributions from those with whom I have been collaborating: Alex Achour, Alex Ambayec, Kristof van Baarle, Peter Burke, Mia Ćuk, Sozita Goudouna, Nilüfer Gros, Adham Hafez, Valentina Karga, Jan-Tage Kühling, För Künkel, Eero Laine, Sarah Lucie, Juliana Moraes, Evan Moritz, Malin Palani, Rumen Rachev, Aneta Stojnić, Alia Zapparova.

values by means of collaborative approaches to knowledge-making. This invitation to a pluri-vocal mode of knowledge production starts with a refusal to see oneself separate from others; as Federici (2012, p. 145) argues:

> Indeed if *commoning* has any meaning, it must be the production of ourselves as a common subject. This is how we must understand the slogan 'no commons without community' […] Community as a quality of relations, a principle of cooperation and responsibility: to each other, the earth, the forests, the seas, the animals.

Through commoning practices involved in collaborative knowledge--making, the self begins to open to plurality, and becomes shared – perhaps even sharable. Ideas, thoughts, and gestures will always already be relational (partial, situated, fragmentary), yet it is their intentional and acknowledged intersection that might open new possibilities. From this standpoint, where community is viewed as a quality of relations and as means of production of shared practices of responsibility and care, collaboration can begin to delineate its potential counter-hegemonic reach, thus becoming a sustained performance of interconnectedness.

In my experience, adopting a collaborative approach to artistic and intellectual practice (academic or otherwise) is a choice that reinforces a particular need and desire for connection, care, and belonging. It is an emotional and political choice, integral to the idea of creativity and criticality as modes of experiencing, reading, and interpreting the world with others. This understanding follows a progressive pedagogical approach to knowledge production precisely because it involves an acknowledgement of each collaborator's position – the differences in power based on class, race, gender, sexuality, disability, age, achievement, etc. Such acknowledgement cannot evade an ethics of care. The ethicality practised through relational modes of questioning is key for artistic and intellectual collaborations to succeed in confronting hegemonic thinking, narratives and practices of socio-cultural ordering and control (based on exploitation, commodification, and exclusion). In devising pluralistic modes of engagement with knowledge-making, we unfold an ethical (caring) reading of socio-political interconnectedness. In working towards the non-erasure of difference, we enable multiple directions of interdependent becoming(s). As Audre Lorde (2007, pp. 111-112) has put it:

> Within the interdependence of mutual (nondominant) differences lies that security which enables us to descend into the chaos of knowledge and return with true visions of our future, along with the concomitant power to effect those changes which can bring that future into being. Difference is that raw and powerful connection from which our personal power is forged.

As unsatisfied participants in socio-political structures built on the 'institutionalized rejection of difference', we are required to take charge of conceiving 'new definitions of power and new patterns of relating across difference' (Lorde, 2007, p. 123). In friendship, difference is both respected and cherished. With plurality as one of friendship's key constituents, we can establish the basis for redefining difference. Moreover, friendship upholds the latent possibility of adopting alternative, potentially divergent values from those previously cherished. The possibility of changing one's views and beliefs through association with a friend means that friendship encourages a shift in normative-inspired perceptions of oneself, of one's subjectivity, such as the idea of an independent, autonomous, and rational subject in full control of her life and decisions, as it is promoted by dominant neoliberalist ideologies. This space of intersubjectivity, built through dialogue and exchange, is critical for artistic and intellectual collaboration, and the rethinking of politics of knowledge formation that they bring about.

Epistemological connections and feminist belonging

We are all, or have been, connected to some form of education – processes by which learning is activated and sedimented as a formative effect of various experiences, which may take place outside formal learning environments – and carry specific relations with institutional structures, their hierarchies and norms. Thinking about the politics of knowledge formation involved in education is a way of addressing the relation between bodies (difference) and world-making efforts, as well as the differential violence and suffering involved in these epistemological connections. What are our sources and frames of reference, who do we read and cite? In a sense, with whose knowledges do we collaborate? The investment in challenging institutional norms that sustain the walls which prevent many (most) from inhabiting – and changing – institutional structures and hierarchical modes of transmission is pertinently described by Sara Ahmed. Ahmed (2017) explains this through the materiality of the institutional brick wall – a materialism of how history is made concrete, brick by brick, in its resistance to transformation. One prominent example of impediment to change within academic institutions is citational practice and how it sustains sexism and racism by providing for the continuing dominance of the male, white, solitary authorial voice. Citations are bricks sustaining academic walls – including the naming of academic buildings. Ahmed explains, 'Once something has been reproduced, you do not need to intend its reproduction. You have to do more not to reproduce whiteness than not to intend to reproduce whiteness' (2017, p. 150). As a white woman, I hear it clearly: stopping the violence of repetition is an ethical (wilful) act of responsibility and care, which involves not only an acknowledgement of the sedimented histories of exclusion, but also a joint effort to push against those epistemological walls of separation. Because

the exercise of challenging hegemonic thinking, narratives, and practices is a collective assignment. This is what shared practices of responsibility and care (in collaboration) mean in practice. This collaboration is a means of questioning and responding to our inheritances, together – of trespassing epistemic walls and other physical and symbolic borders by making common cause with other wilful subjects.

Affinity in counter-hegemonic willfulness is a form of friendship, an address for feminist belonging. It is also a mode of being (and remaining) in transit, wherein connections are located beyond borders, in reaching out for their dismantling. This stretching, in turn, assists in the travelling between 'worlds', between the traditional and the visionary constructions of life that María Lugones wrote about: 'One can 'travel' between these 'worlds' and one can inhabit more than one of these 'worlds' at the very same time' (1987, pp. 10-11). This is relevant for collaborative approaches to knowledge-making, particularly, as is often the case, when pluri-vocality corresponds to multiple places of enunciation regarding culture and language. In Lugones words (1987, p. 11):

> One can be at the same time in a 'world' that constructs one as stereotypically latin, for example, and in a 'world' that constructs one as latin. Being stereotypically latin and being simply latin are different simultaneous constructions of persons that are part of different 'worlds'.

In transit, between worlds, the 'I' becomes plural. This means that the pluri-vocality of collaboration comprises the multiple voices present within each one of us – the manifold 'worlds' that any given subject simultaneously inhabits and engages with. Additionally, in collaboration through friendship, the travelling between worlds – the experience of being (feeling) different in each of these worlds – is further stimulated by the uncertainty, open-endedness, and spontaneity that is intrinsic to friendship. In collaboration through friendship, transit turns into play, and it is playfulness that defines the course of any joint task.

> [Such] playfulness is, in part, an openness to being a fool, which is a combination of not worrying about competence, not being self-important, not taking norms as sacred and finding ambiguity and double edges a source of wisdom and delight.
>
> Lugones (1987, p. 17)

In a way, collaboration through friendship is a playful attitude towards not-knowing as an intentional approach to knowledge-making.

Our subjective journeys of ongoing relocation are deeply intensified with and through experiences of friendship. The dislocation of the 'I' in friendship is a journey of attempting to find continuity in belonging – of reaching out for other possibilities of enduring the ephemerality of being.

For it is through our connections, both welcome and unwelcome, that we perceive our generative potential of becoming. Friendship is an improvised dance of possibilities in and through togetherness. With friendship as the vehicle and route for developing collaborative approaches to knowledge--making, we support the progressive disappearance of borders between working and living spaces of action. In merging professional with personal relationships, not only can we disrupt conventional working arrangements that follow hegemonic roles, behaviour, and learning approaches; we also enable long-term relations of friendship to form and/or develop[4]. The possibility to collaborate through friendship (and even to collaborate at all) is undoubtedly a privilege, inaccessible to most working in other contexts than artistic and intellectual practice, and to many within the different spheres of cultural production. Yet, at stake here is friendship's continuous reminder that practices of sharing are places of knowledge--making, and that friendship is a way of practising knowledge through care, both as a mode of thought and everyday practice. The decentring of our individual 'I' towards a shared 'we' is a journey of collaboration. And friendship's ongoing capacity for self-renewal is itself an affirmation of our becoming(s) together. The path is unknown, and it asks for commitment. A commitment that for many can be actualised in the decision to do artistic and intellectual work predicated on relationships which themselves constitute a significant part of what we aspire to create and experience – connection, care, belonging as sources of wisdom and delight.

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4 For further discussion on how different roles wave together see Lisa M. Tillmann (2015) elaboration on friendship as method. Although referring to her experience in the context of fieldwork in the social sciences, Tillmann offers a clear account of the practices, pace, context and ethics at stake when approaching research as an endeavour of friendship.

Intersections between craft and sewing practices

A case study on community housing in portugal

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ABSTRACT

This paper describes the case study of Escola Oficina, a non-profit social school implemented in 2015 in Balteiro social housing estate (Vila Nova de Gaia, Portugal), aimed at providing occupation and sewing training to long-term unemployed women from the municipality. Its goal is twofold: learning to create artefacts through sewing while being prepared for the workforce. The project is based on the concept of social innovation, embracing principles of inclusivity, education, environmental concerns, and circular economy. This case study focuses on the sewing training at Escola Oficina, exploring intersections between art, design and sewing practice and analysing the social impact of this initiative through stories told by women who are enrolled on the course. The combination of ethnographic methods enabled insights from the women who attend the project, to know their motivations, their preferences, their aspirations. These methods included focus groups, participant observation, object elicitation and analysis of demographic data. Interviews were also conducted with the entities promoting the project. The findings reveal the importance of these practices in these women's lives: several were integrated into the workforce; during the pandemic, they played a key role in the community, producing masks guided by health professionals; the social component emerges as an essential factor in motivation and adherence to the school. The project has succeeded, and it is now under study contributions of design to improve the products and increase the reach of the project.

KEYWORDS

Circular economy, communication design, community practices, sewing crafts, social housing

Introduction

Created in Balteiro social housing estate (Vila Nova de Gaia, Portugal) in 2015, Escola Oficina works with long-term unemployed women to provide occupation and sewing training (Figure 1). The project emerged from the observation that there was a significant number of unemployed women in that neighbourhood who, on good weather days and having no other occupation, would gather in the outdoor areas of the social housing and engage in sewing activities.

Diana Mota, the social work technician responsible for the management of this social housing at the time, made a mapping of the population's educational needs and educational levels, as well as inhabitants' most prevalent interests and skills. During this mapping, she identified a group of twelve women with low educational levels and with a particular interest in sewing. This group used to get together to make sewing works and other artefacts such as key rings. Moreover, they used to sell these artefacts in the neighbourhood.

Through this observation on the ground, Mota thought of creating an activity for these women that would be an alternative to the current traditional training, such as those offered by the IEFP — Instituto do Emprego e Formação Profissional[1] [Employment and Professional

Figure 1 – Escola Oficina (C. Lima, 2022).

1 The national public employment service whose mission is to promote the creation and quality of employment and to tackle unemployment.

Training Institute] or the Qualifica Centres[2], which hardly motivated these women. The aim was to create an activity in an area of interest to these women, with a more practical and informal nature, which would simultaneously allow them to increase their schooling and skills. Diana presented this idea to these twelve women, but, despite their initial apparent interest, only four women joined the project when it was first implemented. However, as the project progressed, the doubts were dispelled, and the interest and adhesion of the people in the neighbourhood increased.

This paper reports on how the Escola Oficina social project was structured and the impact that the creation of artefacts through sewing has had on the lives of women, most of them unemployed and with low educational levels.

This study was carried out within the framework of the project 'Echoing the Communal Self: designing the dissemination and replication of self-initiated practices in underprivileged urban communities in a post--pandemic world' (EXPL/ART-DAQ/0037/2021) which aims to identify, document, interpret and disseminate current self-regulated community practices in social housing neighbourhoods in the city of Vila Nova de Gaia, Portugal.

The project is grounded on the evidence that the restrictions imposed following the COVID-19 pandemic had a significant impact on the nature and viability of these practices: as a consequence of social distancing, long periods of confinement and a radical emptying of public space, previous models of creative community practices require reevaluation. Furthermore, the proposal to document and disseminate these practices aims to strengthen the mechanisms of empathy and social solidarity between citizens.

There are almost 8,000 people living in social housing in Vila Nova de Gaia, with more than 2,700 unemployed. Approximately 800 inhabitants are living off the Social Integration Income, a subsidy created to ensure minimum subsistence conditions for citizens or families at risk of social exclusion, currently worth approximately 417 euros. Self-regulated practices have emerged in some of these social housing, with a few initiatives arising in the Balteiro neighbourhood, including the Escola Oficina presented in this paper.

2 Program addressed to adults with incomplete education and training paths in order to improve their qualification levels, contributing to the employability of citizens.

Methodology

This study is based on theories of design for social innovation by authors such as Margolin (2014) and Manzini (2015). It aims to highlight practices oriented towards a culture of sustainability that promote ecological principles, social justice and inclusion, in line with the theory of Margolin (2014) who advocated the development of a sustainable economy of waste and committed to the conversion of waste into marketable products. Moreover, it follows the concept of diffuse design advocated by Manzini (2015) since the designed artefacts derive from the creativity and artistic work of citizens of Vila Nova de Gaia with no specific training in design. With this study, it is intended, in the future, to explore forms of collaboration and co-design between professional designers and the Escola Oficina attendees, aiming at improving products and broadening the forms of communication and dissemination of the project.

This case study resorted to emic[3] data collected through direct and indirect observation, between February and July 2022, including ethnographic interviews, focus groups, participant observation, and photo elicitation (Hammersley & Atkinson, 2007; Pink, 2021). The combination of these methods allowed us to get closer to the group of women who attend the Escola Oficina, to understand their socio-economic and life context, to perceive their motivations and aspirations, namely those related to the school, as well as their concerns.

Interviews were held with Diana Mota, the founder of the project Escola Oficina and other team members, using a guide with open-ended questions (Creswell & Creswell, 2018; Quivy & Campenhoudt, 2008). The interviews were audio recorded and later transcribed for further analysis. This process was essential to understand how the school emerged and evolved, namely during the pandemic, demographic characterisation of the attendees, and identification of the leading practices held at Escola Oficina.

Participant observation of the school's activity, focus groups with the women attending Escola Oficina as well as object elicitation (Pink, 2021) were fundamental in this study to understand the perception of women who benefit from the activities and training provided by Escola Oficina, what motivated them to enrol, and benefits for attending this space, expectations, and the social impact of the project on their lives. The focus groups were guided by a set of subjects previously structured, which included how they learned about the training and activities of Escola Oficina, what motivated them to attend this space (personal motivation or

3 Emic perspective allows to understand the 'insider's or native's perspective' (Given, 2008, p. 289). Although their 'perceptions might not conform to an 'objective' reality' they are valuable to understand their motivations, the reasons for their choices, their values (Given, 2008, p. 289).

professional motivation), and how long they have been attending, expectations about the future applicability of the learning acquired. The object elicitation allowed, on the one hand, to understand sewing techniques and designs preferred by the seamstresses, and on the other hand, to learn about personal projects that emerged (or were improved) as a result of the learnings provided by the Escola Oficina. During this process, contextual photographs were produced to create a bank of visual material for further scrutiny (Banks & Zeitlyn, 2015; Pink, 2021; Tinkler, 2013) and the focus groups were also recorded and later transcribed.

Implementing Escola Oficina

The activities of Escola Oficina began in a small office set up in the Balteiro social housing to support the local community. The waiting room of that place was dismissed, and two sewing machines were assembled there 'so that the women could do some work' (Diana Mota, personal communication, December 10, 2021).

For the implementation of the project, a first partnership was established with SUMA (Urban Services and Environment), a company dedicated to the global management of the life cycle of waste. SUMA began to supply waste to Escola Oficina for use as raw material. Alongside the objective of creating training and leisure activities for unemployed women, Escola Oficina aimed an environmental impact and to raise awareness of circular economy concerns (Figure 2).

Figure 2 – Woman sewing with fabric scrap materials (C. Lima, 2022).

For sewing training, both at the technical level and with regard to product design, a second partnership was made with Escola Artística e Profissional Árvore (Artistic and Vocational School). This school, located in Porto is a vocational school devoted to education centred on active citizenship and to the development of training in areas that require artistic skills. They have several professional courses and promote short-term Modular Certified Training Courses targeted at adults. Believing in the high potential of Escola Oficina, the Escola Artística e Profissional Árvore provided teachers pro-bono, who trained the women.

Escola Oficina did not have any funding in its initial phase. As mentioned above, it began its activity in 2015, with the four unemployed women who accepted Diana Mota's challenge, in the waiting room of the Social Support Office of the Balteiro social housing, with the support of GAIURB (the company responsible for Urbanism, Social Housing and Urban Rehabilitation of the Municipality of Vila Nova de Gaia), SUMA and Escola Artística e Profissional Árvore.

The first year of implementation proved to be difficult, particularly in terms of creating working habits and responsibilities. Although twelve women were invited to participate in the project, only four embraced this challenge. Moreover, of these four, only two had working habits since they had a history of employability, though, at the time, they were unemployed. The other two participants had been unemployed for too long, so they were not used to working routines. In this sense, the two participants more used to the workforce played an essential role, namely for the stimulus they passed onto the group regarding compliance with labour rules and routines.

Initially, the work was unpaid. There was no fixed work schedule and the time each woman worked varied according to their availability. Each one was provided with space, tools, raw materials to work with, and sewing training so they could develop products.

If they succeeded in developing quality products, Escola Oficina could sell them, with the proceeds going to the participants of this project. This remuneration also proved to be a challenge at an early stage — the understanding and acceptance that payments could only be made upon receipt by the participants selling their products. The project never tolerated any work being paid for through a parallel economy, always imposing legality in the whole process. Escola Oficina never had any financial counterpart of the sales, receiving only a small percentage for the project's sustainability (maintenance of sewing machines, tools, and production material). Hence, a large part of the sales value went to the women who carried out the work.

The first client of Escola Oficina was one of its partners, SUMA. When Diana Mota contacted this company to establish the partnership, those

responsible saw an opportunity for an internal project of social and environmental responsibility within the company itself. Every year, SUMA used to acquire merchandising products to offer to their employees on festive occasions, such as Christmas or Easter. By joining this project, SUMA found an opportunity to reuse the waste of the company, transforming it into useful products to be offered to its employees, thus reinforcing its policy of environmental education and social responsibility, and contributing to the circular economy.

The first products lacked quality and rigour. For participants, they seemed like good products, but Diana Mota's quality standards were higher, considering the perspective of professionalising the activity and selling the products. For Mota, products must be of high quality to have commercial potential to be sold in any location or surface. Therefore, the participants were required to have high-quality standards in their production, and only those that offered this guarantee were marketed. Gradually, these standards began to be understood and respected, contributing to a sense of commitment from the participants and increasing their capacity and quality of response (Figure 3).

With the quality of the products increasing and the visibility they acquired in the municipality, orders increased from other companies giving a significant boost to the production of Escola Oficina and attracting other women.

Hence, if in the initial phase, the work of Escola Oficina was a complementary activity for the participants, it soon became a training centre

Figure 3 – Handbags for sale produced with fabric scrap (C. Lima, 2022).

to qualify them and prepare them for the workforce. As Escola Oficina began to expand the network of companies with whom it established partnerships and businesses, not only made the orders increase, but also the offer of jobs for seamstresses flourished. There was (and still is) a shortage of seamstresses in the region, so the integration of the participants into the workforce became a key objective of the project. Furthermore, several unemployed women have found jobs in sewing thanks to Escola Oficina.

Moreover, these women started to get orders outside Escola Oficina, generating their own business. At the initial stage they were also supported by the school, which provided them with the materials they needed. Moreover, this led to some of them emancipating and setting up their own business.

Reconsidering Escola Oficina in times of pandemic

Covid-19 significantly changed the dynamics of Escola Oficina. Before Covid-19, the school was a full house, with around 20 to 30 people working daily and a large number of orders to respond to. They no longer worked in the small waiting room of the Social Support Office of the Balteiro social housing since 2016, having moved to a larger and more suitable space for the practice, also located in the municipality of Vila Nova de Gaia.

With the pandemic, the adaptation was urgent, leading to a reorganisation of the activity within two weeks. They had orders going on and did not want to miss commitments, so the training became remote through teleworking. It was not an easy process, given the low digital literacy of several women. The most used means of communication was WhatsApp. Some women had a sewing machine at home and immediately started to work. For the others, Escola Oficina distributed the material they needed to continue their activity.

There was no break in production — indeed, orders increased. Moved by the dramatic images coming from Italy, with the high number of Covid-19 cases and subsequent deaths, the team at Escola Oficina felt compelled to help in some way: and so they devoted their activity to mask-making.

All the means of the school were mobilised, and partner companies (and other non-partners) were contacted and asked for raw materials to produce masks. At the beginning of the pandemic, there was no blueprint guiding mask production, and it was necessary to understand how to produce adequate and safe masks. Contacts with hospitals around Porto and Vila Nova de Gaia were also established to find out how they could help and the requirements for safe masks. With the technical support of health professionals, they produced not only

masks but also protective visors, which were essential for the activities that continued to operate in the country and which were beginning to be scarce in the market.

Escola Oficina went to each seamstress' house and distributed the raw material needed to produce masks and visors. Moreover, an enormous spirit of solidarity, mutual help, and commitment from the seamstresses who embraced this cause was raised from the very beginning. Not only did the women attending the school contribute with their work, but also those who had been previously trained there but were no longer attending. Indeed, they often expressed their desire to collaborate, saying: 'When we needed help, they [Escola Oficina] helped us too. Now it's our turn to help'. With these words, with this demonstrated sense of commitment, it became clear the relevance of the role of Escola Oficina and the extent of its social action and impact, far beyond the group of women who learned to sew there.

The current social role of Escola Oficina

As reported by Diana Mota (personal communication, December 10, 2021), currently, Escola Oficina receives many citizens who are no longer limited to the group of those who live in Balteiro or another social housing estate — indeed the number of those who do not live in social housing is significantly higher. Though the project moved from the Balteiro neighbourhood in 2016, it maintains a close relationship with the residents of this site, continuing to receive new members in its training sessions.

The aim is still training citizens, envisaging to enable them to become professionally active. There is a significant demand for people with sewing skills, so if attendees succeed in this course, there is a high probability of getting a job.

The training is free and is articulated with the IEFP — Instituto do Emprego e Formação Profissional [Employment and Professional Training Institute], the national public employment service whose mission is to promote the creation and quality of employment and to tackle unemployment.

Escola Oficina attendees receive a grant (an amount calculated based on the hours of training), a food stipend, and a public transport pass to attend the sessions. Although the course is not targeted to a specific public, most of the attendees are female, in the age group of 20-50, and unemployed. A reduced number of women are employed aiming for a career move.

The attendees usually use the school's tools, but occasionally, some bring their own sewing machine (Figure 4). These are the few cases of women who already practice sewing and intend to improve their abilities.

Figure 4 – Woman working with her own sewing machine (C. Lima, 2022).

According to the interviewees and focus group participants, even though there are attendees who want to improve their sewing skills with a view to a professional activity, a few of them enrol in the training for other reasons. Motivations such as 'I love drawing and doing crafts' or 'to be more active, to socialise' were reported and one of the women even stated that this is the third time she has attended the course because she enjoys the company and 'it is the way I get out of the house'.

Hence, they became aware of the training through various sources (IEFP, Facebook page, recommendation from friends), and their motivation is often of personal interest — enjoyment of the activity, conviviality, company, free time occupation, and moments of relaxation (Figure 5). Indeed, there is a significant number of women with difficult life stories who find Escola Oficina a space for comfort, where they have meaningful moments, and where they share their own stories and problems. As we were told by one of them, 'here [at Escola Oficina] there is a range of experiences' that even 'seems like fiction, but it is reality', these are 'very tough stories'.

From the observation and according to the reports of the attendees themselves, there is a feeling of warmth, of belonging and of mutual help between these women, although relationships are not always peaceful. Therefore, for the Escola Oficina tutor (personal communication, June 23, 2022), there is a constant need to find a balance between the human part — a more nurturing side, more affective, more

Figure 5 – Women sew together with fabric scraps materials (C. Lima, 2022).

sensitive to the personal problems of each attendee — and the professional part — that of education, compliance with rules, respect for the workspace.

The learnings continue, the production line remains active, the products flourish. The purposes of the training for many women change, but the will for the activity of sewing remains, leading them to reproduce sewing patterns and create new pieces based on their own imagination and skills. They learn new stitches, new cuts, experiment with techniques, undo mistakes, redo work and, in the end, proudly display the pieces produced in the sewing course, publish them on social networks and sell them.

Final considerations

Escola Oficina project was anchored on a set of premises: social inclusion, education, professional training, sustainability, and circular economy. Initially focused on sewing training, Escola Oficina quickly extended its offer to other areas, such as cardboard making, and expanded beyond the Balteiro social housing. Hence, the objective became to provide the best possible response to all citizens who contact them by training and giving support when they enter the workforce, regardless of the area.

The original concept of circular economy and environmental sustainability within the sewing area (and the other areas in which it has been working over the years) has always been maintained, with a high

number of orders, especially during festive seasons such as Christmas. Currently, there are approximately 400 companies with whom Escola Oficina liaises.

The vocational training model adopted by Escola Oficina adds a social component not provided by IEFP — Instituto do Emprego e Formação Profissional [Employment and Professional Training Institute], which leads this vocational training in the territory. This integrated component that Escola Oficina offers provides a social support plan that often covers associated mental health needs. In this way, the economic, social, and personal situation of the candidate is assessed and, as a result, a complete plan is designed to provide social and professional support to the attendee, from previous diagnosis to a subsequent professional follow-up, if applicable.

Although the objectives and mission of this school are still the same, we found that, over time, the use of its services and the purpose that leads women to enrol in its sewing courses tend to change according to life and personal events that occur either at the country level (such as the pandemic) or at the level of their own lives (need for employment, need for leisure activities, need for company). In this way, we can see a trend among women to take over the space and shape it according to their personal interests rather than professional expectations. This space has often become a 'safe haven', a place to share life stories, personal problems, complicated destinies, but also moments of leisure, conviviality, cheerfulness, interpersonal relationships, mutual help, complicity (and sometimes friction), entertainment and well-being are favoured over sewing as a professional training. Even so, woven from their hands is a collection of dresses, handbags, purses, cases, and many other products that they carefully and creatively sew to show to all of those who visit Escola Oficina.

It is now under study possible contributions of design both in the production of their products and in the communication practices of Escola Oficina. It is envisaged forms of collaboration and co-design between professional designers and those attending the Escola Oficina, considering that the integration of the discipline of design may result in an improvement of the products developed and, subsequently, an increase in sales that will contribute to the sustainability of the project. Hence, there are plans to increase product quality by integrating learnings in design and illustration. Moreover, an online platform is being planned to broaden the communication and dissemination of the products, with multimedia design playing a key role in this context.

The integration of design and the dissemination of the school's products was not a strategic priority at an early stage. The good results of the work produced were disseminated through 'word-of-mouth' which

resulted in a continuous growth in demand and subsequent growth of the school. Nevertheless, Escola Oficina has reached a dimension that requires more effective product design and communication to increase product sales.

ACKNOWLEDGEMENTS

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Encompassing the 'Fazer presente'[1] project

Participatory intergenerational theatre case study

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ABSTRACT

This study was written by someone directly involved in the project. It shall be a participating-observer reflection. This paper is the first step in a reflection, not only because the project is still underway, but also because there is still much existing data that has been collected (namely, photographs, audiovisual recordings, written texts) but not yet handled. Referring firstly to the genealogy of the project, the reasons that determined its structure are identified. Then, the groups involved are characterised and the objectives given framework. Finally, a reflection is put forward around the creative projects, their lines of force and their processes.

KEYWORDS

Partis & Arts for Change, participatory theatre, *Fazer Presente*, creation processes, giving back

1 *Giving presence*

Genealogies

Fazer Presente, teatro participativo intergeracional, integrates the art and social inclusion program Partis & Arts for Change (1st edition, 2021-2023), jointly funded by the Calouste Gulbenkian Foundation and the La Caixa Foundation. They 'finance projects that demonstrate the importance art (plastic, performing and audiovisual arts) can play in pathways for integration and in building more just and cohesive communities'. The collaboration between these two institutions 'is the result of the work both foundations have been carrying out in this regard for several years[1]. This framework offers not only notorious distinction, but also the possibility of developing a medium-term activity with experimental outlines. The geographical and social specifications of the intervention (municipality of Guimarães/Portugal) equally influenced the project's conception.

The work by the theatre group Então Vamos! (2014 -), initially planned for the participatory budget of Guimarães City Council (CMG) by a group of citizens from Vale de São Torcato, was the basis upon which *Fazer Presente* (*Giving Presence*) was substantiated.

Então Vamos!, group of 15 non-professional actors over the age of 65+, was sponsored by the Associação para o Desenvolvimento das Comunidades Locais (ADCL)[2]. Their goal was to bring theatre to their peers (65+) that find themselves excluded (tiny social interaction and reduced participation in cultural and artistic dynamics). This work, which has so far produced 14 Performances, is led by Manuela Ferreira[3]. The theatre pieces produced revolve around memory, both individual and community, and are the result of a collaborative writing process. Tours of the performances through the territory of São Torcado involve the collaboration of project partners, ADCL, CMG and the nine parish councils. This work, for her artistic and social value, has been recognised by all partners and beyond them by recipients who benefit from it (65+).

Fazer Presente is designed from experimental methodologies, both logistical and artistic, developed within Então Vamos! over eight years. The new project expands this work to other territories in the municipality of Guimarães, two groups of parishes, Sudoeste da Montanha da Penha e Sul Nascente. There are identical problems being found in Vale de São Torcato: aged population that's very exposed to isolation, and thus vulnerable to exclusion[4]. But the new proposal could not be a copy of the previous project because of the evaluation done by Então Vamos!

1 https://gulbenkian.pt/partisartforchange/en/partis-art-for-change/

2 https://adcl.org.pt/

3 https://manuelaferreira.pt

4 https://www.cm-guimaraes.pt/pages/1190

showed that there were improvements to be made: better documentation, researching, and evaluating the activities carried out; expanding the network of partnerships; and adding participants from other ages, that a dialogue between peers (65+) is likely to foster a different kind of exclusion. The fact that *Fazer Presente* is not just a replica of the previous project underlines that the design process was understood here as 'being the space where you circumscribe certain ideas that serve as your anchors and direct your trajectory, but during which you may discover other possibilities' (Porteiro, 2019, p. 229)[5].

How the intergenerational dimension is introduced in the creation axis, and how did the other two major axes of *Fazer Presente* – training and research – arise?

The association that promotes the first (ADCL) is also associated with the second. Gabriela Nunes is the coordinator of the social area. Manuela Ferreira likewise assumes the artistic direction. Given my connection to the University of Minho, which has now become a partner in the new project, I became the pedagogical and research areas coordinator.

As I teach Participatory Theatre in a Theatre Degree at UMinho (University of Minho), students would benefit if they had the experience of integrating an experimental project (during one semester). In this context, the axis – training – also emerged at the intergenerational aspect. This aspect is enhanced because we observe in the municipality of Guimarães a propensity for art and community projects which is not matched in terms of resident artists who have specialised training. That's how a learning space was introduced for the alumni Bachelor's in Theatre.

The 2nd axis – research – was born out of my own interest in this area of study as a researcher at CEHUM[6]. Articulate action with reflection is the goal of this area. In this way, we will be collaborating to change 'the perspective that can be had regarding the development and continuous improvement of the different stakeholders (participants, artists, promoting organisation and partners, funders' (Lucena, 2019, p. 79). Our outcomes are to disseminate the activities and knowledge produced.

Characterisation of the direct participants and project goals

When *Fazer Presente* appeared in the field, there were no established groups. The task of inviting participants (+65) to join the project was up

5 All quotations included in this text will be self-translated from Portuguese to English.

6 http://cehum.ilch.uminho.pt/

to the partner institutions, all parish councils of the two territories (11) and CMG technicians. The work carried out by ADCL in the territory for the past 25 years has helped to create this network. It should be noted as well, that 'institutions have come to recognise, in the last few years, that communal artistic practices are a concrete, alternative, flexible, creative and horizontal possibility in regard to their communities' (Cruz, p. 304).

The Montanha da Penha section currently has 15 members, while the Sul Nascente section has 12. All participants are 65+, with the women in a clear majority, a considerable amount lives alone, several cases of marital violence exist, others live in a relative state of depression, some with limited mobility, but there are those socially active. There are also participants who are related to each other. Although one of the participants told us at the end of one of the activities, 'you get to know people you thought you knew, but then you discover things about them that you didn't know. The fact that we now meet every Monday strengthens the relationship we already had'. In terms of socio-professional, characterisation there are some differences: in Montanha da Penha there is more of a link to agricultural activity, while in Sul Nascente there is a relationship with the textile industry. Psychologically, it is noted that some participants have relatively low self-esteem because they often devalue who they are, what they have accomplished, or what they can accomplish in the future. Faced with the question – what leads them to participate in this adventure? – they answer, paradoxically, that they want to learn new things. The vast majority of participants have no theatrical background. This is one of differentiating elements between seniors and those students who participate *Fazer Presente* (20-23 years old). The place where they originate – the young people mostly from the cities around Guimarães, and the seniors from the parishes – differed as well. These differences are enough to envision that these two generations embody different cultural backgrounds, as are their aspirations and outlooks on life. Beyond these differences they are confronted with preconceived social representations that weigh on the way they see each other. We know that it is the result of a capitalist ideology where the old are easily considered as a disposable product and the young as a labour force to be exploited. And the result will be a society that is stratified at the generational level. It is thus not surprising that ageism abounds, as well as the collapse of social cohesion. All this takes on greater proportions knowing that in our societies there is a problematic demographic imbalance[7]. A gap between generations will jeopardise, among other things, the ability to transmit to future generations a legacy from the past.

If we observe this problem in a sociological framework, we will understand that promoting and aiming for other models of intergenerational

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7 Take a look at the latest census data (2021) in the case of Portugal (https://censos.ine.pt).

dialogue - explicit goals of *Fazer Presente* - will imply questioning socially crystallised constructions and analysing these problems of our societies.

Fazer Presente calls for contributing to finding answers to these questions, designing devices where, through the *praxis* of theatre, different generations can communicate and reinvent themselves. And because references are scarce and resistance considerable, *Fazer Presente* presents itself, in conclusion, as an activity of micro-political resistance for the simple fact that its intentions are directed in the opposite direction of the way taken by current societies.

We are facing a promise that presupposes not only a co-presence and a co-existence, but also a primordial movement of *openness and availability in regard to the other*.

Alluding to the project's name – *giving presence* – we can point out that the temporal dimension – the here and now – is the factor that the artistic proposal wants to emphasise. In short, that is through a questioning encompassing temporality, in all its accessions, that we intend to design the possibility of these two generations to *be present* in a common time through the artistic experience. Even though we know that the 'neoliberal temporal politics eliminates the time of the other, which would in of itself be an unproductive time'' (Han, 2018, p. 95).

Artistic project defined through its creations

After two years, we have a significant number of weekly sessions (one lasting 2h30), a series of events (visits to the theatre and museums, meetings with artists, participation in theatrical performances), and four creative projects (one per semester): *Auto-retrato*; *Diálogos com o Coração na Boca*; *A Memória é Boa Companhia* and *Duetos*. Each one has different formats, poetics, and challenges, not only because of the limitations that the pandemic caused, but also because the sequential logic should keep up with the learning of these practitioners, who are now discovering the skills that theatre-making demands.

In order to mark out the mode of action in *Fazer Presente*, let us observe its subtitle - intergenerational participatory theatre. In his attempt to differentiate participatory art from community art, Matarasso (2019) states that participatory art 'emphasises the act of adhering to, and implies that there is already something to adhere to' and that, in 'contrast, community suggests something shared and collective' (p. 49). It highlights, however, that the foundations are far more permeable. Regarding methodologies, there is 'the whole river of collaborative practice in which artists work with others to create art' (p. 52), that is, what both involve is 'the creation of an artistic work' (p. 53).

Presenting creative projects and their processes will allow us to characterise the work that is being developed with a specific signature.

From observing Manuela Ferreira's path, one can see a constant inclination to experiment with other performance formats. Otherwise, *Fazer Presente* would not have started specifically when the pandemic made any face-to-face practice impossible (January 2021). It was urgent to act, and, therefore, she advocated finding alternative meeting guidelines that would help the recipients not feel so isolated. This is how *Cochichos* (1st semester) was born, where seniors and young people (alumni of the Theatre course), by phone, shared peculiarities, their interests, secrets, memories, and stories. The format emphasised what the project considers to be paramount in intergenerational dialogue, the development of *shared listening*.

When the face-to-face meeting was allowed (May 2021) the practical exercises of discovery of the other led to the formalisation of a creative project around the biography of the participants. The process developed from an autobiographical writing exercise, where the beginning of sentences awaited a response (what I like most is; if I could; theatre for me is; …) gave the structure to the project.

The various participants were divided into small groups (one young person was part of each group), a musical and choreographic score was added to the text produced, and the performance space was chosen. The theatrical project *Um Auto-retrato* (July 2021) was performed on a vegetal stage, an oak forest in one of the territories (Guardizela).

After the summer, the first group of students from the Theatre Degree (2nd semester 2021) arrived. The pandemic was still creating some restrictions, and it was these that, in a way, were at the origin of activity in a less conventional format – 17 radio programs entitled *Diálogos com o Coração na Boca*[8], each one conceived by a senior and a young person. This was an opportunity to develop a more intimate and in-depth exchange. Everyone was asked to write a letter that dealt with a problem in their intimate life and for which they asked for advice. It was now up to the members of each duet to select the topic and then to brandish their views on how to find solutions to the problem. This is how an exchange between generations happened, with a kind of love clinic where reality intersected with fiction.

For the positive learning signalled by those involved[9] the same strategy of working in pairs was repeated when new UM Theatre students joined the project's seniors (2nd semester 2022).

8 https://www.rum.pt/shows/dialogos-com-o-coracao-na-boca

9 In the second part of each episode, you can hear comments and reflections from the participants, about this specific work process and also about Fazer Presente.

Figure 1 – Performance *Auto-Retrato* (Tiago Porteiro, 2021).

Duetos, an installation-performance, was presented at the Sala das Bandas de Garagem do Teatro Jordão (November 2022) as part of the project's seminar. The entire process resulted from a sharing of objects, images, words, gestures, geographies, and stories. Each of these materials was enabled by very precise statements and guidelines. As an example: for the space, an area of play was defined (2X2m), within which each pair would have to build, throughout the sessions, a sort of common home within which they would live together. The two chairs that were proposed to be part of the space served as support for the 'tenants' to explore bodily ways of being, acting, and relating. In turn, the requested photographs portrayed the 'childhood geographies' allowing partipants to talk about their childhood imaginaries. This installation performance, where, with photographs and objects, each duo built their 'niche,' was constructed from coexistence and an exercise of togetherness, here and now, in the company of those who belong to distinct times and places.

Finally, the show *A Memória é Boa Companhia* (1st semester of 2022) shall be presented. It is justified because this was the most ambitious project, namely in terms of acting. Driving on this adventure, it was felt that the participants had, to some extent, incorporated the previous experiences and wished to be confronted with new challenges regarding the exercise of theatre-making, namely, to experience a performance on a more conventional stage. The presentation could take place in the iconic building of the city of Guimarães, the Teatro Jordão, which had just opened and now houses the Uminho's Bachelor's in Theatre.

Figure 2 – Performance installation *Duetos* (Tiago Porteiro, 2022).

The relevance that the project has achieved perhaps contributed to the choice of such a significant name. In my opinion, the theme of memory - as a source, as a process, and as a mechanism of re-actualization – is what best defines the artistic trajectory of Manuela Ferreira, which explains stating of her position: 'The ultimate purpose of theatre is to promote the gathering of people, and the activation of memory is the best tool we have at our disposal to promote this activity'. And she adds that theatre should be 'at the service of inquiry into human lives, their stories, their ways of doing, knowing, and existing.' Underlying this design is the principle that 'each person carries an archive, a deposit of experiences, texts, and images, capable of creating scenic biographies' and that reflects, in its disassembly, 'a singular way of connecting the individual and the social, the personal, the familiar, and the historical'. And she finishes by referring that, if 'the theatre we do were a verb, it would be the verb to remember[10].' Thus, we can t conclude that these aims, in the case of *Fazer Presente*, will be like tools that will promote intergenerational dialogue. When we find ourselves in this territory, the theme of memory thus gains a different expression. This is the primordial artistic element that defines the identity of *Fazer Presente*.

10 Paper presented at the Seminário Configurações – Intervenção Social e Práticas Artísticas, November 24, 2022, Teatro Jordão, Guimarães (unpublished document).

Figure 3 – Performance *A Memória é boa companhia* (Paulo Pacheco, 2022).

Procedural recurrences - where participation takes place

Which instruments and which guidelines can best *promote the act of remembering*?

It was by collecting data that the projects were started. Operatively, participants were asked to bring in 'inducers.' The most common were personal objects or objects that held relevant memories, and photographic records, which stress past experiences, namely, spaces where one lived and activities performed. The interview format, more or less performative and/or fictionalised, which were usually audio recorded, was also used in almost all processes. Requests to draw pictures and produce written accounts - where desires, dreams, ideas, and even theatre visions are represented or made explicit - arose in some cases.

The next phase can be called a (re)writing, which unfolds in two complementary work areas: on the one hand, a practical experimentation where future scenes are sketched out and, on the other hand, a carefully written verbal work based on the collected data, which was mostly done by the director herself. We will now focus on these procedures of textual construction because it is in this dimension that we can best identify how *collaboration* operates in *Fazer Presente*.

When coming into contact with the issue shared by the participants, the director listens and transcribes from oral to writing what has been

recorded, usually in audio format. When, in the next step, she sorts and selects these materials, she must attend both to the theatricality and the scenic potential that is found within them, as well as to the delicate balance of distributing the text among all the elements of the group. It is not, in this case, a matter of mere quantitative management because what matters is to produce a verbal 'material' tailored to the competencies she sees in each of the participants. And in that exercise, a phrase that has been said by any of the participants can become part of someone else's repertoire, or even be put into the mouth of the collective. This act of editing and redistributing the voices does not imply, as a priority, a change in the way the sentences were pronounced because what you are looking for are the specificities of the dialect of each of those people. Selection, giving new agency to the sentences, and (re)distribution of the text are, in short, operations that are implied in this process and that are interrelated with each other. It is important to bear in mind that when one 'tinkers' with one's intimate heritage and with the collective memory of a community, an ethics of care, complicity, and consent must always be present. To respect this heritage, and to gradually get to know each person's own world and ways of relating to what surrounds them, it is also necessary to be/live together for a more prolonged period.

Let us get back on track. The final phase of the whole process takes place from the moment the text (the script) is returned to the protagonists.

What impact could it have when they realise that it is with their own stories, like those of their peers, that the poetic universe of the performance was built?

When they discover that their experiences have been transfigured to give way to a fictionalised scenic poetics, where everything seems to take on a dimension that was previously unimaginable. From my point of view, the fact that these theatres are made from their histories is what has most surprised and even fascinated the participants.

The moment when the performance is formalised and publicly presented is the instant in which the director *returns*, *values*, *restitutes*, *dignifies*, and *awards* those who generously shared with her. It is in this way that in *Fazer Presente* the concept of participation or that of collaboration has been achieved so far. What is emphasised in this case is the angle from which 'the confrontation with the unknown and with the need' of all 'confers a meaning, and with it, a vocabulary and a (re)activation of images and processes' (Sousa, 2021, p. 181).

And what value can be given to feeling like the protagonist of a story!?

It will be interesting to see how this way of proceeding can change as the participants become more aware of all the processes involved in theatre-making.

We cannot end without alluding to the moment when the protagonists take the stage and meet the audience. And what fantastic potential the scenic conventions have shown that space-time in which the performers can observe themselves and, at the same time, show themselves to an audience, bringing forth changes at the level of their own self-representations! These actresses and actors who are discovering the potential of theatrical art have referred to these moments of confronting the audience as remarkable.

I would say that the interaction on stage has also offered them the opportunity to discover the feeling of experiencing a collective present time, where one discovers that one's own action integrates a much broader dynamic than that which is restricted to self-consciousness. This is one of the experiences that can jump off the stage and expand into the entire social life of these people. In other words, step by step, the actresses and actors of *Fazer Presente* have learned to (re)signify these collaborative processes that, by transference, are able to promote positive changes in these people at the individual, social, and community levels. And the exciting feedback that the audience has given them - family, friends, leaders of partner associations, and strangers - further amplifies how they can represent themselves.

All these overlapping layers have contributed to the transformation that I have perceived. At last, to emphasise the intergenerational dialogue again, we can conclude that this experience of theatre practice offers a contribution to the question of the possibility of generations

Figure 4 – Performance *A Memória é boa companhia* (Cristina Moreira, 2022).

that are far apart in terms of age, being able to *co-exist*, *co-partake* and *co-construct* universes that put into play the promise of some social transformation.

Conclusion

The fact that these theatres are made from their histories is what has most surprised and even fascinated the participants. Certainly, this process sets in motion a mechanism that is difficult to evaluate in all its repercussions. The time will come when the data collected so far - especially testimonies recorded during the evaluation conversations that have taken place at the end of each work cycle (semester) - after being processed, will be able to support, with more reliable indicators, what is presented above as an observation.

And at the end of this unravelling, we will be in better conditions to equate a model of participation inherent to the project, even knowing that it is still in a consolidation phase.

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En.talho
Perfomance to carve a meal

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ABSTRACT

This presentation is the result of the artistic residency project (2021) carried out at Pó de Vir a Ser, based in the former Municipal Slaughterhouse of Évora. Within the scope of this residency, the project *En.talho* emerges, consisting of a sculptural and performative production which questions the aspects of the body related to the memory retrieval of the old slaughterhouse, the feeding, the meat iconography, the stone sculpture and the conviviality of the people in Évora. In this sense, food is understood in its artistic, historical, cultural, political and social dimensions, analysing the processes of food transformation and its transformative potential amongst communities and territories. In this perspective, one recalls the concepts of the stone as a physical and metaphorical material, transversal to human evolution, the organisation of western civilisation and the artistic manifestations. These concepts are articulated with other artistic references, such as the genre scenes of northern Europe (17th century) in which the meat sales were represented (Pieter Aertsen; Frans Snyders), and productions by contemporary art (Daniel Spoerri; Gordon Matta-Clark; Jana Sterbak; Joseph Beuys; Louise Bourgeois; Marc Quinn; Rirkrit Tiravanija). With the additional purpose of celebrating the 40th anniversary of the International Symposium on Stone Sculpture – Évora 81, *En.talho* intends to reflect on the meanings of the word *symposium*, either in its origin, in Ancient Greece; and also, in the concrete actions of this project, whose artistic work uses performances with food as a way of promoting encounters, thoughts and collective experiences in the public spaces of Évora.

The body, the food and the stone

According to David Le Breton (1953, p. 7)[1]:

> the body is the semantic vector through which the evidence of the human relationship with the world is constructed. Through the body, man appropriates the substance of his life, translating it to others, making use of the symbolic systems he shares with the members of the community.

In this exchange, one of the vital needs is manifested: the act of eating. However, eating does not represent just a biological act, but also a concrete manifestation of the fundamental values of a culture or an era. In this sense, Jean-Pierre Poulain (2004, p. 269) reasons that:

> Dietary patterns appeared as the result of a long series of interactions between what is social and what is biological, as a complex aggregation of empirical knowledge. From this, its investigation is no longer justified only by the care of conservation of a 'patrimony' that testifies to an era, but by the interest of understanding the functioning and dynamics of a body of operative knowledge through which human communities are inscribed in their environment.

The Greeks were one of the first European societies to produce texts of culinary recipes, aiming to define the pleasure of drinking and tasting delicacies in Ancient Greece (Cândido, 2012). The symposium (*sympósion*) – a meeting held by the Greeks with the purpose of eating, drinking, celebrating and debating – represented one of the most important forms of education and formation of citizens. In the book *The Banquet*, Plato narrates the dinner at Agathon's house, where guests gather around the table to drink, eat and discourse about Love (Plato, 384 BC - 2007). In this scenario, the table emerges as a basis for dialogue and food and drink can be read, among other things, as metaphors for the philosophical thought that nourishes human knowledge. In this way, food appears at the centre of the social and political life of the people of Athens. Under the protection of stone buildings, the ancient Athenian displayed his naked body, asserting his freedom and civility. Pericles, the most important citizen of the time, 'exalted an Athens in which reigned the harmony between flesh and stone' (Sennett, 1997, p. 35).

In the artistic field, one can verify the most different implications of the human relationship with food, the body, the table and stone, from the glimpses of hunting painted on the walls of caves in the Palaeolithic to the contemporary propositions of artists who evoke the body and the little explored aspects of food culture by using food as 'material

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1 All the citations were translated by the author of this article, unless stated differently.

and process', practices named 'food art' (Bottinelli & Valva, 2017, p. 8). As an example of these recent manifestations, one can list the plastic explorations of Rirkrit Tiravanija, an artist who cooks and serves food to spectators in the exhibition spaces in order to raise political questions.

The Eat Art movement emerged officially in 1970 when Daniel Spoerri opened the Eat Art Gallery to accompany his restaurant, an enterprise founded by the artist two years earlier (1968), in Dusseldorf, Germany. In the restaurant gallery, several artists and friends of Spoerri presented projects with food. Joseph Beuys, for example, 'concocted an elaborate display of herring fish bones as 'good' edible food, rather than garbage' (Novero *apud* Bottinelli & Valva, 2017, p. 191). At Eat Art Gallery:

> The works exhibited were tested against the consumers' taste buds and by ways of the stomach (at least some of them were), not just against the distant eyesight. Eat Art and the food-multiples take viscerally – and literally – the notion of art experience, which, in the case of in/edible art, may be body--changing (even threatening). (...) Eat Art not only operates as an action (like performance art or body art) but also exposes art and the artistic experience to physical transactions. With Eat Art, individuals take the risk to 'incorporate' in/edible art physically as well as intellectually.
>
> Novero *apud* Bottinelli & Valva (2017, p. 192)

Inspired by the restaurant's atmosphere, Spoerri developed works which preserve the ephemeral traces of everyday life. In the assemblages of the *Tableaux-piège* series, the artist glues leftover meals, cutlery, glasses and objects on recently used tables. Everything presented in an unusual vertical position, fixed to the wall, transforming the three-dimensional compositions into paintings which bring a new perspective to the table.

In New York, conviviality and eating were also the concepts behind the *Food* project (1971-1974), a work by Gordon Matta-Clark which trans-formed a space into a restaurant, a community platform, which became a meeting point and a place of social integration of artists such as Laurie Anderson, Mel Bochner, Trisha Brown or Vito Acconci. It was on this site where Matta-Clark investigated the processes of food transformation, or of alteration of elements, which he later assumed as a reference for a critical view of architecture (Contemporânea, 2017).

However, sharing the meal also awakens posture rules that are obeyed by individuals consciously or unconsciously. It is enough to open a book on etiquette, the bible of good manners, to realise that chewing with your mouth open, picking your teeth, making noise when drinking a liquid, talking with your mouth full, slamming your cutlery on your plate, burping, laughing shamelessly, and etc., are considered true behavioural 'sins'. In this

game that regulates social interaction, the table is set up as a board with positive and negative information. In the first case, 'it provides conviviality, sharing and the strengthening of ties, while the second situation brings the affirmation of status and power, becoming the table a place of conflict' (Lavrador, 2016, p. 11). A strong example of this violent character is demonstrated in the work of Louise Bourgeois. The insinuation of rejection by his father in childhood, who expected a son, is affirmed at the end of dinner, when his father cuts a female figure out of a tangerine peel, which he shows to everyone as being Louise, ridiculing her body and her sexuality, saying she had nothing between her legs. On another occasion, at dinner, Bourgeois takes a piece of white bread and with the use of some saliva she models the figure of his father, whose limbs she then cuts off with a knife, understanding the artist being here her first sculptural solution. Years later, *The destruction of the father* (1974) appears, a theatrical installation, consisting of a large table, where the children devour the domineering father in a ritualisation of the senses (Rito, 2009). In this cathartic action, which uses the table as an altar for the autophagic ceremonial act, one can confirm that 'people are not only what they eat, but also the way they do it', since 'the practices of commensality constitute a field of particular expression of ritualisation' (Fernandes, 1997, pp. 7-12).

During the 1980s, Eat Art was widely used by artists to discuss identity political theories that were beginning to gain traction. Artist Jana Sterbak raises this issue when she created the work *Vanitas: Flesh Dress for an Albino Anoretic* (1987), which consists of a dress made with raw beef steaks which was hung on a size 38 mannequin. However, this red dress, an object of desire tailor-made for an idealised body, soon reveals its effect of revulsion by the rotting flesh which constitutes it. Arousing food abjection, Sterbak 'emphasises that women's bodies tend to be so bluntly objectified that they are often treated as pure flesh – subject to decay and depreciated with ageing. It is through the skillful triggering of an emotion of disgust that the artist makes the public intimately aware of biased social dynamics' (Bottinelli & Valva, 2017, p. 5).

Sculpt the food, swallow the stone, carve with the body

En.talho, a title that alludes in Portuguese to both the technique of carving the stone as well as the meat shops, appears in 2021 as a result of my artistic residency, held at Pó de Vir a Ser, a cultural association which is headquartered in the old Slaughterhouse of Évora, an important industrial equipment for the history of food industrialisation in the city. Within the scope of this project, I initially focused on the memories that survive from the old Slaughterhouse.

In 1886, in the Farrobo neighbourhood, the Évora Slaughterhouse was inaugurated, created to respond to market demand and to the new sanitary requirements of the time, such as the prohibition of slaughtering cattle and pigs on the streets. At the end of the 19th century (in the 1980s), after a hundred years of operation, the slaughterhouse was deactivated as a result of the increase in meat consumption and the volume of work, factors that transferred the slaughter to the outside of the city. In 1985, after five years of its closure, the building which was vacant and used as a warehouse was occupied by a group of artists related to the sculptor João Cutileiro, and transformed into the Stone Sculpture Department. Currently, the Association Pó de Vir a Ser continues with this purpose of maintaining a direct relationship between artists and the stone, offering to the creators and to the community a space to think about the meanings of sculpture, sustainable artistic practices and the notion of patrimony and city (Pó de Vir a Ser, undated).

During the 8 months of residency in the old Slaughterhouse, I developed a series of sculptures and performances in order to reflect on the aspects of the body linked to the food, the stone, the memory of the place and the collective experience in the public spaces of the city of Évora. In addition to these issues, the project aimed to celebrate the 40th anniversary of the 'International Stone Sculpture Symposium - Évora 1981', 'characterised by an effective use of Portuguese stone by artists of different nationalities, materialising in a series of sculptures that remained in public places in Alentejo, a region closely linked to the stone extraction industry' (Municipal Archive of Évora, 1981).

In a reinterpretation of the practices and concepts of the symposiums of Ancient Greece, *En.talho* offered banquets in important public spaces for the city's food trade: the 1° de Maio Municipal Market, the Rossio de S. Brás and the old Slaughterhouse. In total, four performances were held in which dishes whose names allude to the stone were served, such as the marble cake, the marbled bread, the granito[2] (tip of the bovine breast) and the salt stone. Materials that refer to the body and culinary ingredients were also used: such as toothpicks and parchment paper. During these actions, my body activated the three stone sculptures: a stove, a butchery display and a table.

The idea for the first piece came when I found an old broken stove in the courtyard of the old Slaughterhouse. This object lit a spark in my imagination, with the same energy contained in the mineral, long before revealed in the friction between the stones that allowed the discovery of primitive fire. In Bachelard's words, 'we are not far from believing that fire is precisely the first object, the first *phenomenon*, on which the

2 Translated into granite in English, the word 'granito', in Portuguese, refers to the stone but also to the tip of the bovine breast.

human spirit *reflected*; of all phenomena, only fire deserves, on the part of prehistoric man, the desire to know by the fact that it is accompanied by the desire to love' (1972, p. 100). Thus, the unusable stove that served as inspiration was translated into an enlarged version in marble (Figure 1). A sculpture that works and cooks!

With the fire of the sculpture lit, the first act of the performance began: the preparation of the tip of the bovine breast, a cut of meat popularly known as 'granito' in many regions of Brazil. With this ingredient, which has the same name as the stone – essentially composed of quartz, mica and alkaline feldspars – a recipe was devised together with chef Joberto Araújo, owner of Tempero & Prosa, a Brazilian restaurant where I worked as a kitchen assistant and waiter. From this collaboration, 'Granito à Brasileira' was born, a dish that combines the name of the meat, the stone and the origin of the cooks. However, help in preparing the 'Granito' was exchanged for providing my services at the restaurant. In this way, what was 'handed on a silver platter' and devoured by the public in the performances was not just a 'Brazilianized' appetiser, but, above all, the concrete representation of hours of my work as an employee. In this gesture and intention, the Homeric banquets are also evoked, where the 'food used became an identity factor, as they demarcated the social status of the host, who expressed his social position by offering an abundance of grilled meat and became a relational factor when determining the prestige of the guest in face of the portion and quality of meat received' (Cândido, 2012, p. 28).

Figure 1 – *En.talho. The stove and the stone*. Performance, stone sculpture and food. Rossio de São Brás. Évora (picture by Edilaine Matos, 2021).

In the restaurant's kitchen, the preparation of 'Granito à Brasileira' consisted of seasoning, marinating and roasting the meat. Later, during the performances, the cooking techniques were continued: slicing, shredding, frying and, finally, flambéing. In this last procedure, the drool of alcohol spilled from the frying pan reached the flame at the mouth of the stove, taking the fire to the inside of the frying pan and resulting in a lively explosion over the food (Figure 2). Would it be an exaggeration to imagine that the tongues of fire that extended from the mouth of the stove were the first to taste the food? Without the need to find an answer to this question, we are left to ponder the idea that 'what has been licked by fire has another flavour in man's mouth. What the fire illuminated retains an indelible colour. What the fire has caressed, loved, adored, acquired memories and lost its innocence' (Bachelard, 1972, p. 103). Therefore, by absorbing the senses of fire, 'Granito à Brasileira' is even closer to its mineral reference, granite, an igneous rock – from the Latin *ignis* –, which means fire.

And if the heat of fire is valued for its generating and transforming capacity, it becomes necessary to recognise the presence of another equally powerful temperature: the digestion. Even with the stove off, the boiling in the stomach continues the act of carving and cooking. This metaphorical vision finds correspondence in the interpretations that based the pre-scientific thought: 'digestion is a slow and smooth cooking; therefore, all prolonged cooking is digestion. Only by reflecting on this reciprocal relationship can one understand the direction of animist thought' (Bachelard, 1996, p. 214). Going even deeper in this direction,

Figure 2 – *En.talho: Flambéing*. Performance. Old Slaughterhouse of Évora. Évora (picture by Edilaine Matos, 2021).

one can arrive at digestion inside the Earth, where, through the chemical action of corrosives and the coordination of phenomena, the formation of mineralogical products occurs. Quoting Robinet (1766), Bachelard writes (1996, p. 220):

> A liquid circulates inside the globe. It carries terrestrial, oily, sulphurous parts, which it transports to mines and quarries in order to feed them and hasten their growth. These substances are in fact transformed into marble, lead, silver, as the food in the animal's stomach becomes the meat itself.

Following this logic, which places minerals as a product of terrestrial digestion, it is also worth considering that the stone itself has a digestive capacity. Just remember that, in antiquity, in the manufacture of sarcophagi, a word that comes from the Greek *sarkóphágos*, and which literally means 'meat eater', a type of limestone supposedly capable of accelerating the decomposition of bodies was used.

Another sculpture by *En.talho* further problematises the relationship between food, stone and body. It is a butchery display filled with sausages, meat skewers, hamburgers, loins, chops, bones and chunks of meat (Figure 3). At first glance, the performance could well be confused with a true butcher's shop display, except that the pieces were all made of marble and limestone.

Even in its hardness, the carved stone acquired the tender and lush appearance of meat, a quality that can also be seen in the works of

Figure 3 – *En.talho: The butchery display.* Marble, limestone, glass and marble cake. Old Slaughterhouse of Évora. Évora (picture by Edilaine Matos, 2021).

other contemporary artists. In the series of paintings *Flesh Painting* (2011-2014), Marc Quinn presents an amazing application of oil paint transformed into muscle and fat, generating images that simulta- neously attract and repel. The showcase also refers to the genre scenes of northern Europe, abundant in the 17th century, where it was intend- ed to represent meat sales, notable in paintings by Pieter Aertsen or Frans Snyders.

In practice, this display case does not simply reproduce the utensil that keeps the meat fresh, but expresses, above all, my desire to preserve the act of carving itself, the sculpting method that is less and less explored by artists. In front of this sculpture, the spectator's visual pragmatism is destabilised by contradictions: the sculpture's composition and the idea of flesh decomposition; the apparent softness of the form and the hardness of the matter that constitutes it; the image of consumable food and its unconsumable condition through the mouth. Provocations that bring to light the dualities of a Baroque vision of the 16th century. It was inside the display case where the marble cake was also kept, a delicacy carved in the form of raw meat (Figure 4). This stage of work had the collaboration of Filipa Madeira, an artist who learned the art of baking cakes from her grandmother. When removing the cakes from the display, the second act of the performance began. In this act, the sweet chops were sliced with the cutlass. Over the slices, red wine syrup was poured, which penetrated and moistened the dough. Afterwards, icing sugar was sprinkled on, a white and light powder that could

Figure 4 – *En.talho: The marble cake with stone bones.* Food and marble. Old Slaughterhouse of Évora. Évora (picture by Edilaine Matos, 2021).

easily be confused with the marble dust which is released when the stone is roughed. Then the blowtorch spit out the fire that caramelised the sugar. All of that was plated on top of the Regulations of the Old Public Slaughterhouse of Évora, dated from 1870. It was on the pages of that regulation, printed on parchment paper, that the marble cake with stone bones was served. At the end of the preparation, the bell was rung! Signalling that everything was ready to be devoured. At this moment, the audience approaches and becomes, consciously or unconsciously, part of the action. With people around the table, the performance is complete (Figure 5). About this object, Agnaldo Farias comments that:

> The table is a privileged space because it is where one studies, talks, eats, meets, stops and thinks, sits down, cries. (...) When you drink around a table, friendships intensify, people get closer, they get closer. We are more or less eloquent. Some sleep. The bar table is a kind of small forum, it's a meeting point, it's a place of union. And no table is just a table, because over time it picks up its marks, the marks of knives and objects, the sweat of bodies. All of this applies over time. And that matters, because things have a certain history contained within them.

> Multicultura (2012)

On the stone table, the sculptural base that served the *mise en place* and the *mise-en-scène*, bodies were approached, conversations were

Figure 5 – *En.talho*. Performance. 1º de Maio Municipal Market, Rossio de S. Brás. Évora (picture by Hoana Bonito, 2021).

manifested, memories were created, languages were sensitised. The horizontality of the table top broke the physical and symbolic limits that, in many cases, are imposed on the relationship between the public and the artistic object.

In the third and last act of the performance, the image of the butcher in action is recreated. However, instead of the knife, the sculptor's tool appears and assumes the main role. In this act, a piece of marble is removed from the display case and taken to the table. Then, with the blows of the angle grinder, the direct carving begins, releasing and throwing an essential ingredient towards the spectators: stone dust (Figure 6). Afterwards, the shards of the sculpture were distributed to the public, who, in this case, could only eat with their eyes. Would it be reasonable to think that what is being prepared in this act is an artistic menu from the Chipped Stone Age? Or, a creative diet for the contemporary paleo diet? Analogies aside, what can be said is that what is shared here is the pleasurable activity of carving itself. In the words of sculptor João Castro Silva (2021, pp. 74-75), direct carving:

> Goes beyond a relationship, it's as if the matter that conforms itself now belongs to our totality. As if by the fact of carving it we carve ourselves into a dynamic unity between body, spirit and matter. It is the way of knowing a truth that cannot be understood in any other way. A physical and mental effort, a process that has to be experienced to be fully understood.

Figure 6 – *En.talho: The carving on stone*. Performance. 1º de Maio Municipal Market. Évora (picture by Beatriz Chaleta, 2021).

And it was with this close relationship between body and matter that the *En.talho* project was born. Right from the first experiences in the old Slaughterhouse, I realised that the practice of grinding the stone, removing its excess volume to find the inner shape, coincides with the work of the butcher, who dismantles the animal's body to separate the meat from the bones. A relationship that has been expressed since the times of our ancestors – *Homo sapiens* – who already used stone as a tool to break bones. However, unlike the composition of the food, the language of the stone does not have an expiration date. In this way, it is shown to be a fundamental ingredient for understanding the origins of sculpture. Even if not yet polished, it reflects its transversal presence in the advance of civilisations. Despite its weight, it allowed itself to be transported to create landmarks for prehistoric peoples, who stopped being nomads and started to live in society. And, even with the crystallisation of substances and memories of thousands of years, it shows itself to me porous enough to absorb and express concepts of a current society.

Conclusion

The artistic residency project *En.talho* had as its guiding principle the relationship between food, stone, the body, the conviviality in the city and the memory of the former Slaughterhouse of Évora. With regards to artistic production, a series of sculptures that explore the material and conceptual possibilities of stone were produced, as well as performances that resort to the act of eating as an artistic means. At this crossing, links were found with the memories of the former slaughterhouse of Évora – addressing the consumption of meat in the city –, the body – communicated through its own devices, senses, movements, gestures, reactions, performativity, anatomy, physiological processes, possible expressions to be represented, etc. – and the act of eating – dining habits, ways of cooking, symbology, ritual, desire, exchange and sharing, digestibility, food iconography, table setting.

Throughout the artistic residency, there were many aspects that proved to be important for my creative process, but in particular the phenomenon of transformation: starting with the space of the former Slaughterhouse which became a birthplace of artistic creation; the carving work on rough stone, a true negotiation between the sculptor's idea and the response given by the material; the alteration of food when cooked, reacting to the heat of the fire and acting on the five senses; the change of rhythm of the public space, triggered by the presence of artistic manifestations; and, finally, the reaction in the organism of those who consumed the edible sculptures, either by the absorption into their bodies, or by the perception and repercussion in the imagination, thoughts and expression of opinions

in face of the performances. Thus, one may conclude that, since the first Greek symposiums, the act of cooking and eating together constitutes an artistic strategy for a visual policy that allows reclaiming the use of public space, bodily experiencing the city, nurturing critical thinking and encouraging the sharing and collaboration to sculpt forms of life in society.

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narratives

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Polisfonia

Re-shaping political education through sound

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ABSTRACT

Polisfonia is an educational format that aims to explore how the creative use of sound, as means of perception and expression, could serve as educational practice to facilitate political dialogue between people, towards a collective (re)envisioning and shaping of their own life-spaces. It is generated from a transdisciplinary, situated and practice-based research bridging arts, design and education with the aim to contribute to the formation of public open and engaging spaces for political, social and cultural exchange in the city of Bolzano (South Tyrol, Italy). Drawing inspiration on the theories and practices of popular, engaged and libertarian education by Paulo Freire, Bell Hooks and Ivan Illich, it takes the form of a mobile participatory gathering, a modular system of collaboratively designed and executed workshops, each with a unique approach in merging the dimensions of political dialogue, sound and public space. A total of 4 different workshops involving 60 participants were tested in South Tyrol between August and November 2021. First results suggest that Polisfonia could be an effective format to foster political dialogue, and a valuable tool to collectively elaborate shared political issues and to identify possibilities for political action and participation in everyday life. In this paper, core principles, values and structures of the educational format are presented, first results and emerging issues are reflected, and desirable future developments are outlined.

KEYWORDS

Polisfonia, political education, political dialogue, sonic practices, public space

Introduction

For more than three decades, Europe has been facing a steady erosion of political equality characterised by the political disempowerment of citizens, the reduction of opportunities for active political participation, and the de-politicisation and commercialisation of public spaces (Merkel & Kneip, 2018). This trend seems remarkable also in South Tyrol where political dialogue as a democratic public practice is gradually fading with respect to the previous decades (ISTAT, 2020). In the regional context, chances of critical political exchange, if present, tend to take place in physically or socially closed institutionalised settings, often through formats that are neither inclusive nor engaging, especially for younger participants (Janovsky & Resinger, 2021). This is the case also in educational settings, where political education programs are failing to engage participants mostly due to a top-down approach that focuses on studying technical aspects of politics rather than creatively enacting political practices, which has also had a negative impact on voter turnout (Harka & Rocco, 2022).

Politics, intended as the set of the formal and informal practices that aim to shape and organise human coexistence for the common good, is founded on dialogue, which is a crucial means of expression and mediation of people's needs and interests. A culture of political critical dialogue and exchange, where people are actively involved in political life is fundamental in sustaining healthy democracies and is especially desired and foreseen by European strategies for just democracies (European Commission, 2020). But how could such a culture be fostered? And how could political dialogue be made more engaging and accessible? Possible answers to these questions will be presented, building on the hypothesis that critical political dialogue and exchange could be fostered through open mutual education formats that define new spaces of encounter, allowing participants to creatively express themselves in political interaction with others[1]. The principles and structure of the educational format called Polisfonia will be described referencing experiments conducted in the city of Bolzano.

Polisfonia

A brief description

Polisfonia is an educational format conceived as a modular system of workshops that aims to explore how the creative use of sound could

1 This hypothesis was formulated after six months of research, interviews, focus groups, and collective mappings with local actors as part of a doctoral program.

Figure 1 – Sonic experimentations during Assemblea Sonica (Asia De Lorenzi, 2021).

serve as educational practice to facilitate political dialogue between people in the public space. Its name (translatable as Polisphony in english) is a wordplay composed by the greek words polis (city) and phonè (voice), recalling the word Poliphony as a multitude of voices sounding together, and hinting at its aim to give participants a space and a chance to express themselves in exchange with others. It is currently lead by a team of three people and tries to keep its structures as horizontal as possible.

Core principles and aims

Dialogue, sound and public space

Polisfonia is based on the core elements of political dialogue, sound and public space that are creatively combined to shape experiences and spaces of mutual education and empowerment. Each activity has its unique approach to combining the three core elements.

Collaborative design and enactment

Workshops are collaboratively designed and enacted with artists, designers, musicians and educators.

Experimentation

The designed activities are experimentations through which ideas, theories and concepts are put into practice and tested out. They are not immutable but rather constantly morphing and improving to adapt to new contexts time after time.

No skills needed

Participants do not need any specific skill to take part in the activities.

Open and accessible

An attempt at reducing physical[2], psychological[3], cultural[4] and political[5] barriers commonly associated with institutional settings is made, by involving people in public places that are part of their everyday life-spaces already and in which they feel more comfortable. All local languages are understood and spoken by the organisers and efforts are made to facilitate communication with people speaking other languages. Political or cultural contrasts, if present, are not disdained but rather mediated and thematised as a source of dialogue.

Reclaiming space

Public spaces are reclaimed as places of political expression and exchange on locally relevant political themes, in contrast to the the current European trend of privatisation of public spaces and their gradual transformation to places of mere consumption and passage (European Commission - Joint Research Centre, 2019).

Spontaneous, fluid and mixed participation

Gatherings and workshops are attended spontaneously, they can be joined and left freely in any moment by everybody passing by, favouring the creation of mixed groups of people that do not know each other but share similar life-spaces.

2 E.g. moving to a place that one wouldn't visit otherwise, entering an unknown building, finding the right room, etc.

3 E.g. fighting unease/anxiety associated with institutional settings, unknown places, strong hierarchies etc.

4 E.g. difficulties in understanding and/or speaking local languages, being used to social norms that contrast with the prominent local culture, etc.

5 E.g. having radically different political views, being part of contrasting parties or countries, etc.

Figure 2 – A child translates words into music during Sopra le Righe (Matteo Pra Mio, 2021).

Conviviality

The atmosphere of gatherings is friendly and informal. People are welcomed, and special care is taken to introduce newcomers to other participants and to the activities. Food and drinks, blankets to sit on, or other objects that would help in making the space comfortable are purposefully thought of.

Educational perspective

From an educational perspective, Polisfonia draws major inspiration from three sources:

The philosophy and practice of popular education by Paulo Freire (1970), where education is thought of as bottom up political action based on critical dialogue and critical thinking, with the aim to empower a community in transforming its own context against forces of oppression.

The feminist perspective on education as the practice of freedom by Bell Hooks (1994) seeks to question and transgress patriarchal educational structures, focusing on intersectionality and stressing the fundamental role of empathetic understanding and sense of community in engaged learning.

The critique-of and perspective-on education by Ivan Illich (1972), for its envisioning of an empowering and collectively shaped liberating

Introductory phase   Design phase   Organisational phase   Executional phase   Reflective phase
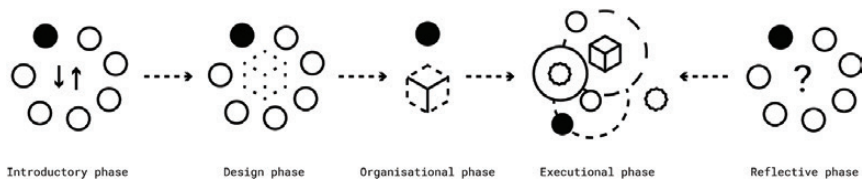
Figure 3 – Graphic showing the process of co-design of activities (Matteo Pra Mio, 2021).

education that breaks free of conventional schooling systems and methods, in which learners are taking responsibility shaping their own education.

How the activities are designed

Polisfonia workshops are designed and executed through a process of 5 steps:

An introductory phase in which the principles and aims of the project are reflected together with one or more collaborators, and ideas on possible workshop topics and structures are discussed.

A design phase in which the final activity concept is laid out, required materials are listed, and possible locations and timeframes are defined. Although activities could potentially work in multiple different spaces in the city, locations are usually selected based on the activity's structure and content.

An organisational phase in which required materials are gathered, locations are visited, eventual permits are requested, and the event is communicated through as many diverse channels as possible. Communication is important to make the event known but most people join without previously knowing about it.

An executional phase in which the activity is carried out. This step foresees also documentation practices such as recording the audio of the activity, taking pictures, and collecting participants' written input.

A reflective phase happens both within each activity (usually at the end), as well as afterwards, as an important step to elaborate the experience and the acquired knowledge, and to make further improvements to the activity's structure and format.

Figure 4 – Single pages of the Polisfonia zine (Matteo Pra Mio, 2021).

About collaborators

One of the central features of Polisfonia is the element of collaboration with artists, designers, musicians and educators in the design and execution of activities. The main reason for engaging in such a collaborations is the desire to include and experiment with multiple and diverse perspectives on political education, sound, and space. Involving different actors with unique backgrounds, approaches and practices favours the creation of a wider variety of activities and respective outcomes, allows to create a network of engaged practitioners sharing similar interests, and sustains mutual learning and reciprocal contamination of ideas and practices.

Potential collaborators are reached through either direct call, open call, or their spontaneous request. There is not a rigid selection procedure, but a personal meeting is organised to get to know their background, interests and strengths and find out together how they could best contribute to the project. The only collaboration requirements are a positive and open attitude, the affinity to the local context and its political situation, and a fair experience in the design and execution of workshops or educational activities. Collaborations are paid fairly including every single step of the process, through funding that can be requested, won or donated. One cycle of collaboration usually takes between 8 to 10 hours.

Communication channels

The various aspects of the project are shared through a series of different analogue and digital media:

A freely accessible website[6] managed by the Polisfonia team and intended as a documentation hub collecting all the information about the project's structure, principles and values, as well as past and future events, articles reflecting the core topics that emerged during the activities, workshop guidelines, texts, audio files, pictures, and everything else related to the project.

A zine that functions as a sort of activity diary that is physically distributed whenever an event takes place and contains overall information on the project, reflections on political topics, interactive sonic exercises, musical posters, and special inserts. A new page is collaboratively-created with the participants after each activity and added to the next copies making it a constantly expanding publication.

A set of social media channels is used to communicate scheduled events and visually document the activities done.

Verbal exchange with workshop participants, general public, local political/ educational institutions, social/cultural associations, fellow researchers and whoever potentially interested in the project and its topics.

A concrete workshop example

One of the workshops that is perhaps more representative of the project's potential is called Futuri Sonori (translatable in English as Sound Futures) and was designed and tested together with Flora Mammana and Daniele Alessi[7] in late October 2021. The aim of the activity is simple, exploring one of the many abandoned public buildings of the city and re-imagining its possible futures through sound. After an initial gathering in the selected spot, the workshop was structured into 5 main steps:

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6 https://www.polisfonia.org/

7 Flora Mammana is a socially and politically engaged designer, feminist, cultural activist and art mediator. In her practice she focusses on bottom-up processes of commoning.

Daniele Alessi is a sound artist and composer. Passionate about electronic music and synth, he writes scores for short films, installations and performances. Co-founder of Autarchy records and half of the producer duo Alpi.

Figure 5 – A moment of reflection during Futuri Sonori (Matteo Pra Mio, 2021).

Active-immersed listening

The activity started with an exercise of active listening through which the sonic landscape of the place was carefully analysed. Participants were invited to choose and position themselves in uncommon spots around the building and take notes of the sounds they could hear[8]. After the initial listening, participants gathered again to discuss the thoughts emerged. The guiding questions were 'Which sounds does the place make?', 'What do those sounds mean?', 'What can we learn from them?'.

From history to future

The second step began with a brief introduction to the building's history in which it was clarified why it was built, how it was used in the past and why it was abandoned. On the outcomes of the first exercise and the historical introduction, possible and desirable futures of the place were discussed in a moderated round. Each participant shared ideas that were integrated and expanded by the whole group, and the most compelling ones were selected in a collective dialogue.

Enacting sound futures

The third exercise was the collective sonic enactment of the selected desirable scenarios. For each scenario, a few minutes of audio were recorded, in

8 Most participants did not choose one single spot but rather moved to multiple ones experiencing them in different positions. E.g. standing on the promenade close to the building, leaning on a closed door, sitting on the stairs or on the windows, laying on the grass outside the building etc.

Figure 6 – A moment of reflection during Il Corpo Musicale (Matteo Pra Mio, 2021).

which participants played different elements of the imagined sonic landscape using their voice, body or surrounding objects[9].

Listening to future sounds

The recordings previously collected were then listened to in proximity to the abandoned place. Thoughts and emotions elicited by the recordings were shared and discussed within the group, and an overall feedback on the activity was collected.

Mapping spaces for action

Finally, a map of the city was used to collectively map other abandoned buildings as places for intervention and possible strategies were discussed to reclaim or repurpose them.

The material produced during the workshop was used to dialogue with the local municipality and led to a process of redevelopment of the building that is currently underway.

Other workshop formats

Along with Sound Futures, three other workshops were co-designed and tested. Assemblea Sonica (Sonic Assembly in English), in which

9 E.g. One of the imagined scenarios was a shared public kitchen. Participants acted as if they were cooking, having a small talk in the kitchen, and producing sounds they associated with that kind of environment.

participants used musical instruments to represent thoughts and feelings elicited by a collectively selected political theme. Produced sounds were recorded and used to dialogue on the sonic choices made, ending in a performance that combined music and written words into a collective jam session. Sopra le Righe (Above the Lines in english), where the goal was to use newspapers to extract political topics that resonated with the group, combining them into collages, and record a sonic collage based on the extracted texts on which a political dialogue could unfold. Il Corpo Musicale (The Musical Body in English), based on the metaphor of the body as a musical political instrument, in which its potential and limits were explored, redefining how political dialogue could be enacted without words.

Initial results and emerging issues

The research conducted so far suggests that Polisfonia can be an effective format to foster political dialogue among citizens through the creative use of sound in the forms experimented during the first activities. Generating a dialogue on political themes was, in fact never a problem; on the contrary, it was sometimes difficult to keep the focus on one specific issue without having multiple others emerge in parallel. When asked about what factors contributed to shape an inviting atmosphere for dialogue and exchange, participants reported the friendly and inclusive setting, the familiarity with the workshop's location, and foremost the feeling they were allowed to express themselves and be listened at, which are elements usually not associated with institutional settings.

Reaching a political dialogue in the described setting seems straight forward, but how could such a dialogue be channeled into something more concrete like political actions or a process of transformation? Each activity showed possible answers. Futuri sonori demonstrated that creating a connection with local civic institutions through the workshop's outcomes can help to start a process of transformation, and sparked the idea that representatives of the municipality might be involved in the activities in the first place. Il Corpo Musicale helped to redefine the political nature of our own bodies and empower participants to use it as means of political expression. Sopra le Righe allowed to collectively define important issues, discussing and reflecting strategies to address them first-hand. Finally, Assemblea Sonica showed that thoughts and feelings associated with political themes can be channeled into creative and musical forms of expression that are fun to engage with.

So, what role did sound play in all of this? Did it help in facilitating political dialogue? And if yes, how? When confronted on this matter, people responded positively. Most of the participants reported that they would

have never thought of using sound in such a creative way to address political themes, and said it was a critical support on which dialogue could unfold. Some people however reported critical points, specifically in Assemblea Sonica, where the use of musical instruments was seen as a potential obstacle to participation and self-confidence. Overall, the critical role of sound in supporting political dialogue is clear. Dialogue is made of sound, and the ability to hear, understand and produce meaning through sounds to organise human coexistence constitutes one of the simplest forms of political interaction. Almost everybody can produce it with little effort and use it creatively as a powerful tool of artistic expression with multiple facets, of which music is perhaps the most commonly recognised as one of the universal cultural aspects of all human societies contributing to the link between knowledge and expression, to social and ethnic cohesion, and to cultural transmission (Sturman, 2019). Sound and music unfold in space, they are part of it, characterise it, and define it as much as the other material objects of which it is made. They are invisible, but have a strong influence on how we perceive ourselves and the space we live in, and can therefor be powerful tools to actively shape it.

Despite the apparent success of the format so far, the whole process was not free of challenges. Inclusion is almost always a major issue in processes that seek to involve a broad and differentiated group, and in this specific case it has multiple faces. Acting in a specific public space within a specific time frame means that the number and typology of reachable people is limited, with the obvious exclusion of all those who are not there in the given moment. Additionally, the personal background of people and their personal interest towards the proposed activities contributes to shape participation too. The format tended, in fact, to appeal more to younger people that showed also an interest in such practices, being less inclusive for all the others. Another factor defining who could be included and who not was the physical accessibility and relative location of the selected public spaces. Polisfonia is a mobile format that can reach virtually every public space in the city, but taking place in some spaces rather than others also impacts who can take part more easily. Finally, a seemingly unimportant but fundamental issue is the weather. Bolzano is sunny almost all year round but in winter times and rainy days making use of outdoors public spaces comfortably becomes a difficult task. The city suffers a profound lack of public spaces indoors, which also somehow limits the possibilities to execute the format with bad weather conditions.

Conclusion

Although the results described are bound to the specific research context, Polisfonia seems a very promising and most likely transferable educational framework. The format is still in its early stages but had effective results in raising awareness of participants' political roles, and in channelling political dialogues into concrete actions. The next steps in the project's evolution will consist of its geographic transfer, exploring other regions and countries while shaping new connections with politically engaged people. The process will lead to the generation of new and diverse workshops to further test the potential and limits of the format, serving as inspiration and encouragement to rethink what political education and participation can mean.

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Mundet
Archaeology of memory

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ABSTRACT

Industrial decline is a global phenomenon that began in the 1950s and continues to the present day. As a consequence, this part of our heritage is threatened and abandoned. Aware of the historical importance of industry in the development of contemporary society, the project *Mundet: Archaeology of Memory* presents itself as an artistic proposal for the investigation, preservation, and restoration of our industrial heritage. Intersecting the artistic process with the concepts of heritage and industrial archaeology, a research method is proposed which enables new perspectives of intervention in remaining industrial sites. The intention is to incorporate the basic methodological principles of industrial archaeology into the artistic practice, aiming to develop new mechanisms to safeguard the industrial heritage, as well as to transmit its material and immaterial memory. The present paper will discuss the several theoretical procedural steps of this methodological proposal and its practical application based on the object of study, the former Mundet cork factory in Seixal, Portugal. This factory, which in its heyday was one of the largest cork exporters in the world, is currently deactivated, and part of its heritage is abandoned. Using this theoretical and practical implementation of an interdisciplinary approach to the object of study, this research seeks to present a methodological model that points to new contemporary perspectives of collaboration between the sciences of Art, Heritage, and Archaeology.

KEYWORDS

Mundet factory, visual arts, industrial archaeology, heritage, memory

Introduction

The industrial decline, observed from the second half of the 20th century, has resulted in the disappearance of several of its sectors and activities. In face of this phenomenon, the current post-industrial society testifies to an alarming destruction of this type of heritage. Aware of the importance of industry in the historical context of the last centuries, industrial archaeology has emerged as a subject that aims to investigate and preserve this heritage.

In this context lies the core of the present project: to articulate issues related to the process of the ruining of industrial heritage and its remaining memories as key elements for the elaboration of sculptural research. This proposal comes from a natural evolution of my own artistic path, in which the theme of heritage abandonment has always been present, directly or indirectly. It interests me, as a flâneur, to observe the entropy of urban centres and capture my poetic essence from this dynamic.

Central problems have arisen in recent years that have guided the corpus of this research: how to use the visual arts, and sculpture in particular, as a means of dialogue with memory and of restoration of industrial heritage in a state of abandonment? What would be the most appropriate research method to develop this type of study?

Based on these premises, the interdisciplinary project *Mundet: Archaeology of Memory* was developed during 2021-2022. Of a practical-theoretical nature, this proposal was articulated from the intersection between the sciences of arts, heritage, and archaeology; working towards presenting a new artistic method for the preservation of the remaining industrial heritage, as well as for the restoration and transmission of its material and immaterial memory. Therefore, I sought to introduce the scientific processes of industrial archaeology as central elements in the development of a methodological proposal for the practice of visual arts. This proposal is based, above all, on the heritage and archaeological concepts established by the 'Nizhny Tagil Charter for the Industrial Heritage' (2003), a reference text for the conservation and preservation of industrial heritage, written by The International Committee for the Conservation of the Industrial Heritage (TICCH)[1].

To apply this new theoretical model in the practical sphere, it was necessary to find a suitable industry for exploratory and experimental artistic research. After a partnership agreement with Seixal City Council,

1 Founded in 1973, TICCIH is the world reference organisation dedicated to industrial heritage and is recognised as a reference body on the subject by UNESCO and ICOMOS.

the deactivated Mundet cork factory was chosen as the study object due to its historical richness and the huge investigated potential of its abandoned heritage.

The Mundet factory was opened in 1905, at Quinta dos Franceses, in Seixal, Portugal. At its peak, between the 1950s and 1960s, it became one of the world's largest cork exporters, but gradually declined in the second half of the 20th century and closed down in 1988. Due to its strategic location in the territory, the factory has strongly influenced the urban growth of the old town of Seixal, thus affecting its economic and socio--cultural development throughout the 20th century.

Aware of this important historical and cultural value and aiming to preserve its legacy, Mundet was acquired and listed as municipal heritage by Seixal City Council in 1997. Since then, it has become the object of a revitalisation project seeking to preserve and transmit the site, which is symbolically linked to the memories, work, and daily life of several generations in Seixal. The current Mundet nucleus offers the population a diversity of cultural, touristic, artistic, gastronomic and leisure infrastructures. The site includes the Seixal Municipal Ecomuseum - Mundet Nucleus, the music conservatory, the Seixal urban park, the artistic residence Armazém 56, the Mundet Factory gastronomic restaurant, the Documentation and Information Centre and, in the near future, a hotel. The process of restoring Mundet's spaces has been going on for decades, but a large part of this industrial complex is still in a state of abandonment. These deactivated spaces are precisely the interest of this project.

Artistic/archaeological methodological proposal

> Industrial archaeology is an interdisciplinary method of studying all the evidence, material and immaterial, of documents, artefacts, stratigraphy and structures, human settlements and natural and urban landscapes, created for or by industrial processes. It makes use of those methods of investigation that are most suitable to increase understanding of the industrial past and present.
>
> TICCIH (2003, p. 2)

Among the distinct sciences that study industrial heritage, industrial archaeology is of particular interest to the project. This area of study began in Britain - the cradle of the Industrial Revolution - in the late 1950s, in response to the alarming rate at which industrial heritage was being destroyed. In Portugal, concerns about the preservation of industrial heritage appeared later, in the 1980s. In this period, the

first studies, safeguards and disclosures with a more scientific and systematic character appear. In 1988, APAI, the Portuguese Association of Industrial Archaeology was founded, setting as its mission 'the knowledge, safeguard, conservation and enhancement of the Portuguese industrial heritage'[2].

The social concerns of industrial archaeology converge into inter and multidisciplinary sciences, making it possible to approach different themes and correlate technical and structural characteristics with cultural, economic, social and environmental aspects, among others. According to Gasnier (2020), this type of approach allows extrapolating from the study of traces in situ, expanding its research by several disciplines and benefiting from cross-visions among the most varied specialists. Therefore, there is not a single, generic methodology for industrial archaeology, but rather a multiplicity of approaches and articulations adapted to the singular needs of each object of study is allowed.

According to the Nizhny Tagil Charter, the central stages in the procedural development of industrial archaeology and enhancement of its heritage are based on the processes of identification; inventory and investigation; legal protection; maintenance and conservation; education and training; as well as presentation and interpretation. Following these precepts, the methodology of *Mundet: Archaeology of Memory* initially presents the 'classical' regressive principles of archaeology. It attempts to start from the traces, tracks, and clues found in the infrastructure of Mundet factory and connect them to bibliographic and documentary research, testimonies, and interviews. Its particularity is in connecting these archaeological stages to the artistic creation process in order to reconstitute the historical memories of the factory and, consequently, to help in the heritage's transmission and preservation. The main steps of this process are:

Scouting

This first stage is common to any industrial archaeology operation and consists in detecting and precisely delimiting the spatial terrain of investigation. In many cases, this analysis is complex, once the traces and remains of industry are scarce. The territorial delimitation can be done using documents, maps, aerial photographs, and even field research.

As far as the present project is concerned, its interest lies in analysing the industrial heritage that is in a state of abandonment. Therefore, it was defined as the research territory Mundet Factory, and was limited only to the physical spaces of this factory, which are deactivated and have not undergone any kind of restoration or revitalisation yet.

2 Available at https://apaiassociacao.wixsite.com/apai.

Figure 1 – Example of an abandoned shed at the Mundet factory (T. Nemer, 2022).

Data Collection and Analysis

Two distinct but intrinsically connected phases enhance the restoration and preservation of the industrial heritage: the field survey and the theoretical survey.

Field Survey

The archaeological research in situ consists of the analysis of the object of study through direct and exploratory observation; in the search for material and immaterial traces that allow determining the scope of its heritage; as well as to 'identify, record and protect the industrial remains that it wants to preserve for future generations' (TICCIH, 2003, p. 3).

The collected traces acquire an archaeological value, either for their age or as historical and technical evidence of human activity that occurred at different times. By studying these fragmented traces, it is possible to reorganise the set in its entirety, creating a better understanding of the studied industrial operation and potentiating its historical reconstitution. In industrial archaeology, the analysis of fragments is of paramount importance within the heritage process and Gasnier (2020) compares it to the relevance of observation for the fine arts: 'knowing how to look at the objects, the landscape, to detect the solids as well as the voids' (p. 155).

At Mundet factory, the first action was to visit all its abandoned sites, in order to observe the various spaces and prospect the available material

traces. Then, the process of collecting historical artefacts began, which would serve as raw material for the elaboration of artistic work, in addition to the foundation of the theoretical construction. Hundreds of objects were analysed and collected rigorously and meticulously, following a series of pre-established criteria: aesthetic, technical, and historical characteristics of the object; its relevance as a fragment of memory; and its potential for a historical narrative reconstruction. In addition to these criteria, the selected artefacts also underwent artistic screening, projecting their plastic and poetic potential into the artistic work to be created. Photographic records of explored spaces and materials found there were also taken. Complementing this field survey with the immaterial traces, testimonials from former employees and employees' children who attended the factory daily were collected, as well as interviews with historians who have researched Mundet.

In the analysis of the collected data, the primordial process of inventorying takes place, which allows recording material and immaterial traces found. The archaeological objects were duly registered, resulting in a detailed written and audiovisual description of each item and its main characteristics. It should be noted that selected objects were destined to be destroyed, as they had gone unnoticed by previous screenings by historians and archaeologists. This 'indifference' to these traces is explained by the difference of view and approach among the scientific disciplines that researched Mundet and the present research with an artistic character. Still, in this phase, the interviews were transcribed, aiming to insert them in this historical-artistic narrative construction.

Figure 2 – Sample of material collected at the Mundet factory (T. Nemer, 2022).

Theoretical Survey

Complementing the field research, a vast bibliographic and documental survey must be done. This data collection is taken from books, scientific articles, theses, letters, informative periodicals, administrative, legislative, and financial documents, diaries, letters, maps, cartographies, and photographs, among others.

In Mundet's case, the information was obtained through the Documentation and Information Centre of the Seixal Municipal Ecomuseum, which develops and fosters research, communication, and education projects. With extensive and heterogeneous documentation and bibliographic resources, this centre gathers all the municipal archives related to Mundet factory and cork activity. The aim was to analyse the collected material in an organised and systematic way and to insert the reconstruction of Mundet's industrial history, as well as its socioeconomic and cultural relationships with the Seixal community.

Maintenance and conservation through visual arts

The maintenance and conservation stage is a central concern in the heritage field, with the main objective of preserving cultural heritage from loss and damage. There is a wide variety of proposals depending on the use of these heritages for cultural, touristic, and social purposes, among others. According to Matos (2008), it is fundamental to demonstrate rigorous respect for the historical, physical and aesthetic integrity of the object of study, in addition to a great sense of moral responsibility. One cannot forget the methodological rigour of industrial archaeology and its search for a trustworthy reconstitution of historical reality.

In the case of the Mundet factory, this stage was linked to the artistic creation process. Based on the collected material and immaterial traces and the theoretical survey carried out, I sought to create sculptures, assemblages, and installations that would restore memories and preserve its heritage. At this point of the study, the greatest challenges arise in approaching artistic activity from an archaeological perspective. For example, how does one develop sculptural works that allow for a credible reconstitution of Mundet's history? How can the artist find a balance between his subjective interpretation and an objective presentation of this industrial heritage?

In order to answer these questions, I chose to establish a methodology of artistic creation based on the method of Cartography Applied to the Arts. Applying scientific rigour to the experimental and exploratory character, this method allows the researcher to incorporate his own

Figure 3 – Details of assemblages made with various objects found at the Mundet factory (T. Nemer, 2022).

research territory, enhancing the construction of a narrative based on subjective and objective encounters resulting from this path. The potentiality of the analysis results from the various relationships and forces that emanate from this dialogue, thus privileging the process over the result. Subjectivity and objectivity are not the pre-established poles of cognition, but the effects of this journey based on the interaction between the forces that constitute the territory with those that constitute subjectivities.

> Instead of asking for the essence of things, the cartographer asks for his encounter with things during his research. Instead of what is this that I see? (a question that refers to the world of essences), how am I composing with this that I see? This second type of question directs us to the process, understanding the cartographer as a creator of reality, a composer, the one who with/composes as he/she maps.

> Costa (2014, p. 70)

First proposed by Deleuze and Guattari (1980), cartography is not a historical or longitudinal method, but a geographical and transversal method. According to Costa (2014), cartography allows us to reflect on the real '(...) through devices other than those traditionally presented by scientific discourses, valuing what happens in the intervals and interstices, understanding them as potentially formed and creators of reality' (pp. 69-70). This approach is both cognitive and sensitive, where the

Figure 4 – Details of an assemblage made with various objects found at the Mundet factory (T. Nemer, 2022).

production of this kind of knowledge is socially found and refers to the individuality of feeling and thinking. Because this method considers the sensitive in the production of field studies, it invites us to reconsider the creative dimension of space experience.

The application of this methodological perspective to artistic practice allowed me to extrapolate the 'classical' maintenance and conservation processes of industrial archaeology. Following this cartographic exploration, the following general rules were defined for the development of artistic creation:

Use only the collected archaeological remains, without ever including material elements external to the Mundet factory;

Preserve the original physical characteristics of each object, preserving its memory, aesthetic and historical value - the only alteration concerns the functionality of each object, leaving aside its original function and adapting it to my artistic poetics;

Create sculptural work from the interaction and dialogue between the different archaeological objects;

To faithfully portray the memories and the stories of the Mundet factory, its industrial and social daily life - although in a fragmented and non--chronological way;

To realise the immersion of the researcher in his research object, through the development of the whole process of artistic creation in situ.

Presentation and interpretation

After the archaeological research is completed, its presentation must be carried out to transmit knowledge and information. According to the Nizhny Tagil Charter, interpreting and presenting the investigative results; through museum proposals, publications, conferences, books, exhibitions, television programs/other media, among others, are fundamental to sensitising the public and stimulating people's appreciation for the fair value of the industrial heritage. Providing universal access to these sites and information, as well as promoting industrial tourism, are the best strategies to ensure the preservation, awareness, and transmission of this heritage.

In this stage of my proposal, the final results are exposed in two ways: theoretical and practical, although they are constantly connected. On the theoretical side, the results are exposed through several scientific articles, conferences, and lectures, as seen in the present text. In the practical aspect, the final artistic result was presented through an individual exhibition entitled *Mundet: Archaeology of Memory*, at the Municipal Ecomuseum of Seixal - Mundet Nucleus, between May 15 and July 2, 2022.

Figure 5 – Partial view of the *Mundet: Archaeology of Memory* exhibition (T. Nemer, 2022).

Figure 6 – Partial view of the *Mundet: Archaeology of Memory* exhibition (T. Nemer, 2022).

Education

Finally, the educational stage seeks to raise awareness and sensitise the public, especially young people, on the importance of industrial heritage. To this end, it is recommended that 'specific educational material about the industrial past and its heritage be produced by and for students at primary and secondary level' (TICCIH, 2003, p. 6). In addition, visits to the museum spaces and the realisation of socio-educational activities should be encouraged.

During the exhibition period, a series of strategies were taken to raise public awareness and sensitivity about the importance of Mundet's industrial heritage and about the research itself. Several guided tours were conducted in the presence of myself and the historian Fátima Afonso, the main specialist on the Mundet factory. Thus, the exhibition was presented under its artistic and conceptual perspective and, at the same time, contextualising its historical character. In addition, several visits to schools were taken, where socio-educational activities on the exhibition and the theme were also carried out.

Figure 7 – The final result of a workshop with students from a public school (T. Nemer, 2022).

Final remarks

The importance of industrial heritage transcends simple economical and marketing issues. Its history intersects with that of thousands of its workers, as well as the communities in which they are inserted, going through political, technological, social, cultural, and environmental topics, among others. When safeguarding industrial plants and complexes, witnesses of our historical evolution, the material, immaterial, tangible, and intangible heritages are preserved.

Industrial heritage now plays a key role in the construction of the territory; associating past, present, and future; and allowing the perpetuation of the cultural memory and identity of a group of people in a community. Conserving and studying industrial vestiges becomes a universal human value. Deactivated or ruined plants and industrial complexes have become historical sites with a relevant heritage that deserves to be studied, inventoried, protected, conserved, taught and disseminated.

This analysis of industrial heritage requires inter and multidisciplinary research with the intervention of several specialists. By applying the main methodological principles of industrial archaeology to the visual arts, this research sought to extrapolate the multidisciplinarity that encompasses a variety of approaches to the same object through interdisciplinarity, allowing the transfer of research methods from one discipline to another. This methodological perspective made it possible

to innovate, creating closer, more dynamic interactions adapted to the subject studied and introducing the visual arts as a means of preserving and restoring industrial heritage. This is a pilot artistic creation proposal that may easily serve as a model for future artistic interventions at other industrial sites.

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Technoceramics
Mining the urban landscape

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ABSTRACT

Everything we manufacture has the potential to become a geological legacy, once interred through landfill or other burial processes. For this reason, it is important to adequately understand the historical and contemporary processes subjected to the forced removal of raw material from the earth's surface, depths and biosphere. Mining activities have been closely linked to the development of human history since prehistoric times as they transformed pure ore into commodities to construct and provide services to society. Nonetheless, the current understanding of mining is not only closely linked to the archive of struggles and resistance along the extractive frontier, but also to the material signal registered in the strata. Rare earth minerals, such as cobalt, and other materials needed to make our media and communication machines operate, return to the earth as mineralised remnants and sedimentary components of the strata. Electronic waste has a little grade of biodegradability in the compost environment. Therefore, it is necessary to consider more efficient management options from the Artistic Research field. Within this context, the *Technoceramics* research is conceived to explore possible forms of geo-subjectivity derived from the process of experimental artistic creation, applying respectful actions towards natural resources in the creation of ceramic objects. The methodology is an open approach where the source of materials doesn't come from extractive activities, but from independent and autonomous processes of cobalt recycling from the discarded electronic devices found in the daily objects of our current digital time.

Mining the landscape, a delusive code of progress

The concept of mining can be easily defined as 'the process of extracting useful materials from the earth' (National Geographic Encyclopedic, 2022). It dates back to prehistoric times when flint was first mined to make tools and weapons. Mined minerals have always been considered to be profitable substances since they are needed to construct and provide specific services to society. However, the current depletion of natural resources required for us to live our networked life, is consequently leading to the appropriation and expropriation of spaces, values, infrastructures and forms of life that are submitted to capitalist valorisation and processes of dispossession (Mezzadra, S. & Neilson, B. 2017) .

Extraction activities always have their productive sides, which involve not only the substance's coercion from the earth 'but also practices of transportation, storage, sorting, and grading. Only when these practices are operative and concluded, can the raw material be turned into a commodity' (p.6), permeating the regimes of our contemporary accumulative, digitally-based, lifestyle and proceeding amidst cultural and economic sensitivities.

The set of digital and information transmission technologies are defining the foundations of a new social architecture. If we look at the supply chain required in the manufacturing process of an electronic device, starting with the proliferation of deep perforations of the strata to the wide distribution of the elements, the contemporary understanding of mining dominates imaginaries and critical arguments surrounding extraction within the techno-social field of biopolitical production (Lipp, B. & Maasen, S. 2020) .

This depletion of natural resources required for us to use our devices is consequently leading to the appropriation and expropriation of spaces, values, infrastructures and forms of life that are submitted to capitalist valorisation and processes of dispossession (Mezzadra, S. & Neilson, B. 2017, p.15), and whereby our rare earth minerals, such as cobalt, and other materials are needed to make our digital media machines work, the used, outdated and obsolete media technologies are returning to the earth as a residue of our digital culture.

These mineralised remnants of electronic waste have planetary consequences as they are bound to shrink as a sediment and permanent component. They become a stratum, and thus the mineral signature that marks our current technological time (Zalasiewicz et al. 2016). Looking at the cycle of this technological waste, we notice that it is registering a material signal in the earth's crust that is, 'stratigraphically sharp and globally widespread' (Zalasiewicz, Williams & Waters 2014, p.40).

Discarded things reflect a society's value system and we should consider digital debris, and its recycling methodology, as a crucial point of reference for any attempt to imagine a more equitable and ecologically sustainable way of inhabiting the planet.

The *Technoceramics* proposal departs from this context of environmental emergency to act and present ways of re-configuring the wasted electronic materials from our daily digital devices and showcasing how innovation through experimentation and artistic-driven practices can lead to solutions for a positive impact.

The Cloud – a stratigraphic taxonomy

If we are to assess *The Cloud* as a group of highly technical communication devices and advanced technologies operating with data storage systems, we can classify them as an immaterial materiality (Mosco, 2014). The physical presence of these technologies relies upon the mined and semi-mined material components that can be found in the vast array of our everyday electronic devices. However, these electronic devices, such as smartphones, are subjected to a programmed short lifespan, either due to planned obsolescence, or due to the desire for mass consumption.

According to Statista, 'in 2020 the average smartphone in the consumer segment will be replaced past the age of 3.17 years'. Given this information, the fact that electronic waste has a little grade of biodegradability in the compost environment shouldn't be ignored. Despite the existence of conventional disposal resources for this type of detritus, the methodology usually presents a considerable number of disadvantages from an economic, technical, social and environmental point of view due to the high costs involved in the collection, storage, transport, reuse, classification, recycling and final disposal. Therefore it is necessary to consider a more intuitive, subjective, and sensitive perspective to address the issue and in doing so, explore the potential synergies between mineral and experimental artistic creation.

The following chart provides a list of minerals involved in the process of making an electronic device:

The Chemical and Mineral Elements of a smartphone	
Batteries	Li, Co, Al, C
Antennas	Al, stainless steel and brass, Cr, Ni
Data storage media	Fe, Cr
Lighting equipment	Hg,Pb, rare earth metals, Hg, thallium
Cables and wires	Cu, Sn-Pb, Pb, Cd, Ti, Fe, Cr and plastics
Sensors	Cr, Mg, Fe, Co, Ni
Connectors	Fe, Cu, Ni, Cr, Ag, Pd, Au
Sound generation	Ni, Mn, Zn, Co, Cr, Si, Mo, Ti, Al, C, Via, Sm, Sr, Se, Pr, Nd
Protecting details	Fe, Al, plastics, wood

Figure 1 – The Chemical and Mineral Elements of a smartphone. Source from Compound Interest & USGS Science for a changing world.

If we were to look closer at this list of minerals and direct our inquiry from the position of the ceramicist, minerally and elementally speaking, the correlation, repetition and usage of material is closely linked.

Niquel, Manganese, Chrome, Copper, Iron or Cobalt, to name a few, are mineral compounds that are involved in the manufacturing process of ceramic glazes. Therefore, in compositional terms, the mineral elements that establish the raw materials of an electronic device can be considered as similar to the elements of a ceramic object.

Furthermore, there is one specific mineral that captures our attention due to its constant presence and relevance throughout the history of art and, and especially, the evolution of ceramic decoration: cobalt.

Innovation wears blue

Cobalt is one of those metals that define the modern world, as it is used in the production of lithium batteries for mobile phones, electronic devices and electric vehicles for improved performance. In geology, it is defined as a ductile and malleable white metal that occurs naturally in the Earth's crust. It also confers a beautiful blue colour, a property that has been profusely exploited throughout the history of art to colour glass, ceramics and textiles. In ancient Egypt, cobalt compounds were used as a coating surface in sculptures, temples, sarcophagi and burial vaults, as blue was considered the colour of the heavens and thus represented the universe (Britannica, 2022).

Figure 2 – Photo taken during the workfield at Blaafarveværket in May 2022. General view of the open-pit section of the mine. (N.I. Barrios, 2022).

In pottery, cobalt blue has been a hugely popular material in surface decoration, as the cobalt pigment is one of the very few that can withstand the highest firing temperatures that are required, especially for porcelain, which partly accounts for its long-lasting popularity.

Blue and white decoration first became widely used in Chinese porcelain. Traces of such porcelain wares were found at the beginning of the Tang dynasty (618–907), although it wasn't until the arrival of the Yuan dynasty (1271–1368) that the art attained perfection after the cobalt pigment for the blue began to be imported from Persia. In the early 14th century, mass production of fine, transparent blue and white porcelain started at Jingdezhen. During the Ming (1368–1644) and Qing (1644–1911) dynasties, the 'blue and white' porcelain industry became increasingly important, both within the borders of China and on the international trade market (Victoria & Albert Museum, 2022). Later, during the 18th and 19th centuries and coinciding with the rise of mass-produced utilitarian objects during the Industrial Revolution, the traditional blue and white decoration became widely popular worldwide. At this time, a significant part of the world's production of cobalt blue was carried out at Blaafarveværket, a Norwegian industrial complex dedicated to the extraction and further transformation of cobalt mineral into cobalt pigment and cobalt compounds to use within the glass and ceramics industry.

Study Case

The Blue Colour Works and the cobalt mine in Modum, Norway

Blaafarveværket, or the Blue Color Works, was a mining and industrial company located at Åmot in Modum, Norway. It was established in 1776 by the ruling monarch at the time, King Christian VII. The history of the mine is tied to the development of blue compounds within the glass and porcelain industries during the 18th and 19th centuries. For many decades, it was one of the most important suppliers of cobalt and enjoyed a period of tremendous success at the end of 1700s, even supplying 80% of the world's cobalt pigments (Steinsvik, T.S. 2000). As such, Blaafarveværket is an enclosure to have in consideration in order to understand, not only the traditional process of cobalt mining, but the alchemical methodology by which the extracted mineral was subsequently transformed into blue pigment. The first step taken was to determine if the extracted mineral was actually cobalt by analysing a sample through the blowpipe method, a special test by which the composition of the ore can be determined at low temperatures, around 900 C, based on the behaviour of the respective sample (Michaud, D. 2016). Once the sample was approved, the ore had to be fired, crushed, sieved and refined into smalt, a finished blue pigment, or zaffer a semi-finished product that served as a raw material for blue dye production for stoneware manufacturers and glassmakers (Steinsvik, T.S. 2000). There is no longer any mining activity at Modum. The extractions finished in 1893 when the company shut down due to bankruptcy. Today, the site is preserved in perfect conditions, due to the restoration and conservation works carried out in recent years.

Urban Mining and the Techno-ceramic Objects

The *Technoceramics* research shares some procedural commonalities with the alchemical methodology carried out to produce zaffer at the Cobalt Mines in Modum as it has an active component of using the pre--mined cobalt ore from our obsolete electronic devices and turning this compound into cobalt blue pigments to be used within the ceramics and glass industries. The process of recovering rare metals through me-chanical and chemical treatments in order to obtain the different raw elements contained in an electrical or electronic equipment, is called Urban Mining. The term was coined in the 1980s by Professor Hideo Nanjyo of the Research Institute of Mineral Dressing and Metallurgy at Tohoku University. The methodology, in this case, is an open approach
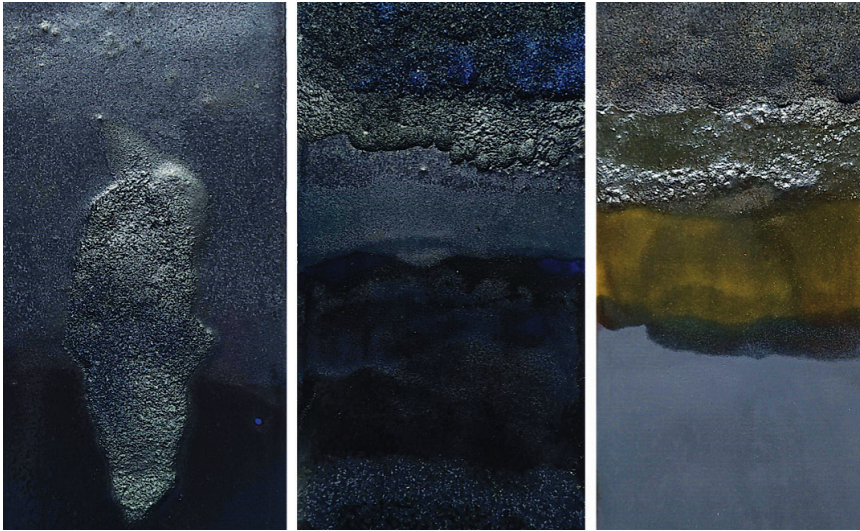
Figure 3 – Examples of the first technoceramics tests fired at 1280 °C: A, B, C.
Figure A: Co + Al. Figure B: Co + Al +Si O2. Figure C: Co + Al + Si O2 + Fe.

where the source of materials for creative development doesn't come from extractive activities, but from independent and autonomous recycling actions. Currently, the *Technoceramics* research is in the process of reflecting and exploring the material qualities of working with recycled cobalt on specific ceramic processes. To do this, a series of tests are being carried out using recycled cobalt and mixing it with different flux materials, such as aluminium, feldspar or borax, on rectangular porcelain tiles. The intention is to register the chemical reactions and other influential aspects that might come along the process to acquire the necessary knowledge on the material's limitations and aesthetic possibilities. Like a laboratory of ceramic empirical development. At this point, the attention is not focussed on whether the result is an experiment or an art object, but on the potentialities offered by the material's properties.

Conclusion

We move more sediment and rock annually than all natural processes such as erosion and rivers together. In consequence, most of the current contemporary discourses within artistic research have the point of attention focused on the concern of our future geological legacies and how our artistic practices can contribute to have a less negative impact towards natural resources. The *Technoceramics* research is established within this premise where contemporary visual culture and sculptural languages can play a critical role in raising awareness of the

impact of our actions in this technological time, applying respectful actions through the implement of ceramic processes to ease the environmental impact of electronic waste. Far from considering Cobalt's temporalities as a melancholic engagement to artistic reflection, the research explores the potential synergies between geological and artistic research methodologies, identifying commonalities and developing cross-disciplinary collaborations.

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Art and community in action in the mining village of Lousal

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ABSTRACT

The mining community of Lousal, located in the council of Grândola, has its history linked to mining. The history of Lousal is mirrored in the memory of an urban structure that was marked by the radical transformation of the landscape over time. Today the village is confronted with serious socio-cultural and demographic problems caused by the end of the extractive industry. Lousal has an ageing population, not cohesive, and has serious social problems that affect the quality of the public place.

To counteract this reality, in partnership with the community still living in Lousal, and with formal and non-formal entities that are active in the local area, we sought to implement a program to enhance the identity of the territory through art. The *EXTRAI, art and community in action* project proposed to work on the social and cultural role that the mining memory and its organisations represented and still mean to the imaginary of the region. With this goal, through a program of artistic residencies coming from areas of creation that find the common link of work in the community, it brought together contemporary artists who find in the process of working with the inhabitants of Lousal alternative fields of artistic production outside the institutionalised models of dissemination of artistic production. This paper seeks to present the results of this community engagement project and discuss how working models such as the one discussed here can be a catalyst for real changes.

Introduction

The *EXTRAI* project[1] is based on the implementation of a participatory art process, which can be seen as a project that aims at 'cultural democratisation', that is, facilitating the access of culture and art to communities as Matarasso (2019) argues. Participatory art is presented as a proposal of rights and equality in access to culture and art. The way found to do this was the proposal of a programming project of five artistic residencies developed over a year, which had the visual arts in their public expression as a tool for social work, in a village with evident social problems resulting from the end of mining activity in 1988.

EXTRAI: Art and Community in Action made a proposal to work on the social and cultural role that the memory of the mining industry and its institutions represent and still mean today for the collective imagination of the region. The village of Lousal (figure 1) had its historical path marked by industrial extraction and therefore, much of its culture is based on meanings attributed by those experiences. *EXTRAI* seeks to strengthen the course of the narrative and cultural experience of the community, and as Assunção Gato et. al. (2013, pp. 2) refers,

> (...) artistic production can be considered as a privileged element of action, to the extent that it not only reflects a particular social reality situated in a time and space, but it is also a cultural manifestation produced from that same reality and whose purposes, however varied, always add something to the social, cultural and identity heritage of the group.

As stated in the partnership project between the Fine Arts Research Centre and the municipality of Grândola[2], the *EXTRAI* project is embodied in a participatory action-research process in the field of public art. It highlights structuring ideas, such as community involvement as a factor of mobilisation and socio-territorial inclusion; the research applied to a context of participatory action within local, non-institutionalized forms of citizens' organisation (associations, collectivities, people's houses, community centres); the involvement of all social actors in the discussion of artistic proposals.

The project is based on the idea of participation in art grounded on a permanent problematisation of the process of its realisation, in order to establish relationships between past and present, between existing and non-existent, between empty and full, between the humanised

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1 This essay is part of the research in the Master's programme in Culture and Communication of Inês Brás de Oliveira, with the title Public Art as a Cultural Product. EXTRAI Project: Art and Community in Action.

2 Protocol signed in 2017, by the president of the council and faculty of fine-arts.

Figure 1 – View of old industrial park of Lousal (Tiago Costa).

and the de-humanized, between the urban and the natural, every-thing in a dialectical spiral based on operative assumptions of collection and questioning that are synthesised in a collective awareness of the surrounding reality.

> In conclusion, to have the tools to elaborate a set of proposals that presuppose different approaches and languages, at the level of observation, analysis and creation, experimented at the level of photography, drawing, video, construction, maquette or any other supports considered the appropriate to express an idea.
>
> Vicente (2021, p. 4).

'EXTRAI: Art and community in action'

'Extract'[3], metaphorically, is the action of taking the ore out of a mine, but also the act of taking, from the social reality of the mining village of Lousal in Grândola, (figure 2) the matter of the artistic work.

3 This project counted with the participation of António Santiago, Gabriela Moura, Inês Brás de Oliveira and José Bica and was born from a work proposal developed within the scope of the subject Heritage, Territory and Creativity, integrated in the Post-Graduation course in Creative Industries and Cultures: Management and Strategies of the Faculty of Letters of the University of Lisbon.

Figure 2 – View of the red and green Lousal lagoons. Colour derived from the contamination of products created by the mining activity (Tiago Costa).

This project was established in partnership with the Musical Society[4] Fraternidade Operária Grandolense - Música Velha (SMFOG) and happened due to the recognition of its scope of academic work, the importance of the partnership with the oldest collectivity and the only one that is dedicated solely and exclusively to culture in the Municipality of Grândola, for joint submission of the project proposal under the competition for the 'Support for Projects - Programming and Audience Development 2019'.

It was a program that lasted from October 2019 to December 2021. It was constituted by a set of artistic residencies that involved the work of five artists with specific groups of people from the Lousal's community. These residencies took place throughout the duration of the program, based on a methodology of work sessions spaced out over time. This duration allowed the artists to reflect on their own practices, enabling them to bring to each of the new work sessions in Lousal, new issues to discuss and produce.

The project was framed with an open and transversal vision of research practices in public art, sought mainly to promote dialogue between the inhabitants of Lousal, seeking to stimulate the strengthening of the feeling of belonging, and social cohesion in a place of strong socio-territorial de-structuration. This process resulted from decades of transitioning into

4 The Society was founded on the 1st of May 1912. Intellectuals such as Alves Redol, Manuel da Fonseca, Antunes da Silva, Romeu Correia, Manuel Cabanas, Maestro Lopes Graça, Carlos Paredes, Helder Costa, José Afonso, among many others, passed through the association's rooms.
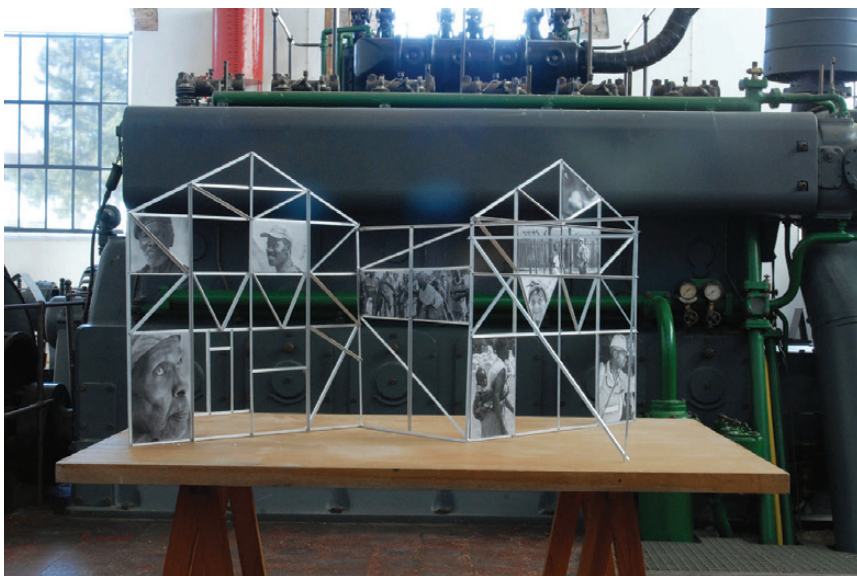
Figure 3 – View of the model by Ângela Ferreira. Photographs of former Cape Verde miners installed in the gaps in the model of the structure of the old crushing room (Sérgio Vicente).

a social reality disconnected professionally from the mine, but emotionally involved with the territory and its memories. On a local scale, the aim was to create a succession of artistic activities that would challenge the inhabitants of Lousal and contribute to a positive dialogue between former residents and their memories of the mine.

Considering the heterogeneity of Lousal's population, the decision was made to focus the residences on key groups of Lousal's population. This option brought to this residency's program a socially inclusive character, counting on the support, and direct and indirect, participation of a diverse and heterogeneous population. The conceptual guiding principles of the artists' work were based on themes dear to contemporary thought, such as territoriality and appropriation, gender, race, generational issues, access to education and the problematic work of each group of citizens involved in the process.

Each of the artists was suggested to work from one of the five senses of the human body, a direct reference to the activation of the senses by the miner in the deep galleries of the mine. Thus, the residency attached to Smell, - the smells emanating from the depths of the mine - is centred on a Cape Verde community living in the Lousal and constituting one of the migrant groups of mine workers in Lousal in the mid 20th century. Ângela Ferreira in 'Nhâ Cása, Kasâ de Miner' (figure 3), took the geological and political character of the mine as her driving force, to reflect on the ephemeral nature of spaces and their impact on the lives of populations. Therefore,

using the mine and its interpreters as work and creation material. A project that was a challenge to elaborate proposals that would relate the architectural characteristics of the industry and of living in the place, from a Cape Verde community that still has generations present in the village today. The work sessions were intended as spaces for debate and archiving of different types of information: the industrial dimension and the empirical experience of those who related productively with the mine, in a specific historical context that Ângela Ferreira worked in a unique way.

The residence on Touch, focused on the group of young students who use the space of the Communal House as a meeting point around the use of the computers available. Working with generation that doesn't build spaces of identification and sharing in the public space, the residence tries to give back the sense of using the street as a construction of a generational identity. Tiago Costa with an interdisciplinary practice (situated between painting, sculpture, and installation), proposed to carry out plastic activities with the children in the Lousal Communal House in an ATL regime (currently, the institution is used as a day centre and as a source of home support). The aim of the project was to enhance the pride of the younger community of the village of Lousal. The children extended skills in the artistic field, resulted in the construction of installations exhibited in the mine compound, namely in the mining museum.

The residency under Hearing focused on a group of women who were connected to the mining production in the last century. Letícia Larin focused on the purpose of hearing memories of the work and family experience of these women in Lousal. It was proposed as a challenge, the development of an investigative process that would result in the production of a video documentary installation created from different types of materials (photographs, recordings of images of the present). The project 'My Identity (M. I.)', developed in Lousal, was constituted as a cumulative experience of information which projected itself as a place of disciplinary crossings with a strong social activist character. Letícia Larín's artistic projects are usually developed around social issues and materialised under elements that result in installations, performances or hybrid sets of pieces - drawing, painting, assemblage, sculpture, audio, video, performance, workshop - that work as reflexive-conceptual systems.

The artistic residence of Rogério Taveira was built from the idea of Taste, his work rebuilds the underground experience of the mine, in which darkness appeals to the senses and one of the strongest is the taste of sulphur that miners keep in their mouths after hours of work. The projection of the work 'MINA' (4K DV/ PB / stereo / loop 11'11'') in the auditorium of the mining museum of the Lousal Centro de Ciência Viva, was proposed as a trigger for collective discussion about the past and future of the territory from the narrative construction of those present. In the words of Rogério Taveira:

Pliny the Elder described mining as a 'work that surpassed the labour of Giants'. The harshness and danger of this activity, which prevents workers from seeing 'the light of day for many months', appears in this first century Natural History with a strange proximity to what mining still was in the middle of the 20th century (…). These are also the central motivating themes of this work: the hardness of an activity where all shifts are at night; work that is carried out underground, in a struggle with the hardest substances in the earth; work that is undermined by the opposing force of gravity, by the release of silica dust and by the noise that consumes the body and the spirit; the pride of carrying out such an activity and sharing this feeling with the family; the technical mastery of this very particular industrial activity; the feeling of loss and nostalgia for the existence of a community rooted in this activity.

Based on drawings and impressions in charcoal made in the mine heap of Lousal and sounds of the same place, an abyssal space is built, flooded with blackness and stones that always fall undefined between a cosmic and/or microscopic space[5].
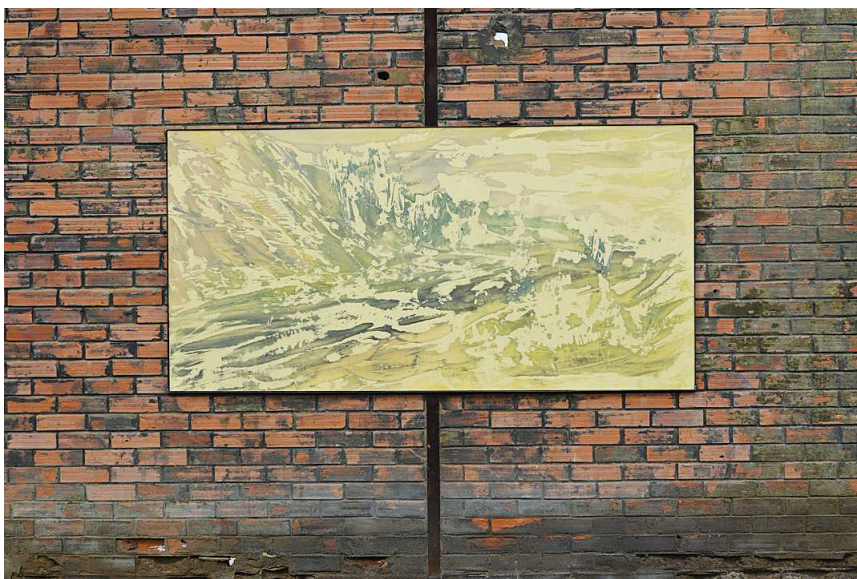

Figure 4 – Large format painting by Pedro Vaz, from the immersive experience in the Lousal landscape (Tiago Costa).

5 From the descriptive memory of Rogério Taveira's project, quoted in the research of Inês Brás de Oliveira, Arte Pública como Produto Cultural. *EXTRAI Projecto: Arte e Comunidade em Acção.*

Pedro Vaz appeals to the sense of Sight. His work A*té a água se render ao metal* (figure 4), sought to explore methods of artistic search based on the physical experience of walking along the water line that crosses Lousal. Personal contact with the place is essential in his practice and his projects very often include an expedition. This practice of walking is a process of collecting and recording as a public art project, as it implies the recognition of the place and the empirical relationships of its inhabitants with the surroundings of the Ribeira de Corona that have been transformed over the centuries by the mining industry. The project focuses on the visual stimuli of the environment and the memories of the territory. The working model proposes an immersive experience with the landscape. Pedro Vaz establishes a relationship of unity with environment, which allowed him to follow the trail of the Ribeira de Corona, from where it flows into the Sado River to the mine of Lousal. Through this inverse path, he became aware of the change in water and vegetation as he approached the area of the old mine, recording the elements of colour and natural forms that allowed him to establish a productive relationship with painting.

This residence, based on the perspectives of looking, sought to transpose to the people who pass through the streets of Lousal, abstract representations of the natural landscape of Lousal, anonymous images that make people more awake to build free narratives about Lousal, helped by the release of reality that the images produce.

The works production took place between 2020-2021, and the closing ceremony of the project *EXTRAI: Art and Community in Action*, on the

Figure 5 – View of the performance installation by Letícia Larín in the community hall of Lousal (Sérgio Vicente).

Figure 6 – View of *Paulinho 2021* in strappo technique, made by Tiago Costa with a group of children (Tiago Costa).

4th of December 2021 in several points of the village of Lousal. The results were exhibited in the Community Hall, the Mining Museum and the museum area of the Centro da Ciência Viva. A public sculpture model and several complementary drawings of a public work to be implanted in the future, next to the old industrial train station on the national south line, developed by Ângela Ferreira were presented in the technical room of the Mining Museum. Letícia Larín presented a set of paintings and sculptures, which were articulated with audiovisual and performative works in several spaces of Lousal. Letícia's happenings were presented in the Community Hall (figure 5), and were complemented with a sound composition by Lino Guerreiro, an original work composed for this project, originally thought, and before the pandemic situation, to be performed by the philharmonic orchestra of the Musical Society Fraternidade Operária Grandolense - Música Velha that accompanied the action.

An installation by the artist Pedro Vaz guided us, building a poetic discourse through works of a strong expressive character representing the natural landscape which defines the territorial limits of Lousal, through large wooden boards painted and attached to the walls of the ruin of the old crushing room in the industrial apparatus. Using the mixed technique Strappo (figure 6), by Tiago Costa occupied a room of the Museu Mineiro. This way, enabling the chance to encounter the works with groups of children who, on school visits to the exhibition, were confronted with the work they produced. Rogério Taveira, presented a video work (figure 7), in the auditorium of the Lousal Centro de Ciência Viva, that allows us to
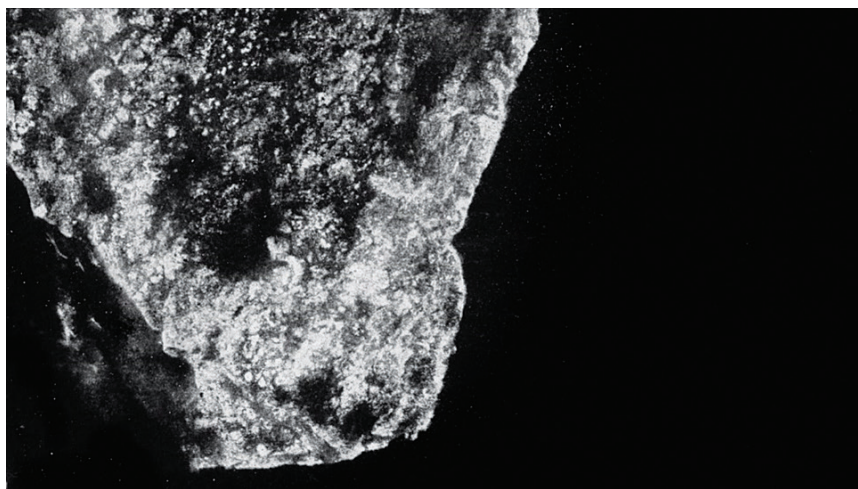
Figure 7 – Frame from 'MINA' (4K DV/ PB / stereo / loop 11'11'') (Rogério Taveira).

read in a space of ambiguous geological materiality, what is perceptible in the obscure interior of the miner's dwelling, as if it were a mine gallery.

Based on these results, it is important to note that these were community-based projects which, depending on the options taken regarding the degree of involvement of the population, constituted themselves as veritable methodological laboratories for participatory practices. Offering to those involved, the possibility to participate and monitor the development of proposals - preparation, implementation, building, and presentation - enabling different readings of the work and degrees of commitment depending on the depth of involvement of residents in the creative process.

Conclusions

During the project, five artistic residencies were executed, coming from complementary areas of creation that found their common work link in the community axis. The artistic installations took place in a geographical area of rural nature, but whose landscape has a secular industrial image. This image was fundamentally constructed during the second half of the 20th century, at a time of great vitality in the mining sector for the production of fertilisers and compost.

A territory that indoctrinated the ways of life of the population linked to the mine, easily perceived in the urbanisation plan type in the Estado Novo for these industrial areas. Today, the population is losing its identity references, whether in terms of social relations or the loss of symbolic references in the territory. This situation demands a multi-directional

socio-territorial intervention by the organisations who work in Lousal today (Vicente, 2022). Thus, art has a regeneration function through the rescue of memory, having as a process the creation of synergies, between the immaterial, cultural, and social aspects.

To re-signify this territory altered by decades of mining was the motto for the development of the artistic residencies of Ângela Ferreira, Letícia Larín, Pedro Vaz, Rogério Taveira and Tiago Costa. Therefore, it was possible to see how the participative work potentiated the devolution of some domain over the historical narrative to the people of Lousal. We believe that, when projects are presented by the diversity of performances and occur in fields of people's lives that usually cannot be changed, the spontaneity of the artistic proposals enhance the creation of innovative dynamics of strengthening and encounter between citizens and their environment, pointing paths towards the rooting of identity ties between the community and its places of collective experience.

Art as a socio-territorial intervention has been gaining importance in the strategic options of organic and inorganic institutions that work with communities in different contexts of civic action. Intervention through art seeks to contribute actively to civic empowerment, through intercommunity dialogue in the construction of environments of sharing and building an idea of cohesion and sharing of means for the enrichment of community life. T*he EXTRAI* Project, with the purpose of putting 'art and community into action', proposed itself as a platform of transdisciplinary creation that found its axis of action in the binomial: art and community - art has the power to transform and empower the community, just as the community has the capacity to change the perspective in which the artist views the public experience of his creation. Committed art proposes the use of concrete means for the common citizen to take effective aesthetic control of his or her own living space.

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Community artistic practices and civic/political participation

Experiences in Portugal and Brazil

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ABSTRACT

The field of community artistic practices is undergoing intense redefinition. The multiple proposals of contemporary artistic creation contribute to this, as well as the different approaches in the areas of education, health, environment, social and community that use artistic languages.

This presentation focuses on three studies with the involvement of 332 people from 23 theatre groups in Portugal and Brazil that work in the context of community artistic practices. Thus, in this communication, the fundamental elements of community artistic practices are discussed today, as well as the strengths and weaknesses that these creative processes contain in their connection to civic/political participation. Finally, the essential points of the *quality* of cultural and artistic *participation* are presented.

KEYWORDS

Community artistic practices, civic/political participation, theatre,
quality of cultural and artistic participation

Introduction

The recent challenging times have, in different geographies, led to the development of an intense movement to deepen and redefine community artistic practices. If, on the one hand, contemporary artistic creation takes interest in the participative and community dimension; on the other hand, education, social/community intervention and activism increasingly resort to artistic languages in their day-to-day actions. Despite this movement, there are still recurring difficulties in the development of these practices, such as ensuring autonomy within the aesthetic and political development processes of the artistic community collectives; the tensions between the relationships and agendas of community artistic groups and those of the institutions; the difficulties in the dialogue between the educational, social and cultural fields and networking.

The preference for the designation *community artistic practices* is justified by the need to reinvent the idea of community art from the 60s and 70s. This option highlights the following aspects: a) it reinforces the idea of experimentation, openness to the process and disciplinary intersections; values the practice and process of its construction, in addition to the artistic techniques that are used; integrates alternative modes of functioning, regarding artistic production, analysis and reception; and promotes open work, according to the concept of Eco (2009), perceiving each work of art as unique and a proposal for living in a shared world; b) it values what comes before and after technique and spontaneity/genuineness, although they cannot be broken apart; the work of the artist thus functions as a bundle of relationships with the world, giving way to other relationships, and so on, in an infinite sense (Kuppers, 2007); c) the community designation mobilizes community operating principles for the creation processes, with consequences for the relationships that are established between professional and non-professional artists, as well as with the broader community.

Community artistic practices are considered a space for collective artistic creation that favours the relationships between professional and non-professional artists, viewing art as a human right (Cruz, 2015, 2016, 2021a), 2021b); Cruz; Serafino, 2016; Matarasso, 2019). These practices are located within a hybrid field defined around: collective creation, connection to the socio-political context, horizontal relationships between professional and non-professional artists, flexibility and openness of the processes and results, shared authorship, critical reflection of artists and audience, joint negotiation and decision-making, as well as a connection to the real concerns of citizens (Cruz, 2021b). This definition includes contributions from the cultural, artistic, educational and community dimensions that support these practices.

Overall, the main avenues of research in this field are divided into those oriented towards the artistic value of these practices and those focused on their social impact. This binomial approach mirrors the convention-al opposition of the concepts of 'art for art's sake' and 'art with a social function', underlining the associated dangers of 'alienation' from social realities and of 'instrumentalisation' of art, respectively (Bishop, 2011; Rancière, 2005).

These artistic practices are, in many cases, 'romanticised' in terms of their positive impact. However, there are some studies that point to negative results, such as when strongly performative, stereotyped and targeted approaches reduce the potential for exploring research ma-terials and expressive possibilities (Cruz, 2019; Roitter, 2009). Thus, they emerge as risks of instrumentalisation of art, which can increase the tension between the ideas of 'inclusion' and 'reproduction of domina-tion' (Prentki, 2009; Suess, 2006).

Civic and political participation refers to a set of voluntary and individ-ual activities by citizens that directly or indirectly influence decisions at different levels of the political system (Barnes; Kaase, 1979). The main av-enues of research in this domain are organised according to two concep-tions: 'participatory revolution' (Kaase, 1984), which considers that peo-ple do not participate less, but in different ways, namely in more flexible and less hierarchical ways; and the idea that underlines the existence of a 'participatory crisis' (Zukin et al., 2006), which alerts to the low levels of civic and political participation, namely regarding conventional political configurations. The tendency to consider civic and political participation as a 'panacea', in the face of the weaknesses of current democracies, can represent a danger, especially when it is approached in a superficial way and does not consider the people in the process of decision-making.

In this area, studies indicate that 'participation generates participation', that is, previous experiences perceived as effective can encourage later participation. This point relates to the concept of quality of participation that appeals to practical experiences, based on 'learning to do', which is similar to 'theatrical doing' (Ferreira; Azevedo; Menezes, 2012).

Along the same lines, cultural and artistic participation can be under-stood as access to cultural fruition, expanding this idea to the involve-ment of non-professional artists in the modes of cultural and artistic pro-duction. It is based on a 'bottom-up' relationship that integrates different aesthetics without predefined hierarchies. Different proposals have tried to organise the concept of cultural and artistic participation based on a continuum that ranges from non-participation/incipient participa-tion to greater levels of autonomy in artistic creation (Brown et al., 2011; Dupin-Meynard, 2018). The *quality* of cultural and artistic *participation* is defined as a set of elements that reinforce conditions for participatory

artistic processes to be based on the fundamentals of critical thinking, citizenship and democracy. The centrality of the relationship between professional and non-professional artists is at the core of this concept.

The research

The research on which this text is based mobilises three key concepts addressed previously: *community artistic practices*; *civic and political participation*; and *cultural and artistic participation*. Focusing on the action of six groups from Portugal and Brazil, the objectives of this research included identifying, within the context of community artistic practices, namely theatrical practices, how creative processes are developed and what are their main strengths and weaknesses. It also aimed to deepen the existing links between community artistic practices and civic and political participation regarding non-professional artists.

This research consists of three studies, conducted between 2017 and 2020, which involved 332 people from 23 theatre groups in Portugal and Brazil, who work in the context of community artistic practices. Based on interpretive and critical paradigms, in a multiple case study perspective, three studies were developed using mixed methods, integrating field notes, interviews, focus groups and questionnaire surveys.

The three Brazilian groups that participated in this work are the Coletiva Ocupação (São Paulo), Bonobando - Bando de Artistas Autónomos - and Cia. Marginal (Rio de Janeiro). These groups have, in their genesis, connections to public policy and social movements. They have been asserting themselves in the field of artistic creation, professionalising their action. As for the Portuguese groups, they consisted of Pele (Porto), Trium'pharte (Esposende) and the community theatre project from the Maritime Museum of Ílhavo. The groups assume different formats: social and cultural association and/or integrated in actions developed within the scope of local public policies in cultural, educational and social areas. They are collectives mostly formed by residents of the territories in which they operate.

Results and discussion

Based on the research conducted, four main clusters of reflections emerged.

Redefinition of the concept of community artistic practices

The first of these clusters updates the *definition of community artistic practices*, highlighting the nature of the relationship between professional and non-professional artists, as well as creation based on the collective and experimental domains. It also underlines the relevance of negotiation and shared decision-making in creative processes; the dialogue between artistic creation and social realities; the primacy of the theatrical approach centred on the body and research of stories from the community; the impossibility of predicting artistic processes and results; the intersection of multiple artistic and aesthetic languages; and, finally, valuing the diversity of collectives and approaches.

Quality of cultural and artistic participation

The second cluster emphasises the presence of the *quality of cultural and artistic participation* as central to the working dynamics of the collectives, primarily based on the following elements: connection and mutual influence between creative and organisational dimensions; existence of continuity in their action; predominantly procedural approach, viewing the final result as one more moment of the process; presence and stimulation of plurality and reflection; ensuring shared decision-making; connection to the territory; activation of significant and concrete issues related to the daily lives of communities; finding a balance between moments of action and reflection; the presence of an adequate challenge in the actions developed; mobilization of theatrical methodologies that associate artistic, educational and community elements; taking into account instrumental issues (e.g., appropriate schedules and spaces) and the relationship established with spaces for creation and presentation; as well as relationships of trust and fluid communication between professional and non-professional artists (Cruz, 2021b).

The *quality* of cultural and artistic *participation* contributed to the creation of a safe space, which is distinct from everyday language, activating aesthetic development as one of the core components of integrated human development. The presence of cultural and artistic *participation quality* can also help to avoid the risks of instrumentalising these practices and the people who participate in them, as well as help to promote theatre concepts that strengthen the political dimension without neglecting the artistic one.

Conceptions of theatre

The cluster *conceptions of theatre* emphasises that the participating groups integrate the political and artistic dimensions, suggesting interaction. These conceptions mirror aspects related to access, as an audience, to the theatre – cultural democratisation –, but also regarding involvement in theatrical production modes, as creators and artists – cultural democracy. Theatre is viewed not only in terms of cultural consumption, but also in terms of production. The lack of opportunities for artistic development in the communities of origin is pointed out as an expression of inequality regarding social, educational and cultural rights. The members of these theatre groups see them as platforms for the development of micropolitics of participation while, at the same time, bringing other aesthetics to contemporary artistic creation which are not legitimised in conventional cultural circuits. Nonetheless, it is important to bear in mind the tendency to bureaucratise the action of these groups and, thus, risking the weakening of fundamental elements that constitute their practices.

Relationship between artistic practices and civic and political participation

The fourth cluster, the *relationship between artistic practices and civic and political participation*, highlights a mutual influence and is defined by the cultural and artistic *participation quality*, which, in turn, determines the effects perceived by the people who make up the collectives. Data indicate that experiences of civic and political participation perceived as effective and satisfactory seem to influence integration in groups, just as community artistic practices can generally reinforce civic and political participation. This relationship is also expressed in other cultural and artistic actions, in addition to those of the groups under study – training/educational and civic/social actions.

Regarding the political dimension in its conventional configurations, the perceived influence is tenuous; however, it becomes more expressive in non-conventional actions, due to, for example, the mobilisation of performative approaches. There are also perceived personal and group effects and, to a lesser extent, community and institutional effects. This trend may suggest the need for these practices to strengthen plurality and reflection, thus seeking to develop a vision that goes beyond the individual domain. Community artistic practices can be seen as a contribution to reinforce the political dimension in contemporary artistic creation, mobilising changes in the notions of cultural consumption, artistic creation, participation and democratic engagement. These practices, as defended

by Bishop (2011), may configure direct democratic participation. Therefore, the micropolicies of participation can widen the diversity of forms of theatrical creation, as well as participation in the public sphere, deepening the discussion of alternatives to normative social functioning (Cruz, 2021b).

Conclusion

The impact of the pandemic and what it revealed to us, by making social inequalities more visible and in many cases worsening them, makes the present time one of great challenges. Thus, community artistic practices may contribute to contemporary artistic creation and to civic and political participation. Along these lines, they may have the potential to envisage a more intimate creation, with no separation between art and life, with a different relationship with nature, in a reinvention of the public space, activating sustainability concerns in the production, creation and circulation of artistic work. The territory of these practices should be that of difference, conflict, discussion and dissent and not that of artificial pacification. Their depoliticisation and the devaluation of their artistic value are conducive to their own instrumentalisation and to that of the individuals who develop them.

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Co-creation methodology and design for inland territories

A systematic literature review

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ABSTRACT

Growth of local and global dynamics gave rise to 'glocalization', opening up opportunities for new ways of thinking globally and acting locally. In the last decades, Portuguese inland territories started to face challenges, such as territorial competitiveness, regional development, new forms of democratic political participation and territorial strategic planning that can be enhanced through new ways of creating value. In Portuguese inland territories, municipalities pay special attention to integrated and innovative approaches, making it important to define strategies to accept such challenges. Within the design field, there is the ability to lead, analyse and interpret problems to solve and test new ideas in a sustainable society. Exploring co-creation processes in design can further contribute to the value of every territory's identity.

In this paper, we understand territory as an object of design. We intend to establish methodological foundations through design experiences centred on local communities by playing an active role in solving the challenges of these territories nowadays.

We developed a systematic literature review to identify collaborative methodologies practised in territory-focused design. We seek to identify collaborations that may shed new light on better defining and creating solutions for such problems and to better understand the relationship between design methods and territorial management. From our analysis, co-creation enhances the relationship between people and places when applied to a territory. The characteristic involvement of a collaborative process allows a better understanding of the context and needs of a given territory and allows the emergence of innovative solutions, opening ways for integrated and sustainable development. Additionally, design paradigms are increasingly oriented towards social concerns through a systemic view. These results may be worth noting when addressing territorial dynamics in which design plays a fundamental part in defining political agendas for inland territories.

KEYWORDS

Design methodology, design for territories, co-creation, inland territories

Introduction

This article is the result of research on collaborative methodologies in design and territory. By carrying out a systematic literature review (SLR), we attempted to identify and analyse scientific articles in order to capture the importance of collaborative methodologies in design to identify methods, practices and relevant research results in the field of Design for Territory.

A systematic review requires having a clear question, defining a research strategy, stipulating inclusion and exclusion criteria of articles and deciding outcomes of interest in order to develop a synthesis of the theoretical framework. In light of this sequence, we used the method proposed by Tranfield et al. (2003), consisting of the following steps: planning the article review; guiding the article review; synthesising and putting evidence into practice.

The first phase of the research focused on analysing and collecting articles in three reference databases: ACM, Google Scholar and Scopus.

Based on the central research topic and objectives, the search strings were defined: *'co-creation' methodology AND design for territories*, thus enabling us to accurately identify the documents alluding to the theme under investigation.

From 2,997 sources subjected to a pre-analysis, 68 articles were selected for abstract reading, amongst which 10 articles were fully analysed for synthesis.

The selection followed a staged procedure based on the PRISMA statement guidelines, using pre-defined selection criteria.

Notwithstanding the low number of articles analysed, the relevance of this research stems from its aim to contribute to the relationship between design methods and territorial management. The objective of this review was completed with the identification of some collaborative practices, co-creation concepts and relevant tools for territorial development strategies.

Theoretical framework

The concern with demographic, social and economic decline has always been on the political agenda of governments over the last years. Across Europe, in its countries, regions and cities, the need to implement new techniques and methods to improve competitiveness among local governments with the aim of boosting domestic investment and tourism has been conspicuous (Kavaratzis, 2004). The process of place branding

and placemaking appear thus as one of the key drivers in territorial development strategies, as quoted by Parente & Sendini (2019). It should be noted though, that designers master a set of skills to deal with complex problems, capable of effectively contributing to the definition of strategies for economic or social development.

The interest in the relationship between design and territory is a reflection of past several decades and of a shift in the perspective of observation: it moved from observing the territory as the design context to considering the territory as a design object (Parente & Sedini, 2017). Consequently, new forms of design application aimed at promoting local cultural products, environmental, historical and cultural resources or collaborative participation linked to the idea of a specific place have gained new dimensions. The change of economic scenarios and the appearance of the territories on the competitive scene, also evidenced by the growing interest in marketing, led to the placement of 'goods' within a perspective of sustainable development no longer centred only on production, but oriented towards service sector processes (Parente & Sedini, 2016). However, the complexity of territories entails specific needs, requiring the definition of more integrated, strategic and innovative approaches. It is essential to reflect not only on places, but also on their people, and the meaning that they add to places and that places give to them. The territory is the people who inhabit it, the natural environment that describes it, the history that shapes it, the resources contained within it, the culture and cultural heritage that characterise it, the political vision guiding it, the economic activities (Baccarani et al., 2019).

In this regard, the role of design is potentially valuable as it is an activity with the ability to lead, analyse and interpret problems, committed to solving, experimenting and testing new ideas for a sustainable society (Emilson, 2015), and emerging as an asset for the creation of new opportunities. From this perspective, design can make an important contribution to the enhancement of territories by using participatory, inclusive and co-creative methods in order to build effective solutions to the complex issues of innovation and territorial management.

The theme Design for Territories already features some research based on learning methods and reflective practices (Parente & Sedini, 2016), which confirms the relevance of this study in seeking to examine how collaborative participation methods are useful for a better understanding of a territory and how these methods can give rise to impressive strategies for territorial development.

Description and preparation of the systematic literature review

The research strategy created for the preparation of the systematic review was careful to stipulate inclusion and exclusion criteria for articles and to define relevant outcomes to develop a synthesis of the theoretical framework.

Inclusion criteria

Database – ACM, Google Scholar and Scopus

Scope – Research in collaborative methodologies practised in design with a focus on territory

Language – Portuguese and English

Title – Must contain at least one of the keywords in the title. The title should be related to the research topic: collaborative methods applied to territory, or design methods and practices to enhance territory

Keywords – methodologies (methodology), cocreation (co-creation), design, design for territories

Timeline of the studies – previous years (from 2018 to 2022);

Abstract – Link abstract to research topic

Type of reference – Scientific articles

Exclusion Criteria

Other databases – Specialised in areas not pertaining to the research topic (e.g. health)

Scope – Research not focused on territory or co-creation as a methodology

Other languages

Titles – Unrelated to the research topic and not featuring one of the keywords included

Other keywords

Abstracts not relevant to the research topic

Other types of reference – theses, books, etc

With this purpose in mind and adopting Sampaio & Mancini (2007) process, (Figure 1), a research protocol was developed in order to establish a set of criteria to carefully filter the scientific articles found.
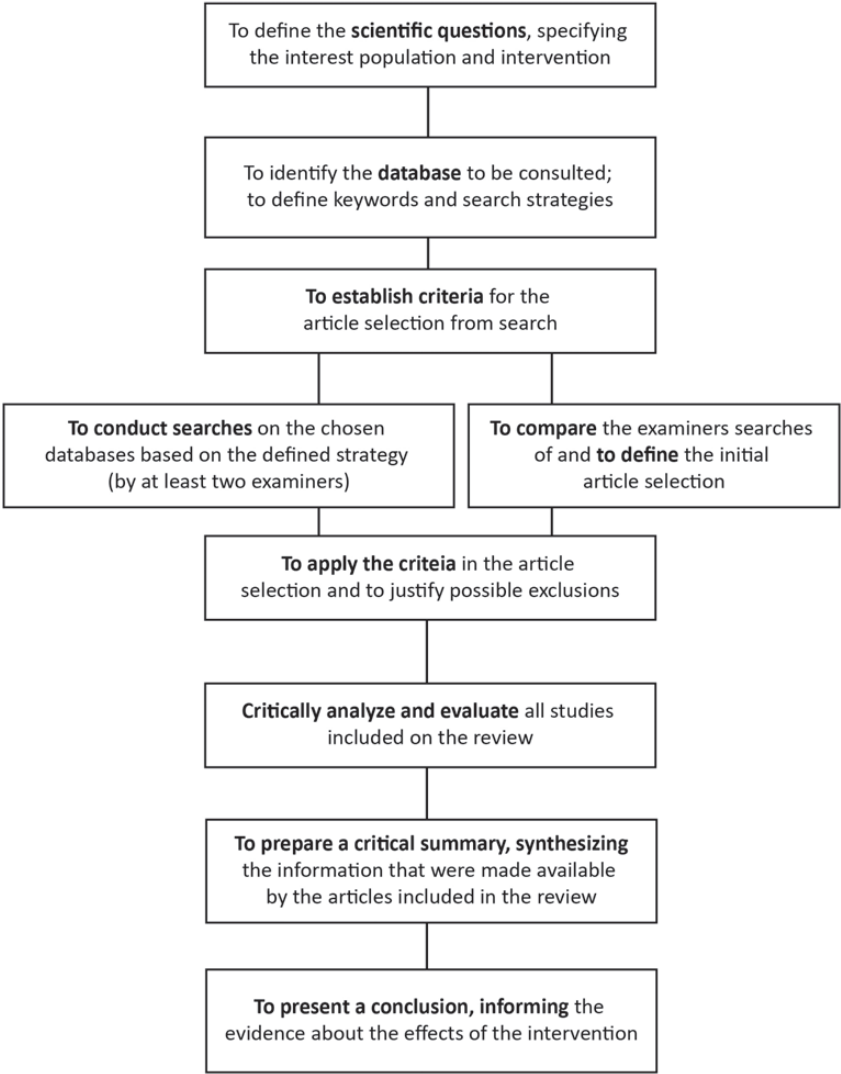
Figure 1 – Process of literature systematic review, Sampaio e Mancini (2007).

The process of identifying articles started with the Google Scholar database, through an advanced search which allowed to meet the inclusion and exclusion criteria as previously defined. The following search string was used: 'co-creation' methodology AND design for territories, and the filter was applied to publications between 2018 and 2022. The search produced a very large collection of results, identifying 17.700 articles. This result prompted a more detailed refinement leading to some keyword restrictions, which, when detected in a primary observation, were immediately considered not to fit the scope of the search: (-health

-medicine -games -children - emigrants -food -education -police). After excluding these words from the search engine, the result was a total of 2.997 articles.

In the initial search, 2710 articles were found in Google Scholar database, 276 articles in the ACM, and 11 articles in Scopus.

The following table schematically presents the results obtained, showing the inclusion and exclusion criteria (Figure 2).

Literature Review Method | Conducting the Review | Phase 1						
Search Terms				**Number of articles (Identified results)**		
Research Databases	**Filters (1st stage)**		**Search strings**	**Total articles (1st stage)**	**Filters (2nd stage)**	**Total articles (2nd stage)**
Scopus	2018-2022	Title, Abstract	'co-creation' methodology AND design for territories	**11**	—	—
ACM	2018-2022	Title, Abstract	'co-creation' methodology AND design for territories	**397**	-health -medicine -games -children -emigrants -food -education -police	**276**
Google Scholar	2018-2022		'co-creation' methodology AND design for territories	**17.700**	-health -medicine -games -children -emigrants -food -education -police	**2.710**
Total of results identified for pre-analysis						**2.997**

Figure 2 – Literature Review Method. Conducting the Review. Phase 1 (Authors, 2022).

As shown in the previous table, in this first phase, a total of 2.997 documents subjected to a pre-analysis were identified. After this screening, a new filtering process comprising several steps was applied, based on and adapted from the methodological recommendations of Preferred Reporting Items for Systematic Reviews and Meta-Analyses, in order to improve the selection of the articles found.

The second stage of the process is the selection phase, which is determined by reading the articles' titles in order to check whether the study characterisation is suitable for the research theme (Figure 3). Articles with titles that allude to co-creation and territory-focused design methodologies and whose context suitability with the research has been verified are selected for the abstract reading stage. In this phase, titles bearing no relation to the research topic or not containing at least one of the terms used in the search string are excluded. By applying this exclusion criterion, a large number of results was excluded.
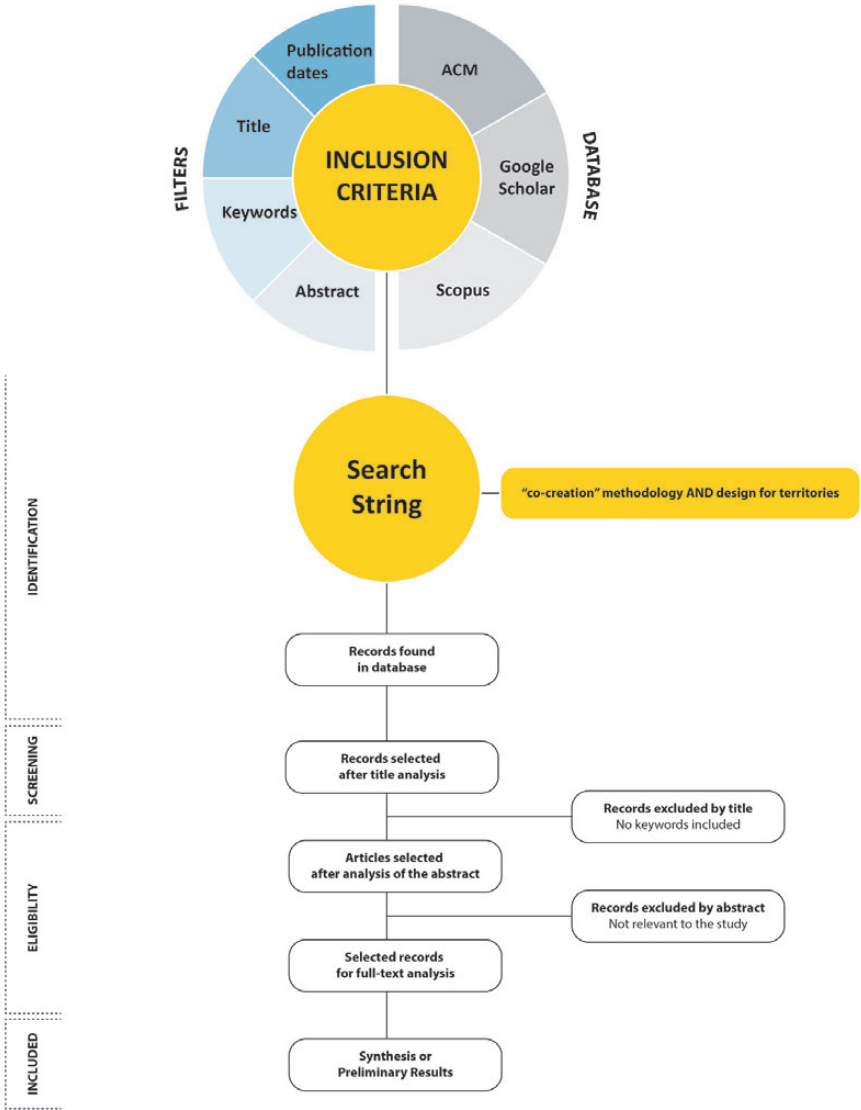

Figure 3 – Diagram of Systematic Literature Review Process (Authors, 2022).

In general, the main reason for not selecting some of the titles was due to a lack of connection of the studies with territory and a lack of suitability of the article's context in view of the specific research objectives seeking to identify co-creation methods and practices used in design.

The following table presents the screening of articles selected to carry out the next stage (Figure 4).

Literature Review Method | Conducting the Review | Phase 2					
		Number of Articles (Results)			
Research Databases	Filters (1st stage)	Total of articles found	Total of articles selected after reading the titles	Total of articles excluded by title	Total of articles selected after abstract reading
Scopus	"co-creation" methodology AND design for territories	11	6	4	2
ACM	"co-creation" methodology AND design for territories	276	10	266	1
Google Scholar	"co-creation" methodology AND design for territories	2.710	52	2.658	7
Total		2.997	68	2.928	10

Figure 4 – Literature Review Method. Conducting the Review. Phase (Authors, 2022).

A total of 68 articles were selected for abstract reading. The purpose of this stage is to check the alignment of the article's context with the research topic. After reading the abstracts, there was a selection of articles for a complete reading.

Table 1 summarizes the key concept, approaches and methods of each article under review.

Ref. 1	
AUTHORS	Pereno & Barbero (2020)
SELECTION REASON	The paper refers to the issue of sustainable territorial development, combining the policy vision of transition studies with the strategic vision of systemic design disciplines to define a framework for systemic design practices that address territorial improvement.
ABSTRACT & CITATIONS	Most design disciplines operate at a component, product or service level. The analysed design tools prove how a holistic approach to design can combine the product and the system dimension. Although the shift towards a more strategic design vision is underway, the need to foster a systemic approach is undeniable, which does not replace the product dimension but integrates it to overcome the insular concept of innovation.
METHODS/ APPROACHES	Systemic design; Multi-level perspective (MLP); Building multi-stakeholder networks; Sharing foresight visions; Enhancing green niche innovations.

Ref. 2	
AUTHORS	van der Velde et al. (2021)
SELECTION REASON	The first topic in this paper is the elaboration of BwN (Building with Nature) in the area of design and design thinking.
ABSTRACT & CITATIONS	Broadly speaking, the present state of BwN can be said to articulate design and the design process predominantly in the rational problem-solving paradigm.
METHODS/ APPROACHES	BwN; Crowd-Mapping; Aesthetic Experience.

Ref. 3	
AUTHORS	Baccarani et al. (2019)
SELECTION REASON	This paper reviews and analyses the concept of territory, considering its multiple meanings. The paper suggests methods for designing platforms - supported by technology - to enable the territory to engage in value co-creation by applying S-D logic to the territory. The paper argues that policymakers should be central in designing engagement platforms where actors can share knowledge and ideas or collaborate on projects.
ABSTRACT & CITATIONS	According to the new vision inspired by the S-D logic, firms and territory can interact through service-to-service exchanges. They are actors that combine their resources and co-create their evolutionary processes. This approach implies the need to design tools to enable all actors, including the territory, to participate in value co-creation processes. For this reason, it should be considered that successful participation in value co-creation requires actor disposition, which means that the capacity of actors to engage in value co-creation is dependent on their history and experiences.
METHODS/ APPROACHES	Service-dominant (S-D) logic; Value co-creation; Place marketing.

Ref. 4	
AUTHORS	Hidalgo (2018)
SELECTION REASON	This study is an exploratory approach to two co-creation methods derived from digital culture, applied to collaborative research ideation and management. Specifically, it describes and analyses the use of dotmocracy (from participatory design) and planning poker (from Agile frameworks) for decision-taking and uncertainty management in the early definition of collaborative research processes. Understand how dotmocracy and poker planning can contribute to the articulation of decision-making processes between different stakeholders.
ABSTRACT & CITATIONS	Results point to the possibility of using dotmocracy and planning poker for articulating decision-making processes among different available options, in order to find consensus in a visual way, and at the same time to make more explicit the degree of agreement and risk perceptions in relation to scientific activities.
METHODS/ APPROACHES	Dotmocracy; Planning poker; Agile; Design Thinking; Co-design.

Ref. 5	
AUTHORS	Elkjær et al. (2021)
SELECTION REASON	The paper presents an systematic exploratory review of 51 papers related to co-creation and co-production in the context of wind energy development. The review identifies three different understandings of co-creation in the literature, namely, co-creation of identities and representations, co-creation of innovation in socio-technical systems, and co-creation as participatory governance.
ABSTRACT & CITATIONS	Co-creation is usually defined in a pragmatic and operational manner and oriented toward problem-solving efforts in specific situations where actors try to create more legitimate, socially just, and efficient processes or to remedy conflicts and problems by applying co-creation as a governance instrument. The actors involved in co-creation all represent particular interests, capacities, and material practices. Emphasis is placed on the capabilities of different actors and how they will be best utilized if actors are included equally in the innovation network. Importantly, actors' roles and identities can change over time. For instance, it is possible to turn opposition groups into collaborators, co-creating a solution that is sensitive to local contexts and values.
METHODS/ APPROACHES	Co-creation; Co-production; Participatory Governance; Sociotechnical system.

Ref. 6	
AUTHORS	Islam (2020)
SELECTION REASON	This paper aims to bring many significant aspects by applying 'co-creation of experience' as a useful tool for sustainable community-based tourism (CBT).
ABSTRACT & CITATIONS	The principle of co-creation of experience (e.g., value in exchange to promote guest-host engagement) is inadequately observed in both applications and research in the tourism domain. Community-based development is a strategic instrument utilized by tourism planners to mobilize communities into action to broaden the industry's scope of offerings. The goal is socio-economic empowerment and a value-added experience for local and foreign visitors. Tourism may be no longer only a tool of economic generation but also a cultural exchange tool and awareness of the significance of communal uniqueness with memorable tourism experience.
METHODS/ APPROACHES	Co-creation of experience.

Ref. 7	
AUTHORS	Morelli et al. (2019)
SELECTION REASON	This paper proposes a framework to understand the contribution of design to the value creation process at the three levels, focusing on design capabilities and tools to work across different logical contexts. This paper explores the activity of design at different logical levels of intervention, highlighting the capabilities required to design at each level.
ABSTRACT & CITATIONS	The design perspective can be useful to link the process of value creation with some considerations about innovation in services. Design can contribute to policy-making or change the system of values, rules and regulations. Defining design as an attitude to generate purposeful change means investigating how design capabilities can support and organize those changes and align change along different levels. From the perspective of expert designers, this implies a better overview of the implications of design action on wider contexts and even on the most general system of values, beliefs, culture, policy and government-related issues.
METHODS/ APPROACHES	Value creation in Sociotechnical Landscapes; Value creation at regime level; Value creation in niche contexts.

Ref. 8	
AUTHORS	Guittard et al. (2022)
SELECTION REASON	This paper presents a systems approach that combines qualitative and quantitative methods - participatory stakeholder engagement tools with dynamic system modelling - within a co-creation process to identify problems and develop evidence--based business roadmaps and policy actions.
ABSTRACT & CITATIONS	Systems approaches include various tools and methods using quantitative and qualitative data with different functions, such as, for example, understanding the system, fostering dialogue and communication, co-design solutions, and assessing the progress of a given action. The combination of qualitative and quantitative systemic approaches is well suited to co-develop holistic solutions for the sustainable management and development of coastal-rural regions. The use of systemic tools with local stakeholders allows scientists to harness local knowledge while guiding participants to think in a systemic way. In addition, this combination provides scope for the quantitative assessment of the expected impacts of changes within the system along multiple time horizons (short to long term), while identifying potential undesirable effects in a long terms from initial short term benefits (feedback loops).
METHODS/ APPROACHES	Mind mapping; Causal Loop Diagram First; Transition Management methodology COASTAL roadmap.

Ref. 9	
AUTHORS	Allen & Queen (2018)(Pereno & Barbero, 2020)
SELECTION REASON	This paper presents the basis for novel forms of participatory design research that build on elements of placemaking, participatory design, co-creation, and critical action to engage in a mutually critical and evaluative process between designers and users through the mapping process.
ABSTRACT & CITATIONS	Possibly one of the most important aspects of placemaking is the very acknowledgement that design operates within a larger and incredibly complex system where the stakes and stakeholders are not always aligned. As such, critical placemaking as a mediator has three distinct aspects to it: (1) The designer as a mediator capitalises on the dual roles of the designer as both insider and outsider to help negotiate and spark discourse. (2) The design process as mediator is grounded in an open-ended iterative process where by citizens and designers can actively contribute to the continual negotiation and construction of meaning as well as contextualize decisions within a wider pool of knowledge and experience. (3) Design research tools and artefacts as mediators (such as the map) allow 'truths' on which design action might be based to be confronted, challenged, or modified.
METHODS/ APPROACHES	Placemaking; Participatory design; Mapping.

Ref. 10	
AUTHORS	Tsarchopoulos et al. (2018)
SELECTION REASON	The paper examines the growing role of digital tools and platforms in participatory governance. Two case studies are examined: the 'Improve My City' application, which allows citizens to report local problems and propose improvements and the 'Action Plan Co-design' application, which enables citizens and stakeholders to participate in the co-creation of the actions that are included in an action plan.
ABSTRACT & CITATIONS	Participatory governance is one of the building blocks and a necessary condition in the strategic frameworks for the innovation-driven economic transformation of the cities and regions. Digital tools and platforms are indeed essential enablers of this transformation. Participatory innovation platforms typically have four primary functions: 1) provide open access and encourage broad-based stakeholder involvement, 2) enhance individual, group, and community creativity, 3) facilitate open dialogue and sharing and 4) support convergent thinking.
METHODS/ APPROACHES	Digital tools

Synthesis and preliminary results

The SLR has allowed us to identify a number of approaches within co--creation which, based on different concepts and methodologies, use tools to engage local stakeholders in order to provide economic and social benefits, as well as to co-create tailor-made solutions to local challenges. Different terms for co-creation were identified in this review, namely: co-production of identities and representations, co-creation of innovation in sociotechnical systems, co-creation as participatory governance, territorial value co-creation, co-creation of experience, and value co-creation. Nonetheless, the results of the research allow us to consolidate the awareness of co-creation as a process of interactive relationships in which various actors jointly produce a mutually valued outcome. In view of this, the importance of citizens and local actors for the promotion of a territory is fully appreciated. By actively participating in initiatives in different forms and with different modalities, they can help to build a new capacity for value creation.

However, it is worth highlighting that the interactions and dynamics between the actors profoundly shape the identity of a territory, not only from a socio-cultural viewpoint but also from a technological and productive one (Pereno & Barbero, 2020, p.123).

In the context of systemic design, different design approaches have been identifying scopes of investigation: the ability to analyse, define and visualise the existing system and its challenges; the capacity to envisage creative and desirable future scenarios to solve existing problems; the ability to build co-creation processes in which multiple actors and sectors are involved (Pereno & Barbero, 2020, p.132).

Following these assessments, it is also important to emphasise that the activity of design may use tools that help recognise the element of a value co-creation ecosystem (such as stakeholders' maps, business model canvasses), and organising complex interactions (such as blueprints, system maps, platform canvasses). Those skills are consistent with a vision of design as part of a production process, thus using the contiguity with management and marketing studies to borrow methods, tools and problem-solving strategies (Morelli et al., 2019, p.479).

 The result of this research enabled us to infer that a holistic approach is capable of guiding participants in a systemic way, and generating rich solutions for territorial management. Yet, it is important to understand the needs of each territory and to take into account that 'one of the most important actions of design for the territories is the precise understanding of the context, the ability to 'see' and recognise the resources and values of a territory, revealing even those that are dormant or potential' (Parente & Sedini, 2016, p.23).

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