



FLÂNEUR

NEW URBAN NARRATIVES

This book contains a selection of papers presented during the Flâneur New Urban Narratives International Conference, in May 2015, São Luiz Municipal Theatre, Lisbon, Portugal.

The Conference was the official launch of the european project Flâneur New Urban Narratives. Flâneur is an european project, based in Lisbon, having as main lines the city and the contemporary photography, challenging this two to meet in the public space in the form of an exhibition.

Created and developed by Procur.arte together with a network of around 20 partners, Flâneur is a project supported by UNESCO through the International Fund for Promotion of Culture, and by the European Commission, through the Creative Europe Cooperation Projects of the EACEA (audio-visual and Culture Executive Agency).

FLÂNEUR
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NARRATTIVES

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MEASURING WITH OUR MEMORY, THINKING WITH OUR FEET: PATRICK GEDDES AND RICHARD SERRA, TWO WORLDVIEWS WITH WALKING IN THE CENTRE

João Soares

The contribution we present here is not exclusively aimed at specific studies about *flânerie*; it does reflect on issues related to wandering from a perspective of space perception and construction, aspects that architecture deals with, which is, after all, the place where we look from where we move.

In the craft of architecture, ways to relate to space are practiced — mainly intuitively — through knowledge obtained with the legs; it is a knowledge that complements the analytical and numerical component of the objective data that construction always has to deal with, and which rules urban buildings. But it is mainly in the pedagogical experience of architecture that we find the need to search for ways to establish real — concrete — relations with what is real and concrete. It becomes even more relevant when schools work mainly in a virtual arena, and the opportunity to build is rare, which is always considered the litmus test.

Reflections on wandering have always been inspiring and some were built as references for thinking about inside spatialities of architectonic structures. Thus, Le Corbusier's original notion of *promenade architecturale*, or the less explicit but equally fertile notion of *raumplan*, by Adolf Loos.

Equally, from the fields of criticism and history, the Swiss architect Jacques Gubler systematized, in "Motion emotion"¹, an hypothesis of architectural history based upon the movement of the feet.

Jean-Jacques Rousseau and Henry David Thoreau's figures inevitably remain. They are, among other Western artists from the eighteenth century, always latent and giving away

a romantic attraction. In this context, it interested me to think about examples where the experience of wandering would determine the constitution of an idea of space — I mean, of an experience of space. I have thus considered two examples to illustrate this: a movement that is mainly vertical, or ascending, and another one that is horizontal and meandering. The first one, Patrick Geddes, and the second, Richard Serra: an urbanist thinker and a sculptor — a land art artist.

Curiously, on the attention to the contiguity between the two figures and co-respective work, I walk adjacent and, at the same time, central paths to architecture. In the first case, that of Geddes, the sequence of movements — the wandering — evokes a succession of temporalities and spatialities that exist out of time and space of the main act of motion. Anyway, it takes part of an idea of place, both as a specific material thing and as a cultural construction.

In the other case of Serra, we may recognize the act of wandering and its experience as just one thing that constitutes itself and refers itself to the time when it happens, and the place where what is created — the material that takes form — is presented as something capable of revealing a specific place. Serra says: "The intent of the work is an awareness of physicality in time, space and motion"².

In the second case, there is a speech that is intentional and clear.

We may also consider that the first case is implicit — but it is a risky (supported) interpretation. At the same time, it is not completely pointless, as we shall see next.

The ascending movement in Patrick Geddes

Patrick Geddes (1854-1932) was one of the first urbanists, understood as such, and his ideas were key for the definition of what is considered modern urbanistics. He was the author of several pioneering notions and studies and also one of the first to bring together the complexity of studies from different areas to the study and understanding of the city and urban matters — notions such as Physical and Social Environment may be considered as his inventions.

Geddes invented the notion of Regional Survey associated with the innovative regionalist perspective that for the understanding of the urban proposes a method of the recognition of places in order to operate and behave according to them. "Survey before planning" appears as the motto of an important reversal of approach to planning at a time when the way to do so was closer to choosing "manners" or "styles" to be applied in other places, rather than a way to understand the main concerns of places and act according to those characteristics and needs. That idea, original at that time, that one needs to see the place — to walk in the place — to get to know it, was for a long time almost (positively) trivialized, reaching areas beyond urbanism.

1. Jacques Gubler, Motion, emotions; Themes d'histoire et d'architecture, Collection Archigraphy Témoignages, Ed. Infolio, 2003.

2. Serra in the trailer of the movie *A shift in the landscape* by Simone Estrin. 27m, 2014. (<https://vimeo.com/113177970>, active in January, 2016).



Fig. 1 -Latin inscription *vivendo discimus*, at the entrance of the Outlook Tower. Edinburgh

Geddes invented a true spatial device to communicate, in a structured and systematic way, the material of that recognition in a building he named Outlook Tower. One of the main aspects of his urban thinking is linked to theories of the evolution of cities (and I emphasize the word “evolution”).

In one of the entrance doors of the Outlook Tower one can find the inscription on the stone that Geddes had installed there: *vivendo discimus* (“by living we learn”). It is the clear motto for an integrated — and biological — perception of the physical and social environment. It also contains an evolutionist notion. Put in a simpler way, it is movement.

To evolve is to move, to go towards something. The motto *vivendo discimus* has a double sense of movement: one that is contained in the gerund “vivendo” and that of the significant evolution of “discimus”, meaning to descend from something, to evolve from something.

Geddes started from Darwin’s interpretation of the evolution of species and hoped to apply it to the cities. This is how the biological metaphor makes it possible to consider cities as living organisms in evolution, as entities who are born, grow up and develop according to their context. And that die, too.

The Outlook Tower is therefore a key element of the proposal for planning that should always have the scale of the regional as a reference horizon instead of being constrained to the strictly urban space as had been happening until then.

Geddes built his tower in his native city of Edinburgh, but planned it for any city as a way to condense all the useful knowledge into each one.



Fig. 2 - View from the Outlook Tower surmounted by the obscure chamber, from Royal Mile road. Edinburgh, 2009. Photo: João Soares

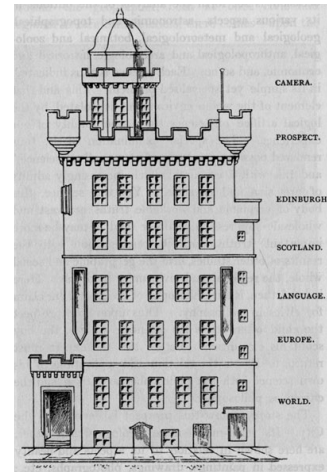


Fig. 3 - Patrick Geddes, in the prospect of cities, Diagram representing the Outlook Tower in the sequence of its five floors that refer to five spatial scopes to explain regionalism — from the world until Edinburgh, to what two things are added: the terrace (called prospect) and from where it is possible to see, at the same time, what is close, like the neighbor’s ceilings, and what is far, like the surrounding mountains and the sea; and the chamber, where the amplified look is added to the direct look, seen by the lens that reveal the details of the world, extracted from complete reality to be presented in parts, in the horizontal plane of the projection disk. 1915

Summing up, regionalism is a proposal for an ample reading that argues that the planning of a city cannot be detached from the understanding of the region, and that the region, in its turn, cannot be understood without a wider territorial reading, like that contained in the concepts of Nation, Continent and Globe. The Outlook Tower allows for the spatialization of this notion and will therefore be a kind of living museum for the knowledge of places.



Fig. 4 -View from the *Camera Obscura* from the Outlook Tower. Edinburgh, 2009.
 Photo: João Soares

It is made of five floors, a terrace and a *Camera Obscura*, where relevant data and information about the city is distributed in different categories: Region, Nation, Continent, etc. That data is spatialized and systematized, it is ordered in a growing progression of detail (and in a decreasing progression of coverage) from top to bottom.

The *Camera Obscura* was a kind of tourist attraction in the nineteenth century, but Geddes used its technological virtues, “focusing them” and applying them to build a sense of conscience about the city.

The Scottish author MacDonald Fraser talks about the *Camera Obscura* as a giant habitable photographic camera: he talks about inhabiting the tool. This inhabiting also makes part of the corporeality of Geddes’s knowledge experience and the progression of the path in the tower.

Still referring to the constitution of the *Camera Obscura* with its small, round inner space: the visitors align themselves along the walls, in a kind of mini amphitheater with two aisles, and observe surrounded by complete darkness into a horizontal, round “screen”, slightly concave, that takes the image of the world coming from above. This inversion of the upward sense of the gaze (and of the body) is curious: after reaching the highest point, one will see the world from above (in two ways because the disk where images are seen is placed horizontally and because people are on the benches, sitting down and seeing the disk from above). What I have explained so far was necessary for understanding what Geddes’s ideas are made of and to get an idea of the figure he represented.

I am interested now in a less systematic but more performative aspect from the standpoint of the methodological proposal underlying urbanism, one which becomes more relevant in the context of the theme that is being considered in this study. I am referring to the experience of the body in its rising to the terrace of the *Camera Obscura* and later going on an — analytical — downhill journey to different themes and temporalities (contemporary present in space and in the time lapse of the gaze). Below I quote a passage where Fraser MacDonald evokes a description by Abbie Ziffren and Philip Boardman in order to rebuild an image of what some of Geddes’s classes would have been like, departing from the beginning of the Royal Mile until arriving at the terrace of the Outlook Tower, in an exciting movement that combines his readings about the world:

Walking up Edinburgh’s Royal Mile towards the Castle, the Professor would, without warning, bundle them through a narrow doorway and into a dark staircase. He raced them up cold stone staircases in the pitch black. After passing a dozen landings, the breathless student was pulled through another doorway back into blinding daylight. They would emerge, blinking and disorientated, on an open roof terrace from which cityscape and countryside extend in every direction. (...)³
 “Perhaps you’re wondering why I rushed you up here?” Geddes would ask. “Well, because the exertion of climbing made your blood circulate more rapidly, thus clearing the fog out of your brain and preparing you physiologically for the mental thrill of these outlooks”⁴.
 For Geddes “fog”, either inside or outside the body, was the enemy of insight⁵.

The urban positioning of the Outlook Tower itself takes place in the sense of uprising, in fact the building is on Castlehill, close to the castle, on one of the high points of the city at the end of Royal Mile. As far as its structure is concerned, the Outlook Tower is a truly innovative space where we may synthesize analysis and surveys. The novelty that Geddes brought is the invention of a device that is simultaneously conceptual and spatial/sensorial, being activated by the presence of the one who is looking at the world — activated by their eyes and body, through which there is a summing up of knowledge that takes part in the construction of a civic sense.

Geddes wrote: “As our surveys advance we become at home in our region, through-out its time and its space up to the present day. From thence, the past and the present cannot but open out into the possible. For our survey of things as they are — that is, as they have become — must ever suggest ideas as to their further becoming — their further possibilities”. For Geddes, wandering is an undoubtedly structural act. One of his legacies are the trails we may find in Edinburgh today.

3. Abbie Ziffren, *Biography of Patrick Geddes* in Patrick Geddes: spokesman for man and environment, ed. by Marshall Stalley, New Brunswick: Rutgers University Press, 1972, 3-91, p. 26.

4. Philip Boardman, *Patrick Geddes: maker of the future*, Chapel Hill: University of North Carolina Press, 1944, p. 178.

5. MacDonald, Fraser, *Technician of Light: Patrick Geddes and the optic of geography* (<http://www.landfood.unimelb.edu.au/rmg/geography/papers/fm2.pdf>, active in January, 2016).

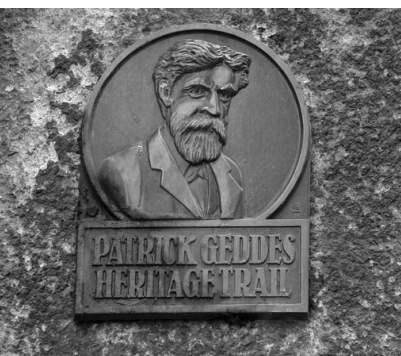


Fig. 5 (left) - Plate about Patrick Geddes Heritage trail. Edinburgh, 2009.
Photo: João Soares

Fig. 6 (right) - View in byrd's eye look of the six blades disposed on the ground. Winter. Original picture of the first publication in 1972

The *Camera Obscura*, as a device, allows for a 360-degree view (and it is also possible to focus on specific details of the city). Also as an exhibition apparatus in which the rooms of the different floors are filled with different materials where relevant data — of different types — that are linked to the space that is being observed, are processed, which allows a split from a virtually “global” scale to a city scale (of the neighbourhood).

Finally, it is necessary to consider the specific location of the building. Strategically “choosing” a high point in the city (close to the Castle), at the top and at the end of Royal Mile, and also, and this is absolutely relevant besides the material and geographic sense, the fact that when Geddes bought the building that choice had implied a recovery both of building and of the social fabric surrounding it, through what is considered to be the first contained urban intervention operation — conservative surgery⁶, an effective social “rehabilitation”.

Therefore, the vision that Geddes builds and proposes is truly complete: not only in space and in its different perceptions, but also in time and in the relationship established between body and space; not only an abstract body, but also an individual one that belongs to a place with its own stories. From the big history to the many small histories, and that would make, from that intervention onwards, the life of the building and the place it is in.

Body and space relate at the same time as subjects and apparatus — and it is the (upward and haptic) movement that gathers them and activates a knowledge of things through the memory

6. Another valuable innovation by Geddes, applied in Edinburgh and India, that corresponds to an intervention with occasional actions to remove some parts of urban structures and reformulating its modes of use (always in a perspective of social involvement). It was an alternative to what was then the current visible and “strong” way to intervene in the consolidated parts of the city, demolishing and rebuilding.





Fig. 7 - View from the set of blades, as they are seen by someone in the terrain. Winter. Original picture of the first publication in 1972

that plots with the direct knowledge we get through walking through things, seeing them.

Probably, besides everything, Geddes would not be that astonished noticing that his project has become a kind of amusement park (with hints of science — inconsequential), since our own world has probably become the same.

The meandering movement in Richard Serra

Still considering these aspects that are eventually more lateral, I advance now to the more specific notion of movement that is the intended focus here and that can be ascertained with the introduction of Richard Serra's "shift" case. Another way to recognize the knowledge of space is that which, in a different way of being a pioneer when approaching the world — not in absolute but in relative terms — was unveiled by Serra, together with the artistic tendency that worked the, and in the, landscape. Thus he draws attention to the particularities and specificities of the places, their subtle roughnesses so that from them it is possible to find and establish a system of movement and form that exists only there, because it emerges from the places themselves — from the earth of the ground.

To introduce Richard Serra's play and understand its importance, I quote a text by André Corboz, a brilliant and short essay he called: *Did you say "Space"?*⁷. In this essay, Corboz enquires about the structuring questions of space, its perception and its construction, and we may say that he concludes that there is a prevalence of the Cartesian spatial configuration, and a few cases of non-Euclidean construction of spatialities. By the time of his writing (1993), Computer Aided Design (CAD) was getting started and Corboz's reflection was also an attempt to understand whether this instrumental change would bring structural changes to the production of space and forms. To a degree, he concludes in that text that the revolution that CAD could have brought about was not happening because only a few were using it effectively given the powerful resources of the software.

Corboz pointed out the (few) really innovative cases: the experiences of architects like Peter Eisenman or Frank Gehry (by then the essays by Gehry about the Lewis residence — prior to the Bilbao project for the Guggenheim — were already known) or even CoopHimmelb(l)au. But Corboz dedicated a little more attention to the figure of the American sculptor and the wealth of his spatial experiences and corresponding formal expressions, describing briefly the intervention of landscape sculpture that Serra built between 1970 and 1972 in Ontario, Canada.

Serra refers to the turning point in the sculpture as a "shift", a somewhat rushed change, and says that before him no one had ever done anything like that (Serra had been involved in Robert Smithson's *Spiral Jetty* in the 1970s, but it was not the same approach).

This work by Serra has been described many times since its construction. It was published with photographs for the first time in Arts Magazine of April 1973, and more recently in the short documentary *A shift in the landscape*, by Simone Estrin (2014).

The piece is composed of two sets of three concrete "blades" each 1,52m high, and 20cm thick, with different sizes and directions. These blades are disposed in a small L-shaped area of land with each one being set in each side of a soft shallow valley. Starting from the highest point, each of the sets of blades starts to reveal the downward slope of the terrain — its shape. Maintaining an initial point, zero point, what determines the direction of the blade is the steepness of the terrain. Its length is given by the inclination of the terrain until it reaches 1,52m.

Serra was on the site for five days and realized that two people who were far away from each other and on opposite sides configured a topological definition of the space. Therefore, the limits of the intervention form the space where it could be possible still to have a perspective of that topology without people being out of sight of each other. He thought about articulating the blades so that they could underline that topology — it is from there that the length of each

7. André Corboz, in *Avete detto 'Spazio'? (Did you say 'Space'?, 1993)*, in Ordine sparso. Saggi sull'arte, il metodo, la città e il territorio. With the help of Bernardo Secchi and Paola Viganò, collection Urbanistica — Nuova serie, Argomenti Teorie e storia della città e del territorio, Editora Franco Angeli. 1998.

element results, from the pre-established definition of its height.

In the conception and construction of the intervention, what Serra has in mind as special is the fact that it is not possible to have a total perception of the group if one is not “inside it”, walking it. The set is understood only from certain points of view or from high points (as in the picture that accompanied the first publication). These are points of view that focus on an image that represents the set terrain-blades, but does not represent the perceptive experience that corresponds to the successive increase and decrease along the six blades in the small valley. And that is the relationship in which Serra was interested. Serra talked about the subjectivity of the subject — the experience of the person⁸.

is in a way annulled — but the capricious display of the pieces reveals the unseen terrain. On the other hand, looking at the documentary images from some 40 years later, where it is possible to see the flora that have developed around the blades of aged concrete, allows a view of what the “artificial” elements were that appeared pure and clear, emerging from the earth, becoming itself roughened where “nature” found a place to grow.

This set is now, effectively, a composite landscape... like any other landscape, anyway.

The images Estrin captured are infused with a sweet beauty — they look more like an angel’s-eye view than a bird’s-eye view of Serra’s sculpture. While objectively describing the land and



What I wanted was a dialectic between one’s perception of the place in totality and one’s relation with the field as walked.

From the top of the Hill, looking back across the valley, images and thoughts are remembered which were initiated by the consciousness of having experienced them. This is the difference between abstract thought and thought in experience.

The expanse of the work allows one to perceive and locate a multiplicity of centres.

It is really interesting to look at the picture that became iconic and descriptive of the piece — its portrait — the picture of the snow, from where we can mainly see the pieces and the terrain

Fig. 8 - Set of still of the documentary *A shift in the landscape*. 00:25m / 00:29m / 00:38m. Summer.

The sequence of the six elements of concrete on the terrain, with the plants that grew up spontaneously around it.

8. Serra in the trailer of the movie, *A shift in the landscape*, by Simone Estrin. 27m, 2014 (<https://vimeo.com/113177970>, active in January, 2016).

the sculpture, they contain in themselves the paradox of being a “flying” representation over the six sculptural elements in the field, when all the intensity of the idea and materialization of the shifts is found, according to Serra, in the subtlety of the changes of perception of the horizon induced by the changing of direction of the pieces; this direction is in turn determined by the orography of the terrain and by its perception — by the process of walking on the land. What interested Serra from the beginning was the “subjectivity of the subject” in the experience of the place. Serra hopes to identify perceptive particularities. He wants to understand, through movement, relationships between things, and the pieces he builds would work as a register of traces left by those relationships, where the subject who lives them is an active one. The work then results in a material expression of the identified (and built) particularities.

What is paradoxical and interesting in his work is the fact that, dealing with subjectivity and relativity and with perceptive subtleties, Serra materializes his work in tons, in strong matter, in pieces virtually definitive of absolute geometries. Another interesting aspect is the civic dimension (perhaps unintended) that his work acquires. It manifests itself as an artistic expression, and not as a social or civic project. That does not mean a denial of those values but simply that the focus of the work has arisen somewhere else. However, for many reasons it is possible to find pieces by Richard Serra at the centre of many polemics as a target of public debate: about public art, its sense and its limits. His famous *Titled Arc*, conceived to directly interfere with New York citizens’ daily movements, achieved its aim as it bothered those city dwellers to the point that they demanded it be dismantled and removed from the street⁹. Around the concept embedded in shift there was recently a polemic — a different one — that now questions its physical integrity. The L-shaped terrain where the structure stands, a former field of potatoes, belongs to a real estate company — Great Gulf — that plans to build on it. That project will entail the occupation of the land and the subsequent destruction of the six walls of concrete. The documentary talks about the imminence of this event.

I am not aware of any studies that bring together the two examples described in this essay — and, indeed, there is not an obvious one, or one of reference or of continuity — if it existed it might possibly have been from Geddes to Serra. But perhaps there are none. Still, they share common aspects (in the absolute value of each one of them) — they correspond to experiences that will change what came after in their working fields. Let us say they correspond to different paradigms on urbanism and sculpture (or better, landscape art).

The pertinence and pregnancy of both works is, from my point of view, in the fact that they can be understood and applied to ways of thinking the spaces that were built and their relation with the spaces where they are installed. Indeed, in both cases we talk about space — and a knowledge of its “natural” constitution (in Serra) and its complex constitution (in Geddes).

9. Richard Serra. Writings/Interviews, The University of Chicago Press, Chicago and London, p. 194, 1994.

With Serra we can look/sense the perceptive experience of the singularity of a place, from the body itself and its perceptive apparatus, inside what is strictly visible and perceptible to the body and its sensors. It is about recognizing the potency of the tangible in a discipline where the conceptual and cerebral occupied and occupy an important relevance.

With Geddes, we go beyond what is visible and what the body may understand: through its recollection of statistic data and representations of the world. But what is fascinating is that Geddes uses the space and there he rehearses a — vertiginous — movement upward that culminates in a high terrace from where one can see everything around — including the place where one came from. And this space begins in the open air, at the start of Royal Mile (which crosses different streets in sequence), upwards towards the castle where it comes in and draws the climbing of a narrow, enclosed staircase, where it culminates, to go back to a — close — dark — space from where one can see the world again, with a kind of a telescope that shows places and objects close up.

With Geddes we experience (use) a device that, in an experience of the body in space a (sequential experience that changes from closed space to open space), is able to propose a synthesis of complex urban information — from a vision or regional reach — that is implied — effectively — in the evolution of cities.

In both, the physicality implied in the act of walking is determining; it is simultaneously the vehicle and the fulcrum for a conscience of body and mind at the present moment of the act itself.

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(b. 1974). An architect graduated from the Porto Faculty of Architecture (1998), João Soares holds a PhD in Urban Studies from the Istituto Universitario di Venezia. He is Full Associate Professor at Évora University (since 2013), and Director of the PhD Program in Architecture at that institution. He coordinates the Architecture Research Line of the Centre for Art History and Artistic Research at Évora University. He has curated, with M. d'Alfonso, A. Madureira and A. Tavares the exhibition "Disegnare nelle Città", commissioned by Álvaro Siza with photographs by the Italian photographer Gabriele Basilico (shown in São Paulo, Milan, Naples, and Porto between 2003 and 2006). He was the Scientific Coordinator of the first two editions of the International Seminar "Time in Architecture" Évora Univ. (2009 and 2010). He translated and wrote a preface to the Portuguese edition of Franco la Cecla's Against Architecture (ed. Caleidoscópio, 2011).

Johanna Steindorf
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Born in Quito, Ecuador, raised in various countries across Europe, Asia and Latin America, Johanna Steindorf is a German-Brazilian media artist working with participative performances, audio, photography and video. Often using narrative and mobile strategies, her work focuses on the subject of migration, nomadic strategies, gender and walking. She studied at the Pontifícia Universidade Católica do Rio de Janeiro and the Academy of Media Arts Cologne. Over the years Steindorf participated in different group exhibitions in Brazil, India and Germany. A PhD candidate in Media Arts and a scholarship holder at the Bauhaus-University in Weimar, Johanna is currently researching on the artistic strategy of the Audio Walk and its relationship to the subjects of gender and migration.

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(Lisbon, 1966) Graduated in Architecture at Faculdade de Arquitectura da Universidade Técnica de Lisboa (UTL) in 1988/89. Attended the course in "Pathology,

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Leticia Carmo
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Holding a Master's in Architecture from the Instituto Superior Técnico (IST), she then worked with several architectural offices and artists' collectives, in Lisbon and Lausanne. Currently she is doing her PhD in the area of alternative cultural spaces in the cities of Lisbon and Ljubljana, under the direction of Prof. Yves Pedrazzini. Both currently collaborate on a research project financed by the Swiss National Foundation about the "Creative Cities & Counter-Culture" (in Lisbon & Geneva), which focus on spatial, aesthetic, cultural, social and political aspects.

Luísa Salvador
IHA/FCSH-UNL

Luísa Salvador holds a BFA in Sculpture from the Universidade de Lisboa (2009) and a MA in Contemporary Art History from the Faculdade de Ciências Sociais e Humanas — Universidade Nova de Lisboa (2012). Currently, she is a Ph.D candidate in Contemporary Art History also at Faculdade de Ciências Sociais e Humanas — Universidade Nova de Lisboa and investigator at Instituto de História da Arte at the same school. Her research, starting with her MA final thesis entitled Landscape-Action (1960- 1970), is mainly focused in the notion of Landscape on Art History as a place that reflects human actions rather than something to be seen but not touched. Her Ph.D thesis will continue to focus on the interaction between Art and Landscape, now from its relation with walking, reflecting about the multiple traces that are generated

from it. Alongside with this activity, Luísa develops her artistic practice, having participated in several group exhibitions. Since 2011, she has also developed several projects in collaboration with other artists and architects.

Margarida Brito Alves
IHA/FCSH-UNL

Margarida Brito Alves is an Assistant Professor at the Department of Art History at FCSH/ UNL. She is the coordinator of the Contemporary Art Studies research group of the Art History Institute of UNL, being also responsible for the coordination of "Contemporary Art and Culture" and "Spatial Practices" research lines. She holds a PhD (2011) and an MA (2006) in History of Contemporary Art from FCSH-UNL, and a BA in Architecture from FCT-UC (2000). Her PhD thesis studies the transformation of the concept of space in 20th Century Art, taking the notions of heterogeneity, tridimensionality and performativity as complementary perspectives. She is the author of A Revista Colóquio / Artes (Lisboa: Colibri, 2007) — a book which was awarded the José de Figueiredo Prize 2008, attributed by the Portuguese Academia Nacional de Belas-Artes (National Academy of Fine Arts) —, and O Espaço na Criação Artística do Século XX. Heterogeneidade. Tridimensionalidade. Performatividade. (Lisboa: Colibri, 2012).

Mirian Tavares
CIAC/UAlg

Mirian Nogueira Tavares is Associate Professor at the University of Algarve. With academic studies in Communication Sciences, Semiotics and Cultural Studies (Ph.D. in Communication and Contemporary Culture, from the Federal University of Bahia), she has developed research work and theoretical production in fields related to Cinema, Literature and other Arts, as well as artistic and aesthetic film studies. As an Associate Professor at the University of Algarve, she has participated in the development of the Visual Arts degree, the Master's programmes in Communication, Culture and Arts and Cultural Management and the PhD programmes in Communication, Culture and Arts and Digital Media and Arts. She is the current Head

of Humanities and Social Sciences Faculty. She is also the Coordinator of CIAC (Arts and communication Research Centre), funded by FCT. In the past, she was assistant to the State Secretary for Culture of the State of Sergipe, in Brazil, where she coordinated several cultural activities. Among other international collaborations, she has been an invited lecturer at Universidad Europea de Madrid where she organized several conferences on the relationship between historical vanguards and cinema. At the Universidad Complutense of Madrid, she delivered several seminars on Literature and Cinema. She also participates in a digital platform of production and dissemination of scientific and cultural documentaries in an international project based in this Spanish university.

Nuno Rodrigues
CEG/IGOT-UL; DINÂMIA/CET/ISCTE-IUL

Portugal, 1990. Geographer and master in Urban Studies (ISCTE-IUL, 2014). He is currently a PhD student in Human Geography, at IGOT-UL, where conducts research on the relationship between digital ubiquity and urban space. Nuno has worked in the area of gender and sexualities geographies, interventions and urban dynamics, and public space.

Pedro Costa
DINÂMIA/CET/ISCTE-IUL

Pedro Costa is Auxiliary Professor at the Department of Political Economy in ISCTE-IUL and vice-president of DINAMIA/CET (Centre for Socioeconomic and Territorial Studies), where he coordinates the research area "Cities and Territories". Economist, PhD in Urban and Regional Planning he works primarily in the areas of territorial development and planning and cultural economics. His research activity has been mostly centred on the fields of Territorial Planning, Local and Regional Development, Territorial Economics, and particularly, on Cultural Economics and on the study of the relations between cultural and creative activities and territory. Amongst his main research interests, can be included the territorial development and planning strategies at local and regional levels, the urban competitiveness and urban governance analysis, the functioning of cultural markets and cultural policies,



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CCCB Centre de Cultura Contemporània de Barcelona

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Edition
Procur.arte

Scientific Coordination
CIAC/FCHS-UAig
DINÂMIA-CET/ISCTE-IUL
IHA/FCSH-UNL

Coordination
Maria Salgado

Design
Pedro Bacelar
Maria Salgado

Publishing
Procur.arte

Translation
Ana Bárbara Pedrosa
Pedro Monteiro Santos (paper by
Cláudia Albuquerque Lima)

Proof-reading
Susan Ward

Printing
ACDPrint

Print Run
1500 issues

ISBN
000 000 000 000

Legal Deposit
000 000 000 000

Co-funding and strategic partnership




Co-funded by the
Creative Europe Programme
of the European Union



Support



Procur.arte and partner institutions
are responsible for the choice and the
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