PUBLIC ART FOR TOURIST COMMUNICATION
ARTE PÚBLICA PARA A COMUNICAÇÃO TURÍSTICA

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Contents | *Sumário*

Introductory note: public arts for tourism communication?

Nota introdutória: artes públicas para a comunicação turística?

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Towards an innovative communication of mobile and touristic public art?

Public art, in addition to the intentions expressed in its production and writing by the respective artists, or beyond its consumption and interpretation by its audiences, is also understood within the context of the mediation processes between its creation and viewing. Such intermediation is activated by various communication contexts – such as a museum or an event in an urban street or square. Public art is communicated within multiple spheres of the urban public space. In other words, public art extends, and is understood together with (is founded on, and merged with) other social processes, in different ways, according to the type of social environment in which a public art work occurs. For example, a public work of art can articulate or combine socioeconomic, political and cultural dimensions.

Within the processes resulting from these different spheres of the social environment, or in their fusion, as detailed below, this issue of the *Lusophone Journal of Cultural Studies*, focuses on the relations that public art establishes with a very current, but relatively little studied, social process – tourism communication, in particular the case of cultural tourism. Cultural Studies and Tourism Studies, as well as adjacent research areas, can benefit from this dialectic. In other words, the issue at stake here is not a single and isolated social process, that can be translated into a specific and isolated concept that may be observed in the texts and titles of many scientific studies. Such studies, supposedly univocal or hegemonic, often focus on a single idea, which in itself would exhaust the depths of social or entire sociological thinking. On the contrary, this issue of the journal, does not aim to offer a reflection on a simple theme, which can be represented, for example, by the title "Public art", or by the title "Tourism communication". Instead it focuses on a central question, or seminal thesis, expressed by the following proposition: "Public art for tourism communication". Indeed, this connection implies multiple hybrid articulations between social phenomena and the sociological concepts underpinning public art, in this case through, and for, tourism communication. In other words, this issue aims to ask how public art and the critical questioning thereof can be

applied to the theory and practice of tourism communication, a communication that is woven between citizens and tourists, or even between them and other travellers or urban nomads. Examples of such agents in continuous circulation include migrants, landless urban or rural dwellers, homeless people, people displaced from their homes, workers and employees in delocalised corporations, some unemployed and retired individuals, or the various marginal urban populations and de-territorialised social actors.

More specifically, in terms of the production of public art, it is important, first and foremost, to question the innovation aimed at the public communication of culture and urban arts, targeted towards three core audiences (citizens, tourists and immigrants), within the following processes, among others, that may give rise to diversified case studies: creation of cultural and artistic works in urban public spaces (tangible and intangible public art); hybrid cultures and intercultural/transcultural communication in the city; history and socio-cultural memory of artistic projects within the urban arena, by authors and pioneering actors of traditional media or new media.

In relation to the mediation of public art, the valorisation of a specific urban heritage site for tourism can be discussed via the following reflections or concrete empirical projects: regulation of public art by central and local state and administrative institutions; local development strategies based on public arts; growth in participatory cultural investments linked to the ecology of the regions and the restructuring of urban territories; sustainability of cultural and artistic companies that promote public art; emergence of industries, service mediators (tourism agencies), and creative businesses within the cultural and leisure sector, linked to public art; increasingly inclusive employability in the public arts sector and human capital inside the local economy; institutions or agents dealing with urban artistic memory and archives: museums, art galleries, cultural companies, local associations, groups of friends, collectors, etc.; urban public arts, cultural tourism and digital culture.

Finally, with regard to the dissemination of public art that aims to promote cultural tourism, this agenda can be carried out via urban media, social networks and mobile devices, where the following poles of controversy are unveiled and revealed: diffusion of cultural heritage through public art; territorial promotion for the quality of life via urban arts; implementation of public art within Unesco creative cities and smart cities; international affirmation of places and non-places of urban arts as a tourist and counter-tourist destination; central socio-cultural actors across public art networks: artists, curators, collectors, audiences (citizens, tourists, immigrants, etc.); lifestyles and leisure mobility associated with public art: use of mobile phones in urban tele-mobilities, mobile companionship, slow tourism, etc.; public art in city 2.0 (through urban, social and digital networks) and city 3.0 (via social-semantic networks, mobile devices, internet of things).

State of the art on public art

Within the perspective detailed above, this issue of *Lusophone Journal of Cultural Studies* proposes a more in-depth debate and knowledge of the aforementioned issues associated to public art, through a brief but solid critical analysis of the respective bibliography.

A previously published collective book, among others works, provides an exhaustive discussion and archive about the state of the art regarding public art, prior to the second decade of the 21st century. Its first edition was sold out, and a second edition was published in 2019. The Introduction to the first edition (Andrade, 2010), which aimed to describe the state of the art of this question, discussed the following questions, hypotheses and respective bibliographies: does cultural heritage integrate or exclude public art? Do cultural policies regulate or deregulate public art? Does urban development allow or omit the fusion between citizenship and public art? Are creative cities a context that inscribes or marginalises public art? Is cultural tourism a catalyst or a disqualifier for public art? Do debates around public art mean clashes between consensual and discordant positions, in relation to cultural citizenship?

In the decade between 2010 and 2019, new trends emerged that need to be synthesised, rather than merely listing all the existing bibliographic references on the subject – a task more appropriate for libraries, reference databases, university repositories or other bibliographic databases. The texts published in this issue include various ongoing debates and provide multiple bibliographic clues to recent controversies. Some of the main contributions are as follows.

A new generation of artists is fostering greater articulation between projects, places and people, and prefers to use public art to spark debate within communities, instead of investing in the monumental dimension of public art works (Doherty, 2015). Other issues surrounding recent public art involve the relationship between public and private territories, the role of urban aesthetics for more informed citizenship, the composition and identity of the respective audiences (Boomgaard, 2017). In short, one of the central recent questions is how does public art relate to audiences in the public space?

At the economic level, the social inclusion of urban communities may occur through the cooperation of state cultural policies with local initiatives (Cartiere, 2016). In particular, the public space may be activated in original ways, by linking cultural intervention to other activities, such as sports (Fenner, 2017).

In urbanistic terms, public art often functions as a support for the socio-cultural image of a specific city, by providing hand-crafted initiatives linked to new technologies (Rupp, 2018). Nathaniel Stern (2018) suggests that an eco-aesthetic may serve as a foundation for public art.

In terms of political practice, public art makes it possible to rethink everyday life in the *polis*, as well as the encounter between the social and administrative services of states and the democratic governance exercised by civil society (Burton, 2016). Moreover,

a deeper politicisation emerges from specific practices, for example the creation of the popular urban monument, The Wall of Respect, which is part of a classic mural tradition, that spans from Giotto to Rivera (Huebner, 2019). In particular, public art can represent either the celebration of democratic regimes, or be a warning to the threat of fundamentalisms and populisms that plague our global world (Evans, 2018).

As for the social sphere of cultures and discourses, public art, traditionally supported and programmed by the state and by private institutions and organisations, has been gradually recovered and empowered by cultural and ethnic communities, who increasingly organise their own programs and projects, which make it possible to reinforce the impact of public art to more diverse audiences (Grams & Farrell, 2008).

In this cultural dimension, hybrid discursivities emerge, which fuse the cultural with the cultual. For example, public art works that celebrate blackness within the public sphere and its audiences, art for black communities, and the relationship of Afro-centric art with "black liberation theology" (Pinder, 2016).

In Portugal, Mário Caeiro (2014) wrote a book that critically reviews the most relevant controversies related to art within cities. More recently, the same author coordinated a collective book on the symbolism of S. Vicente in the city of Lisbon (2019). Pedro Andrade, in a book published in 2013, showed how street political demonstrations against austerity, and social movements in digital social networks, can be considered to be forms of public art and arenas for demonstrating sociological theses. Over recent years, Ricardo Campos has systematically collected and interpreted public art in Lisbon (Campos, 2010; Campos, Brighenti & Spinelli, 2011). At the University of Minho's Communication and Society Research Centre, Maria da Luz Correia, Helena Pires and Zara Pinto-Coelho, have developed the *Passeio*[1] platform, a reference site on urban cultures and arts (Correia, Pires & Andrade, 2017).

State of the art on tourism communication

The following titles only briefly address this problematic in the following central points, as this theme is partly included in the texts written by the authors of this issue of the journal and in the respective bibliography.

Global economy of tourism communication

In this sphere of Political Economy, Peggy Bendel (2012) reflects on the communication crisis and its influence on global tourism and professions in the hospitality sector (restaurants, hotels, etc.). A more focused view on the management of tourism and its paradigmatic events is proposed by Donald Getz (2005), who considers tourism to be a specific and singular managerial event. Finally, Julia Neidhardt (2000) and Wolfgang

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[1] Available at http://www.passeio.pt/passeio/

Wörndl have edited a recent compilation of essays that address the issue of information and communication technologies applied to tourism.

COMMUNICATION POLICIES AND CITIZENSHIP

As for the articulation between policies, governance and citizenship in the field of tourism, Donald Getz (2013), returns to the idea of a "tourist event", while seeking to systematise its socio-semantic field, suggesting a survey of the scientific research conducted in this area. In this context, he stresses, at the theoretical level, its central concepts and, in the empirical field, he carries out a systematic review of the corresponding case studies. In 2014, Roberta Minazzi tried to demonstrate the usefulness of social networks and, in general, of digital social media, within the processes of advertising, propaganda, focusing in particular on the area of tourism and hospitality. Two sets of studies coordinated by the World Tourism Organisation (UNWTO) – the leading international organisation in the field of tourism – analyse the global reality of international tourism. The studies include a 2005 survey of one of the regions where tourist activities have experienced a notable increase in recent years – Asia – and a 2011 study of the good practices necessary for the balanced progression of this global industry. Finally, Phaedra Pezzullo (2009) offers us a profound and timely criticism of the phenomenon not only of planetary pollution, but of the respective rhetoric, in connection with travel – and environment –related justice.

CULTURAL TOURISM AND DISCOURSES

The discoursivity that underlies cultural and heritage tourism is perceived, in the collective work edited by M. Alvarez et al. (2016), in terms of tourism destinations, for which it is essential not only to preserve cultural works, but to consider their communicative aspects and those focused on the development of societies and communities. In fact, tourism cannot be separated from its communication activities and the discursive practices of the agents, organisations and institutions that produce them (Jaworski, 2011). In methodological terms, this role and power of discourse can be detected through analysis and interpretation of texts about tourism structures, contexts, activities and agents, within the framework of a multimodal analysis (Francesconi, 2014). Informatics applied to tourism provides knowledge and practical indications within travel advice systems based on visual and virtual images, aimed at local communities, and communicated through the appropriate interfaces, designed for different user profiles (Sharda, 2010). However, differences in terms of intercultural communication must also be considered, as well as innovations that can be implemented in such encounters between different civilisations, in relation to tourism activities (Stoyan, 2019)

In Portugal, several processes located at these three levels of reflection and empirical work on tourism communication have been studied, via monographs, magazine

articles and papers submitted to congresses, over the last decades, from 1981 to 2020 (Andrade, 2020a).

Public art for tourism communication

In the present collective work, the invited authors have used several strategies to foster reflection, discussion and application in the social fabric. These plural positions are compiled herein using a federative theme, in terms of articulation or hybridisation between public art and tourism communication, as well as through the encounter, or clash, between classic methodologies and those inspired by new analogue or digital technologies. The respective bibliographies constitute, in themselves, a state of the art of these outlooks.

(Hi)stories, epistemologies and theories about public art, the city and tourism

Dean MacCannell – one of the world's leading experts in the Sociology of Tourism – proposes the notable and controversial essay, "The moral economy of tourism". He argues that the global tourism industry is based on tourist attractions, which, in turn, consists of a set of imaginary and symbolic goods, relatively isolated from market transactions. These tourist attractions consist of goods that are not for sale, but in principle are free and can be democratically consumed by everyone. For this purpose, the consumer – who is the real product – works for free on the touristic travel and ends up paying for the tourism work. Over-tourism is a neoliberal version of tourism, which exploits the fact that the tourism industry does not produce material products, nor does it need raw materials.

Pedro de Andrade signs the text "Urban public art and tourist communication". The author aims to outline a research framework on urban public art, in several stages, that could be applied to tourist communication. Pre-digital public art is exemplified through a case study about the "Immanent Festival", an event that brought together various cultural manifestations, such as debates, mural or gallery painting, music, dance, skateboarding, etc. Public art in the internet age is illustrated by analyzing a sample of representative sources, in cyberspace, about art, the city and public space. Tourist communication is discussed through topics such as the sociology of travel, popular urban tourism, tourist mobilities in the museum, the post-colonial in cinema trips, and cultural e-tourism. Finally, some recent and relevant methodological tools for this research work are artistic sociology, hybridology and sociological comics. Last but not the least, a brief glossary alerts to the urgent need of more creative scientific reflection on innovative sociological concepts.

Virginia Kistmann's "You beautiful, Curitiba: digital media, identity and citizenship" is an appeal to communication via urban design, addressed to smart cities and citizens' underlying quality of life. In part, this role lies with municipalities, in terms of applying

new technologies to attain these objectives. The author presents a case study on the Brazilian city of Curitiba that has developed a smart city strategy for its urban fabric. The method employed is analysis of photographs posted in the Facebook social network – images that translate urban design work carried out in the context of the network society and through non-places across the city.

Idalina Conde focuses on the process that she calls: "Moving the eye over art and reception circulations". She describes the itineraries of art within the public space, linked to corresponding receptions by different audiences. Based on two examples, Velasquez's famous painting *Las Meninas* and Ai Weiwei's *Zodiac Heads/Circle of Animal*, the author guides us through a social, communicative and cultural journey across the reticular and mobile art worlds in urban life, from the internal spaces of the museum to the outdoor public sphere where new mediations and modes of visitability emerge.

José Abreu discusses "Public art between heritage and ideas. The artistic itinerary of Siah Armajani". The first part of his essay establishes a genealogy of the idea and practice of public art. The constitutive movement of public art is analysed, in particular the first reflections on this matter, such as the first congresses on this topic, and the statutes and journal of the International Institute of Public Art, and its associated ideas system, among other aspects. The author compares the itinerary and conceptual ideas of the artist Siah Armajani with the vision of Richard Serra. He then concludes by discussing the relationship of a public work of art with the purposes of cultural heritage, its insertion in the public space, the respective public funding, and the corresponding cultural, ideological or discursive message.

Visual, virtual and virtuous methodologies for the communication of urban and tourist arts

Alba Marín and Fernando Contreras discuss "New research techniques in visual communication: a methodological proposal of videography". Videography is a methodology for the production of video images, which expose or explain social phenomena. As such, videography can be applied to several articulated disciplines. The authors propose a methodological model for the study of visual documentaries, including videography, interviews and visual analysis. This model uses 360° videos to build an expanded nature of reality. Likewise, an epistemological reflection is concerned with the researcher's view and the nature of research that simultaneously views the audiovisual medium as an object and method.

Carole Brandon and Marc Veyrat present the work "SORODAS: towards a visual methodology in research-creation". The authors suggest the use of research-creation as an instrument for understanding an intercultural society in the Comoros Islands in the Indian Ocean, in particular in the Mayotte Islands. Using a hypermedia device, they portray the conflicts between the archipelago's various islands, some of which seek independence, while others want to maintain allegiance to France, the former colonising

power. In part of the text, the authors use a writing style inspired by digital culture and the language of digital social networks. For example, the frequent use of *emojis*, formed by ideograms and *smilies*, in messages exchanged between users of cyberspace.

Miguel Mazeda and Luís Teixeira present a project on "Mobile applications for cultural tourism: St. James' Way". This is a research carried out within the framework of activity B2 "Management of content belonging to the national cultural heritage based on open systems of preservation and interaction" of CHIC: Cooperative Holistic View on Internet and Content project. The authors state that this is a R&D project conducted in Portugal in the media area supported by COMPETE 2020. The central objective is to understand how cultural tourists use mobile devices in their travels. To this end, a case study analyses a multimedia application for mobile phones on the touristic route *Caminhos de Santiago* (St. James' Way) in terms of its usability for users, aiming to build an augmented reality platform.

Case studies on public art for tourism communication

Marcos Zibordi talks about the "Counterpoint to the reductionism 'graffiti versus *pichação*' at São Paulo, capital". The author notes that there is an alleged opposition between the phenomena of urban public art called "graffiti" and *pichação*. The former is used to describe a positive art, legitimate and tolerated by the owner of the wall on which the painting is inscribed. By contrast, *pichação* means a marginal art, which is produced when the owner of a commercial establishment or other building does not authorise these images on the walls of his or her property. The author defends a confluence between the two attitudes, through analysis of images, sequences and pictures of urban public art.

Fabiana Dantas writes about "Artistic painting in protected urban places in Brazil: its limits and possibilities". Cities regulate their local public space through city laws and ordinances. This text seeks to discover how artistic activities are compatible with the legal provisions for the preservation of urban public spaces. The author intends to show how two dynamics can be articulated - on the one hand, the inspection by the Brazilian Public Administration and, on the other hand, the cultural and democratic rights of artists and publics of public art, in terms of freedom of artistic expression.

Various clues for future re-mediations on current media

In this section, two studies by professors at the Université d 'Aix-Marseille and researchers at the Center National de la Recherche Scientifique-CNRS, France, propose a debate on current media re-mediations, in particular documentary cinema and the articulation process between sociology and cinema.

Natacha Cyrulnik resumes the documentary genre to redefine its themes, in "Documentary narrative for a new understanding of the stigmatised public space". The author

filmed documentaries about tourism sites in the South of France, in order to understand the excluded character of everyday life within some territories in several French regions. Through this experience, she discusses the apprehension of public space through art, storytelling about the territory, fictionalisation strategies of reality, and the dynamics of imaginary travel, using the documentary methodology to support this research.

Pascal Cesaro and Pierre Fournier call for a new stance on knowledge of public space, in "Raising the word from images of fiction: a matter of public science or public art?" Two knowledges on (and in) public spaces are analysed using an interdisciplinary research that brings sociology and cinema closer together. The methodology employed uses video-elicitation, i.e. an appeal to the response to images that facilitates the response of an interviewee or a respondent to a questionnaire. In this manner, the interview suggests the co-construction of knowledge, simultaneously by the researcher and the respondent. Public art emerges from the combination of an audiovisual archive of the past with the remobilisation of these memories through multimedia devices and writings.

This is followed by the contribution of an urban public artist, Luís Baldini, who is interviewed by Pedro Andrade, and who provides us with an interesting and informative view on the state of urban public art, particularly in the case of the graffiti phenomenon.

The issue concludes with three critical reviews: Emília Araújo evaluates the collective work, edited by Paul Huebener and his team in 2017, under the title *Time, globalisation and human experience*; Dina Besson, interprets Norbert Hillaire's text, *La réparation dans l'art*, published in 2019, and Helena Barranha comments on Felix Stalder's book, *The digital condition*, published in 2018.

Translation: Sombra Chinesa Unipessoal, Lda.

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Biographical notes

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Thematic articles | *Artigos temáticos*

The moral economy of tourism

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Abstract

In this article I suggest that the global tourism industry is deployed around a nucleus, the tourist attraction, that is removed and protected from economic exchange. If tourism is, indeed, the world's largest industry it is because, and not in spite of the separation of its primary motivational and moral structure from the marketplace. I explore the implications of the fact that the global system of tourist attractions is a massive collection of democratic "free goods" open and available for all to see. The tourist industry depends on this endless supply of free access attractions maintained by governments, NGOs, and/or simply existing in society and nature. The global tourism industry can thrive only if its moral and motivational structure remains insulated from market transactions. The Taj Mahal, the Eiffel Tower, the Parthenon, the Grand Canyon, the Statue of Liberty, the Karakorum Mountains, etc. are not for sale. Over a billion tourists spend $1,5 trillion annually to travel internationally to things they cannot buy or have in any material sense; that no one no matter how wealthy can buy; often that they cannot even touch. The enormity of tourism today is possible only because the causal forces at the heart of the tourism economy are entirely imaginary and symbolic. At its core, the tourist economy is less economical than phenomenological. And the primary tourist drive, its deepest motivation, is not materialistic but democratic. Overtourism results from the industry aggressively exploiting the fact that it requires no raw materials, need not develop supply chains, needs no factories, and engages in no design, manufacture, assembly or distribution. The consumer works for free, indeed, pays to do the work of tourism, and becomes the product. These neoliberal efficiencies lead to overtourism. Overtourism can easily be controlled at the local level.

Keywords

premodern and modern global tourist; tourist experience; modern
tourist compact; packaged tours; overtourism

A economia moral do turismo

Resumo

Neste artigo, sugiro que a indústria do turismo mundial está mobilizada em torno de um núcleo, a atração turística, que está afastada e protegida do intercâmbio económico. Se o turismo é, de facto, a maior indústria do mundo, é por causa e não a despeito da separação da sua principal estrutura motivacional e moral do mercado. Aqui exploro as implicações do facto de que o sistema global de atrações turísticas é uma enorme coleção de "bens gratuitos" democráticos, abertos e disponíveis para todos verem. A indústria do turismo depende desta oferta interminável de atrações de livre acesso, mantidas por governos, ONG e/ou simplesmente existentes na sociedade e na natureza. A indústria do turismo mundial só pode prosperar se a sua estrutura moral e motivacional permanecer isolada das transações do mercado. O Taj Mahal, a Torre Eiffel, o Partenon, o Grand Canyon, a Estátua da Liberdade, as Montanhas Karakorum, etc., não estão à venda. Mais de mil milhões de turistas gastam 1,5 biliões de dólares por ano

para viajar internacionalmente e ver coisas que não podem comprar ou ter no sentido material; que ninguém, por mais rico que seja, pode comprar; que muitas vezes nem conseguem tocar. A enormidade do turismo hoje é possível apenas porque as forças causais que estão no coração da economia do turismo são inteiramente imaginárias e simbólicas. Na sua essência, a economia turística é menos económica do que fenomenológica. E o principal impulso do turismo, a sua motivação mais profunda, não é materialista, mas democrática. O *overtourism* (excesso de turismo) resulta da própria indústria que explora agressivamente o facto de que não implica matérias-primas, não necessita de desenvolver cadeias de fornecimento, não precisa de fábricas e não se envolve em qualquer conceção, fabrico, montagem ou distribuição. O consumidor trabalha de graça, na realidade, paga para fazer o trabalho do turismo e torna-se o produto. Estas eficiências neoliberais levam ao *overtourism*. O *overtourism* pode ser facilmente controlado ao nível local.

Palavras-chave

turista global pré-moderno e moderno; experiência turística; compacto
turístico moderno; pacotes turísticos; excesso de turismo

The world is so full of a number of things...
Robert Louis Stevenson[1]

Premodern tourism

The 20th century Greek poet and Nobel laureate, George Seferis (1997, p. 92) tells us that already when Plutarch visited Delphi, he went as a tourist: "[i]n Plutarch's time… the temple had become a tourist place with organized guides showing the sites to the crowds". Seferis quickly cautions us not to assume that Plutarch and his fellow tourists bore much resemblance to tourists today. He said the earliest crowds of tourists shared a system of beliefs, a faith. It was a fragile and fading faith, but nevertheless a common world view that bound them together. Seferis writes, "today the common faith has been lost, and the people who come each have different personal myths" (1997, p. 92). He's is right, of course: today each tourist brings his or her own personal myth to the site and leaves with his or her own unique impression. But what remains constant now as in Plutarch's time is the tourists keep coming to Delphi and to all the other great global attractions.[2]

Tourism is demonstrably even older than Plutarch's visit to Delphi. I find little reason to believe that tourism is not as old as humanity itself. Someone leaving home just to see what lies beyond, tour guides in the form of guardian spirits figure heavily in prehistoric myths. Every literature reveals that there have always been precursors of our distinctively modern, technologically enabled, contemporary type of tourism. What, after all, are Odysseus and Aeneas but prototypes of the kind of experience modern day tourism strives to provide: spiritually rich voyages of self discovery that results from encounters with "otherness" or what I would prefer to call "utter difference"?

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[1] Retrieved from https://www.kellscraft.com/childsverseI.html

[2] This is a revised version of a keynote address to the annual meeting of the International Forum for Economic Research (INFER), Athens, Greece, 2016.

Democracy and the modern tourist

Not tourism itself nor any of the recently hyped new "types" of tourism are actually new. Sex tourism, death tourism, extreme tourism, medical tourism, etcetera, all have their ancient variants. What is new is the ways we now frame the tourist experience; the moral, ethical and ideological dimensions of the relations between present day tourists and the peoples and sights they come to see. The first and still the best account of the renewed basis for our current "faith" in tourism remains Stendhal's (1838/1962) *Memoirs of a tourist*.

Originally published in 1838, *Memoirs of a tourist* remains in print in multiple languages. A quick way to know the reason for its longevity and durability is simply to open the book at random. A sampling reveals what is crucial about the *Memoirs of a tourist*: it establishes a paradigmatic catalogue of objects of modern tourist desire. Stendhal's fictional narrator, Mr. L is as enthusiastic about minor local details, like the unique way the women of a particular village braid their hair, as he is by A-list monuments and masterpieces. Mr. L has a distinctive voice; the voice of a person anyone would feel fortunate to have as a travel companion. He is knowledgeable, curious, liberal, opinionated and generous with his opinions but not pushy; a genial fellow traveler who always has something new to say. He eagerly looks about and remarks freely on the many ways places, monuments, etc. do and do not live up to their fame or reputations; or how differently he sees them from the ways they have been described in literature and guidebooks. He is especially keen to observe things and events that have not received prior notice.

My copy of the *Memoirs of a tourist* flops open to page 112. Mr. L is reporting on his arrival in Avignon. Let's follow him for a moment. He has just seen a large basalt rock formation on the banks of the Rhone and noticed the beauty of the river and the meadows with the Alps in the background. He observes that the workingmen of Avignon are deeply tanned and have "fiery looks", and walk with their jackets flung over their shoulders. He visits the tomb of Pope Innocent VI, and a famous tower and palace. He goes to the municipal museum filled with Italian paintings and enjoys the museum gardens. He is delighted by the sight of a young boy hitching a ride with a girl on a donkey. He notes that the streets are sheltered by canvas sails during hot weather – "I like the practice and the half-light it produces" (Stendhal, 1838/1962, p. 120). He was not much impressed with an object he was told he "had to see": "the natural indolence of the traveler lost me an hour inspecting a certain ivory crucifix, much talked up, quite mediocre…" (Stendhal, 1838/1962, p. 120). He visits a home for old and infirm war veterans and wishes them good weather and healthy food. He is told by a shoeshine boy that a locked room in the inn where he is staying was the site of a famous murder; where Marshal Brune was killed in 1815. Against the wishes of the proprietor, he asks a worker at the inn to show him. "The floor was covered with fleas. This filth increased the horror of the act I was thinking about. I saw more clearly the grossness of the assassins" (Stendhal, 1838/1962, p.113).

Stendhal observed the France of his day; delved deeply into the ways a newly emergent, self aware democratic outlook tries to understand what it means to be a tourist, a

citizen, and, indeed, to be a new, modern type of human being who is free to be peripatetic by choice. Stendhal's tourist is not blinded by his own social standing or identity. He is aware of himself both as part of humanity, and a bemused observer of humanity at a slight remove. Mr. L describes an evening when he sat around with the servants at an inn telling ghost stories until one o'clock in the morning. "Heaven has given me the talent of making myself welcome among peasants. To do this you must talk neither too much or too little and above all not affect a complete equality with them" (Stendhal, 1838/1962, p. 208). The *Memoirs of a tourist* gives us a way of mapping curiosity and desire onto the human and natural world, and a way of being in the world, i.e., as a tourist. Only ten years after the term was invented, he taught us that the highest calling for a "tourist" is engagement with the entire range of human difference, to seek instruction from anything and everything that one might encounter away from home.

For their part, the people and places that Stendhal visits are interested in sharing what they regard as interesting and worthy about their communities, their region and their thoughts and lives. They do not want to pretend that Stendhal is one of them. He is regarded by them as a friendly and interested stranger. They willingly enter into an exchange of stories across lines of human difference. They are proud that he regards them as worthy of his interest. Often they are able to divulge secrets to him that could be devastating if he was one of them but are safe because he is a trustworthy stranger who will soon depart.

Stendhal's treatment of tourism is the first thoroughgoing reflection on it after the Enlightenment. In perfect synchronization with the important political movements of his day he carefully planted and nurtured the seeds of democracy in the attitude of his ideal tourist. Mr. L was very far from being a *grand* tourist.

Stendhal never implies that, as tourists, we should *like* everything we see, as more recent guide writers are sometimes wont to do. He only suggests we connect with what we are seeing, accept difference as interesting and normal, and come up with something of our own to say about our observations. Of course, as soon as someone describes the demands that a new type of mind makes upon itself, other minds will resist these demands. Stendhal simultaneously gave us a paradigmatically positive modern democratic tourist and also the grounds of its negation: no. I want to be told exactly what I am supposed to think about what I am seeing in such a way that I can leave with my prejudices intact. Wasn't this trip supposed to be fun? Stendhal explained the attitude we must adopt to be an ethical modern tourist. Rampant predictable resistance to Stendhalian insight is the basis for current pejorative meanings of "tourist".

The modern tourist compact

It is not possible to categorize the stuff that tours are made of by attempting to sort the objects of tourist attention by "type". I will only go so far as to propose that we call the aggregate of objects and events noticed by Stendhal's tourist, and all of us who came

after, the modern tourist compact. Today this compact covers a vast and growing symbolic set of social, cultural, and natural phenomena marked as worthy of the tourist gaze. Why worthy? Stendhal makes this clear. Everything Mr. L notices is a potential phrase in the largest story of human kind; the great democratic embrace of who we are – all of us. They are particles of our collective skills and wisdom; concrete reminders of past and current human acts and their results; literally "object lessons" that point to insight and error, everyday knowhow, perseverance and overreach, sung and unsung truths, guilt and innocence, smugness and uncertainty, brilliant accomplishment and stupidity, beauty and ugliness, heroism and cowardice. I have already argued (MacCannell, 2011) that the catalogue of themes, values, and relations that can be mapped onto the global system of attractions is coextensive with the discoveries made possible by the psychoanalytic opening of the human unconscious. And here, I want to add that the inclusiveness and openness of the modern tourist compact is twinborn with the modern project of democracy. I do not mean the mechanics of democracy – who may and may not represent us, who does and does not get to vote, etc. – these are always flawed and must be subject to constant vigilance and improvement. I refer to the ineluctable democratic impulse in the human soul to which all such mechanics must ultimately answer.

The tourist experience is open to all

It is exactly here that we need to pay very close attention to the economic structure of contemporary tourism. If we follow Mr. L for day after day or page after page and read all his quirky observations of the most minute details of local life and the great monuments he encounters along the way, we soon learn that nothing he does or observes *qua* tourist costs him even one centime. He pays for transportation, lodging and meals, and personal services (like the shoeshine), exactly as one would while traveling to the same places on business. Every ten pages or so, Mr. L complains bitterly about thuggish porters who grab his baggage and insist on carrying it for a fee, or "money grubbing" inn keepers who conspire to make him miss his coach so he will have to pay them for an extra meal or to spend an extra night. But *as tourist* he pays for nothing. Most of the things he writes about were (and still are) out in the open where anyone can see them. But even at places where there was the possibility of controlled access, he was admitted gratis. French museums, including the Louvre itself were open and free to the public six days a week until well into the 20th century.

The macroeconomics of tourism today

Fast forward one hundred and eighty years to the present day. Already some are claiming that tourism is now the world's largest "industry". Whether or not that claim is true, tourism has clearly become a very large component of the global economy. International tourism alone now accounts for nine percent of global GDP. After 2012, there have

been annually more than one billion non-business international border crossings involving overnight stays. In 2015, tourism employed one out of eleven job holders worldwide. For the past 25 years, in every region of the earth, year over year, tourism has been the most rapidly growing economic sector. In 2015, tourism generated more than $1,5 trillion in foreign exchange. This last figure does not include receipts for domestic tourism which, in developed nations like the United States and Japan, accounts for more than the foreign receipts.

THE MICRO ECONOMICS OF THE MODERN TOURIST COMPACT

On the micro level, the modern tourist compact stymies standard economic theory. When a consumer in California buys a car made in Japan, it is not difficult to assign reasons for the purchase: she needs a car to commute to work; her old one is becoming undependable; or she wants to upgrade to a better one; she chose the Japanese car because she believes it is the best value for her money. Now consider the decisions she makes as a tourist. When a tourist in California wants to see Delphi and the other wonders of Greece, and is sufficiently overcome by her desire that she actually makes the trip, there are no similarly clear and simple economic reasons. The day-to-day practicalities of her life will not be improved on her return. When we try to determine what, exactly, it is that she purchased, the difference becomes stark and inexplicable. The tourist cannot bring (Delphi) home and park it in her garage, or use it to get to work every day until it wears out and she eventually sells it or trades it in. The memory of her trip, all she has left of it, serves no economic or practical purpose. It has zero "use value". It will not get her a promotion at work. And unlike other luxury purchases like diamonds, gold, furs and Ferraris her memories cannot be re-sold if times get tough.

Let me return to the brackets around Delphi in the last paragraph. They are technically phenomenological brackets. All the tourist can ever possess is her fleeting image in her mind, or lasting image in her photographs, of the various sights she saw. What she has "purchased" is an after-image of the sites and their surroundings and her memories of being-there, memories that eventually reside only in her consciousness and her box of souvenirs, shared with others in symbolic, not economic, exchanges.

Let me also return to the quote marks around "purchased" in the previous sentence. I have placed them there because no tourist actually pays to see Delphi, at least not in a way that is commensurate with his investment in getting there. *Fodor's Greece* (Fisher, 2012) tells me it still costs the same as when Juliet Flower MacCannell and I visited several years ago, €10 to enter the Delphi complex, inclusive of a visit to the museum. The tourist compact today retains the essential structure that it had in Stendhal's day. Most of what tourists come to see and experience is free or nearly free.

The huge global tourist economy is composed of a vast spectrum of goods and services ranging from the mundane like sunscreen to the ridiculously sublime like 10 thousand euros per night hotel suites. Economists who focus on tourism limit their

modeling to the penumbra of goods and services that surround and support the tourist act: restaurant, hotel, and transportation receipts. No economist has ever addressed the question of why tourists leave home in the first place. Alberto Sessa raises the differences in the first pages of his groundbreaking book only to set them aside immediately as impossible for economists to deal with:

> the product of any other industry is... something tangible, something that strikes us by the imposing nature of its construction, its colors, the packaging adopted. Only this sort of product seems to have economic value. (Sessa, 1983, p. 15)

He almost apologetically explains that he will be dealing only with economically tertiary phenomena tourism facilities, hotels and restaurants, pre-paid packaged tours, air travel, and infrastructure development that facilitate tourist movement toward their objective. But the objective, the "destination" is taken as a given and remains outside his equations. Other economists, have provided some models of the role and contribution of destination management, and destination marketing, but they seem to be referring to business planning in the hotel and travel industry, not to any improvements that might be made to the Mona Lisa to make her more attractive.

The economists' focus on the spectrum of tourism goods and services is justified in purely economic terms. Our tourist coming from California to Greece paid at minimum several thousand dollars for air travel, travel attire, travel insurance, guidebooks, camera, roaming fees, international and local transportation, meals, lodging, souvenirs and perhaps some enhancement like privately guided tours. But the thing she came to see, the thing that caused all of this travel spending, Delphi itself, is €10. The tourist "purchases" Delphi for €10 and after she "acquires" it she does not possess or control even a small part of it, except as it fades in and out of consciousness in her mind.

Of course, she will leverage her investment in the trip to visit other sites for which she also pays token fees. Or nothing at all. And, like Stendhal she will carry away additional cherished and disagreeable images and memories of myriad sights, sounds, smells that she experienced free of charge. In the end the total *direct costs* of her cherished tourist memories is a minute fraction of the cost of the trip. Given the stratification of tourist amenities and services the difference between direct and indirect costs can be astonishingly high.

Delphi is certainly far from alone in its aloof role in the tourist economy. At the heart of the motivational structure of global tourism are Delphi's many relatives: the pyramids of Cheops at Giza, the Great Wall, the Grand Canyon, the Matterhorn, the Eiffel Tower, the Leaning Tower, the Tower of London, the White House, the Acropolis, the Golden Gate Bridge, Hagia Sophia, Angkor Wat, Sugar Loaf, Teotihuacan, etc.. And, of course, the pleasures of simply soaking in the ambiance of walking through a forest or wandering through a foreign market. It makes no difference what criteria we use to put

an attraction on this list. Any such listing of attractions in the modern tourist compact will be enormously long and highly overlapping with every other list. What the attractions have in common is first, they magnetize tourist desire and set millions (now more than a billion) tourists in motion. And second, they can all be seen and experienced first hand for free or for no more than a token fee, usually less than the cost of a movie ticket.

Permit me to draw one more line under the point I am making: At the heart of the massive and growing global tourist economy is a very special type of object that is defined by its hold on the tourist imagination and the fact that it exists beyond the reach of economic exchange. No one can buy Delphi. And no one can pay for the exclusive right to experience it.

To the extent that an attraction is thought to belong to everyone on earth, it cannot be owned by anyone. Some physically smaller objects that might be included in the tourist compact, notably the fraction of extant paintings by old masters that are not in museums, are bought and sold by the wealthiest one percent. Bill Gates was able to purchase Leonardo da Vinci's notebooks from the Vatican. But most of the world's great attractions were definitively removed from the marketplace centuries ago. They are said to be components of our common human heritage. Knowing they were not for sale, Disney Corporation did not attempt to buy Gettysburg and other Civil War and Revolutionary War battlefields. But it did try to obtain exclusive concession rights. The United States Congress would not permit any commercial encroachment, even by a popular and trusted entertainment conglomerate. George and Martha Washington's bed is not in the guest room of some billionaire. It remains at Mount Vernon, where you can see it if you pay the $17 entrance fee (plus $7 if you want to bring your dog to see it).

Every modern attraction is shrouded in a strong democratic morality that holds it *should* be open, accessible and free for all. If an entrance fee is charged, it should only cover maintenance and not result in profits. As a matter of strict policy, in the United States, visitors are not charged for White House tours, or to see the Liberty Bell and other National Monuments. Every year someone proposes that the ten million people annually who walk across the Golden Gate Bridge should be charged one dollar. And every year the proposal is defeated. Unlike automobile commuters, the people who walk onto the bridge are there *as tourists*. They came to see it, experience it, and to feel what it is like to be there; they are not using it to get to Marin or San Francisco. They set foot on the bridge to make it a part of their own memory, a memory of an experience that might be shared with millions of others in potential. For more than 1.700 at last count, stepping off the bridge was their last memory[3]. Even if a dollar charge would only keep a minute fraction of the tourists off the Bridge, the moral structure of the compact holds that this ultimate kind of shared experience and memory should be available for free. Or so the argument has been made successfully for the past decade.

A strong morality suggests that no one who wants to should ever be precluded from seeing Mona Lisa's smile or the other masterpieces in the Louvre. Ergo, everyone

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[3] Retrieved from https://www.cbsnews.com/news/the-golden-gate-bridge-to-get-a-suicide-net/

who is unemployed, a teacher, a student, or under 18 years old is admitted to the Louvre for free at all times. And *everyone* regardless of their status or ability to pay, is admitted for free on the first Sunday of each month. If I pay €250 for a scheduled, personal guided tour of the Louvre I am paying for convenience, companionship, commentary, and champagne. But I am not paying to see the Mona Lisa. If I can wait until the first Sunday, she's mine for nothing.

"Free goods" is the secret to the profitability of global tourism

While the attraction itself is free or very nearly free, large sums of money may be required simply to transport oneself to be in its presence. Moreover, economic stratification of transportation (first class and "tourist" class), lodging and meals, ensures that wealthy travelers can spend as much as they wish moving between the global attractions they believe they "must see". A five night stay in the least expensive suite at the Grand Bretagne Hotel in Athens is €3.500, breakfast included. After they have arrived at an attraction, tourists may pay for increased, or enhanced, or more convenient access to it. That they can, and do, pay for "extras" does not alter the basic terms of the tourist compact.

Why packaged tours always proffer more than a merely "tourist" experience

By far, the most common form of commercial exploitation of tourism's free goods is based on their offer of a "special" experience, always said to be more special than a merely tourist experience. Today, at major attractions, the way the industry inserts itself into the compact usually works something like this: I can see the Louvre on the outside for free any time of day and any day of the week. I can enter the museum and visit its collections (i.e., actually see the Mona Lisa) for free, or for a token fee of €10 if I don't want to wait for "free Sunday". If I pay an additional €20 I can jump to the head of the line. If I pay an additional €200 I can have a private guide who might pretend to befriend me and serve me champagne at the end of my visit.

I can go for a long walk in Yellowstone National Park by paying my share of a $25, seven day, automobile use fee. Or, I can pay several thousand dollars for a Tauck "Culturious Tour" of Yellowstone. Tauck's glossy brochure states: "right now…you could be hearing the snow crunch beneath your feet as you walk through a sun-dappled kaleidoscope of lodgepole pines in Yellowstone". What is the difference between your Yellowstone walk for which you might have paid between zero and $25 and the walk you take on a Tauck $4.690 Yellowstone Tour[4]? On the Tauck tour, you don't have a choice of your path or your companions, or the option of walking alone or stopping whenever you wish. But mainly you don't need to come up with fanciful phrases to explain to yourself and others

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[4] Cost as per Tauck's website (htpps://www.tauck.com), accessed June 12, 2016 but indicated as "sold out".

the marvelousness of what you are experiencing on your walk. An important part of what you buy from the tour company is over-the-top rhetorical framing of your experiences and their memories. According to customer testimonials in the Tauck brochure, "how you see the world matters... Anything can be unforgettable... Yes, it was a vacation... But more of a life-changing experience. This was an emotional experience, not a sightseeing experience... We never settle for tourism".

Of course the package tour company would never ask you to "settle for tourism". The modern tourist compact does not require that money change hands. Not today any more than in Stendhal's day. Each tourist, no matter how little he or she spent getting there, feels the same snow crunching and sees the same sun dappled pines. And every tourist feels the same internal demand while in the presence of the attraction: it ought to mean something. The difference is the poor tourists and the cheap tourists must figure out for themselves what to think about their experience. The wealthy tourists pay someone to do their thinking for them. The glossy brochure has assured them in advance that they will associate with socio-economic near equals and hear "life-changing" site-specific commentary appropriate to their class position and preconceptions. The enormous range of costs of different ways of getting there do not alter the tourists' essential aloneness and equality before the attraction. That path through the pines is utterly indifferent as to whether the footprints in the snow were made by one who is rich or poor, man or woman, gay or straight, black or white, a president, a king, a CEO, Muslim, Christian, Buddhist, Jew, etcetera *ad nauseam*. And the attraction is utterly indifferent about whether the tourists walk, hitchhike or beg to get there, or arrive as a paying "guest" of the "Tauck family travel Yellowstone 'culturious' world experience" (remember, they don't do "tours")[5].

Commercializing the compact

Given that vast majority of attractions in the massive global aggregate of tourist itineraries are democratic "free goods", 99,99 percent of the money that changes hands in "the world's largest industry", must change hands off site. Those who make a business of tourism must convincingly add value to the core tourist experience by promising their paying customers "unique", "behind the scenes" access to the "true" life of the region they visit, "as it is lived" by the local peoples. The tour company may also claim to have reduced the inconvenience of travel to the point that "getting there is half the fun". Almost every brochure makes multiple use of the term "authentic" to describe the quality of the tour they are selling. Even before the tourists step out the door on the way to the airport, the tour company will have provided them with positive language to characterize every aspect of experience they are about to have.

A ratio of the cost of the things the tourist comes to see versus what the tourist pays for the value added by the tour operator can be calculated by closely examining the cost

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[5] Retrieved from de htpps://www.tauck.com

of the stops in any tour itinerary. E.g., the previously mentioned Tauck tour, "Treasures of the Aegean". "Treasures" charges $8.290/person. In addition, you will need to come up with the airfares to the tour's origin point in Athens and return from its endpoint in Istanbul. Most of the itemized attractions Tauck tells its prospective customers they will "experience" on their island hopping "small boat" cruise are completely free of charge (ala Stendhal) once the tourist arrives in their presence whether on a Tauck Tour or on their own. These would include shopping in the famous Istanbul underground bazaar, walking around Santorini gazing at the famous blue domed buildings, walking in the medieval old town at Rhodes, etc. The costliest site the Tauck tourists will "experience" is the Acropolis at Athens which charges a €12 entrance fee. The cheapest controlled access site they will see is the Mausoleum at Halicarnassus where entry is €1. An internet search (July 5, 2016) for the cost of a single admission for each of the sites visited while on the "Treasures of the Aegean" tour yields a total of €60 for the entire tour. This includes the Unesco sites at Mycenae (€8), Delos (€5), and Topkapi Palace, Istanbul (€9). To sum up, if I fly with Juliet Flower MacCannell from our home near San Francisco to Athens, take the "Treasures" cruise and fly back from Istanbul, the total cost of our trip would be $21.000, inclusive of the approximately $200 which would have been our total cost of admission into every listed site on tour – all the sites that are not free of charge, that is.

WHY TOURISM GROWS SO FAST

Economists and tourism researchers of an empiricist bent have neither contemplated nor attempted to comprehend the far from subtle differences between the tourist "core commodity" and the other commodities known as "consumer goods and services". It is the imaginary, ubiquitous and polymorphous nature of tourism's core commodity that makes the rapid growth of the tourism industry possible. Economists should have been tipped off that something is radically amiss about their assumptions when they classified tourist dollars as income from "exports".

Foreign tourists on the receipt side are considered "exports". In other words the currency receipts are considered surplus items. National tourists who travel abroad are considered "imports"... and placed on the debit side of the ledger (Sessa, 1983, p. 133).

The designation makes sense insofar as tourism generates foreign exchange the same as selling products abroad generates foreign exchange. But all similarities end with the color of the money received. Nothing of value was "exported"; the tourists were "imported". Modern Greece did not go to the trouble of manufacturing Delphi and shipping it abroad to be sold to consumers (Though a case might be made that something like this occurred in the infamous case of the so called "Elgin Marbles".) Nothing tangible leaves Greece where it is re-sold, used until it's worn out, crushed and recycled. The tourist pays to transport herself to Delphi. After she experiences it, she leaves it behind for other tourists to come and see. Delphi, or the Parthenon, or the Oedipus crossroads, or

the blue domed buildings and the beaches at Santorini are the key motivating factor for all the economic transactions that are required to put tourists in their presence, but the attractions themselves are not "consumed". They continue to transcend the economic laws of production and consumption", independent and unaware of the machinations that put millions of tourists in their presence.

The current size and growth of the tourist economy marks the beginning of the end of economic relations as described by Marx and fully operationalized under late capitalism. Global markets based on being able to calculate monetary equivalencies between units of labor and the value of material goods produced by labor are not sustainable. Personal electronics and pharmaceuticals are the only globally important industries remaining that are based on products that require proprietary extraction and processing of natural resources, periodic re-engineering or reformulation to remain competitive, purpose-built factories, specialized packaging, global transport using trucks, rail, container ships or tankers, coordinated networks of wholesalers, advertising, retail outlets, and specialized post-consumer service including technical support and re-cycling. But pharmaceuticals and electronics don't come close to the global economic impact of tourism. Future growth will likely be modeled on tourism and the parts of the internet where consumers also become the product.

Tourism is the harbinger of an economic revolution based on an entirely new kind of "product". What is purchased is nothing but a configuration of images and symbols in human consciousness and discourse. This new product has no materiality whatsoever. It exists only in the human mind and in language. No one understands the desire for this new product, only that it is powerful and nearly universal. This desire stands dialectical materialism on its head. With few (sometimes zero) prompts, the consumer herself undertakes product design and periodic re-formulation. The consumer transports herself to the material representation of her desires. The consumer assumes so much responsibility for the logistics of its conception, manufacture and distribution that she herself increasingly comes to resemble one of the products of old fashioned materialist capitalism. Now an existing vast, disarticulated, horizontal network of services moves these consumers-as-products along a mainly open air global assembly line. No business is so small or out of the way that it cannot contribute. A kiosk that sells a pair of sunglasses or a petrol station that sells a tank of fuel, a map, and a cold soda could make an important contribution to the finished product. Assembly does not require coordinating complex technologies. Final assembly is just that, e.g., tourist throngs "assembled" on the island of Santorini at Oia beach for the sunset.

The startup costs for tourist enterprises never include the cost of the attraction. Anyone can make a room available to Air B and B visitors and keep it filled every night because it is walking distance to the city's art museum. They didn't have to purchase, house, and protect the artworks in the museum in order to sell out their room. The only dangers to the attraction, and to those whose business depends on it, are posed

by its popularity. A constant risk to an attraction and its surrounding environment is its success. Sheer numbers of tourists might unwittingly damage it by their contaminating proximity, by breathing on it or leaving litter behind, or in- and of-themselves become annoying and distracting to their local hosts and more crucially to the other tourists. The Liberty Bell had to be removed from Independence Hall in Philadelphia because the vibration of the visitors' footsteps was threatening the structural integrity of the Hall, almost as precious and famous as the Bell it once contained.

Compared to other so-called "sustainable" resources, however, tourist attractions appear to be nothing short of miraculous. Wood products are said to be sustainable because cut forests can be replanted and grow back. Imagine a magic forest that grows back in less than an eye blink after being cut, with every tree more mature than it was the moment before. That is the essence of the attraction as resource. Each visit only serves to enhance the reputation and desirability of the attraction. Visits to the popular Oia sunsets do not involve using them up as a finite resource so they slowly disappear. The sunsets and the tourists dependably return night after night. Each "use" of the sunset only adds to its power and fame and contributes to its future "production".

Tourism's fit with neoliberal economic schemes

Tourism, leisure and travel are the fastest growing and most profitable sectors of the global economy because of their easy adaptability to neoliberal economic schemes that seek to transform every aspect of human existence into a commodity. As suggested in the previous section, the only real threat to the generic tourism business model is its own success. I.e., too many tourists spoiling the tourist experience. Global tourism is beginning to spiral out of control by destroying the quality of life and the quality of tourist experiences in the places tourists most desire to visit.

But tourism's growth is not just a matter of over exploiting the existing global system of free attractions: e.g., stuffing thousands of people onto enormous cruise ships, charging them for an "all inclusive" holiday, and dumping them onto Venice where they pay no admission and trash the Piazza San Marco. Davis and Marvin (2004) have provided a superb study of the Venice case of over tourism. In addition to self-cancelling established tourism, there is an almost universal belief in tourism's magical transformational powers; that tourism is the one fast-track to saving failed or under-performing regional economies.

If a region's manufacturing sector has failed, or if its agricultural sector remains stuck in centuries old production practices, tourism can come to the rescue. Anything and nothing in the local scene can be reframed for tourist consumption. A place that is completely undeveloped with no amenities can be hyped as "pure", and "untouched". A place that is overrun by tourists can be hyped as "popular", or "must see".

A farmer has the option of refusing to buy modern equipment and refusing to pay his workers a living wage. Situated in a picturesque region, a farm is only a quick-print

glossy brochure and a web-page away from getting tourists to pay the farmer to bring in the harvest using traditional ("sustainable") methods. If the farm kitchen still has a wood-burning stove, the guests will pay to cook their own meals as a part of an "authentic" traditional rural experience.

If an industrial region has fallen into economic and physical ruin, once again, it is tourism to the rescue. Lena Tegtmeyer (2016) has given us an excellent case study of Detroit which has become a pilgrimage site for tourists who come to witness the ruins of industrial capitalism. As often happens, post apocalypse Detroit was initially discovered by artists, photographers, explorers, poor students who could not afford commercialized attractions, and well-heeled hipsters in search of the exotic. Only then, according to Tegtmeyer, did the Detroit Tourist Bureau and tourism developers began to grasp the allure of the rusted and derelict assembly lines of the old abandoned auto factories. Tegtmeyer's main point is that ruin tourism has the power to reframe physical evidence of disastrous economic "failure" into service (tourist) economy "success". As neoliberal economies increasingly understand and control tourism and try to shape its ideological underpinnings, they vastly expand their capacity to make money out of anything, even negative economic conditions, even nothing at all.

Airlines have figured out how to charge their customers double or more for not using their services. How does this work? A passenger books and pays for a three legged flight, e.g., San Francisco, Amsterdam, Paris, San Francisco. On her arrival in Amsterdam, she is offered a ride to Paris and decides she would like to travel by car with a friend instead of flying. If she didn't read the fine print in her booking contract with the airline, she will be shocked to discover that her Paris to San Francisco return ticket was cancelled when she failed to get on the flight from Amsterdam to Paris. "Sorry, there is no possibility of a refund. You will have to pay for that leg of your trip again". So she has left her Amsterdam to Paris seat empty for the airline to re-sell to a stand-by passenger. And she must pay double for her Paris to San Francisco flight. Or, if she did read the fine print she would know to call the airline to cancel the Amsterdam to Paris leg of her flight. If she calls she can prevent her return to San Francisco from being voided by the airline. But she will receive no refund for the unused leg. And there will also be an additional $300.00 cancellation fee. The airline pockets the original full fare plus three hundred, and gets to sell her seat to another customer. The airline increases its profit from her *not* flying from Amsterdam to Paris by several hundred percentage points over what it would have been had she actually taken the flight. Not all air carriers engage in this practice, but I know from personal experience that many do.

Overtourism

Overtourism has emerged in the past several years as an awareness on the part of host communities that tourism can become too much of a good thing. Some destinations

are becoming super-saturated with tourists, straining local institutions and amenities to the breaking point and making life unbearable for local people. Once the basic outlines of the modern tourist compact are clear, it should be relatively easy to understand the causes of overtourism and address solutions.

The modern tourist compact is not, in and of itself, the source of overtourism. It is the many ways airline charters, cruise ships, oversized busses filled with packaged tourists, resort chains, etc. exploit the compact that leads to super-saturation in places like Spain's Costa del Sol and Venice. Fodors can double the numbers it brings to the Mona Lisa without painting another Mona Lisa. Freddy Laker can quintuple the numbers it drops on a Spanish beach without manufacturing more beach. The industry can exponentially increase the number of tourists it squeezes into a region without contributing anything to maintain the attraction beyond token entrance fees.

But it is not just the ruthless exploitation of the global system of attraction as "free goods" that causes overtourism. Successful monetization of the tourist experience involves retention of the form of the original compact while getting rid of its substance. The industry encourages a frenzy of going places as the essence of tourism. There is little industry interest in the tourist who wants to go to Greece to see Delphi. The compact tourist, motivated by specific curiosity, has many options and can shop for travel services. The main drive of the industry is to shape and control tourism by reducing the importance of site specificity in destination selection. The ideal tourist from an industry perspective is someone who responds, "okay, sounds good", to the offer "here is an itinerary we have selected for you in your price range, all-inclusive". Mainly, what this tourist will experience is his fellow travelers also valiantly going through the motions of being tourists.

All of this was well-understood by Walt Disney when he conceived of the first ersatz attractions the "It's a Small World", "Rivers of the World", "Mainstreet U.S.A." and "Matterhorn" rides at the original Disneyland. They are all suggestive of the possibility of having an almost tourist experience. The same strategy is employed by the casino owners in Las Vegas who have built copies of the Statue of Liberty, the Eiffel Tower, the Golden Gate Bridge, the canals of Venice, King Tut's tomb, etc., into their gaming establishments. The casinos assiduously follow the compact formula even if they know it is beside the point of their basic business model. I.e., they charge their visitors nothing to see their replicant attractions. The tourists' dollars are spent off to the side at the gaming tables.

In a recent study of 17 Scandinavian tour operators (Wall-Reinius, Ioannides & Zampoukos, 2019) the authors found that destination does not matter, or matters very little, in both the production and consumption of "all inclusive" tours. What is important to the customers is the price, the fact that it is "all inclusive" so there are no surprise expenses, and they will go *somewhere*, but where exactly is not important. The customers express almost no interest in the particular destination. Wall-Reinius et al. (2019) find that "all inclusive" is more profitable for the operators, it is more flexible in that the

destination can be changed without modifying the experience or the way it is marketed, and it is desired by a growing class of clientele who want to minimize unexpected expenses and risks while on vacation. The customers for this type of tour mainly want to reduce the unexpected to near zero.

There is a stark difference between the "all inclusive" tourists and "compact tourists" who are motivated by precisely an opposing set of desires; who crave the unexpected, demand direct contact with site specific "otherness", and are willing to put up with myriad expenses and hardships to put themselves in the physical presence of the objects of their touristic desires. This begs the question of whether the kind of compact tourism where "place matters" is the same order of human experience as tourism where "geography doesn't matter".

Cruises, theme parks, and isolated vacation resorts variously offer leisure, relaxation, entertainment, pampering, and socializing, in closed environments. They do not expose the tourist to difference, but cosset them with social familiars. These and other anti-enlightenment leisure packages are usually based on formalistic repetition of the accidental and surface features of tourism and are no longer connected to the modern tourist compact, democratic ideals, or curiosity. A symptomatic example would be "cruises to nowhere". The ship leaves port, heads seven miles out to sea, drops anchor for five or seven days, serves up food, drinks, gambling, shopping opportunities, dancing and other entertainments, then heads back to port to resupply for the next load.

The desire to take a cruise to nowhere is diametrically opposed to what animated Stendhal's Mr. L's curiosity and observations. Cruisers (the ones who actually go somewhere) in ports of call are offered side-trips to local compact attractions. And any major attraction that they incidentally see, even from afar, will likely figure in their pre- and post-travel accounts. But opportunity for an occasional brush with compact attractions need not be their primary motive for taking a cruise. The emphasis in the descriptions of Tauck Tours 14 day "Treasures of the Aegean" cruise is the kick-off cocktail party at the Grande Bretagne Hotel in Athens and socializing with fellow cruisers; "playing board games on deck", "or just relaxing in the boat's hot tub"[6].

At least the cruise to nowhere doesn't disrupt the life of local people. Other packages that are indifferent to the places they visit add insult to injury. No one wants to be over-run by thousands of tourists who don't care where they are, who would be just as happy destroying the quality of life of some other place.

There are a number of possible solutions to overtourism. Before they are considered, it is helpful to understand that modern democratic compact tourism, the tourism that Stendhal first described, will not go away. Nor will it result in most places becoming super-saturated with tourists. Without the industry gathering up and dropping off massive numbers of tourists, every place on earth will continue to be visited by those interested enough and curious enough to go there and motivated enough to find their way. In

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[6] Retrieved from de htpps://www.tauck.com

the 1980s my young sons stayed and watched the rolling end-credits to a film they loved to find out where it had been made. When we visited Scotland shortly after, they insisted that I drive them to the very remote highland village named in the credits. As we were enjoying tea and scones on the café terrace, I asked the teenaged waitress if this was "where the movie *Local Hero* was filmed". She smiled and answered in a light Scottish brogue, "sure, but you're the first one who's ever asked us". Without the industry's mass transport of tourists and force-feeding tourists into "must see" bucket list destinations, every place on earth would get exactly the kinds and numbers of tourists it deserves.

There are straightforward solutions to the problem of overtourism. Local restaurants, inns, etc. could collectively and systematically raise their rates to maintain income levels while reducing numbers served until a tolerable "sweet spot" is reached. Governments at all levels could impose head taxes on air charter landings, cruise ship dockings, tour bus parking. The taxes could be increased until the numbers of arrivals dropped to acceptable levels. The revenue from the taxes could be used to meliorate the economic losses to the local tourism sector. Local police departments could rigorously enforce littering, loitering, public intoxication, drug, noise and lewd behavior laws on tourists who believe that "getting away from it all" means throwing off all social constraint. There are numerous tools for reducing the impacts of overtourism if it is genuinely regarded as a serious problem. But that is a discussion for another article.

In conclusion: there has always been tourism. And there always will be. It does not need to be hyper-tourism that reflects the surface features but not the substance of the modern democratic tourist compact.

Acknowledgements

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Biographical note

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Urban public art and tourism communication

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Abstract

The present text, on the one hand, aims to unveil some of the most recent debates on urban public art, and its most creative practices. In this perspective, an illustrative case study about the Imminent Festival is presented as *interculturality immanent* to public art. Then, public e-art is discussed, that is, public art that is produced and shared in cyberspace and cybertime. And these artistic initiatives are confronted with controversies, classic and current, about mobile cultures such as tourism and, in particular, the tourist communication process. New epistemologies and sociological methodologies are also addressed, and exemplified with Artistic Sociology, Hybridology and Sociological Comics. Finally, a brief glossary seeks to synthesize and define some sociological concepts that circumscribe central social processes, underlying the articulation and hybridization between urban public art and tourist communication.

Arte pública urbana e comunicação turística

Resumo

O presente texto, por um lado, visa descortinar alguns dos debates recentes sobre a arte pública urbana, e as suas práticas mais criativas. Nesta perspetiva, apresenta-se um estudo de caso ilustrativo sobre o Iminente Festival enquanto *interculturalidade imanente* à arte pública. Em seguida, discute-se a e-arte pública, ou seja, a arte pública que é produzida e partilhada no ciberespaço e no cibertempo. Depois, estas iniciativas artísticas são confrontadas com controvérsias, clássicas e atuais, acerca das culturas móveis como o turismo e, em especial, o processo da comunicação turística. Novas epistemologias e metodologias sociológicas encontram-se igualmente abordadas, e exemplificadas com a Sociologia Artística, a Hibridologia e a Banda Desenhada Sociológica. Finalmente, um breve glossário busca sintetizar e definir alguns conceitos sociológicos que circunscrevem processos sociais centrais, subjacentes à articulação e hibridação entre a arte pública urbana e a comunicação turística.

Introduction

Daily life within the contemporary world oscillates between the urban public space and the digital public cyberspace (Andrade, 2012). Public art is inserted in this context, reflecting conflicts and consensus between these two spheres of society. The present article aims to deconstruct and reconstruct some of the manifestations of such a social clash and the respective sociological debate.

Firstly, some preliminary questions are posed, about the modes of existence, experience and consciousness, with regard to the proliferation and sharing of pre-digital public art, as well as the recent digital public art within cyberspace and cybertime. Such a dialectic will be illustrated through a case study on the urban art event called "Imminent Festival", organized by the cultural association Underdogs. This collective of artists has become one of the mandatory references for understanding popular cultures and urban arts in Portugal, and a stimulating sociological object of studies.

Secondly, the panorama of several clashes and debates on tourist communication is debated, within the social processes inherent to mobile cultures and to communicative tourism.

Thirdly, the text presents some recent theories and interactive methodologies that are fundamental for the research, teaching and dissemination of public art applied to tourist communication, targeting not only university audiences, but also citizens, ordinary people, tourists and migrants.

Finally, a brief definition of some of these emergent phenomena, discussed in more detail in the body of the text, can be found in the Appendix Glossary, such as the terms "public art" (pre-digital and digital), "city 3.0", "smart city", "creative city", "culture 3.0", "public art publics", "tourism 3.0", "communicative tourism", "creative tourism", "cultural tourism" (pre-digital and digital), "innovative tourism", "web 2.0" or "social web", "web 3.0" or "social-semantic web".

A brief case study: the Iminente Festival as an immanent interculturality

Ten years ago (2010), a necessary prior sociological and historical discussion was held about the public art produced and disseminated within the pre-digital urban public space, in a collective book that sold out quickly. A 2nd edition came out in 2019. In the first edition, in what regards the theoretical side of this problem, the author explained the main concepts related to public art, such as heritage and cultural policies, urban development, creative cities, citizenship and cultural tourism (Andrade, 2010a). In addition, in their pragmatic component, these debates were illustrated with references to case studies and practical activities, for example the socio-cultural movements led by alterities and urban interculturalities (political murals, graffiti of ethnic minorities and immigrants) (Andrade, 2010b). Another relevant study in this direction is the essay by Idalina Conde (2010) on the contrasts and differences among artistic narratives inside the public space.

Following these and other foundations, a recent illustration of public art is presented here, in the form of an introduction to part of a case study on the Imminent Urban Festival of Art and Music[1]. This event, after several editions in Oeiras (Portugal), London, Shanghai and Rio de Janeiro, was held in Lisbon in 2018 and again in this city between 19 and 22 September 2019, at the old Monsanto Panoramic Restaurant, transformed today into a cultural and touristic *agora* for activities on public art and urban music.

The Imminent Festival has an intercultural nature, having presented exhibitions, installations, performances, concerts, etc., to an audience formed by inhabitants of several Portuguese cities, tourists and immigrants. One aspect to highlight, as a distinctive feature of current urban culture, is the frequent use of digital mobile devices by visitors, in their interpersonal relationship and within collective activities in the surrounding public space. Such a process also took place at this festival. Through the social agents present there, the digital communication mode may dialogue with two other main ones: the face-to-face communication mode in co-presence and the mass media communication mode conveyed by channels such as newspapers, radio or television. This Festival wove a powerful configuration of intervention in the cultural and democratic public sphere, through the co-occurrence and hybridization of multiple and differentiated, but equally interconnected, public art activities. For example, in terms of the democratic culture of political intervention, there have been several debates and a public discussion on Portuguese colonialism, which brought together several members of Lusophone cultures and publics (Portuguese, African, etc.), among others (see Figure 1).

As for public visual arts, there were varied exhibitions, such as the show of a set of sculptures and murals at the entrance to the main building (Figures 2 and 3). In addition, an exhibition and sale of paintings, books and catalogues took place in an indoor room (Figure 4). These activities were organized by the collective *Underdogs*, an association and cultural platform based in Lisbon, which subscribes to three central objectives: a program on public art, an art gallery and the publication of artistic books. In Figure 5, it is possible to note, on the part of the visitors in co-presence, the observation of paintings in connection with the respective world view, partly activated via cell phone, very common within young people. In fact, these users of the art exhibition communicate face to face, but often in conjunction with digital communication via digital and locative mobile devices, whether for outside calls or for other uses (Figure 6), or to consult information about the exhibition (Figure 7). Another visual and graphic artistic expression, graffiti and stencils, abound in this intercultural space-time, like the one entitled "Make the world Greta again" (Figure 8), and others that exhibit brief aphorisms about the artist's role and the essence or the situation of urban creativity (Figure 9).

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[1] See https://www.festivaliminente.com

Figure 1: Debate on anti-colonialist combat

Credits: Pedro Andrade

Figure 2: Urban sculptures

Credits: Pedro Andrade

Figure 3: Figurative or abstract murals

Credits: Pedro Andrade

Figure 4: Paintings in the Underdogs association room

Credits: Pedro Andrade

Figure 5: Enjoyment of art via mobile phone

Credits: Pedro Andrade

Figure 6: Digital mobile communication actions

Credits: Pedro Andrade

Figure 7: Consultation of artistic knowledge

Credits: Pedro Andrade

Figure 8: Great Greta

Credits: Pedro Andrade

Figure 9: Artist and creativity

Credits: Pedro Andrade

Figure 10: Intercultural jazz

Credits: Pedro Andrade

Figure 11: World music

Credits: Pedro Andrade

Figure 12: Break dance

Credits: Pedro Andrade

With regard to the performing arts, there was a jazz concert on September 22, aimed at an intercultural audience (Figure 10), a World Music concert animated by the Arab band Mohamed Lamouri (Figure 11), in line with several other bands over the 4 days of the event. It was also possible to watch performances of Break Dance (Figure 12), one of the elements of HipHop culture in addition to graffiti, rap music and DJing (i.e. disk jockeys' performances), among others. There were also images drawn on the floor of a skate park, in the interval of skating exhibitions.

Digital public art, in cyberspace and cybertime

In fact, public art is no longer what it used to be in its pre-digital age. In contemporary times, particularly in the last decade, new creative activities, inventing agents and innovative institutions have emerged on the internet and digital social networks. These virtual digital contexts and actors constitute some of the social and cultural locations that contributed most to the current transformations and criticisms of public art, which has become, in part, a digital public art.

In 2006, Christiane Paul noticed that digital art called into question traditional notions of public art. In particular, developing the idea of "common good in the network", from the interactivity among virtual communities. Such sharing takes on cultural dimensions, but it also questions current notions of power and governance. Therefore, artistic practice within digital public art, articulates, but also increases, the physical, social and virtual spaces of both pre-digital and digital paradigms of the democratic public sphere.

In these conjunctures and conjectures, an example of digital public art is the collaborative installation, named *Bus-Tops*, created by artist Mark Titchner in January 2012 in London (Minard, 2012). The work included 30 red and black LED screens on the roofs of bus stops in 20 districts of the English capital. The public was able to create works of art in this new exhibition space, through proposals submitted to art curators on the project website, which thus expands the very concept of Public Art towards the Internet. In Portugal, among other occasions, digital public art was debated at the "Public art congress in the Era of digital creativity", promoted by José Abreu and others, at the Catholic University of Porto (Abreu & Castro, 2017).

However, there are numerous other manifestations of digital public art, which are testified by different types of digital sources. Having no space here to present and comment on all of them or even the most significant ones, we will now present only a synthetic critical review about part of an ongoing research project, carried out on a sample that considers sources written in cyberspace around three comprehensive and central concepts connected with public art: art, the city and the public. Such terms articulate and translate diversified public art practices and contexts, occurring both in urban public space and in public cyberspace and cybertime. Public cybertime is defined as the set of time temporalities activated by the user of the network of all networks, when navigating within the public cyberspace. For example, the synchronous time of online conversations (chats), the quasi-synchronous rhythm of digital social networks, or the asynchronous beat of a website.

Therefore, this research project, in terms of the sources used, is based on the gathering of the production and dissemination of relevant collections of digital documents on public art, gradually inserted in digital archives. An example is Public Art Archive[2]. These archives are organized by programs for collecting and processing content, such as the Chicago Public Art Program[3]. In other archives, the contents of social networks e.g. Facebook, where users comment on public art, are as well included inside this systematic collection of digital sources.

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[2] Available at https://www.publicartarchive.org/

[3] Available at https://www.chicago.gov/city/en/depts/dca/provdrs/public_art_program.html

To better understand such emerging and innovative processes, the following methodology was used, which is just an appetizer of this problem:

1. on the one hand, in terms of data collection, the corpus of digital and virtual sources gathered and selected, includes: monographs, journals and newspapers articles; dictionaries and directories; government, legislative and municipal documents; statistics and graphs; digital social networks such as blogs, Facebook and digital *forae*; images and videos;

2. on the other hand, as for the analysis carried out, below are shown only three schemes in the form of conceptual networks, built with the support of the analysed sources. Such networks translate, socially, visually and semantically, the contemporaneity of the theme, through the weaving of some relations among the selected concepts.

If we look at Figure 13, related to the term "art", we will notice that this socio-cultural process is close to other ideas or concepts that are frequent in the corpus, as public spaces in the city and, almost evidently, artists projects. However, these are cultural agents who communicate with local communities, which does not necessarily happen in the case of art shown in galleries or museums *(Public Art - Facebook City Guides, 2019)[4]*. Other relational axes represented by the lines that unite the concepts in Figure 22, clarify that public art projects exhibit a close connection with 'programs' from public or private institutions, which provide some of the funds necessary for these initiatives *(Public Art Fund, 2019)[5]*.
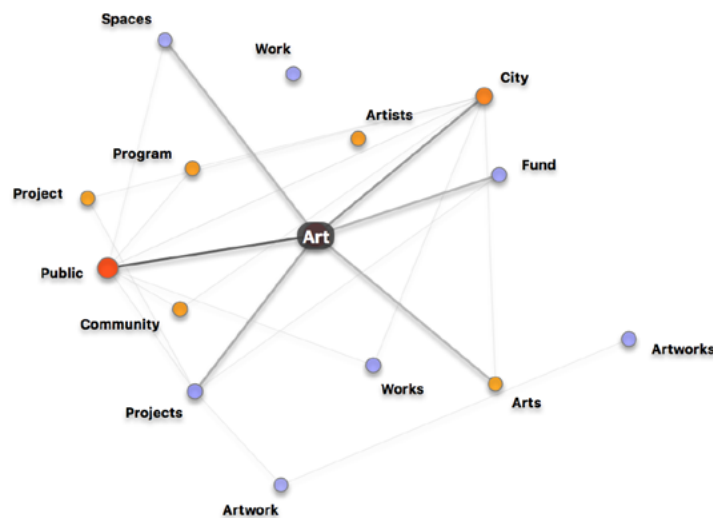
Figure 13: "Art" socio-conceptual network

Credits: Pedro Andrade

Figure 14 shows some connections between the urban space of the city and the urbanism plans and respective commissions, which in recent years have privileged the role of the citizen, and the cultural citizen in particular (Chicago Public Art Program). This is due, in part, to the meteoric rise of city tourism, also in Portugal, namely at Lisbon and Porto, which today spreads to other locations such as Braga, a city that recently won an

[4] See https://cityguides.fb.com/guides/lisbon-en/traditional-lisbon/public-art/

[5] Retrieved from https://www.publicartfund.org/

international competition with a project included in the program. Unesco Creative Cities, in the area Media Arts.

Finally, Figure 15 makes visible, among other associations, the fundamental role of constituting 'collections' of works of public art that convey the relevance of this genre of art still somewhat orphaned and misunderstood (Public Art Archive; Public Art Resource Center). Open access by a wide audience to these public art collections residing in digital archives, constitutes an irreversible step towards the development of democratic cultural citizenship.

Figure 14: "City" socio-conceptual network

Credits: Pedro Andrade
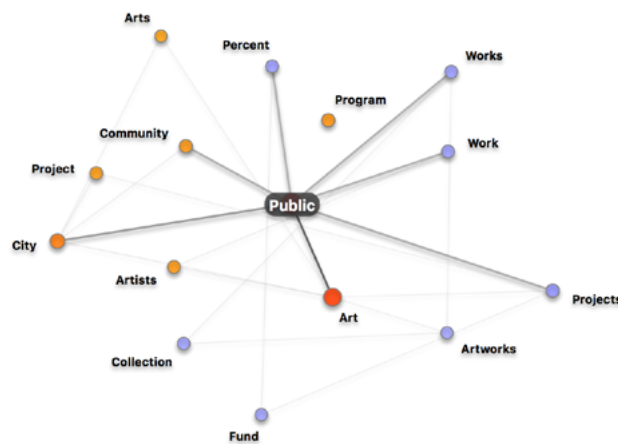
Figure 15: "Public" socio-conceptual network

Credits: Pedro Andrade

If we now inquire about the current situation of the viral society, in the selected documentation corpus, we will obtain socio-semantic fields that relate the most relevant concepts and issues related to the covid-19. In the case of the impact of covid on culture (Figure 20), note the set of terms and issues that arise in conjunction with these two

founding concepts and with their main relationship. For example, the cultural sector of arts, artists and other professionals, as well as their connection with the measures and support proposed by government ministries that protect the state of emergency and crisis generated by the pandemic.

Clashes and debates on tourist communication

Now, as an intermediate argumentative step for the application of public art to tourism, it is important to consider the problematics underlying possible discussions, both theoretical and practical, aiming at circumscribing tourist communication, related to mobile cultures and cultural tourism.

The sociology of travel

The phenomenon of travel is not limited to tourism. Tourist activities are a social and communicative process that propelled one of the most vibrant leisure and cultural industries of the late 20th century. In reflexive terms, tourism has raised notable questioning postures on the part of paradigmatic authors in the Sociology of Tourism (MacCannell, 1976; Cohen, 1979).

From a historical perspective, tourism is the dominant paradigm of travel in industrial, democratic and modern society. But tourism was not always the predominant mode of travel in all times of human adventure and diaspora. To demonstrate this thesis, in the broader framework of a *Sociology of travel* (Andrade, 1993), it is necessary to delimit the most significant types, configurations and inherent communication modes of travel (work, leisure, political, scientific, cultural, artistic, religious, among other categories), and include tourism within leisure travel.

In addition, when criticizing certain types of tourism, and also one of their alternatives, post-tourism (that is, the most typical tourist figure of post-modernity), it is possible to extract the most recent phenomena that surpass either modern tourism or postmodern tourism: for example, *critical tourism*, that is, the criticism, through various modes of communication, that the tourist of a central country undertakes about the society of departure, before, during and after contact with a visited peripheral society. Or consider *counter-tourism*, that is, the political and communicative process of resistance by the populations visited, often in non-Western societies, to mass tourism. Or the *inter-travel*, a kind of hybrid route where fragments of other forms of trip paths are visible, as well as increasingly omnipresent manifestations of genuinely every day and localized communicative rhythms of the journey.

In short, the reflection and typology of the travel operated by the social scientist, articulated to the criticism of tourism in particular, proposed also by the social actors involved in tourist activities, may clarify some possible modes of tourist communication, located somewhere between cultural tourism and the tourist cultures.

Urban popular tourism and tourist culture in the excursionist and lunch/dinner social movement

In Tourism Studies, texts on popular tourism do not abound, in particular that promoted by the urban popular classes, or for their enjoyment (Barton, 2011).

However, there is a pioneering and remarkable Portuguese phenomenon in this area, the excursionist and/or lunch and/or dinner groups, which can be understood as one of the earliest expressions of tourist culture and communication (Andrade, 1986). They are configured as a social solidarity movement organized by popular associations, made up mostly of workers, civil servants, employees of companies and small traders. These groups have a common box, supported mainly by membership fees, in order to allow leisure and touristic excursions, and periodic, monthly, quarterly, half-yearly or annual group lunches or dinners. Within this process, various modes of communication overlap (conversations, commensality at meal, etc.). They also communicate with the inhabitants of their neighbourhood, in the socio-economic figure of assistance to the needy of the group itself or to people in their neighbourhood. They occur mainly in large Portuguese cities, such as Lisbon, Porto, etc.

Among the initiatives of these popular associations, *excursionist art* constitutes a type of peculiar and original artistic communicative experience, which brings together mainly the paintings made by members of the excursionist groups or by other inhabitants, resident in their quarter or other city zones. These are normally pictorial works, also including photographs and collages of objects, which are displayed in the taverns that serve as headquarters for the group. In communicative terms, the paintings operate the group's advertising in front of the tavern-goers, functioning as symbolic emblems or propaganda images that convey prestige (identitary or differential) to these friend's clubs.

Synthetically, the excursionist social solidarity movement unveils a second paradigm of tourist communication, within the contacts and contracts woven between cultural tourism and tourist cultures.

Flows of mobile arts and tourist mobilities in the museum

A third element for the circumscription of the modes of tourist communication, within the framework of the dialectics between cultural tourism and tourist cultures, is the art museum, in that it proposes and often imposes itself as one of the fundamental pillars of today's tourist industry. This global industry is based on and reproduces itself in the recent process of exponential expansion of urban mobilities. The term "mobility" contains a large number of connotations. Not surprisingly, the research directions on this subject are immeasurable (Adey, Bissell, Hannam, Merriman & Sheller, 2014).

In such a social context, it is useful to focus the discussion on the more restricted concept tourism mobilities. Consider here only the mobile communicative and artistic flows that cultural tourists develop during visits to art museums, while transporting their tourist cultures acquired on previous trips. Such communicative flows, in the first place, are conditioned by the sociodemographic characteristics of the tourist (age, gender, profession, etc.). Secondly, these flows circumscribe tourist careers, partly delimited by the

articulation between: on the one hand, the temporal courses (frequency, periodicity) of the visit to the museum by the tourist; and, on the other hand, their spatial courses (paths for an interesting painting, trajectories for services of the museum such as the shop or the bar, etc.).

In this perspective, some pedestals should be highlighted for an urgent discussion to develop: a) the genealogy of the historical and social phenomenon "mobility"; b) the particular phenomenon of tourism mobilities; c) tourist mobilities understood as communicative, cultural and artistic flows within the museum, that is, as manifestations of mobile cultural tourism (Andrade, 2018b).

POST-COLONIAL REPRESENTATIONS AND TRANSCULTURALISM IN DISCURSIVE JOURNEYS IN CINEMA

Equally, it can be fruitful, for the understanding of the sociological phenomenon of communication underlying cultural travel and the culture of travel, the articulation between, on one hand, post-colonial theories and concepts and, on the other hand, analyses/interpretations based on examples of film images that testify and communicate post-colonial representations of culture and of travel, produced/reproduced by both colonizing countries and colonized peoples. Some of these displacements transmitted and communicated to cinema viewers, are the political epic of conquest, the slave trade, the diasporas of entire ethnic groups due to wars, the immigration from peripheral countries to western countries. It may be instructive to compare, also in terms of discourse, such odysseys that translate social relations of inequality among peoples, with other trajectories that likewise impose unequal relations, such as mass tourism and the respective strategies of communication among tourists and members of visited societies, whether these are non-Western or Southern European populations.

In fact, the "clash of civilizations" circumscribed by Samuel Huntington (2011), often functions as a conflict of meanings, underlying all modes of communication of messages, to a greater or lesser extent, including the transmission and sharing of daily tourist messages.

According to Homi Bhabha (2004), discursive resistance against colonialism is often supported by the mobilization of hybridization. And for Nestor Canclini (2005), contemporary cultures are essentially hybrid cultures. Such a hybrid nature is present in many images communicated by resistance cinema, and it is urgent to underline its characteristics, for example, the oppositions or central discursive hybridizations transmitted by the authors of transcultural cinema: "colonizer/ colonised", "identity/difference", "power/not power".

As for the modes of communication triggered by cinema audiences, in movie theaters or on the Internet, the publics of resistance cinema can see and criticize, in a less or more participatory way, the world views and discourses transmitted by the cinematic imagination, and, in particular, through postures of political militantism in cinema. Thus, such audiences may contribute to a fund and archive of the common and global memory, in what concerns popular cultures and critical knowledge. Some of these cultures are

partially circumscribed as tourist cultures that, although conditioned by the dominant cultural tourism, also sometimes influence it, with regard to the modes of communication at stake (Andrade, 2016).

Cultural e-tourism and digital discourse

Another link between cultural tourism and tourist cultures occurs in cyberspace and cybertime, especially with regard to the corresponding modes of tourist communication.

In fact, it is necessary to take seriously the challenge that the internet is posing to Cultural Tourism Studies and to Sociology of Communication and Arts. The sociological narratives that take this uneasiness into account are based, in part, on the seminal concept mobilities, but they confront this notion with other recent theoretical, conceptual and empirical positions.

As noted above, it is necessary to unveil a theoretical background that identifies the state of the art of discussions on the concepts associated with urban cultural mobility (Urry, 2007). In particular, there is an urgent need to rethink the new forms of social visibility involved in tourist mobility and modes of communication, whether on the part of tourists in relation to the societies visited, or within the perceptions outlined by the inhabitants concerning the tourists (Urry & Larsen, 2011). In fact, the mobilities of cultural tourism connected to tourist cultures, constitute both a) some of the most influential social processes and sociological notions that contextualize the cultural e-tourism activated on the Internet, and b) the innovative discourses and content produced, reproduced and communicated there, on this matter.

At the same time, a debate on cultural heritage is necessary, in the encounter or in confrontation with cultural e-tourism. In addition, relevant controversies are emerging today that link tourism with new media and digital social networks. Future work can and should include concrete and innovative forms of e-tourism operating in discursive networks not only in European or American cities, but also in the midst of several cities in the African, Asian or Australian social fabric.

In particular, several essays and research have studied contexts and processes that are central to the development of online cultural tourism, such as *virtual museums in Portugal* inserted in the global network society, for example on the following aspects: virtual travels and virtualities of cybervoyage (Andrade, 1997), e-art in virtual museums (Andrade, 2005); cybermuseums and cybermuseology Andrade, 2006); digital museums and Web 2.0 (Andrade, 2008); leisure and knowledge in museums and cybermuseums of the creative city (Andrade, 2009); museum virtualities and virtual museums (Andrade, 2010c); virtual museums and digital arts (Andrade, 2015a).

In short, e-tourism or electronic cultural tourism and the tourist culture surrounding virtual museums, can constitute powerful strategies for future modes of tourist communication, in order to improve discursive innovation within digital cultural heritage networks. And, in doing so, motivate future original research in the sociologies of communication, culture, arts and tourism (Andrade, 2017).

Epistemologies, theories, methodologies and sources for the study of public art applied to tourist communication

Epistemological, theoretical and methodological debates aimed at scientific credibility cannot exist without the corresponding application to the social fabric. Conversely, societal processes should always inform reflection. In the case of public art, there have been profound changes in recent decades, particularly within the process of constituting digital public art, a phenomenon mentioned and developed above. In such a context, public art may be analysed by different sociological genres, in addition to the more traditional ones, with respect to theory, methodology and empirical sources applied within research projects.

In particular, digital public art, as well as its epistemological nature, or the theories and methodologies applied to studies on it, acquire new clothes in the so-called Web 2.0 or social Web, which includes digital social networks such as Facebook, Instagram, WhatsApp, etc. Briefly, Web 2.0 is defined as a second internet stage, age or era, in which its contents are not only produced by the authors of a website or network, but also by its users. In the beginning of the Internet (the so-called Web 1.0), authorship was only allowed for a small number of people (programmers, managers in public and private sectors, etc.), and the majority of visitors only consulted the exposed content. Now, any infonaut can read and write (comments on blogs, annotations and evaluations of web pages, etc.), in cyberspace and cybertime. As such, Web 2.0 is also called "read-write internet".

However, although Web 2.0 social networks are extremely popular, for many people, their deep characteristics and the term Web 2.0 itself, still maintain a certain aura of strangeness, of otherness, in the same way that public art is not yet considered as legitimate as the dominant private art, although the first is found at every step and corner of contemporary cities.

New sociological methodologies: artistic sociology and hybridology

Today, we are witnessing the emergence of innovative methodologies, within the different modes and means of knowledge, as Patricia Leavy (2009, p. 18) warns, when bringing sociological research closer to artistic practice: "working with innovative methodologies often requires that researchers cross disciplinary boundaries, leave their comfort zones...". In other words, encounters among diverse configurations of knowledge can move from comfort to confrontation. One of these areas of simultaneous discomfort and creativity in Social Sciences is Artistic Sociology (Andrade, 2018a, pp. 248-924), understood as a hybrid knowledge that mixes reason with sensations, when commenting on the current hybrid reality and society.

The combination of all hybrid knowledge's is called Hybridology (Andrade, 2014; 2015b). This new sensitivity of Social and Human Sciences uses hybrid methods, that is, research procedures of different nature, used either simultaneously or articulated among themselves, for example in the joint use of scientific, technological and artistic techniques. To this end, hybrid methods are based on hybrid media or Hybridmedia, a

term that means the fusion of media of different nature, used either in the co-presence of several individuals in a physical place, or through mass communications, or by digital means. For example, the content of an initial *medium* (a newspaper news, a photograph) can be commented on and blended with sources of another nature such as videos on a blog, thus producing a *medium* of miscellaneous and hybrid nature, a whole that is not to be confused with the sum of parts. In other words, originary media can produce and disseminate an original *medium*.

Within Artistic Sociology, Hybridology or inside other alternative proposals for sociological activities, it is paramount to consider empirical fieldwork developed in the framework of urban cultural communication related to *City 3.0*, *Culture 3.0* (Sacco, 2011), or *Turism 3.0* (Richards, 2011). In addition, it is essential to reflect on tourist communication in the context of Communicative Tourism. This type of tourism is based on a paradigm of tourist activities centered on the touristic communication that is established between three of the main agents of transcultural contemporaneity: citizens, tourists and immigrants displaced from peripheral societies to central societies. For more details and definitions of the terms introduced above, in relation to other concepts, see the Glossary in Annex and Andrade (2018a, pp. 253-254). The Glossary also includes some possible reflection on the social processes transformed by Covid-19, such as viral society, viral public art or viral tourism, phenomena whose interpretation is also developed in the introductory note to this journal issue. Today, as in the post-viral society, new methods of doing Sociology are naturally welcome, taking advantage of the confinement or the world in re-mobilization that is approaching.

One of the places where the City 3.0, Culture 3.0 and Tourism 3.0 develop is called Web 3.0 by Tim Berners-Lee, the founder of the World Wide Web as well. Web 3.0 or social-semantic web, although being a digital social network, it also shows as a semantic network, insofar as it provides meanings about the actions and words spoken by its users who meet one another within a reticular connection, in a deeper way than what happens in Web 2.0. Such an intense production of social meanings occurs either in a more quantitative way (more coverage of objective denotations), or in a more qualitative way (greater depth and rigor of subjective connotations). Some pioneering examples are Wikipedia or wikis in general, and the "Freebase" project, recently acquired by Google.

In complicity with this perspective, the NewArtFest'17 exhibition functioned as a stage for the application of innovative sociological and artistic methodological approaches. This cultural event, in its second year, took place between 1 and 30 of November 2017, inside the space Sala do Picadeiro of the National Museum of Natural History and Science, in Lisbon, coordinated by the cultural curator António Cerveira Pinto and by the team of the cultural company Ocupart. In a first stage, the Sociological Exhibition on Tourism 3.0 / City 3.0, which took place in that space, showed and demonstrated the sociological knowledge about the city and the travel, within a process of transposition and translation, from the university to the public art gallery space. In a second phase, such knowledge, tested by the publics of the exhibition, was reintroduced within a scientific

article (Andrade, 2018a, pp. 261-269). Such a double movement of research hybridizes and confronts scientific and artistic knowledge and practice, both originary and original. In addition, this process communicates erudite knowledge with common knowledge.

In this event, some examples of new methods and techniques of Sociology applied to public art and tourist communication are the following: the visual-virtual survey, that is, a visual survey using digital video, including questions posed to international politicians about the city, its culture and public arts; the virtual sociological gallery, which, using a mobile phone and Augmented Reality, allows the consultation of sociological information and knowledge about public art, on a dedicated website; and the *Sociological Comics*, which is explained below.

The Sociological Comics method

Within Artistic Sociology, sociological comics constitute a comic strip where sociological research is carried out through social visualities, such as the practice of digital photographs obtained via mobile phones, in order to reveal the social visibility of societal phenomena in the urban fabric, for example the social visibility of public art articulated with tourism communication. The first sociological comics was created about the process of social political struggles against austerity in Portugal in 2013, witnessed through photographs about this phenomenon. The protagonists of these struggles used public art in several of its configurations, such as murals and posters, or the digital and virtual public art that circulated in cyberspace and cybertime, e.g. in digital social networks (Andrade, 2015c).

Through the social, political, cultural and artistic dispositive named sociological comics, three types of means and methods of communication are called upon: firstly, the mode of communication in co-presence (political manifestations, murals, graffiti, stencils, stickers, etc.); secondly, the communication regime activated by the classical mass media, such as newspapers and television; finally, the media system of digital communication, operated within the digital social networks Facebook, Twitter, YouTube, Instagram or Pinterest. All of these communicative strategies can be viewed and commented, to a greater or lesser extent and depth, by citizens, tourists and immigrants.

In particular, such a dispositive, in its scientific and literary prisms, turns out to be an innovative sociological method, which brings sociological knowledge closer to social stories and knowledge, through a sociological history presented in the form of cartoons. In other words, this *sui generis* cartoon is based on an epistemological strategy that allows the social scientist to carry out a sociological research through several specific techniques, such as: the demonstration of hypotheses from their validation/confirmation in the empirical field of urban public space (streets, squares, etc.); the use of social language, including criticism or humor on the part of ordinary people and collected by the sociologist; the use of hybrimedia (i.e. hybridized media) within digital social networks.

Recently, the methodology of sociological comics was applied to Tourism Studies, in essays about cultural tourism, observed by the sociologist through locative devices, such as a mobile phone (Andrade, 2020a, 2020b).

Conclusion

Much more could be said. For now, note that the comprehension of public art for tourist communication is to be undertaken by and within transnational and multicultural research teams. Only in this way will be possible to understand the progressive centrality of public art in the networks of the art, citizenship and tourism worlds. Such networks operate through conflict games, but also via consensus games, woven among different identities and converging alterities, such as young people, women, immigrants, etc.

In short, theory cannot ignore the practice of public art and the modes of social communication in general, and of touristic communication in particular. In a dialogical perspective inspired by Paulo Freire, let's conclude with the following ideas: public authorities should communicate more with public art's artists; both can dialogue more with ordinary citizens; these ones may talk profoundly with the city's researcher and pedagogue; and all of them are able to converse with the different configurations of otherness and interculturality, such as the tourist and the immigrant. In fact, all these social actors are part of our glocalised contemporary societies and cultures, that is, communities who are both planetary and locative, and in the future possibly less exclusive and more inclusive.

Translation: Pedro Andrade

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APPENDIXES

BRIEF GLOSSARY ON URBAN PUBLIC ART AND TOURISM COMMUNICATION

City 3.0: or social-semantic city: this is a globalized locality, configured in a geographic urban network that includes digital, social but also semantic networks, characteristic of Web 3.0, particularly in the activities of Tourism 3.0.

Creative city: model of urban space that brings together culture, creativity and the transformation of the city. This stance highlights, among other processes and practices: interculturalism in cities, city psychology, creative bureaucracies and the measurement of creativity in cities.

Cultural tourism: type of tourism that is predominantly interested in cultural aspects of a society (arts or other cultural phenomena and their institutions or contexts), e.g. the museum of public art, or other public cultural spaces, such as the street or squares.

Communicative tourism: paradigm of tourist activities centered on tourism communication that is established between three of the main agents of transcultural contemporaneity: citizens, tourists and immigrants displaced from peripheral societies into central societies.

Creative tourism: tourism model related to the creativity of urban communities and small cities, in order to revitalize the economy, society and culture of these localities, through tourist activities combined mainly with small industry, small commerce and handicrafts.

Culture 3.0: in addition to the understanding of culture as a product derived from the industrial economy in the 18th and 19th centuries (Culture 1.0), or the concept of culture as a cultural industry in the 20th century (Culture 2.0), the notion of Culture 3.0, associated with new digital technologies, means that culture is a way of creating identity and values, stimulating social cohesion and encouraging creativity.

Digital cultural tourism (e-cultural tourism): mode of tourism associated with cyberspace and cybertime, as well as with the mobile culture conveyed by the tourist through the cell phone, for example as an instrument for linking public art to cyber culture.

Digital public art: sub-genre of public art, created, operated and disseminated in cyberspace/cyberime.

Hybrid methods/hibrimedia: mixture, fusion or hybridization of diverse scientific, technological or artistic methods and media, for example those that characterize the following modes of knowledge: Social Sciences (questionnaire, etc.), new technologies (interactive digital devices built in hypermedia) and the arts (objectual art, procedural art such as an installation or a performance).

Hybridology: it consists of the scientific, technological and artistic study of the hybrid entities that abound, and in a way define, our globalized contemporaneity, as in the case of the growing demographic hybridization in European societies, through decades of massive immigration.

Innovative tourism: type of tourism linked to social innovation, especially within the urban mobility characteristic of the smart city.

Mobile culture: way of exercising culture and social life in general, which is nowadays partly transformed into a digital life, linked to the rhythms and moving places of everyday urban life, in particular urban mobilities within the 3.0 city, the smart city and the creative city, especially through portable devices, such as the laptop and tablet computers, or the iPod and mobile phone.

Public art: artistic manifestation produced, exhibited, perceived, judged and practiced in the public sphere, e.g. in public urban sites (streets, squares, etc.); across mass media, such as newspapers, radio and television; and within cyberspace / cybertime.

Public art publics: audiences who include specific sociodemographic characteristics and develop particular communication careers, inside or outside their visits to public art sites and events. For example, when these audiences relate, on the one hand, works of public art and the space of the museum or other places of public art exhibition, such as the street, squares and other city locations, with, on the other hand, their own experience of the city, work, family and school. Some main segments of such audiences are these: families; students and teachers at an educational institution; an isolated visitor or groups that aim to carry out continuous training throughout their life; the tourist subscribing to cultural tourism, creative tourism, innovative tourism and communicative tourism. However, other profiles, still marginalized, must be included in artistic audiences and, in particular, in public art publics, such as pensioners, disabled people, immigrants and refugees.

Smart city: city paradigm that favors planning, monitoring and digital technologies, in order to achieve greater predictability in urban restructuring, among other aspects in terms of greater mobility and security in the public sphere. However, this ubiquitous view of the city and the citizen carries risks, such as intrusion into his private life, disrespect for human rights, naturalization and uncritical acceptance of a generalized panoptism.

Tourism 3.0: it is defined through the following traits: greater interest by tourists in intangible heritage; overcoming of the dichotomy between high culture and popular culture, a process for example witnessed by the opening of tourists to public art exhibited at the street; hybridization between cultural production and consumption; desire for authentic experiences inside the tourist travel. Such a paradigm of contemporary tourism is revealed as one of the practical manifestations of city 3.0, which often allows the use of Culture 3.0 within the public cyberspace of web 3.0.

Tourism communication: communicative paradigm around tourism activities, founded on three distinct modes of communication, but also hybridized in contemporary

times: the pre-modern mode of communication in co-presence (face-to-face conversations, etc.); the mode of mass communication characteristic of modern societies (press, radio, television); and the digital communication mode associated with postmodernity (cyberspace, cybertime).

Web 2.0 (or social web or reading/writing internet): type of digital social network that allows an active posture on the part of the user: in addition to reading the information, he can write content such as articles (posts) or comments on a blog, and share personal and professional information on digital social networks, such as Facebook, Twitter, Youtube, Instagram or WhatsApp.

Web 3.0 or semantic web: paradigm of digital social networks that is based, among other discursive dispositifs, on social-semantic sites. Ex: Freebase sites, Public Art Communication

Biographical note

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You beautiful, Curitiba: digital media, identity and citizenship

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Abstract

This article deals with design and communication aimed at smart cities. Being a smart city has been a strategy adopted by many cities. Based on information and communication technologies (ICT), they aim to attract investment, increase competitiveness and thus improve the quality of life of its residents and visitors. Therefore, the generation of objects and communication elements made available by municipalities widely, both in physical and digital form, is part of this process. Studies on the role of design in cities have been developed, especially in Europe, with recent repercussions in Brazil. However, little is known about how municipalities appropriated these new technologies to strengthen local identity and to promote citizenship, characterizing them as a smart city. Thus, this study is based on the role of design associated with digital media currently to understand its contribution to self-conscious, independent and attentive citizen behavior. Considering that Curitiba is named a smart city, the study presented here aims to identify the way the city government considers the communication elements associated with its projects. As a method, a field study was conducted taking into account the images posted on Instagram of the same city, supported by studies on the impact of globalization as in Castells (2006), the concepts of non-place (Augé, 1994) and "digital swarm" (Han, 2018). The study demonstrates the importance of the political role of these insertions to the result in acts that helps the construction of citizenship.

Keywords

design; digital media; Instagram; smart cities; Curitiba

Curitiba, minha linda: média digitais, identidade e cidadania

Resumo

Este artigo trata da comunicação via design voltada para as cidades inteligentes. Ser uma cidade inteligente tem sido uma estratégia adotada por várias cidades. Com base nas tecnologias da informação e comunicação (TIC), cidades inteligentes visam atrair investimentos, aumentando a competitividade, e, assim, melhorar a qualidade de vida de seus moradores e visitantes. Por isso, a geração de objetos e elementos de comunicação disponibilizados pelos municípios, tanto na forma física quanto na digital, faz parte desse processo. Nesse sentido, estudos sobre o papel do design nas cidades vêm sendo desenvolvidos, principalmente na Europa, com repercussões recentes no Brasil. Porém, pouco se sabe como os municípios se apropriaram dessas novas tecnologias para fortalecer a identidade local e promover a cidadania, caracterizando-as como cidades inteligentes. Assim, este artigo discute o papel do design associado aos média digitais atualmente em uso, buscando entender sua contribuição para o comportamento do cidadão auto consciente, independente e atento. Considerando que Curitiba se auto nomeia uma cidade inteligente, o estudo aqui apresentado tem como objetivo identificar a maneira pela qual o

governo da cidade considera os elementos de comunicação associados aos seus projetos. Como método, realiza um estudo de campo, levando em consideração as imagens postadas no Instagram, link da mesma cidade, e os estudos sobre a sociedade em rede (Castells, 2006), os conceitos de não-lugar (Augé, 1994) e de "enxame digital" (Han, 2018). Como resultado, o estudo aponta a relevância no avanço de pesquisas que considerem o papel político dessas inserções, para que o resultado das ações venha a contribuir para a construção da cidadania.

Palavras-chave

design; média digitais; Instagram; cidades inteligentes; Curitiba

Introduction

More and more, public policies consider that urban investments depend not only on physical infrastructure, but also on communication elements and social infrastructure. For Caragliu, del Bo and Nijikamp (2011), this human and social capital strengthens local identities and contributes decisively to the attractiveness that cities offer, making them smart cities. Thus, in addition to the attractiveness resulting from good performance in economy, governance, environment, mobility, people and way of life, the so-called smart cities should seek in information and communication technologies (ICT) ways to reinforce self-decision, in a way to make citizens independent and attentive[1].

The adjective intelligent, from the version for the expression smart city in Portuguese, considerably reduces the notion of the term in English. The English word smart means elegance, cunning, sharpness, aptitude, skill, among other concepts[2]. Therefore, in this work we are not only considering the intelligent concept, in the sense of using mental capacities to find solutions, but also the other variants, including their political reverberation.

Following this thought, a smart city demands that design activities must be supported in the search for solutions that will contribute to the construction of a new context, in which, increasingly, the development of citizenship is built. Thus, this study is based on the issue of sending and receiving messages linked by public institutions, based on digital media. It starts with communication elements resulting from digital design and service design, seeking to improve the quality of life of its population.

Digital design is understood here as the result of the graphic design that uses digital media[3]. As for service design, it is understood as one that seeks to plan and organize people, infrastructure, communication and material components of a service in order to improve its quality and interaction between the organization that offers it and its users (Gibson, 2017).

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[1] See https://ec.europa.eu/info/eu-regional-and-urban-development/topics/cities-and-urban-development/city-initiatives/smart-cities_en

[2] See https://www.merriam-webster.com/dictionary/smart

[3] Retrieved from https://learn.org/articles/What_is_a_Digital_Designer.html

Methodologically, Andrade (2018) highlights the need to include in contemporary research a hybridization between current scientific rationalities, the sociability of new media and the recent sensitivities of the arts, these here considered as a design field. Thus, for its realization, this article was based on this tripod, taking into account a field study, in which it analyzes the images and posts of users and administrators of the city hall website of the city of Curitiba, Brazil. The analysis of the field study is thus based on a theoretical contribution, from the point of view of the sociability in using the media and its design.

This article is structured as follows: first, a discussion is presented regarding the theories that deal with communication associated with digital media and public policies; then, aspects related to the construction of public space and the participation of its members are theoretically discussed; after, there is the presentation of data found in the field, with ethnographic digital exploratory research; next, finally, the final considerations about the study follow.

Public policies, digital media and design

For Castells (2006, p. 23), in the network society, communication constitutes a public space, which sets the "cognitive space in which people's minds receive information and form their points of view through the processing of signals from society as a whole". Through it, the different actors interact and create relationships between institutions and social organizations. Even when the final information is processed by an individual, according to his own personal characteristics, "the dynamics of social communication is essential in the formation of conscience and opinion, and the basis of the political decision-making process" (Castells, 2006, p. 23). Therefore, design activities aimed at communication between public agents and people must bear in mind these aspects, which are important in the formation of citizenship.

Castells also says:

> since politics is largely dependent on the public space of communication in society, the political process is transformed according to the conditions of the culture of real virtuality. Political opinions and political behavior are formed in the space of communication. (Castells, 2006, p. 24)

However, the way the media space acts on people's minds is supported by a presence/absence mechanism of messages which, in a binary way, has direct consequences for the political process and social institutions. This mechanism implies the fact that presence in the media is essential to build political hegemony (Castells, 2006).

Several cities have been investing in order to bring their citizens closer to political actions via social media. These movements have been considered as a search for a new nature of the dialogue between the State and the citizens, making it more reciprocal, open and changing (Mulgan, 2006).

One example of design used in actions developed by cities is the work conducted over the years by Amsterdam. According to Hefting (2008), Amsterdam supported its government decisions on managers and marketing experts together with designers. From this relationship, they produced one of the most prominent expressions in the field of graphic design: that of the Dutch postal service. In this case, the emphasis was on the language explored in posters, stamps, documents.

Hefting (2008) highlights that "graphic design is a way of communicating and, therefore, a path to power and the possibility of manipulation" (p. 284). In this sense, for him, neoliberalism, as a capitalist manifestation, is linked to different authorities, managers and even artistic institutions. It allows designers certain liberties and provocative expressions, but within certain limits.

Another example of design used in public policy has been developed by the United Kingdom. For years, a series of activities have been implemented, either by governmental initiative or through other organizations. As an example, in Figure 1, below, we see one of these activities, the one developed by "mySociety Limited"[4], a project by the UK Citizens Online Democracy, in which citizens were asked to participate.

Empowering residents of tower blocks

4th September 2019 by Jen

An estimated 100,000 people in the UK live in tower blocks. If you're one of them, mySociety's current project will be of particular interest — and please read on to the end of the post, where you'll find out how you might get involved. mySociety has been working with the campaign group Tower Blocks UK…

Figure 1: September 4 mySociety call
Source: https://www.mysociety.org

The expansion of design activities by the British government has been substantial in recent years, supported by the Design Council. Currently, it is considered that there are more than 600 designers/offices involved in activities aimed at offering services[5].

In another experience, in Medford, Massachusetts, the use of a digital platform on the internet helped to engage local residents in the redesign of a park. Through it he tested the perception of the goals defined by the local city hall and raised visions for a new conception. The platform used assisted the design team in obtaining feedback from residents on design options and offered insights to designers on the quality of engagement and building citizens' social capital (Ruggeri & Young, 2016).

Ruggeri and Young (2016) highlight some results regarding these insertions: the construction of a common history enriches the projects, offering a common basis for civic life; technology can be used as a way to update ongoing projects; citizens participate gradually and with nuances, but their contribution must be full; and there is a constant need for experimentation and improvement. Thus, through digital media, planners have

[4] See https://www.mysociety.org

[5] Retrieved from https://www.facebook.com/mari.suoheimo.3

obtained a better understanding of the territories for which they project, in relation to the communities and environments in which they live, through the participation of users in their construction. The proposals for new designs by digital media can be enriched through projects that are jointly prepared. Ruggeri and Young (2016) consider, however, that, although incorporating the participation of a large portion of the population, contact on a local scale and face-to-face interactions are important.

These experiences demonstrate that designers have sought to contribute to the construction of the notion of citizens' belonging, with the proposal of project activities that include citizen participation. However, these trends have some complexity, because especially the dynamics in public involvement can raise expectations that even in successful programs can cause disillusionment (Mulgan, 2006).

Contreras and Sanches (2018) point out that contemporary visual practices for political purposes pose new questions regarding the knowledge of art and, we could add, to design. Politics and political doctrines need and give rise to images, but political ideas are also present in images. For this reason, it is necessary to introduce the epistemic perspective of visual studies that conceives the visual as a social and cultural construction.

Whiteley (1993) was one of the first to discuss the theme of design for the collective good. He states that when making public policy decisions, the basis for actions supported by the population is important. According to him: "a user-oriented design movement could, in other words, be radical and socially progressive rather than reactionary and socially divisive" (Whiteley, 1993, p. 170). This attitude is also observed in Castells and Cardoso (2006), who point out that, in the context of digital media and the use of platforms such as Facebook and Instagram, through the dialogue that these media allow, the possibility of a more open and democratic society would be verified, which would allow the discovery of new civic life *terrains*. Due to its characteristics, together with other traditional methods, digital media could facilitate consensus and promote social changes (Castells & Cardoso, 2006).

However, on the contrary, extreme tension can be observed, as in political use, exemplified in the case of the company Cambridge Analytics, which specializes in the use of data mining for electoral purposes. In Brazil, Ideia Big Data is offering data mining services to politicians using methods similar to Cambridge Analytics' Ocean[6]. This method is supported by the work of Michal Kosinski, which consists of collecting online data from cell phones and from them defining psychological types, which can be influenced by information directly linked to them[7].

In a video, Alexander Nix, from Cambridge Analytics promotes the use of micro data for effective advertising campaigns. His Youtube video[8] brings example of two very emblematic messages. One, that has a sign prohibiting the use of a beach, which says: "public use ends here, private property"; and another that has a red flag with a danger

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[6] See https://tab.uol.com.br/noticias/redacao/2019/08/14/empresa-brasileira-esta-vendendo-metodo-cambridge-analytics-para-politicos.htm

[7] See https://www.youtube.com/watch?v=n8Dd5aVXLCc

[8] Retrieved from https://www.youtube.com/watch?v=n8Dd5aVXLCc

sign and the image of a shark, with the message: "shark in sight". As he explains, the objective of banning access in two languages is aimed at different audiences, with different behavioral communications. Nix's explanation demonstrates that we are prisoners of the aspects of our personality that move us about the decisions we make in the face of communication elements offered by the media.

Han (2018) claims that this situation stems from the fact that "the society of control has its consummation there, where the inhabitants communicate not by external coercion, but by internal need" (Han, 2018, pp. 121-122). He continues:

> data-mining makes visible the collective models of behavior, of which you are not even aware as an individual. (…) Psychopower is more efficient (…) insofar as it monitors, controls and influences human beings, not from without, but from within. Psychopolitics empowers the social behavior of the masses by accessing its unconscious logic. The digital surveillance society, which has access to the collective unconscious, to the future social behavior of the masses, develops totalitarian traits. It delivers us to psychopolitical programming and control. (Han, 2018, pp. 133-134)

These questions lead to another approach regarding the real participation of citizens in the participatory construction of the social capital of cities, as can be seen below.

The spectacle of the swarm in non-places

Following Han (2018), despite the positive effects presented by several authors, some considerations expressed by theorists in the field of sociology raise questions about the real participation of designers in the construction of a smart city through digital media.

Discussing modern society, Debord (2003) considers that, due to its characteristics, in the communication processes there would be an inversion of the real, so that the lived reality is invaded by the contemplation of the spectacle and remakes the spectacular order by positive adhesion, leading to seeing without distance.

Debord also brings another observation: for him in the society of the spectacle "what appears is good, what is good appears" (Debord, 2003, p. 12). This conception requires a passive attitude, supported by appearance. He says:

> the management of this society and all contact between people can no longer be exercised except through this power of instantaneous communication, that is why such "communication" is essentially unilateral; its concentration translates into accumulating in the hands of the management of the existing system means that allow him to continue administering. The generalized split of the spectacle is inseparable from the modern State, the general form of the split in society, the product of the division of social labor and the organ of class domination. (Debord, 2003, pp. 15- 16)

In this society, innovation has a predominant role, but in the field of culture it tends to overcome its own cultural assumptions and moves towards the suppression of all separation.

> The spectacle is the ideology par excellence, because it fully exposes and manifests the essence of any ideological system: the impoverishment, submission and denial of real life. The show is, materially, "the expression of the separation and distance between man and man". (Debord, 2003, p. 135)

In this sense, the concept of non-place presented by Augé (1994) comes close to the concept of the society of the spectacle of Debord (2003), because for him the non-place is a space for others, but without their presence, a space constituted in spectacle (Sá, 2014). Thus, it is considered that the dynamics of communication occurs at a locus. In this case, it occurs through digital media, being linked to a physical place, the city, which is constituted in a specific territory.

In this way, the place is different from the non-place, because the first refers to history, tradition and, one might add, identity. These elements allow the recognition of individuals as belonging to their places and the construction of an emotional connection with the place where they live. In the non-place, however, spaces are not identity, they are not relational, and they are not historical (Sá, 2014). Non-places allow for a

> great circulation of people, things and images in a single space, on the other hand they transform the world into a spectacle with which we maintain relations based on images, transforming us into spectators of a deeply codified place, of which no one is truly a part. (Sá, 2014, p. 3)

Han (2018) advances in this point of view, saying with respect to digital media that

> we are deprogrammed through this new media, without being able to fully understand this radical paradigm shift. We crawl behind digital media, which, far from conscious decision, decisively transforms our behavior, our perception, our sensation, our thinking, our life together. We are intoxicated today by digital media, without being able to fully assess the consequences of this drunkenness. This blindness and the simultaneous stupidity constitute the current crisis. (Han, 2018, p. 10)

Therefore, for him, this attitude would lead to a society of scandal. He claims that distance establishes respect and, when respect disappears, the public sphere is lost. For it to happen it is necessary to leave. The digital society would deconstruct the spatial distance accompanied by the erosion of mental distance (Han, 2018).

If for Castells (2006) in the new network sociability, the emergence of individualism occurs, from the logic of digital technology, for Han (2018), in the digital cluster we have singular individuals. "Individuals merge into a new unit, in which they no longer have any profile of their own". The digital cluster, unlike the mass, is not in itself coherent (Han, 2018, p. 27).

Han (2018) also considers that the lack of distance leads to a mixture between the private and the public. However, even so, power relations remain: "the gift of power reduces the improbability of the acceptance of my selection of the course of action, of my decision of will on the part of others" (2018, p. 17). Therefore, he claims that the scandal society does not allow any indignation.

This contradicts what Castells (2006) points out, when he claims that

> an innovative but pragmatic policy will have to find a halfway point between what is socially and politically feasible, in each context, and the promotion of cultural and organizational conditions for creativity in which innovation, power, wealth and culture are based on the network society. (p. 29)

In contrast, Han (2018) says that homo digitalis does not meet and, therefore, does not build a "us". Behaving like swarms, volatile, these groups differ from the traditional mass, which by their common action generates power. In the "digital swarm" they dissolve quickly. That is why they do not develop any political energy. Their subjects are not able to act collectively and thus lead to a society in which the spaces for joint action shrink radically and prevent the formation of a questioning counterpower. Therefore, there would be "a generalized disintegration of the common and the community" (Han, 2018, p. 33).

In addition, Han (2018) considers that digital media have a temporality of the immediate present, in which information is produced, sent and received without mediation. In this sense, there is no longer content to consume information in a passive way, since digital averages allow you to actively produce and communicate what you want. In this way, political representation loses strength, threatening representative democracy. Due to the total transparency, digital media force a temporality that "makes long-term and slow planning impossible. It is no longer possible to let things mature. (...) Under the dictatorship of transparency, deviating opinions or unusual ideals do not even have a voice" (Han, 2018, pp. 39-40).

Paradoxically, digital media keep us far from each other more and more. And they take us away from the real. Through an iconic inversion, the images look more vivid, more beautiful and better than the perceived reality. Images are domesticated when they are consumable, their truth is taken from them. In them, age, destiny and time are frozen. Thus, gifts that do not bloom or shine only in what has shade and shine (Han, 2018).

Sá (2014) contributes to this discussion by highlighting Augé: being empirically identifiable spaces, but also spaces created by the look that takes it as an object, the non-places of some are the places of the other. In the virtualization of spaces, we become others, without realizing it and we have the impression that we are being colonized, without knowing by whom. In this sense, Sá (2014, p. 3) states that

> the question that always seems to be underlying Augé's thinking is to know how "non-places" can cause us a loss of ourselves as a group and society,

with only the "lonely" individual now prevailing. (...) But what is happening today, in the period that Augé called supermodernity, marked by the excesses of events, images and spatial and individual references (cf. Augé, 1994a), is the loss of the category of the other.

The "non-places" would thus be multifunctional spaces, whose objective is to enable each one to do more and more things in the same space. They are spaces to consume, and to create "new needs", between them advertising and information (Sá, 2014).

Augé also states that supermodernity produces non-places. Place and non-places are opposed: the former is never completely erased, and the latter never fully realized, so that the game of identity and relationship is constantly re-established (Augé, 1994, p. 74).

Non-places would be places of consumption and creation of new needs. For this reason, it is considered that the semiotic interpretation of cyber culture demands an approach in which object and subject are fused, companies, designers, consumers, products become faces of a single coin.

A semiotic interpretation of digital culture means giving a meaning structure to a space, without necessarily relying on a particular one, or at a specific time. This is because "digital culture is based on the counter finger" (Han, 2018, p. 66). If the story is a narrative, in digital culture "the screen does not tell any life story, no biography. It is additive, not narrative" (Han, 2018, p. 66).

In this sense, it is considered that information differs from knowledge. Knowledge is not available. Long experience precedes it, unlike information, which is short-term. Therefore, power and information do not combine with each other, as power is marked by interiority. Due to the lack of asymmetry, digital media generate a genuinely communicative relationship, symmetrical communication. The recipient of the information is at the same time the sender and, therefore, power relations are difficult.

In addition, digital media created a new social, political and economic geography. They thus alter the notion of community and identity. The feeling of belonging is then affected and, if for Flusser, "in the digital point universe, all fixed quantities dissolve. There is neither subject nor object (...) today, the Self is still just a nodal point of intersecting virtualities" (Han, 2018, p. 83).

For Han (2018), the digital connection "does not consist of points devoid of themselves and of intersections, but of narcissistic islands of egos" (Han, 2018, p. 83). In truth, the digital community erodes us. "It destroys public space and sharpens the individualization of the human being" (Han, 2018, p. 86).

In this universe,

> digital photography puts the truth of photography radically in question. It definitely ends the era of representation. It marks the end of the real. It no longer contains any reference to the real. (...) Hyperphotography opens a self-referential, hyper-real space, which is completely decoupled from the referent. (Han, 2018, p. 111)

For this reason, Hefting (2008) states that it is easier to interact through a web page than through a printed medium. And it complements:

> humor, understatements, intentional ugliness, illegibility or hermetically closed concepts, traditions, a personal "brand" of identity, decorations, repetitions, kitsch, subversion, complexity, the anonymous photography model, clichés, new symbols: all these are characteristics that make graphic design to develop a polarity difficult to untangle. Sometimes it feels more like entertainment than meaningful design. A variety of options are offered, from image variations (...), due to the surprising rapid advances in technology. It is the time of the hegemony of the seductive image, but also of the autonomous image. (Hefting, 2008, p. 290)

In this new digital media mediated society, "individuals merge into a new unit, in which they no longer have any *profile of their own*. (...) The 'digital swarm', unlike the mass, is not in itself coherent" (Han, 2018, p. 27).

Communication on the Curitiba City Hall website: a small sample to think about its design

The methodology adopted in this study is of an exploratory nature. It considers a brief study on communication that is established from the digital design and services of the Curitiba City Hall website. It is based on the theoretical foundation on the field of Social Sciences, on digital ethnography (Kozinets, 2017) and on the manifestations of Curitiba's Facebook[9], with selected photos of city images. Considering the particularities of Curitiba, it aims to verify in practice how these concepts have been operationalized.

Curitiba, the object of study in this paper, is the capital of the State of Paraná, located in the south of Brazil. It currently has close to two million inhabitants[10] and it is known for its urban planning, mobility policies and sustainable aspects, stimulated by its managers over the last 50 years[11]. The latest administrations have developed programs for their insertion as a smart city, being considered in 2018 the most intelligent city, in the Brazilian general ranking[12]. Therefore, considering studies related to smart cities, Curitiba should promote the citizenship of its members. In addition, Curitiba recently applied to be recognized as a "Design Capital". The World Design Organization attributes this recognition to cities that demonstrate "effective use of design to boost economic, social, cultural and environmental development"[13]. This

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[9] See https://www.facebook.com/PrefsCuritiba/

[10] See https://cidades.ibge.gov.br/brasil/pr/curitiba/panorama

[11] Retrieved from de http://www.gestaopublica.org.br/mobilidade-urbana-curitiba/ e https://www.terra.com.br/noticias/climatempo/curitiba-a-cidade-da-sustentabilidade,6c30610a7d73fc1f1faa731272f99b7b3t6s9nn2.html

[12] Retrieved from https://www.connectedsmartcities.com.br/2018/09/04/ranking-connected-smart-cities-2018-aponta-curitiba-como-a-bcidade-mais-inteligente-do-pais/

[13] Retrieved from https://wdo.org/programmes/wdc/

program aims to promote an urban policy guided by design, so that innovation contributes to the better quality of life of its inhabitants.

It corroborates with these data the fact that, for the Curitiba Development and Innovation Agency, linked to the capital city hall, smart cities

> are cities that have become more friendly to their citizens, because they bet on innovative planning, with several options mobility, with the spread of green spaces and sustainable solutions for the future, as well as actions to encourage companies that bet on innovation and generate jobs and income.[14]

Among the communication actions developed with its citizens, the local city hall has used digital media resources. On Facebook, he maintains a page called "Curitiba City Hall", where he publicizes his actions and promotes interaction with the citizens of Curitiba[15].

On the homepage of the website is the following text:

> we want to talk to you, Curitiba! You, who wake up early to start when the day lights. You, who runs against time and rides a lot to get where you wants. whether the Center or Ganchinho. You, a Curitiba native who came from afar and adopted the capital as his home. Of course, you too, who, like us, were born and raised here and have love it. This, without forgetting you, who come to visit us. When you want somewhere to go, just ask us. Far beyond forests and buildings, Curitiba is made up of people. People who wake up walking in the park and speak the famous phrase "hot milk". Curitiba of museums and historic centers that remember our past, our history. The Curitiba that was and always will be the ecological city, our beautiful jewel. From Boa Vista to Pinheirinho. From Santa Felicidade to Pilarzinho. From CIC to Cajuru, Boqueirão, Mercês, Ahú ... We want everyone to see themselves here. Questions and complaints? Do not hesitate to come to us, we are here to help you and you can be sure that we will listen to your voice.[16]

On the same site, the city invites its users to participate with photos posted on the official Instagram of the City of Curitiba, using the hashtag #curitilover or #curtacuritiba. From it, in some cases, the photos are brought to the home page, most of the time, without comments. When they exist, they refer to the landscape presented. From that post, comments from other users or the administrator are gradually added.

The city's Facebook had 952,000 followers at the poll's closing date. Instagram had a total of 181.000 followers, with a total of 631.000 posts.

Curitiba City Hall's Instagram initially had a policy of requesting images from users, inducing posting. But as of May 2019, that policy has been abandoned. The selection

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[14] Retrieved from https://www.curitiba.pr.gov.br/noticias/saiba-como-curitiba-virou-referencia-nacional-em-smart-city/45072

[15] See https://www.facebook.com/PrefsCuritiba/

[16] Retrieved from https://www.facebook.com/PrefsCuritiba/

made in this study was made for convenience and for the most recent temporality, in which the new policy was adopted.

Thus, in this study, publications selected by the City Hall for the Facebook page, from July 22 to September 9, 2019 were based on. The images were analyzed for their graphic elements, the author, the number and content of comments, their views and shares.

These selected images, related to the study period are shown in the figures below.

Figure 2: Image posted on July 22

Source: https://web.facebook.com/PrefsCuritiba/photos/a. 516441535066322/2516910461686076/?type=3&theater

Figure 3: Image posted on July 26

Source: https://web.facebook.com/PrefsCuritiba/photos/a. 516441535066322/2530529073657548/?type=3&theater

Figure 4: Image posted on July 28

Source: https://web.facebook.com/PrefsCuritiba/photos/a. 516441535066322/2530276267016162/?type=3&theater
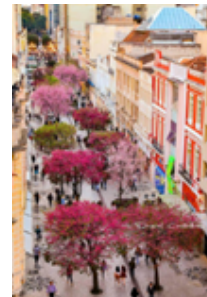
Figure 5: Image posted on August 1

Source: https://web.facebook.com/PrefsCuritiba/photos/a. 516441535066322/2541528065890982/?type=3&theater

Figure 6: Image posted on August 11

Source: https://web.facebook.com/PrefsCuritiba/photos/a. 516441535066322/2557116707665451/?type=3&theater

Figure 7: Image posted on August 19

Source: https://web.facebook.com/PrefsCuritiba/photos/a. 516441535066322/2576549345722187/?type=3&theater

Figure 8: Image posted on September 6

Source: https://web.facebook.com/PrefsCuritiba/photos/a.
516441535066322/2613891071988014/?type=3&theater

Figure 9: Imagem posted on September 9

Source: https://web.facebook.com/PrefsCuritiba/photos/a.
516441535066322/2614387631938358/?type=3&theater

As for the graphic elements, these images are characterized by the following compositional elements: they present images of nature, with flowering trees, sunset and birds; architectural objects representative of the city; and images showing the weather situation at the time of posting: rain and sunny day.

For the study, a table was also created in which the characteristics of the images, in terms of comments, shares and views and likes, were observed, as in Table 1.

DATE	22. July	26. July	28. July	01. August	11. August	19. August	06. September	09. September
PHOTOGRAPHER	@adrikukla	@gab-th_travel	@piacu-ritibano	@dicastellano	@dicastellano	@intera-jacuritiba	@fischerafael	@efcs79
COMENTS	63	44	20	270	42	173	97	67
SHARES	171	189	25	1300	37	335	287	128
VISUALIZATIONS/LIKES	1100	1400	434	3500	532	2000	1700	865

Table 1: Characteristics of the images analyzed

From the data collected, it appears that the two least liked images are the images that present only architectural elements. One presents an aerial view of a central part of the city and the other, similar, highlights the old houses (July 28 and August 11). The most liked images, on the other hand, are those that highlight the region's climate (August 1 and 19), the same ones that have the greatest number of comments. They follow this choice with a lower index, but also based on nature, the images of September 6 and 22, and July 26.

The performance of digital design on the site under study consists in the selection of images previously posted by people or professional photographers, on the Instagram link. This selection happens without regularity, but it was observed that, in the analyzed interval, per month, three posts of this nature were made.

All posts from users and the administrator regarding them have been read. They are presented as shown in Table 2, below.

User	Administrator
I love this fair !!!	Amazing, isn't, Marilia?
Wonderful city	Beauty is in the eye of beholder!
Miss you ...	Come see me, Deborah! : D

Table 2: User and administrator demonstrations regarding photos

In the case of users, comments are generally restricted to adjectives of admiration for the city. Citizens or visitors use the adjectives beautiful, wonderful or expressions like "dear city" and "I love" a lot. They also often refer to the climate, saying that they like the cold and the rain, calling it Chuvitiba. Some, who are out of town, speak of homesickness or would like to have an equal city. Few comments on the photo itself appear. The inclusion of dingbats[17] is frequent, being hearts, faces, puppies and some gifs[18].

On the manager's side, the response approach is very intimate and cheerful and carries graphic elements that reinforce the intention of the communication. City Hall's responses take the city as a character. They also include dingbats and gifs, similar to those of users. But, in the case of complaints that are not linked to the image, the administrator ignores them, making no comment, as in the case of the next comment: "I strongly beg the competent body to visit the street Bernardino Iatauro – Orleans Curitiba – PR, 82310-380"[19].

In the case of the study carried out, it appears that the service offered to users consists of transmitting an image of the city, generally related to the season, with landscapes that present local historic buildings, plants and people. Users make generally adjectives, but short comments. Some rare comments on problems encountered appear in isolation.

The "swarm" in smart cities

The field study, although restricted in terms of the elements analyzed, demonstrates in several ways what the analyzed authors present as a characteristic of digital communication in contemporary times.

It can be said that smart cities, when they also become commodities, first turn into a spectacle and, by assuming this, put their main characteristic in check, that of considering quality of life, through citizen participation. Communication, apparently egalitarian, is actually one-sided, isolated, without real communication, as can be seen in the comments of administrators and tanners. It is passive, supported by appearance, constituting a crossroads of virtualities. This can be seen on the Curitiba City Hall website.

Thus, in the study done, the possibility of a more open and democratic society, which would allow the discovery of new spaces of civic life, in which digital media could

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[17] Dingbats are fonts used as ornaments or characters.

[18] Gifs (Graphis Interchange Format) are images in bit map format that can have movement.

[19] Retrieved from https://web.facebook.com/PrefsCuritiba/photos/a.516441535066322/2576549345722187/?type=3&theater

facilitate consensus and promote social changes is not perceived. It consists of a space, without necessarily supporting itself in a particular place, or at a specific time.

Despite offering a series of mechanisms for user participation in the process of building their design, residents and visitors of cities, by becoming mere spectators, live the spectacle presented to them. As we have seen, the selected Facebook images of the city of Curitiba are images that glamorize its concept. Curitiba my beautiful, excludes the perspective of failure, lack, non-design. Issues that challenge this concept are ignored. The administrator, the designer, is not concerned with transparency, but with the spectacle.

The terrain / media on which communication takes place, as well as the terrain / city created by the images are characterized as non-spaces, due to the ephemeral presence of their content and their participants. What is presented is absent of consistency, of criticism. Through the images and texts analyzed, a narrative, a story, is not built. There is no construction of a common history, as the basis of design projects, with the full participation of citizens. It can be said that in the design of the Curitiba City Hall website it seems more fun than the construction of meanings. The seductive image consists of an autonomous image.

What is observed is an enumeration of posts. And the comments only reinforce more posts. Always positive, always beautiful. The fact is confirmed that digital photography is no longer a means of representation and reference to reality. In what the city has a history, sustainability and mobility, the images posted do not bring any reinforcement. Curitiba my beautiful is beautiful by nature, which could be anywhere else.

The posts reflect the typical selfishness of "digital swarms". Each speaks for himself, little or no interaction exists between the various members. And the administrator reinforces the notion of identity in Curitiba, as a city with a diverse climate, cold and rain. Little or no reference to its people, its history. People do not exist and architecture is not valued. In this way, intelligent citizen participation is restricted to the passive consumption of information, losing its political role, threatening democracy. It constitutes a non-place, without the presence of others, a space for the spectacle, in which in the great circulation of people the lone individual prevails.

Thus, the smart city, in which the citizen participates and where a better life is built, does not seem to be the focus of the strategies presented by the Curitiba City Hall in the study. The common and the community are distant from the use of design to boost economic, social, cultural and environmental development. The promotion of an urban policy guided by sustainable and innovative design, which improves the quality of life of its members, is still far from being achieved.

As seen, homo digitalis does not meet, it does not build a knot. That is why it does not develop any political energy, not being able to act collectively, making joint action shrink and prevent the formation of an opposing questioning power. From what can be seen, in this digital community, the public space is strained and individualization sharpened.

If the site talks about wanting to talk to you, it doesn't happen in the analyzed posts. In the same way, local history and the ecological city are overlooked in the construction of identity. The mirror that is built is a mirror of the image without content. Dingbats and gifs do not allow further communication.

As seen in the study, the formation of conscience and opinion, the basis of the political decision-making process, seems to be exhausted. The communicational space that is presented does not allow the expansion of political awareness, demonstrating that the enumeration of phrases without reflection confirms the formation of a swarm. In this society of scandal, no indignation is allowed.

On the other hand, considering that politics needs images and political doctrines originate images, the absent images, opposed by the present images, lead to an alienation of the process, confirming the role of public policies aligned with neoliberalism, in which power and the possibility of manipulation are present. The use of user data as a source of data mining by the City of Curitiba is not even known. Individuals do not have their own collective profile. Without coherence, the construction of communication on the website is reactionary, without a socially progressive perspective.

Then, the impression of colonized is confirmed, without knowing by whom. You cannot assess drunkenness, blindness and the simultaneous stupidity to which you are subjected and in which you participate. The images of communication created by design are loaded with political forces, but they do not point to the construction of citizenship and, therefore, to an intelligent city.

Considering the above, it is considered essential to adopt more and more an epistemic vision of design for the social and cultural construction of digital and intelligent cities.

Although considering a very restricted universe, the study allowed to glimpse, through the theoretical contribution, problems specifically related to the focus on the city of Curitiba. With it, however, it can be seen that the realization of other works may confirm or reject studies that demonstrate the difficulties in inserting citizenship in digital media projects that provide communication between administrators and inhabitants of the cities they call themselves smart.

Thus, studies that analyze the reality presented here in greater depth can contribute to a more accurate view of the process. Likewise, new studies in other cities can expand the view of the process described by the analyzed authors.

Translation: Virginia Borges Kistmann

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Moving the gaze on art circulations and reception

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Abstract

As a contribution about mobile cultures, this text addresses physical, visual, and imaginary circulations of art with passage from the museum, and exhibitions, to the public space. Thus, art from the indoors to outdoors, with which mutations in frames of visitability, semiology, mediations, and modes of perception vs. reception. Some recreations of Diego Velazquez's *Las Meninas* parallel to *Zodiac Heads/Circle of Animals* by Ai Weiwei are contrasting examples to illustrate the issue of mobility, with metamorphoses and itinerancies. Moving the gaze means to follow such journeys as a interpretative leap on contexts and relations with art.

Keywords

art; mobility; reception; Diego Velázquez's *Las Meninas/ The Maids of Honour*
and recreations; Ai Weiwei's *Zodiac Heads/Circle of Animals*

Mover o olhar sobre circulações da arte e receção

Resumo

Contribuição sobre culturas móveis, este texto aborda circulações físicas, visuais e imaginárias da arte com passagem do museu e de exposições para o espaço público. Assim, arte de *indoors* para *outdoors* com mutações que atravessam os quadros da visitabilidade, semiologia, mediações e modos de perceção *versus* receção. Algumas recriações de *Las Meninas* de Diego Velázquez e *Zodiac Heads/Circle of Animals* de Ai Weiwei são exemplos em contraponto que ilustram a problemática da mobilidade, com metamorfoses e itinerâncias. Mover o olhar significa seguir essas viagens como um salto interpretativo sobre contextos e relações com a arte.

Palavras-chave

arte; mobilidade; receção; *Las Meninas* de Diego Velazquez e
recriações; *Zodiac Heads/Circle of Animals* de Ai Weiwei

Mobility and art in public

Las Meninas, or *The Family of Filipe IV* (1656), is the most famous, fascinating and enigmatic painting by Diego Velazquez (1599-1660). Few works are equivalent to this "metapainting or hypericon" that is also remembered as a reference for the *epistemé* of representation since its evocation by Michel Foucault in the opening of *As Palavras*

e as Coisas (1981/1966)[1]. With all that was said about *Las Meninas*, its journey through iconospheres and imaginary museums, including in recreations of artists, *Las Meninas* is a work in motion, in addition to the painting at the Prado Museum in Madrid (Museo Nacional del Prado, 2013; Portus, 2013; Stratton-Pruitt, 2002, 2004).

This is the reason to bring "them" to this text[2] about mobility in art in both directions of metamorphosis and itinerancy. *Circle of Animals / Zodiac Heads* (2010) by Ai Weiwei (b.1957) will be the counterpoint, disparate in substance but similar in the itinerary that transforms *frames* of experience (Goffman, 1974), visitability, semiology of works, mediations to understand them and modes of perception *versus* reception. Moreover, reception that forks from reception in art among artists, peers, mediators, to the reception of art in the (publics) public space (Conde, 2014a). Both plans appear in the text, from the first in recreations of *Las Meninas* to the second largely in the reflection on art in public (Conde, 2015c).

The term fits with the examples that involve – but not only – forms of public art that constitute a theme with debates on the relationship of public art with the city and contemporary citizenship (Andrade, 2010; Caeiro, 2014)[3]. It is an accurate theme for the creative cities that have become "axiomatic ecologies" (Conde, 2018). The approach in the text presupposes the theme but extends to other aspects and focuses mainly on transits. That is, considering physical, visual, symbolic and imaginary circulations of works of art, including the passage from the museum (and the exhibition frame) to the public space. In its turn, it extends to the semiosphere in cyberspace where images of *Las Meninas* and *Animals*, Velazquez and Wei Wei are found. Although the digital sphere is not developed here, it is a pillar of mobile cultures and linked with new forms of public art creation (Abreu & Castro, 2017).

Moving the eye means following those circulations and constitutes an interpretive leap with the mobility issue less contemplated in studies on art and reception. Indeed, while mobility has become a keyword (Salazar & Jayaram, 2016) for our time when everything travels physically and / or virtually (Bal & Hernández-Navarro, 2011; Conde, 2018), in these studies the intramural model remains with the contemplative stop of audiences in front of works. However, in everyday life other contexts, movements and relations with art stand out.

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[1] Epistemology of an order of perception, knowledge and power. The use of paradigmatic works, such as *Las Meninas* by Michel Foucault, makes them hyper-icons that support a thought as visual (icons) and mental (hyper) images. They belong to the self-reflective category of meta-images or metapaintings (Grønstad & Vågnes, 2006; Michell, 1994). In this way we have looked at *Las Meninas* and its enigmas, with glosses and de-centering by Michel Foucault among diverse perspectives (Ancell, 2013; Gugleta, 2011; Nikolov, 1998; Orellana, 2014; Villegas, 2010; Wicks, 2010; Wilder, 2014).

[2] Text from a chapter in "Reconhecimento em arte: passagens de um percurso" (Conde, 2014a). Also partial presentation of the images are included in "European iconographies for cultural literacy" (Conde, 2015b).

[3] There is an extensive bibliography on typologies, contexts, meanings and audiences of public art, of which only a few titles are pointed out besides those mentioned in the text (Athanassopoulos & Mahiou, 2012; Baldini, 2014; Calvário, 2008, 2009; Finkelpearl, 2001; Gheorghe, 2010; Sequeira, 2008).

Las Meninas with which trips?

Starting with *Las Meninas*, where do they go beyond the painting at the Prado Museum? First of all, and practically ever since, they walk in countless reproductions and comments that thus transport an *ex-libris* of the canon in imaginary and virtual museums (Conde, 2020d; Delroche, 2001; Malraux, 1997/1965). For a long time, also in the imagination of artists like Pablo Picasso (1881-1973) who made 58 variations on *Las Meninas* in 1957. Thanks to the metamorphosis of the "alchemist" Picasso (Jiménez-Blanco, 2008; Lucero, 2010), *Las Meninas* traveled from Prado in Madrid to the Picasso Museum in Barcelona where these recreations are[4].

Figure 1: Diego Velazquez, *The Family of Filipe IV* or *Las Meninas*
oil on canvas, 3,18 m x 2,76 m, 1656, Prado Museum, Madrid
Crédits: Prado Museum

Figure 2: Sophie Matisse, *Las Meninas,* oil on canvas, 177.8 x 152.4 cm, 2001
Crédits: Sophie Matisse

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[4] See https://cataleg.museupicasso.bcn.cat/fitxa/museu_picasso/H290770/?resultsetnav=5ef904f13cde3

Picasso then made his "meninas" an alternative to those of Velazquez, but the artistic metamorphosis varies according to the authors. Their relationship with the referent may go from a cult to some irony or iconoclasm, but in any case it reaffirms the canon as a place of passage: the obsidian presence of Velazquez and *Las Meninas* in art history. For example, Sophie Matisse (b. 1965)[5] reproduced the empty stage of *Las Meninas*, without them and without Velazquez's self-portrait. A painter known for subtracting from iconic paintings, the "missing person", she also has a variation on *Monalisa* without her and with the title *The Monna Lisa (Be back in 5 minutes)* (1997). As for Velazquez's work, she left despoliation, literally an open image that can be replenished with imaginary figures who, by the way, have become very *Las Meninas*.

From pictorial to photographic variations, Thomas Struth's (n. 1954) looks at the "museum as muse" (McShine, 1999). That look was redoubled over the icon and its cult when Thomas Struth photographed audiences at the Prado Museum, and with girls from school groups in front of *Las Meninas*. It is a double image (Liljegren, 2012) that shows ways of seeing and ritualizing the visit as well as the artist-photographer himself when re / finding in Vélasquez's work a *punctum*[6].

> I first started taking photographs of people in museums in the early 1990s. I went to the Prado in Madrid and was flabbergasted by one particular painting, *Las Meninas* by Velásquez. It was so close to my own interests. I thought: "Jesus Christ, why did nobody tell me about this?" And yet I never photographed it until 2005. I don't know why. When I went back to it, it marked a moment of evolution for me. I decided that I had to try something different: I had to stand inside the groups of viewers, creating a greater intimacy between the people viewing the painting and those depicted in it.
>
> I worked there for seven days, eight hours a day, and I noticed how the school groups stood very close to the picture, almost touching it with their elbows. I like the two guys [at the left] of this image, who look very sceptical about what the guide is saying about the painting. I find that funny. Evidently, they mistrust the situation. Perhaps they would rather have a beer.
>
> I had my tripod mounted on wheels, so I could move it more spontaneously. But because the camera was so large, I was still very conspicuous. Some people thought I was the museum photographer, and some even recognised me. A Japanese guy came up and said: "are you from Germany?" I said I was, and he said: "well then, you must be Thomas Struth". When I

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[5] Sophie Matisse, great-granddaughter of Henri Matisse (1869-1954) and granddaughter of Alexina "Teeny" Duchamp (1906-1995), second wife of Marcel Duchamp (1887-1968).

[6] Roland Barthes' term (1980) for the detail or chance that arouses attention and emotion in a photographic image, in contrast to the *studium*, a panorama for more convenient interest and medium taste. The image above is also found in Fróis (2008). About *Museum Photographs* and the work of the artist in general, check some references in Struth and Belting (2005/1993); Struth and Diego (2007), Struth, Bezzola, Lingwood and Kruszynski (2010); Schmickl (2005).

was finished I thought: "right, it's time to quit this subject. I can't stay un-dercover any more". (Struth & Benedictus, 2008, p. 1)

Figure 3: Girls seeing *Las Meninas* in the Prado Museum Thomas Struth,
Museo del Prado 7 Madrid, 2005 c-print, 178 x 219 cm, 2008

Crédtis: Thomas Struth

From the Prado Museum to the Picasso Museum, among more digressions in time, space and images such as those by Thomas Struth or other iconospheres (Bizri, Johnson & Vasilakis, 1998)[7], *Las Meninas* can still travel with more shapes/movements through outdoors spaces, imagetic and physical spaces as in the *Meninas* by Manolo Valdés (b.1942)[8], with new faces and headdresses, graceful sculptures lined up on the public promenade. Or part of them, the heads, which Valdez creatively reinterpreted in *Damas*, that are also inspired by Rembrandt, Zurbarán, Rubens or Matisse[9]. Thus, the sculptures represent mnemonic and imaginary palimpsests using masterpieces in art history to inquire and overcome; as for Velázquez, to remember and "forget" him[10].

In Madrid there are four *Damas*, crowned by the monumental *La Dama del Manzanares* (2003) in bronze and steel at the top of the park of the same name[11], together with *Meninas* in circulation in the squares and streets of various cities. It remains to be

[7] In the digital iconosphere, with recreational images similar to other masterpieces, as shown by Domenico Ghirlandaio's *Portrait of Giovanna degli Albizzi Tornabuoni* (1489-1490) (Barranha, 2018).

[8] Valencian artist with international projection, highly awarded since 1965, one of the founders of *Equipo Crónicas* (1963-1981) with an important role in the renewal of painting in Spain.

[9] Rembrandt van Rijn (1606-1669); Francisco de Zurbarán (1598-1664); Peter Paul Rubens (1577-1640); Henri Matisse (1869-1954).

[10] Quoting the exhibition title *Olvidando a Velázquez. Las Meninas*, Picasso Museum, Barcelona, from May 16 to September 28, 2008, with 61 works in painting, sculpture, photography, printmaking, video, reflecting the influence of Velázquez.

[11] Parque Lineal del Manzanares in Madrid, around the river of the same name. The Valdés sculpture appears on top of the artificial hill of La Atalaya, a viewpoint for the city, on a 21-meter-high pyramidal platform, designed by the architect Ricardo Bofill. Since 2005, lit by 24 projectors that change tones according to the seasons (the other three Madrid *Damas*, also from 2003, are at Barajas airport. In 2005, Valdés also performed two horses, *Asturcones*, for the city of Oviedo and there he took 21 sculptures of *Meninas*.

seen whether those who find them identify the origin in *Las Meninas*. Identifying it, the reception will be able to compare and perceive the artistic metamorphosis, but without this retreat to the referent, the partly mutilated sense predominates over the sculptures. In Spain, in cities such as Madrid, Cordoba, Oviedo, Zaragoza, San Sebastian, Valadollid and others, many may recognize *Las Meninas* in Valdez's works, knowing them, because the Velasquez painting integrates national, school and visual heritage.

The same does not happen for most tourists and inhabitants in different contexts, although without stopping the applause for these works for the animation they bring to the urban stage. Amongst more elusive perceptions and attentive to sculptures due to their gracefulness and dimension, their full legibility is suspended, however relative and distinct from the taste for admiring the sculptures in the public space. The following point systematizes mutations that occur there on several levels.

Figure 4: *Meninas* by Manolo Valdés
in a street of Córdova, 2010

Credits: Idalina Conde and Fernando Ribeiro

Figure 5: *Meninas* and *Damas* by Manolo
Valdés in San Sebastian, 2009

Source: "San Sebastián convive con las
esculturas de Manolo Valdés", 2009

Figure 6: *Meninas* by Manolo Valdés in Oviedo, 2005

Source: https://www.minube.com/rincon/
oviedo-y-las-meninas-de-manolo-valdes-a2135218#gallery-modal

Figure 7: *La Dama* (2004) by Manolo
Valdés in a street of Córdova, 2010

Credits: Idalina Conde and Fernando Ribeiro

Figure 8: *Regina II* (2005) by Manolo Valdés, Paseo del Prado, Madrid, 2009

Credits: Miguel Veny Torres

Figure 9: *Ariadna IV* (2004) by Manolo Valdés, Paseo del Prado, Madrid, 2009

Credits: Miguel Veny Torres

Figure 10: *Regina II* (2005) by Manolo Valdés, Paseo del Prado, Madrid, 2009

Credits: Miguel Veny Torres

Figure 11: *La Dama del Manzanares* (2003) by Manolo Valdés, Parque Lineal del Manzanares, Madrid

Source: www.miradormadrid.com

Figure 12: *La Dama del Manzanares* (2003) by Manolo Valdés, Parque Lineal del Manzanares, Madrid

Source: www.miradormadrid.com

Mutations of indoors for outdoors

Semiologically, the transition from perception to reception (Conde, 1992) implies the use, even if elementary or interrogative, of the "key" of a code: the referent, sometimes with a dense texture. Basis for the reflexivity with which sense is elaborated and the opinion expressed, substantially a question of literacy or artistic education (Queiroz, 2017; Conde, forthcoming). It is parallel to other forms of emotional, playful, aesthetic and aesthetical or sensorial involvement, with works of art. Hence, legibility and affection are also talked about visiting museums (Henning, 2007) and the public space increments alternatives to deciphering codes. Even there, not all works have the semiology of thick signs (Conde, 2014c), many of them are decorative, ideographic, functional and playful.

The museum, and similar contexts, institutionalizes a concentrated and contemplative way of seeing (Alpers, 1991) in contrast to the panoramic, digressive, fleeting or elusive gaze in the public space. While in the museum pedagogical mediations operate, such as guided tours in the service of legibility, the equivalent does not work in its exterior space, where much public art is conceived for practical and direct experience. No mediation or at least that kind. The temporary exhibitions in the public space correspond to another situation because they frame the works with communication strategies and symbolic mediation (Davallon, 2000). Except for that situation, from a cognitive point of view, the works in outdoors are more vulnerable to the dis/re cognition-knowledge of passers-by.

What is the portability of their school, expert or media knowledge (Saurier, 2008) to identify a masterpiece, *Las Meninas* de Velasquez in *Meninas* de Valdez? The question of literacy is repeated on which the "allocation of attention" still depends (Coavoux, 2016) and often influenced by the status of the works. Nevertheless, it is not all about knowledge. There is the taste, the surprise and the charm to give attention to the showy *Damas* and *Meninas*, instead of more discreet or adverse works in the public space. Attention is fundamental in the genesis of any process of perception *versus* reception, and especially in this space that transforms the ecology of attention.

The expression comes from digital environments (Citton, 2014) with new visual paradigms (Raux & Dubuisson, 2015) and the *scripted culture* that crosses – with digitization – the public and cultural sphere (Widmer & Kleesattel, 2018). From hypertexts, zapping or surfing through cyberspace, "attention problems" also emerge (Birkerts, 2015) which are added to "suspensions" of perception, or attention related to visual and spectacle culture (Crary, 2000; Kennedy, 2009). Likewise, the physical public space constitutes an ecology in which to build attention, and with the passage from looking to seeing (Conde, 2015a), is the challenge against indifference and weak use of works/images (Ghebaur, 2013a; Passeron, 2006/1991; Pecqueux, 2003). Even to the attentional ecology of the museum does not lack such "behaviors without belief and works of art without spectators"- quoting the title of an article on the issue (Veyne, 1988). So, many works are in lesser mode of reality (Piette, 2009) for not having the due attention.

How to observe the fluctuation of alienations and interests in non-reception? Visual ethnomethodology, which is applied in / outdoors among more ethnographies (Gonon, 2007), is a heuristic resource for "following paths" (Mariani-Rousset, 2008/2001), gaze practices (Goodwin, 2001; Sturken & Cartwright, 2003/2001), body engagement with works (Belting, 2014; Coavoux, 2015a), duration and dynamics of attention (Coavoux, 2015b). In fact, several of the topics appear in artistic projects aimed at ways of attending, looking, using, interacting and participating; in short, the behaviors of the spectator as *enjeux* of contemporary art (Viollet, 2011).

As for sociological and related studies, the topics broaden the perspective and it should be noted that the notion of "non/publics" gains conceptual configurations without linear homology with non/reception[12]. In effect, in the public space, art is aimed at citizens of whom only a small part coincides with museum or exhibition audiences. To classify the vast rest as non-public obscures our understanding on two levels. Whether because habitual non-publics of art relate to works of public art, at least as spectators; or because that classification subtracts the issue of citizenship inherent in art in the public space. The polysemy of this space (Barril, Carrel, Guerrero & Marquez, 2003) calls for dimensions of the public sphere and, if for museums (Barrett, 2011) it matters, public art is more closely linked to the publicness of that art (Andrade, 2010; Baldini, 2014).

The works themselves – some – raise "micro" public spheres with the involvement of citizens. There are examples in famous differends (Conde, 2004) and not only for aesthetic reasons that do not always have the presumed priority (Hanquinet, 2018). The set of arguments in question, which are found in more common misunderstandings, fetch values beyond the "beautiful and the ugly" (Heinich, Schaeffer & Talon-Hugon, 2014). Civic, ethical, political, economic, legal, urban, ecological, etc., these are values in the construction of public opinion. At the same time that contemporary art's relations with citizenship are multifaceted, from sociocultural ergonomics in a large part of public art to relational, site-specific, community and emancipatory aesthetics projects.

In summary, we have "contact zones" or dialogues as well as disputes in the public sphere with diversity of cultures and arts (Conde, 2010a, 2010b). Provocation and dialogism is also the binomial in an essay on theater pedagogy (Desgranges, 2006). Tensions can break out in specific situations, or come from "arts of disturbance" (Mahiou & Riado, 2014), especially in the more critical, political and "artivist" front with ballast since the vanguards in the 1970s and the impulse in the 1990s (Conde, 2003, 2009; Moner, 2012). Crossed with deconstruction and postcolonial turns, among others, this front subverts the ideology of *joy forever* in the fashion of creativity and produces thick signs, hence demanding in communication with the reception. This is the reference to introduce the second example in counterpoint with the *Meninas*.

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[12] The broadening of perspective refers to less frequent aspects in approaches of publics or audiences (Conde, 2020c). Equally important is the questioning of the notion of non-publics (Ancel & Pessin, 2004; Ghebaur, 2017; "Public, non-public: questions de méthodologie", 2017).

A counterpoint with *Circle of Animals*

Then we have Ai Weiwei (b.1957), an artist at the apex of contemporary and global art, an opponent of the political regime in China of which he was a victim, an activist for human rights, and an indefatigable creator of mega installations or exhibitions[13]. Along that line, and with relational aesthetics on a larger scale, *Farytale* as Weiwei's project that took 1001 chinese to *Documenta 12* at Kassel, in 2007, as well as an equal number of ancient Chinese chairs, heritage of the pre-communist era ("Documenta Kassel 18/06 – 23/09", 2007; Schnetz & Weiwei, 2013). A human sculpture in a (very) expanded field (Krauss, 1979) to bring the East to the West through this art of political commitment (Moner, 2009; 2015).

Farytale belongs to the triptych of the largest open air installations in Kassel that year[14]. However, speaking in the text in heads as those of *Damas* and *Meninas*, we revisit another work by Weiwei: *Zodiac Heads/Circle of Animals* (2010-2011), a set of sculptures in bronze with the figuration of the 12 creatures of the Chinese zodiac who also traveled across countries and indoors towards outdoors (Delson & Weiwei, 2011). It consisted of the artist's first major public sculpture project for a tour in the United States, Europe and Asia. In 2010 they were also at the 29th Bienal de S. Paulo. Then they headed to New York in 2011, where they settled in the historic Pulitzer Fountain[15] of the Grand Army Plaza in Manhattan, south of Central Park.

Figure 13: Ai Weiwei at the beginning of the process at the foundry in Chengdu, China

Source: www.zodiacheads.com

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[13] About the artist, see some references in the bibliography (Gaensheimer, Krystof & Wolf, 2019; Sorace, 2014; Weiwei & Holzwarth, 2016).

[14] The other two were *Terrace rice field* by Sakarin Krue-On and *Mohnfeld/Poppy field* by Sanja Ivekovic ("Documenta Kassel 18/06 – 23/09", 2007; Conde, 2009, 2014b).

[15] Inaugurated in 1916, the source is due to Joseph Pulitzer (1847-1911), figure of the press and of the democratic party. He also helped bring the statue of liberty to New York.

Figure 14: *Zodiac Heads/Circle of Animals* by Ai Weiwei, bronze
series, São Paulo Art Biennial, 2010 (29th Biennial)

Source: www.zodiacheads.com

Figure 15: *Circle of Animals / Zodiac Heads* by Ai Weiwei, bronze series

at the Pulitzer Fountain, Grand Army Plaza (Central Park), New York, 2011

Source: https://arrestedmotion.com/

After São Paulo and New York, *Circle of Animals* circulated in 23 more cities in the United States, Europe, Taiwan. The *Bronze Series* is duplicated by the *Gold Series,* bronzes with golden *patine*. Between 2012 and 2019, they traveled to 19 locations in Canada, the United States, Russia and Australia[16]. The image below shows also a passage of one portable series through Marseille.

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[16] See http://www.zodiacheads.com/world_tour_bronze.html; http://www.zodiacheads.com/world_tour_gold.html

Figure 16: *Circle of Animals/Zodiac Heads*, Gold Series in the exhibition Ai Weiwei Fan-Tan, 20 June - 12 November, 2018, MUCEM - Musée des Civilisations de l'Europe et de la Méditerranée, Marseille

Crédits: MUCEM

As for the semiology of heads and possible transformations in their journey through different environments and audiences, for those who know Ai Weiwei's work, it would mean a thick and political sign related to the confrontation between the East and the West. Specifically, in what regards ancient China or before the communist regime that returns to the works of Weiwei. He says: "we never change the subject but always the interpretation"[17], and in this case to tell a story of Europe's violence about China, with plunder and humiliation.

Circle of Animals[18] shows replicas of the zodiac created in the 18th century by European Jesuits[19] at the court of Emperor Qianlong of the Qing dynasty. Originally, they decorated a water clock fountain in the gardens of Yuanmingyuan, the Old Summer Palace of the Emperor, near Beijing. In 1860, at the end of the Second Opium War (1856-1860), French and British troops destroyed and sacked the magnificent Yuanmingyuan - more than a palace, a complex of buildings and gardens[20]. A barbaric episode through which a treasure of Chinese art, objects and the heads of the fountain, landed in Europe. Such treasure, although made by European Jesuits, connote with the national wound (Kleutghen, 2011; Lee, 2012; Ringmar, 2013a; Thomas, 2008).

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[17] Statement available at https://www.youtube.com/watch?time_continue=65&v=u1f_Hm0T7bM&feature=emb_title

[18] See http://www.zodiacheads.com/about_exhibit.html

[19] Giuseppe Castiglione (1688-1766), painter, and Michel Benoist (1715-1774), responsible for the hydraulic system and fountains in Yuanmingyuan, two among other Jesuits with a presence in China and intercultural encounters in the 18th century (Kleutghen, 2012, 2015; Musillo, 2011; Siu, 1988; Vossilla, 2016).

[20] However, only British troops set Yuanmingyuan on fire. After the destruction, the ruined space had a troubled history of abandonment and rescue, at one point, with the idea of the Chinese government to transform it into a theme park that would represent another form of "imperial vision" (Ringmar, 2013b).

The symbolic ambivalence stimulated Ai Weiwei[21] who reinterpreted the heads on a large scale, including imagining some missing specimens, and produced the doubly thick sign. On the one hand, it contains the web of encounters/clashes among civilizations, the violence of looting, nationalism and patrimonial repatriation. On the other hand, the sign continues the artist's questioning about notions of the false and copying in face of an original, or supposed as such. How was the sign recognized?

Going back to the beginning, to the indoors of the *São Paulo Art Biennial* with the majority of peers and informed audiences (similar to visitors to *Documenta* in Kassel), there would be a horizon of expectation for this work and its message. In general the audience has enough references as well as about Weiwei. Moreover it is an audience able to deal with semiotic traps on the basis of artistic literacy to capture the dense meanings under the visual surface of the works. In this case, also with the synapse between the memory of violence in the 19th century and the denunciation of contemporary tribulations. As for New York, with *Circle of Animals* in outdoors, except for the similar segment of artists and fans of Ai Weiwei, expectations would not even exist for the wave of citizens crossing the Grand Army Plaza.

In the diversity of situations, some of the least informed could be deceived by the very naturalism of the sculptures. Hostages of the optical illusion of only recognizing the familiar in these *Zodiac Heads*: figures of the Chinese horoscope who are consulted on personality, love, fortune and future. Yet, to ask how many New Yorkers could know about the history of Yuanmingyuan, an inevitable opacity in the trans-temporal and cultural displacement of these works. Although their impact depends on circumstances to arouse attention with the pedagogy of curiosity (Bann, 2008; Thomas, 2016) to seek information. Or for civic reasons, as in the case. Remember that the opening of *Circle of Animals* in New York, in May 2011, coincided with Weiwei's[22] arrest, turning into a highly political event.

In front of the Pulitzer Fountain, authorities, notables, artists' associations and intellectuals called for the artist's release. The diplomacy of the United States itself was mobilized towards the Chinese authorities. With the media coverage of the case, less people would be indifferent to the work in Grand Army Plaza, being able to add to it a free interpretation, in solidarity with Ai Weiwei. So, a *Circle of Animals* as the anthropomorphic heads of the "animals" who arrested the artist: the pig, the dog, the rooster as leaders of the Chinese regime. Thus, another curve in the sinuous semiosis (Véron, 1981) of art in public with its many journeys.

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[21] *Circle of Animals* originates from the controversy in 2009, with a nationalist outbreak. That year, the heads of a rat and a rabbit from the original zodiac, owned by the Yves Saint Laurent and Pierre Bergé collection, reappeared at the Christie's auction. China tried to legally prevent the auction, which nevertheless took place, and Chinese bidder Cai Mingchao, art dealer and consultant for the National Treasures Fund (foundation for the acquisition of Chinese art around the world) snatched the pieces for nearly € 40 million (14 million euros for each head) to withdraw them from the international market and return to the motherland. He refused to pay the amount to Christie's, the pieces returned to the Pierre Bergé – Yves Saint Laurent Foundation collection and, later, the magnate and collector François Pinault bought them to, he said, return them to China. In 2009, also tycoon Stanley Ho acquired the horse's head for millions to return to China, as well as a boar's head bought in private sale. In possession of the Beijing Polytechnic Museum, with two more heads, the monkey and the ox.

[22] See http://arrestedmotion.com/2011/05/openings-ai-weiwei-circle-of-animals-zodiac-heads-pulitzer-fountain-central-park. Weiwei was arrested on April 3, 2011 at Beijing International Airport, shortly before traveling to Hong Kong.

Final remarks

Between what images want (Mitchell, 2006) and what people want from them, or what they want from art (Arts Council of England, 2008), there is a cleavage of perspectives that range from the aesthetic and iconological to the sociological. Alternatively, the text brings an eclectic approach that contradicts absolutes or assumptions about "wanting". First, because against "visual essentialism" (Bal, 2005), much of art in public comprises semiotic puzzles (Elkins, 1999) which do not just ask us for "the commitment to look" (Bal, 2003). More than seeing those art works, it is necessary to establish a relationship with them through their use and other implications. The tour of the works also changes the frames for their visitability, visuality and legibility. Second, as to what people want, or not, depends on various socio-cultural conditions and circumstances as well as the specificity of in / outoors spaces. Also of "ways of expecting" (Oddey & White, 2009) that are induced by *culture on display* and in touring as a contemporary production of visitability (Dicks, 2003) that interferes in the will.

The approach in the text goes beyond the usual references in the sociology of audiences and policies of emancipation, thinking on Pierre Bourdieu and legacies and Jacques Rancière (Nordmann, 2006; Rancière, 2008). There is more to say as it was shown with the mobility issue, itself as a traveling concept (Neumann & Nunning, 2012), crossing the text with the concepts of reception and literacy also in motion. The itinerancy of art provides different regimes of experience in micro (Roueff, 2011) and macro scales, local and global, physical and virtual. Therefore, modes of communication with audiences and the public sphere are relevant, in parallel to public communication related to institutions such as museums (Andrade, 2015). In brief, a set of factors to enhance the encounters with art works, to experiment, practice, teach (Chabanne, Parayre & Villagordo, 2012).

Regarding the examples in the text, the teaching also applies to historical and European literacy. Or rather, about Europe in interface with the world, a line that the text shares[23]. *Las Meninas* de Velazques represent an important European reference to which their recreations and travels add global dimensions. Indeed, they permeate much of Europe's heritage (Conde, 2019a). *Circle of Animals* reminds a part of the violence in relations with the world with an episode of Europe about China. In conclusion, art travels to update the Warburgian[24] "image atlas" with more cases about the global history of Europe. In parallel to part of the art history that is now rewritten with de artistic endless circulations (Kaufmann, Dossin & Joyeux-Prunel, 2015).

Translation: Pedro Andrade

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[23] In dialogues with images that revisit several cases (Conde, 2015a, 2015b); on face-to-face and virtual relations of citizens in the European Union with heritage and the analysis of the Europeana portal for digital heritage, art and remembrance (Conde, 2019b).

[24] Reference to "Atlas Mnemosyne" by Aby Warburg (1866-1929), built with symbols and transtemporal archetypes in which images symbolize memory, metaphor and allegory (Johnson, 2012).

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Public art between heritage and ideário.
The artistic itinerary of Siah Armajani

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Abstract

Siah Armajani (1939-) is an Iranian born sculptor who quite young emigrated to USA, where he began an artistic career in Minneapolis, Minnesota. Beyond being the author of a vast and acknowledged sculptural work, Siah Armajani is also an essayist, having authored "Manifesto public sculpture in the context of american democracy" (Armajani, 1995), which was written for the exhibition "Reading Spaces" he presented, in 1995, at Museu d'Art Contemporani de Barcelona (MACBA). The value of Armajani's work comes from its engagement to an unequivocal social-utopic-artistic ideário that problematizes the prevalence of the authorship's statute regime, while rejecting the self-referential character of the artistic work, being both aspects quite unusual in the field of contemporary art production. Aesthetically contemporary, Armajani's work succeeds to solve one of the bitter dilemmas of modern and contemporary art, as Arnold Schoenberg brightly put into words: "if it is art, it is not for all, and if it is for all, it is not art" (Schoenberg, 1950, p. 124). Curiously, Armajani's public sculpture ideário is not absolutely unique. In several points, it matches the one of the movement in favour of public art, which by the end of the 19th century had been formed in Belgic, giving birth to the organization of four public art international congresses, two of them having documented Portuguese participation, as we will see in the first section of this paper.

Keywords

public art; International Institute for Public Art; heritage; Siah Armajani; manifesto

A arte pública entre património e ideário.
O itinerário artístico de Siah Armajani

Resumo

Siah Armajani (1939-) é um escultor de origem iraniana que ainda muito jovem emigrou para os EUA, onde empreendeu uma carreira artística, sediada em Minneapolis, no Minnesota. Para além de autor de uma vasta e reconhecida obra escultórica, Armajani é também um ensaísta, sendo autor do texto "Manifesto public sculpture in the context of american democracy" (Armajani, 1995), que acompanhou a exposição "Espaços de Leitura" que apresentou, em 1995, no Museu d'Art Contemporani de Barcelona (MACBA). O interesse da obra de Armajani decorre da mesma resultar de um inequívoco *engagement* a um ideário sócio-utópico-artístico que problematiza o estatuto do regime autoral, e que rejeita a autorreferencialidade da obra, circunstância rara no contexto da produção artística contemporânea. Esteticamente contemporânea, a obra de Armajani logra resolver um dos dilemas mais amargos da arte moderna e contemporânea, formulado por Arnold Schoenberg: "se é arte, não é para todos, e se é para todos não é arte" (Schoenberg, 1950, p. 124). Curiosamente, o ideário veiculado por Armajani não é em absoluto inédito. Em múltiplos aspetos o mesmo coincide com o do movimento em prol da arte pública que se formou na Bélgica, nos finais do século XIX, e que deu origem à organização de quatro

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

congressos internacionais de arte pública, dois deles com participação portuguesa documentada, aspeto por onde se inicia o presente estudo.

Palavras-chave

arte pública; Instituto Internacional de Arte Pública; património; Siah Armajani; manifesto

Back to the origins?

> Public sculpture attempts to fill the gap that comes about between art and the public,
> to make art public and the artists citizens again.
>
> Siah Armajani (1995, p. 112)

The beginning of the so-called public art goes back to the 19th century last quarter, when it first appeared in Europe, under the influence of *Arts and Crafts* movement's ideario, from where the aesthetical premises and the artistic programs it will be adopted.

A little later, a similar drive emerged in the United States (US), under the influence of the *City Beautiful* movement, whose eclectic premises and monumental programs will be soon adopted, in opposition to the European movement, grounded in the ornamental and social aims of the British movement.

Although distinct, in both movements we can find an interesting masonic affinity, established by the filiation of some of their main supporters, such as the architect and then Brussels' Burgomaster Charles Buls (1837-1914). Affiliated to the Masonic Lodge *Les Vrais Amis* of Brusells, since 1862, from 1894, Buls will become president of the Société l'Œuvre Apliquée à la Rue et aux Objets d'Utilité Publique, which soon will be the embryo of the Belgian public art movement (Abreu, 2010, p. 24). Besides Buls, also Victor Horta, famous architect and creator of Brussel's Art Nouveau, was both a notable franc-mason, affiliated to the Lodge Les Amis Philantropes (Resseler, 2013, p. 93), and a supporter of the four international public art conferences.

Figure 1: *L'Art Appliqué à la Rue et aux Objets d'Utilité Publique*

Source: Broerman, 1895 (photo of José Guilherme Abreu)

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu
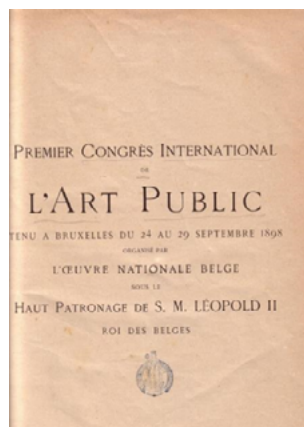
Figure 2: *Premier Congrès International d'Art Public*
Source: Broerman et. al., 1898 (photo of José Guilherme Abreu)

The same happens, curiously, with the North-American public art movement, in which one may find names such as architect Daniel Burnham (1846-1912) author of the Masonic Temple of Chicago (1892), director of the "Columbian Universal Exhibition of Chicago" (1893), and yet author of the Urban Plan of Chicago (1909). Burnham, as Michael Johnstone says, "was one of the most visionary masons, architectonically speaking" (Johnstone, 2018, p. 179), and besides Burnham, Richard Watson Gilder (1844-1909) was a franc-mason too, being, in 1899, the founder of Public Art League of the United States and its president, being the sculptor Augustus Saint-Gaudens its vice-president, and Glenn Brown its secretary-general (Mechlin, 1922, p. 185).

Centered in Belgic, the European public art movement led to the organization of four international public art conferences, between 1898 and 1910. These conferences gathered a large number of official delegations, which included prominent experts and state members of European, North and South American governments, and even from Asia, as well as a lot of delegates from many municipalities, urban communities and city halls, among which delegations from Lisbon and Coimbra, and also from Madrid, could be found.

Three of these conferences produced large and detailed catalogues (Broerman et al., 1898; Broerman et al., 1905; Broerman et al., 1910), and we should enhance the fact that one of the resolutions took by the 3thd International Conference, of 1905, was to create an international and permanent Institute for Public Art, named Institut International d'Art Public (IIAP), which had, from 1907 until 1910, as periodical publication the journal *L'Art Public*, having edited eight quarterly editions, some doble.

It is of some relevance to our scope to analyze the Institut Internacional d'Art Public's statutes, published in the first issue of the journal *L'Art Public*, in order to collect the themes, present in the journal's inaugural edition.

By the compilation made (Appendix, Table 1) it is possible to realize the fundaments, the aims and the range of IIAP. The degree of institutional and political involvement and support enounced in IIAP's statutes is indeed impressive. Still more impressive is the

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

fact that in the years before World War I, the range public art concept had was much wider than it is now, as states Marcel Smets:

> what mostly impresses, is the extreme variety of the issues treated there. Public art applies as well to education, as to theatre, to legislation, to restauration, to the qualities and the profession of the artist, to the conservation of sites, to the urban design and the public domain aspect. During the twelve years that separate the first and the last Congress, none of those domains prevailed, even if the number of communications related to the urban planning had gradually increased. (Smets, 1995, p. 146)

Thus, despite the diversity of languages and forms of nowadays multidisciplinary public art interventions, one must acknowledge that contemporary public art concentrates almost exclusively in the expanded field of plastic art, instead of what happened with the Belgian movement. There, the range of its incidence comprehended a quite large panoply of many and distinct areas, as we list:

- education;
- theatre;
- legislation;
- restauration;
- popular music;
- urban furniture;
- artistic profession;
- conservation of sites;
- urban planning;
- public domain aspect.

By the listed areas, one perceives the public art movement was thought not only as an artistic dynamic production, but also as a heritage safeguarding and appreciation movement.

Besides that, if there was a dominant tendency on this movement, it was that of preserving the artistic treasures of the past, as the public art movement, from its programmatic point of view, was conceived as a movement of defense and safeguarding of cultural and artistic heritage, although this one meant far beyond the cult of historical monuments. Including a vast panoply of cultural and artistic species, curiously it gathered under the same family, material and immaterial goods, what can be seen as an anticipation to post World War II concept of immaterial heritage, which was in fact premonitory, if not prodigious.

In one hand clearly progressive, due the wide range of its public art concept, and in the other a lot rhetorical, the public art movement was not able to establish a critical distance related to the fundaments, aims and achievements of historicism. On the contrary, the *fin-de-siècle* public art movement was clearly refractory, *vis-a-vis* the rupture

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

of the fundaments and practices of modern art, something that led to the erosion of its aesthetic orientations. So, it is no surprise that the movement collapsed after its 4th Congress that took place in Brussels, in 1910, whose catalogue is nothing but a shadow, compared to the 3rd Congress Catalogue of 1905, whose extension is of 744 pages, while the 4th Congress catalogue is only 176 pages long.

The tension between progressivism and traditionalism is paramount, among the recurrent subjects of the editions of IIAP journal. In the inaugural number, edited in June 1907, its index displayed the following subjects:

1. Public art, by Eugène Broeman

2. National traditions

   2.1. *Mistral and Félibrige*. Provençal poem, Marius Mistral

   2.2. Paris and 16th century public art, Marius Vachon

   2.3. For beauty, Carmen Sylva

   2.4. National artistic education, Walter Crane

3. Safeguarding of sites and artistic heritage

   3.1. The resurrection of Herculaneum, H. Carlon de Wiart

   3.2. Ardennes and the cave of Hans, Ed. De Pierpont

4. The artistic evolution of cities

   4.1. The transformation of Brussels, L. Dumont-Wilden

   4.2. On modern construction in German cities, J. Siebben

   4.3. The artistic developing of American cities, Glenn Brown

   4.4. The role of art criticism, Frantz Jourdain

5. The aesthetic culture

   5.1. Image in the school, A. Stuys

   5.2. The teaching of industrial art in Holland, von Saher

   5.3. The popular chant, Ft. Van Dayse

   5.4. Aesthetic learning, por Mario Pilo

   5.5. Letter from Florence syndic, J. Niccolini

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Figure 3: *L'Art Public*, n.º 1, 1/6/1907
Source: Broerman, 1907 (photo of José Guilherme Abreu)

The journal's index restates the wide range notion of de public art. On the four sections focused by the several articles, and even more by their incidences, the wide and inclusive range of the concept of public art becomes unequivocal.

It seemed useful to us to display this sample here, in order to analyze, by an objective and rigorous way, the documental testimonies of the public art movement endorsed by IIAP, as in spite of the institutional dimension it accomplished, after World War I, it became absolutely forgotten, and even in the specialized field of public art studies, it is not a well-known matter.

By the assembled material, (Appendix, Table 1) we can pick up a few pertinent inferences for our study. Let us display them:

1. in its initial phase, the public art movement, above all, meant to become aware of its cultural and artistic heritage valor, conceived far beyond the limits of the safeguarding of the historical monuments, prompted by the vandalizations perpetrated by the demolishing fury of Paris' sans-culottes, during Convention times;

2. similarly, IIAP's movement struggles for the aesthetic appreciation of cities, so claiming the intervention of art, therefore rescuing it from the restrict domain of private and/or institutional collections, in order to focus its function and fruition mainly on pedagogical aims and concerns;

3. steadily watching over the heritage legacy, IIAP cares about the researching and appreciation of archeological heritage, promoting the organization of rigorous archeological excavations, in order to turn the testimonies of the past public;

4. confined not to the protection and promotion of artistic heritage, both objectual or monumental, IIAP denotes being aware of the heritage valor of the territory, fostering the preservation and appreciation natural landscape ant sites, predicting the contemporary cultural landscape notion;

5. beyond the appreciation of landscape contexts and natural riches, IIAP involves and cares for appreciation of the oral traditions and shared usages and customs of the communities, fighting for the safeguarding of popular and ethnographic chant, as well as popular theatre and feasts, thus anticipating the contemporary notion of immaterial heritage;

6. finally, IIAP defends, so to speak, an utilitarian understanding of art, conceding it a first range social function, in the domain of the formation of the human being and the fostering of progress, under the guidance of positivism, where one may recognize clear masonic connotations.

So enounced, these traces define, already in its origin, what I use to state as being the "public art ideario" (Abreu, 2015).

The methodology we just use, can be replicated in the remaining editions of the journal *L'Art Public*, but cannot be done here. Besides that, the thematic structure of subjects displayed in the index of the eight published numbers remains the same (Appendix, Table 2).

Similarly, if we make a punctual survey on the votes (recommendations) of the "4th International Public Art Congress", held in Brussels, in 1910, we shall verify that the same structure of incidences and interventions persists, whose structure we now present with the amount of the number of recommendations, by section, as follows:

- section I: safeguarding of sites and art heritage (20 recommendations);

- section II: artistic extension of cities (13 recommendations);

- section III: aesthetical culture (15 recommendations);

- section IV: people's artistic education (8 recommendations).

From these data, one can infer the methodologic consistency and the conceptual coherence of the epistemological and operative frame of IIAP.

It not yet well known the history of the extinction of IIAP, nor this point is relevant to our scope. What seems us the most relevant issue, is to find out if the ideario we have just detected as being the origin of the movement fostered by IIAP constitutes, indeed, a structural and effective element for any informed definition of public art, and if this ideario keeps actual, and so if we can find any common elements between the traces of this ideario, identified as above, and the theory and practice of contemporary public art, as will be following discussed.

Public art ideario in its conceptual complex

In another study (Abreu, 2018), we have defended that contemporary public art is a field of tendencies, that complicates the formulation of a valid and comprehensive definition applicable to the several segments, among which nowadays it is still spread, even if its coverage range is smaller than during the years of its formation.

So, instead of creating a specific concept, we have therefore proposed a conceptual complex (Abreu, 2015), which is "composed" by successive layers, being one of them precisely the level of its ideario.

This conceptual complex is based on four pillars:

1. ideario: public art intents to bring art to all citizens, in order to help to turn common life better and to promote their cultural evolution;

2. impact: public art implicates a civic posture by the artist and provokes a social behavior of the public (appropriation or rejection);

3. inclusivity: public art seeks several recipients, and comprehends different production techniques, expressive means, plastic languages, expressive ways. Em coabitação pluridimensional;

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

4. regime: public art is the product of an allographic production regime (Abreu, 2013, p. 20) distinct of the remaining artistic production. (Abreu, 2015, p. 45)

In this conceptual complex, ideario is the first pillar, if not the main one.

We sustain also that there is a genealogy that connects and articulates, by successive adaptations and formulations, distinct enunciations of that conceptual complex, since the genesis of public art in late 19ᵗʰ century, inspired by *Arts and Crafts* British movement (Abreu, 2013, p. 18), until nowadays, overpassing thus the chronological barriers and the factual vicissitudes of 20ᵗʰ century troubled History.

When we talk about genealogy, we do not mean that its lineage forms a continuous chronological succession, without any hiatus and free of no direction variations.

That is precisely the case of Siah Armajani art. Although one cannot say that his line of production is marginal in the international circuits of contemporary art (cultural, institutional and commercial), it is important to recognize that his artistic production doesn't convey the aesthetical and/or conceptual assumptions which are predominant among contemporary artists. As a matter of fact, Armajani chose to give continuity to a production line that had been "discarded", when the cycle of historical avantgarde ended.

That discarded artistic current was constructivism and its repercussion on Armajani's work may be documented by the confrontation of Armajani's production with the explanation of constructivist precepts, in 1921, by Rodchenko itself:

> construction is the organisation (sic) of elements.
> Construction is the modern philosophy.
> Art like every science is one of the branches of mathematics.
> Construction represents the contemporary organisation (sic) and the utilitarian use of materials.
> Constructive life is the art of the future.
> Art which has no part on life should be filled away in the archeological museums of Antiquity.
> It is time for Art to flow organisedly (sic) in life.
> A constructively organised (sic) life is above the mystical art of magicians.
> (...)
> Conscientious, experiment ... the goal: construction. Technology and mathematics – these are the brothers of modern art. (Elliott, 1979, p. 129)

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Figure 4: Rodchenko (1921), *Notes for a lecture*
Source: Elliot, 1979, p. 29

As we will see later, despite the chronological distance and the cultural moat between both artists, those premises integrate Armajani's material and conceptual production, as the artist, himself, recognizes:

> I was interested in the constructivists because they were political, because there was no separation between the citizen and the artist - what we're trying to do now in public art. They are really our paradigm, Tatlin and Rodchenko and Malevich and the rest. (Tomkins, 1990, p. 54)

Rejected by the jadnovian normative of Stalinism, constructivism was afterwards absorbed by Bauhaus, to where, in the meanwhile, transited the avantgarde soviet artists, or close to them, such as Wassily Kandinsky, Nikolaus Pesvner and his brother Naum Gabo, where they would become prominent teachers. At the Bauhaus, however, constructivism evolved mainly in the sense of design, losing its social/civic dimension, as one may observe in the artistic production of both Gabo e Pevsner.

Non-linear genealogy, since Armajani's plastic language inverted, in its turn, the previous inversion induced by *Bauhaus*, evolving now from indoor design to outdoor equipment, centered, although not exclusively, in the construction of structures and spaces for leisure, created for urban public spaces, city's public gardens, reading places, sportive precincts or recondite natural areas.

Pedestrian bridges were the first sort of constructive structures designed by Armajani. The first bridge he built is from 1968 and was temporary installed in the ground of Bear Lake City Park, in Minnesota.

Of that installation remains only the model. It would be the first of a long series, whose primary examples express the idea of de-functionalization[1] and interpellation of its immediate practical use (Figure 5).

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[1] See https://www.artsy.net/artwork/siah-armajani-first-bridge

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu
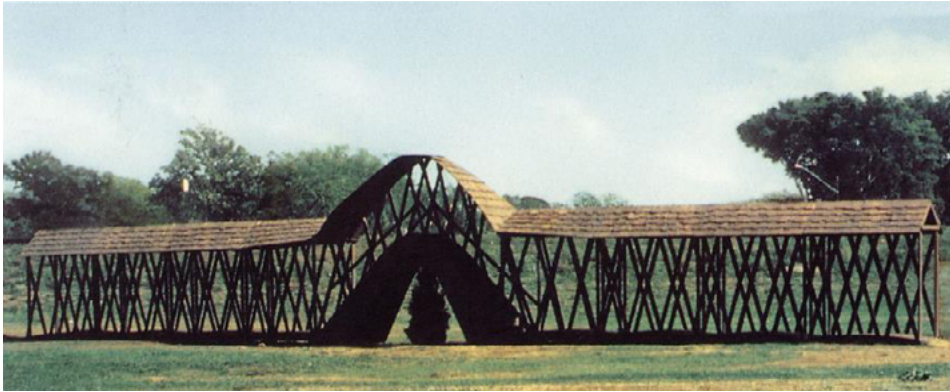
Figure 5: Siah Armajani (1970)*, Bridge over a Nice Triangle Tree*, temporary
work Minneapolis Sculpture Garden, United States

Source: "Return to exile Siah Armajani" (2010, n. p.)

However, the influence of architecture and construction in general are not the unique premises of Armajani's artistic work. Besides that matrix, another on radically distinct, if not opposed, shaped his artistic thinking: conceptual art, being so his work defined by the crossing of both currents.

In 1969, between the installation in Bear Lake City and the installation in Minneapolis Sculpture Garden, Armajani participated in the famous conceptual art exhibition: "Information", which took place in the MoMA, between 20 July and 3 September 1970.

In that exhibition, Armajani presented *North Dakota Project*: a drawing and the respective "calculations", about how high should be a tower whose projected shadow would be spread by the entire territory of that North-American State, as it is referred on MoMA's documental records of that exhibition:

> in Information, Armajani is also represented by "North Dakota Project",
> photographs and photostats documenting his proposal for a tower to be
> built on the eastern border of "North Dakota" which will be high enough
> to cast a shadow across the entire length of the state to its western border.
> (Shaw, 1970, p. 1)

Sobre o referido projeto existe a imagem e os cálculos exibidos na exposição.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu
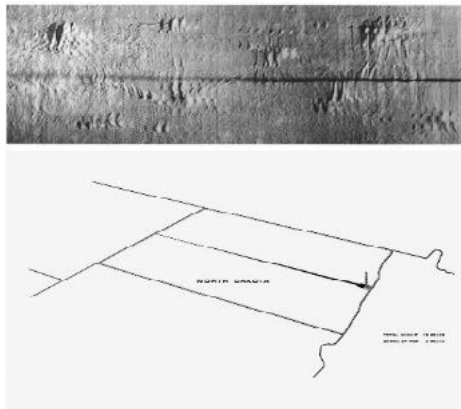
Figure 6: Siah Armajani (1970), *North Dakota Tower*, "Information",
MoMA, 20/07/1970 – 03/09/1970, New York

Source: https://walkerart.org/calendar/2018/siah-armajani-follow-this-line
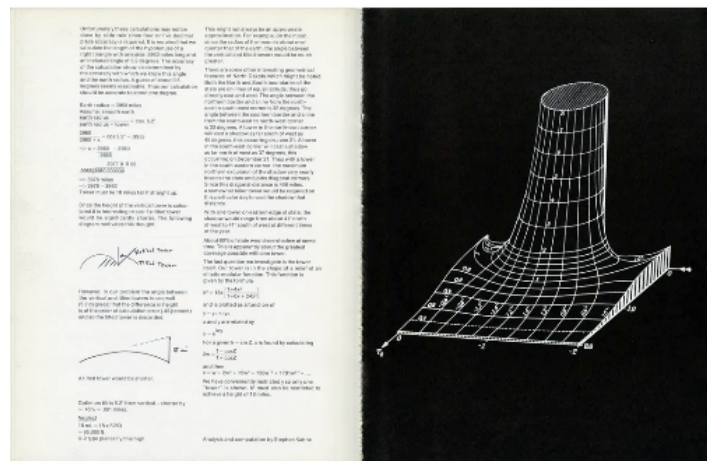
Figure 7: Siah Armajani (1970), *North Dakota Tower*, "Information",
MoMA, 20/07/1970 – 03/09/1970, New York

Source: https://walkerart.org/calendar/2018/siah-armajani-follow-this-line

In the two images on the left, we can see, in the lower part, the tower's project, and above, the projected shadow over a model of the orography of that State territory. In the images on the right, are shown the calculations: the tower's high and its inclination, as well as a drawn detail of its colossal support base.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Figure 8: Siah Armajani (1969), *Moon Landing*, "Follow this Line",
09/09/2018 – 30/12/2018, Walker Art Center, Minnesota

Source: https://twitter.com/MarinRSullivan/status/1076572666402885635/photo/1

Figure 9: Siah Armajani (1969), *Moon Landing*, "Follow this Line",
09/09/2018 – 30/12/2018, Walker Art Center, Minnesota

Source: https://walkerart.org/magazine/on-designing-siah-armajani-follow-this-line

In the year before, Armajani had conceived the installation *Moon Landing* which gathered a TV set that the artist had bought just before the launching of mission Apollo 11, and the New York Times newspaper news of the Moon landing, whose print characters had been manually contoured, with a black ballpoint pen. On the monitor, Armajani pasted by means of stencil, in white characters, the following text:

> This T.V. set has witnessed / The Apollo 11 Mission. (1)
> It was turned on for / the first time at 8:32 (2) A.M. / C.D.T., Wednesday
> July 16, 1969, and was in continuous operation until 11:50 (3) A.M. / C.D.T.
> Thursday July 24, 1969.
> (1) Armstrong, Aldrin, Collins

(2) Liftoff

(3) Splashdown

In order to understand Armajani's work, is therefore required to consider it in its doble nature[2]. On one hand, its constructivist matrix, adapted to an artistic production that "should be open, available, useful and common" (Armajani, 1995, p. 5). On the other, its conceptual slope, rooted in a political ideario, as he explains "my interest in politics was ignited by my grandmother Soghora. (…) Her stories of being in danger of losing her life on a daily basis, during this period, were extremely influential to me" (Armajani, 2011, p. 380).

In the next point, we will discuss how Siah Armajani's public work builds a heritage legacy in which modernity, tradition and ideario conjugate one another in an exemplary way, in which public art is meant as germen of a heritage to transmit to the future.

The artistic itinerary of Siah Armajani

Siah Armajani (1937-) is the author of a vast and well spread public work production, and of a not least important theorical production, both denoting an unequivocal e assumed ideario, as the following quote clearly denotes:

> public art does not care about the self, but about others. Do not deals with personal tastes, but with the needs of others. Does not care about the artist anguish, but with the happiness and well-fare of the others. Does not deal with the myth of the artist, but with his civic sense. Does not intent to make that individuals feel diminished and insignificant, but to glorify them. Does not deal with the emptiness between the culture and the public but seeks to turn art public and that the artist becomes a citizen again. (Museo Nacional Centro de Arte Reina Sofía, 2000, p. 2)

Quoted from a brochure edited by Museo Nacional Centro de Arte Reina Sofia, which came along with the exhibition "Fallujah", opened between 30 September 1999 and 10 January 2000, in Madrid's Crystal Palace. This quote helps us to fix the coordinates of Armajani's aesthetical thinking, whose exhaustive and systematic enouncement is condensed in "Manifesto public sculpture in the context of american democracy" (Armajani, 1995), we will later on refer to.

Right now, let us take a glance at Armajani's artistic production.

A quite recent case is *Bridge over a Tree*, whose first installation occurred in Minneapolis Sculpture Garden, in 1970, as we have already see (Figure 5), and that was rebuilt now in order to go along with the exhibition "Follow this Line", presented in the Met Breuer, New York, between 20 February and 20 June 2019[3].

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[2] A synthesis of the doble origin of his ideario appears in the following document: https://www.metmuseum.org/exhibitions/listings/2019/siah-armajani-follow-this-line/illustrated-chronology

[3] See https://www.flickr.com/photos/publicartfund/33436432608

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Installed between 20 February and 29 September 2019, near to Brooklyn Bridge, New York, it is necessarily a temporary work because of the growing of the tree, which at once represents one of their most perplexing conceptual assumptions, since being the work connoted to a practical use, in fact its continued use is impaired in time, due to the cedar, which performs here the impermanent and transitory character of life itself.

The function of this bridge is not, therefore, to serve a mere practical use, but to create a relational and interactive experience, or as the artiste says, a neighborhood relation, between the users that cross it, even if there is no rational justification to do it, for much more easily and with less effort may the distance between its extremes be crossed, by avoiding it.

This work by Siah Armajani becomes thus an instrument for the interaction between the citizens that cross it and establishes a motive for reflection to each one of them.

To create instruments for the use and the reflection of the citizens, constitutes one of the fundamental assumptions of Siah Armajani work, as another emblematic work of his confirms it: The *Picnic Table for Huesca*, Aragon, Spain.

Conceived as a contribution for the public art program "Arte Y Naturaleza" – an iniciative of Diputación Provincial de Huesca (DPH) – Siah Armajani was one of the invited artists who have participate in the project, and after the oral testimony of Teresa Luesma (Luesma, 2010), Director of Centro de Documentación Arte y Naturaleza (CDAN), she said that the way the artist conceived his intervention was quite different form the other artists. Instead of proposing a piece, he began by asking if anything was lacking in the natural space of Huesca.
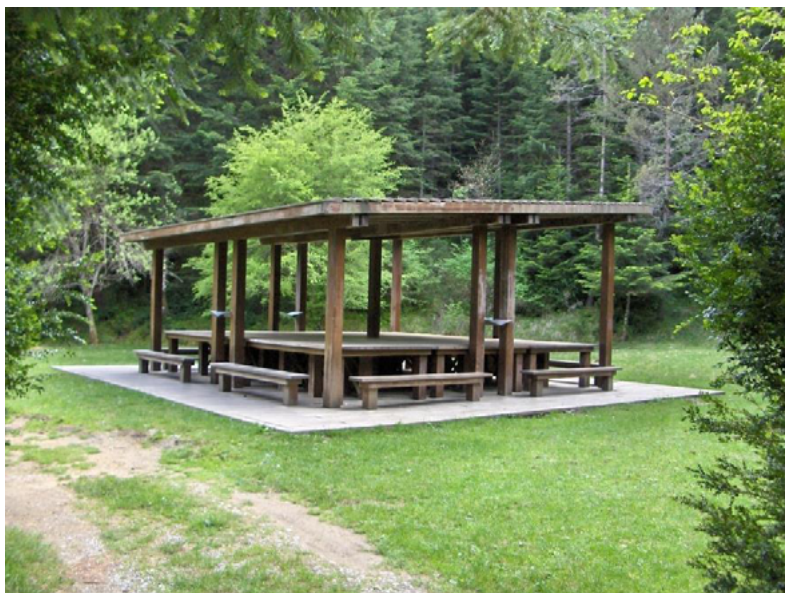
Figure 10: S. Armajani, *Mesa de piquenique para Huesca*, madeira, acrílico e papel, Valle de Pineta.
Credits: José Guilherme Abreu

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

After some discussion, they arrived at the conclusion that picnic tables were lacking in Huesca. Then, Armajani created *Picnic Table for Huesca*: a piece entirely built in iroko wood, a material whose hardness and density resists to wear and putrefaction. With capacity for twenty-five users (Luesma, 2010, p. 104), the picnic table of Huesca differs by the fact that no user shall be seated with his back turned to anyone, engaging once again the interaction and the conviviality among users. Besides that, between the pillars that support the roof, protected by acrylic covers, in four lecterns, are disposed poems and drawings by Frederico García Lorca, poet and dramaturg, shot during Spanish Civil War.

Figure 11: Poem of Frederico García Lorca, integrated in the *Picnic Table for Huesca* (Armajani)

Credits: José Guilherme Abreu
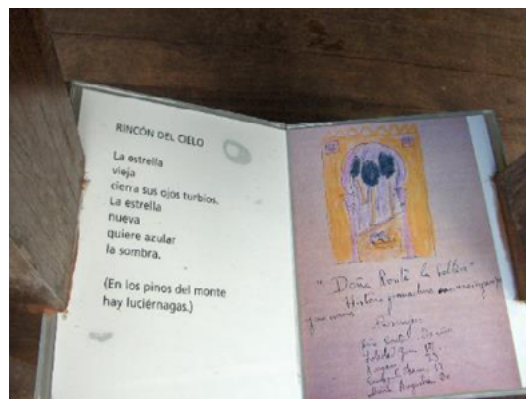
Figure 12: Poem of Frederico García Lorca, integrated in the *Picnic Table for Huesca* (Armajani)

Credits: José Guilherme Abreu

The two referred pieces, one in relation with constructed work – the famous Brooklyn Bridge – the other inserted in a natural ambience – the Pyrenees mountain range – both testify about the symbiotic dialogue of contemporary art with cultural and natural heritage and simultaneously about their public appropriation.

So, as I use to say, Armajani's work succeeds in solving the famous dilemma by Arnold Schoenberg, when he says: "if it is art, it is not for all, and if it is for all, it is not art" (Schoenberg, 1950, p. 124).

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

In fact, Armajani's artistic work succeeds in remaining, at once, as art, and even more as contemporary art, and art for all.

How does the artist get that effect? By promoting the public appropriation of the work by its use, and simultaneously by fomenting the reflection of the citizens, through the disposal of philosophical or poetical quotes or artistic reproductions, which apostrophize the user, beyond the literal use, or the mere corporal activity, inviting them to discover the authors of those records.

As an art at the same time turned to action and to refection, Armajani's pieces, in the meantime, are never rhetorical, something we must enhance. As a matter of fact, it is by the radical rejection of all and any rhetoric that they appear as contemporary works.

And it is also by rejecting of any rhetoric that Armajani's artistic production accomplishes the progressist and (per)formative ideario of public art that, as we have seen, was first formulated at its genesis, as well as it overcomes the rhetorical sterility of Eugène Broerman, secretary-general of international public art congresses, between 1898 and 1910.

The conceptual ideario of Siah Armajani

So, it is not by accident that Siah Armajani overcomes Schoenberg dilemma, but by a conscientious and reflected poetical and aesthetical option, as his manifesto (Armajani, 1995) proves it.

Composed by twenty-six propositions, Armajani's manifesto (1995) is indeed one of the most developed reflections about public art theory.

Once again, we use the methodology of analyze by topics, in Table 3 (Appendix).

Table 3 should be read relating the number of times each topic occurs with the order in which the same topic appears in the table. A topic appearing near the top (inferior number of proposition) should, in our opinion, be considered as priority. The same topic appearing in several propositions should be considered of critical relevance.

If we apply these premises, it means that the first and most important aspect of Armajani's public art theory is the assumption of modernity, when he says in topic number 1 that "public sculpture is a logical continuation of the modern movement and the enlightenment which was tempered and conditioned by the American Revolution" (Armajani, 1995, p. 111).

Similarly, we should say that the most critical aspect of Armajani's public art theory is the defense of the social dimension of public art work, when for example he says, in topic number 11, that "public sculpture is not artistic creation alone, but rather social and cultural productions based upon concrete needs" (Armajani, 1995, p. 112), being this assumption repeated by different ways in other propositions.

Particular enhancement should be given to the topic "Myth of the creator", which appears in the second place in the text, and is reiterated three times.

A possible statement, which intends to perform a synthesis of the text, as mere example, follows now: democratic public sculpture "assumes modernity", at the same time it "relativizes authorship". Intending to explore the social dimension of Art, democratic

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

public sculpture "refuses the self-referentiality of the work of art", and simultaneously "rejects site specificity". Created as an "art conceived for all', democratic public sculpture is a "non-pretentious art" which seeks the "sharing of ethical values" and presents itself as a "available and useful art". Remaining "independent before architecture", democratic public sculpture discards its use for 'propaganda aims' and keeps permanently "open to the public opinion" (Abreu, 2019).

Despite its rigorous and exempted methodology, this analytical perspective is obviously established from a specific point of view, and that cannot be concealed.

Whatever, from this analysis and its synthesis, one may get the fundamental axis of Siah Armajani's public art theory, and arrive to its explanation, as long as becomes possible to confront the theoretic enouncement with the artistic production, developed from the artistic discipline practiced by the author: public sculpture.

Siah Armajani *vs* Richard Serra?

We finish the text with the reference to a Siah Armajani's work, that while it not displayed in public space, curiously, it reflects the same concern towards the public sphere.

It is the piece *Fallujah* whose title alludes to an Iraqi city, placed in the proximity of Abu Ghraib, the city where was located the sinister homonymous prison.

In the night of 28 April 2003, a crowd of two hundred people disrespected the curfew imposed by the American army and assembled in front of a secondary school, used as a military headquarters, claiming for its reopening. The soldiers of 82ª Aerial Division shoot against the crowd, making seventeen deaths and seventy casualties.

A protest against those deaths was organized two days later, and prompted a new conflict with the American forces, and two people died, victims of gunfire.

In 31 Mars 2004, Iraqi rebels organized in Fallujah an ambush to a convoy that had four soldiers hired by Blackwater USA enterprise, which provoked a special mission from America armed forces to take back the control of the city. That mission caused thousands of deaths.

Figure 13: Armajani (2007), "Fallujah", Artium, Vitória

Source: Raverty (2007, n. p.)

Finished in 2005, Siah Armajani's installation was publicly displayed, for the first time, in *Museo de Arte Contemporâneo de Vitória*, in Basque country, because its exhibition had been forbidden in the United States during George W. Bush presidency, even in a private art gallery, according to the following news:

> 70 years ago, on a day like today, the Nazi aviation that supported the rebels with General Franco bombed Gernika, inaugurating the infamous list of indiscriminate air strikes against civilian population. Picasso painted as a denunciation of that crime Guernica, one of the works of art that best reflects human barbarism. Yesterday, at the Artium, was inaugurated the Fallujah exhibition, by the Iranian artist Siah Armajani, a work that is inspired by Picasso's painting and denounces another act of war: the bombing of that Iraqi city by the US Army, in which 6,000 civilians died.
>
> The inauguration of Fallujah at the Artium is also the international presentation of the work that Siah Armajani finished on August 29, 2005. The censorship that exists in the United States with everything related to the Iraq war has prevented this resident Iranian creator In the American country he has been able to present his work, not even in a private art gallery. (Crespo, 2007)

In this installation, Siah Armajani shows a little two stores house, being the second knocked down over the first, falling over the objects and the people that was in the bedroom. A rocking horse, a carpet, an empty cage and other daily-use objects complete this scenario, covering the work with a dramatic note, which becomes unequivocal, because of the allusions to the well-known Picasso's painting of the bombing of *Gernika* by Nazi aircraft, just a few dozens of kilometers distant from *Atrium*.

In spite of it is not implanted in public space, wont it be legitim to consider *Fallujah* a public art piece too? Doesn't it fill the requisites previously formulated by Siah Armajani in order to define what should be, and should be not, a public sculpture?

About the prohibition that dropped over this piece during George W Bush presidency, Siah Armajani reacted as follows:

> throughout my artistic life, I counted with ease to expose my work, even when I was young. Now, 68 years old, I had to ask for help to Spanish friends in order to present my work. (Siah Armajani, quoted in Crespo, 2007)

The opposition to exhibit *Fallujah* in a private gallery, to us is something of huge theoretical relevance. This case shows us something that we have been for a long time claiming, it is not the ownership that gives to the artwork the quality of being understood as public art.

Besides that, which is not less, this piece makes another point that should be enhanced: it deals with heritage legacy, as it conceives itself after the adoption of traces of the iconography/symbolism of Picasso's *Guernica*.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

So, instead of opposing to the heritage legacy, Armajani's pieces and installations deal with it. *Bridge over a tree* establishes a dialogue with historical monumental heritage (Brooklyn Bridge). *Picnic table for Huesca*, integrates itself perfectly in the natural ambience of *Vale de Pineta*, in Aragonese Pyrenees, and the *Study Garden*[4], Armajani's installation for 1987 "Skulptur Projekt Munster", integrates in edified heritage.

This permanent installation is part of the cycle "Reading Spaces", whose models and pieces Armajani presented in 1995, at Barcelona's MACBA, being his manifesto (Armajani, 1995) published in the catalogue of that exhibition.

As some kind of a counterproof, we could refer Richard Serra's *Tilted Arc*[5] case, for while being a piece commissioned by General Services Administration (GSA), a federal public art program, we think it is hard to acknowledge it as well conceived public art work, because the piece does not fit the conceptual requisites for public sculpture, as they are expressed in Siah Armajani's manifesto (1995).

After Armajani's manifesto (1995), *Tilted Arc* cannot be considered a public art work, because it clearly violates three of its defining topics, such as: relativization of authorship; refuse of the self-referentiality of the work of art; rejection of site specificity, besides some other topics that could also be legitimately invoked.

So, it would be no big surprise that one day *Fallujah* should be implanted on public space, in order to remind the dark period of North-American history, lived after the infame 09.11 terrorist attack to the Twin Towers, whose reedition happens still nowadays.

Final conclusions

Siah Armajani's artistic and conceptual itinerary allows us to pick up a few final conclusions which seem to us particularly relevant, as we state:

- a work of contemporary public art should not be thought as conceptually opposed or incompatible to historic-cultural heritage. Siah Armajani's case is on that matter eloquent, not only because when talking about his artistic production some of his most notable pieces cohabit symbiotically with historical and even monumental heritage, but also because when talking about his theoretical production there is a consonance of his ideario, with public art movement, as it appeared in late 19th century, as we have seen;

- a work of contemporary public art does not acquire the quality to be considered "public" just because it is displayed in the public space. There are many pieces which were never thought to be placed in the public space that are legitimately seminal works of public art. The cases of the painting *Guernica*, by Picasso and the installation *Fallujah*, by Armajani, are flagrant examples of that circumstance;

- just as the implantation on public space is not a sufficient criterium to concede the statute of public art to a work of art, so that the criterium of its financing is no sufficient criterium to concede the statute public art to a work financed with public fonds. There are many works financed by private fonds that cannot but remain public art works, as it happens with all the artwork integrated in private architecture outside and inside buildings which are meant to be open and accessible to public use, as for instance private hospitals, bancs, universities or shopping malls. And of course, similarly

[4] See https://www.skulptur-projekte-archiv.de/en-us/1987/projects/6/

[5] See https://d2jv9oo3bew7ag.cloudfront.net/uploads/Richard-Serra-Tilted-Arc.jpg

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

should not be also considered as works of public art, those pieces that although financed by public money, violate the values of democracy and brotherhood;

- it is not because a statue remains figurative or apologetic that automatically its propagandistic intentions turns it obsolete. There are, *a priori*, no good or bad sculptural typologies or pictorial models. There are only contents and/or functions which are compatible or incompatible with democratic citizenship and civic conviviality.

Among all the criteria, chronology is the most fallible, as shown by Georges Didi-Huberman in *Devant le temps: histoire de l'Art et l'anachronisme des images* (2000), after recognizing in the inferior panels of *Madona delle Ombre*, by Fra Angelico, dating form the middle of 15th century, unequivocal connotations with Jackson Pollock's action-painting, which internationally would become seminal, in postwar times.

Translation: José Guilherme Abreu

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

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Appendix

Articles	Subjects	N° de §	Content
Art. 1°	Objectives/aims	3	To disseminate public art in theory and practice; to realize the decisions of the public art congresses; to prepare the international public art congresses; to publish a periodic newsletter
Art. 2°	Headquarters and sections	7	Based in Brussels; divided into seven sections: aesthetic education (school and family); special education (technical, professional and industrial schools); museums and exhibitions; theater, shows and parties; aspect of cities, towns and landscapes; protective legislation and regulation for public art; documentation, bibliography and iconography
Art. 3°	Guardianship and members	1	*Guardianship* of states, provinces and adhering cities; composition: honorable members (heads of state, protective members), effective members; Permanent council of 40 members
Art. 4°	Executive organs	1	International college and Permanent council
Art. 5°	International college	1	International college (general affairs; delegates, full members, term of office six years, president, vice-president and secretary general, membership fees)
Art. 6°	Administration/direction	1	Permanent council of 40 Belgian members, appointed by the International college; Administrative commission; term of office six years

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Art. 7°	International college	1	Every two years. Sets the place and date of international congresses and general assemblies of members of the institute
Art. 8°	Fonds	3	Contributions from protective members and effective members: state grants; donations, legacies, rights, etc.
Art. 9°	IIAP journal	1	Publishes information and documents of interest to each section and to all countries about the institute and its work
Art. 10°	Statute change	1	They can be changed by the International college after hearing the Permanent council. The amendments must be proposed to the Administrative commission six months in advance
Art. 11°	Dissolution condictions	1	The dissolution of IIAP must be decided in a document signed by at least a quarter of the members of the institute
Art. 12°	Dissoulution (assets)	1	After the dissolution, the institute's assets must be allocated to artistic education works

Table 1: Institut Internacional d'Art Public's statutes

Source: Broerman, 1907

SUBJECTS	TITLES	AUTHORS	EXCERTS
Edital	Public art	Eugène Broerman	Commemorative monuments, viaducts, buildings and objects of public utility: kiosks, fountains, lamps, banks, post boxes, telephone boxes, electric displays, signage, etc., must be works of art, as are the paintings and statues for museums, where only the works worthy of appearing in, despite the fact that this destroys art from its social mission, while on the street and in civil and religious monuments - museums of public life - vulgar forms are still tolerated. (p. 5)
National traditions	Provence (sonet)	Frédéric Mistral	Provence, you too, without money, without army - / Nothing but your beauty, nothing but to be loved / - You will forever be the Queen of the Sun (p. 11)
	The city of Paris and public art in 16th century	Marius Vachon	Ever since - at least since the 19th century. XIII - the municipal administration of the city of Paris counted on an official having among his duties a kind of public art service, for the construction and surveillance of municipal buildings, a service to which the maintenance of streets and squares was attached. This official had the title "Master of the masonry and paving works of the city". (p. 15)
	For beauty	Carmen Sylva	So that beauty is understood and conceived by those who will try to express it in their work. Thus, they will dedicate themselves to contribute to the social beautification and will carry out for public education, of which the workers are the unanimous votes of the public art congresses. (p. 24)
	National artistic education	Water Crane	In its association with human life, we see perhaps the most important function of art in its public dissemination, permeating socialization and the refined spirit of the beauty and harmony of life and the appearance of our cities. In this direction, there is indeed a myth to be done in all countries and it is on this basis that all points of view of art seem to unite - educational, historical, technical, imaginative, monumental. Here, we have to educate the economist, the sanitary, the utilitarian, and fight against the narrow and sordid commercial spirit, which only thinks about the immediate monetary benefit, and forgets the vast and most genuine national investment - the well-being of the people, and the enrichment of public life, making beauty a common acquisition. (p. 26)
Safeguarding of sites and artistic heritage	The resurrection of Herculanum	H. Carlon de Wiart	Charles Waldstein, who led important excavations in Platea, Erétria, Sícion, Sparta, Argos, and has taught for twenty-seven years at Cambridge University, belongs to this American strain for whom obstacles are nothing more than encouragements to action. He decided to bring about an international understanding whose object would be the resurrection of Herculanum. Such a company, he said, would require large expenses, so it would be unfair to impose its burden only on Italy. On the other hand, it was advisable that this country had a predominant part in the organization and execution of the project. (p. 30)
	Ardennes and the cave of Hans	Ed. De Pierpont	The moving mountain excavated with its frozen interior movements hides fantastic constructions ornamented with diamond stalactites, magically original decorative works made by the drop of water and time, in balanced, wide shapes, true models of ornamentation provided. But it is necessary to see these rooms as they are: the weak torches did not allow them to reveal themselves... this was the result of electric lighting, an ungrateful problem, gloriously solved (p. 36)

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Artístic evolution of cities	The transformactions of Brussels	L. Dumont-Wilden	At the same time that those who order them [the cities] draw these straight lines that the roads trace through the houses, they believe it is essential to find in this accumulation of stones an oasis of greenery that reminds us of the variegated splendor of the forests. But it is the city center that, as a rule, is the only one that benefits from the sweetness of urban parks. The periphery of large cities is generally devoid of the joy of the leafy, and the agglomerations created abruptly by social centralization are surrounded by immense and leprous surroundings. It is the effort of all those who are interested in the city beauty and healthiness to air, to lighten, to beautify these suburbs for so long left to abandon. (p. 39)
	About the modern construction of cities in Germany	J. Siebben	From the point of view of art, the essential quality of the free markets is found in its framework; framing is an imperative necessity for market squares, for squares with gardens and, above all, for monumental squares, that is, intended to receive buildings and architectural motifs. The best implantation of buildings and grounds is on the periphery of the free surface, and not on the square itself; in the latter case, the considerations of framing and scale apply to what remains of the square. To complete the framing, doors are often used (city gates, triumphal arches, overlapping arcades of buildings or sculptural motifs) or porches and arcades delimiting street corners. It is necessary to avoid scale errors, and especially to avoid spaces that are too wide. When convex leveling a square, the concave surface will be preferred. Each square must be treated separately, as much as possible. (p. 48)
	The artistic development of American cities	Glenn Brown	The Mall model that offers the reintegration and development of Pierre l'Enfant's design, demonstrates what can be done for the frankness, simplicity and dignity in the treatment and grouping of classic structures. The composition includes two main axes, an east and west that begins with the Capitol and leaves the Washington Monument as the central element, ending with the Lincoln Memorial; the other, which starts at the White House, and has the Jardim do Monumento as its central element, ending with the Monument to the creators of the Constitution. The park's landscaping and footpaths, architectural adornments and the provision of new buildings were designed to enhance the dimensions of the Capitol, the White House, the Washington Monument, the Lincoln Memorial and the Constitution Memorial which are the main points of interest and beauty in composition. (p 52-53)
	The role of art criticism	Frantz Jourdain	Our avenues, our crossings, our squares are dishonored by aggressive monuments that the Hottentots do not want; Mr. Puech, who rages against us without mercy, managed to relegate Marshal Ney, from Rude, to a dark corner and put his frightening sculpture in the place of this radiant masterpiece. Here is the silly Alfred de Musset from Comédie Française; there the grotesque Chappe of Boulevard Saint-Germain; further ahead is Shakespeare's lantern on Avenida Malesherbes, the narrow Jeanne d'Arc of Dubois, the surprising Victor Hugo de Barrias and, finally, the Garnier Monument, whose beautiful bust of Carpeaux has turned into a bottle stopper and whose blinding gold and wild evokes the memory of a zinc nightmare. And against these horrors, the criticisms did not emit a single cry of indignation and anger, nor did a man of letters claim the revengeful choice of the wreckers! We smiled, applauded, and rushed through to finish a lucrative advertising case with an art dealer or an amateur eager to liquidate his gallery at the highest prices. Informed and intelligent reviews can have a significant influence on the accuracy of vision and the artistic production of an era. An energetic effort would still save us from the discomfort that surrounds us. Let us hope that the press takes up the tradition of the past and finally understands that its true mission is the education of the people. (p. 55)

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

Aesthetical culture	The image in the school	A. Stuys	By application of a desire of the III Congresses of public art, a Commission was created in the city of Brussels, a few months ago, in charge of choosing about twenty picturesque and characteristic places of the country; artists will be responsible for performing them; The Rycker and Mendel lithographs will reproduce them in a large, colorful format, which will be sold at low prices. All schools will soon be able to place beautiful artistic representations of the various aspects of their homeland under the eyes of the students. Three councils have already been approved by the Commission: two from Cassiers (a Flemish farm near Bruges, the beach) and one from F. Toussaint (Meuse downstream from Dinant). Then there are the views of Brussels, Bruges, Ghent, Antwerp, Liège, Campine, Ardennes, industrial region, etc … (p. 60)
	Teaching of industrial art in the Netherlands	M. von Saher	The teachers are almost all men of the trade: architects, sculptors, decorators, metalworkers, etc., and they teach at school two days a week, the other days they work with students in the workshops. In this way, the school's relations with the studio are ensured. The objective of the program is to develop the craft technique and allow the artisan to find new forms, to disappoint inspired by nature, responding to the subject and the practiced material. The high conceptions of ancient art are also cultivated. Students who leave school are in great demand in workshops and many of them occupy different places in teaching arts and crafts. (p. 61)
	Popular chant	Florimond Van Dayse	The Liederavonden, since their creation in Ghent, have been organized in Antwerp, in several other cities in our country and in the Netherlands. They are certainly one of the best ways to develop the moral sense and artistic feeling in the working class, and must contribute effectively to the preservation of the mother tongue, the maintenance of national genius. (p. 67)
	Aesthetical degree	Mario Pilo	Art will therefore be made by everyone, it means that it will be made for everyone: the same economic and psychological reasons, of freedom … at least most of the day, of equality … at least in the face of the first needs, even aesthetics, life and brotherhood … at least in the desire for someone's pleasure to grow, to rebound, as a pleasure for others, for the same reasons, therefore, they require that all art be available and made for the benefit of others. all men: most beautiful and most monumental buildings, as well as cathedrals and royal palaces, will now be people's homes, municipalities, schools, galleries, markets, stations, public buildings of all kinds; and the smallest, but no less comfortable and happy, will be the small houses for a family each. (p. 74)
	Letter from the Florence superintendent	J. Niccolini	Florence is represented by her Superintendent to the International College of the Public Art Institute, with the hope that the Institute, acting under the auspices of the most binding promises, will powerfully raise its voice to the new needs of art, so that all productions of modern civilization come to life with a new, invigorating breath. Florence, which at other times was at the forefront of this great evolution of the arts and letters that illuminate the world, sees with great satisfaction the meeting of the living forces of civilized nations, to react against the mundane in modern life and direct their creative activity towards the purest foundations of Belo. (p. 76)

Table 2: Excerts of Institut Internacional d'Art Public's journal

Source: Broerman, 1907

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Public art between heritage and ideario. The artistic itinerary of Siah Armajani · José Guilherme Abreu

CLASSES OF TOPICS	NUMBER OF PROPOSITIONS	POINT OF VIEW DEFENDED ON THE TOPIC
Modernity	1	Assumption of the modern
Myth of the Creator	2, 3, 12	Relativization of authorship
Social Dimension	4, 6, 9, 11	Refusal of the self-referentiality of the work of art
Spacial context/Place	5, 10, 16	Rejection of site specificity
Citizenship	7, 22, 24	Art designed for everyone
Aesthetical Domain	8, 13, 23	Art not pretentious
Ethical Dimension	14	Sharing ethical values
Funcionality	15, 25	Available and useful art
Relation to Architecture	17, 18, 19	Independence from architecture
Great Narratives	20, 26	Rejection of use for *propaganda* purposes
Public Sphere	21	Openness to public opinion

Table 3: Topics of "Manifesto public sculpture in the context of american democracy"

Source: Armajani, 1995

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THE NEW RESEARCH TECHNIQUES IN VISUAL COMMUNICATION: A METHODOLOGICAL PROPOSAL OF VIDEOGRAPHY

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ABSTRACT

The aim of this paper is to show the application of videography in communication research. Having overcomed the debates on the epistemic weakness of audiovisual anthropology, we can adopt these tools characterized by the diversity of formats and supports for social research. For the study of non-fiction audiovisual production, interdisciplinarity allows flexible work based on the interrelation of elements of the various disciplines involved. We propose a methodological model composed of visual analysis, interview and videography for the study of audiovisual documentary. We have applied the method to a sample of documentaries and to three case studies of documentary productions in different formats. The expanded or immersive nature of the documentaries we analyse have led us to create specific categories of analysis for these new formats. Complementary we have introduced the 360° video in one of our case studies to know its possibilities. Among the results obtained we highlight the creation of a visual, textual and audiovisual material that provides us with information for the study of the documentary. The article fournishes a comparison between video formats and a theoretical reflection around the researcher's gaze and the self-referential nature of research that shares the audiovisual simultaneously as an object and method.

KEYWORDS

communication; videography; documentary film; visual methods; methodology

AS NOVAS TÉCNICAS DE PESQUISA EM COMUNICAÇÃO VISUAL: UMA PROPOSTA METODOLÓGICA DA VIDEOGRAFIA

RESUMO

O objetivo deste trabalho é mostrar a aplicação da videografia na pesquisa em comunicação e especificamente a proposta de um modelo metodológico para produções audiovisuais de não-ficção. Superados os debates sobre a fragilidade epistémica da antropologia audiovisual, podemos adotar essas ferramentas visuais caracterizadas pela diversidade de formatos e suportes à pesquisa social. Para o estudo do documentário, a interdisciplinaridade permite um trabalho flexível baseado na inter-relação de elementos das diversas disciplinas envolvidas. Propomos um modelo metodológico composto pela aplicação de análise visual, entrevista em profundidade e videografia para o estudo do documentário audiovisual. Aplicamos o plano metodológico a uma amostra de documentários em diferentes formatos. A natureza expandida ou imersiva dos documentários que analisamos levou-nos à criação de categorias de análise específicas para

esses novos formatos como o interativo, o transmedia ou o imersivo. Além disso, introduzimos o vídeo em 360° num de nossos estudos de caso para conhecer as suas possibilidades. O artigo fornece uma comparação entre os formatos de vídeo e uma reflexão teórica em torno do olhar do pesquisador e da natureza autorreferencial da pesquisa que compartilha o audiovisual simultaneamente como objeto e método.

Palavras-chave

comunicação; videografia; documentário; métodos visuais; metodologia

Introduction: an audiovisual prospective for the study of communication

The communication research is a field of study in which we must continuously adapt the methods to the emerging forms of new media. In a context where human actions and socio-cultural environment mix with the technology, we should consider the use of visual techniques and digital media that can complement other traditional Social Science research techniques (such as content analyses or interviews). This work shows the recording of reality with audiovisual technology as a useful tool for scientific research. For this purpose, we have studied nonfiction productions linked to alternative realities, expanded, participatory and mobile narratives.

We understand documentary as a contemporary audiovisual expression set halfway between artistic creation and media productions so that it can be framed in the context of visual studies (Bal, 2016; Brea, 2005; Canclini, 2010; Contreras, 2017). Visual studies offers an interdisciplinary structure that allows us to interrelate elements of the disciplines involved in audiovisual creation. Although these disciplines do not share the same methodologies, they have the same object in common. Communication theory is considered a "crossroads science" in which several sciences converge (Rodrigo-Alsina, 1989, p. 113). Documentary is at this intersection on several levels. We use the term interdisciplinary because different disciplines share the object of study. As Mattelart and Mattelart (1997) has underlined, "the objects of study are often imposed on research, due to the available methods, when what would have to be done is to adapt the methods to the object" (Mattelart & Mattelart, 1997, p. 57). Their perspective is similar to the one proposed by Brea when he stated the need for a "polyhedral" approach to the study of communication (Brea, 2005, p. 13). Both authors agree on their arguments about the choice of a methodology that combines several disciplines, referring specifically to the foundation of an epistemology of the visual in communication.

Regarding the research object, technological innovation has increasingly motivated documentary makers to develop experimental narratives in shared spaces for the inclusion of users: Nonny de la Peña, Brad Lichtesnstein and Jeff Fitzsimmons (*Across the Line*, 2015); Gabo Arora and Chris Mikl (*Clouds over Sidra*, 2015); Karim Bem-Khelifa (*The Enemy*, 2017); Marcello Hopkins (*On the brink of famine. Urgence au Sud Soudan*, 2017); Maria Court and Rosemarie Lerner (*Proyecto Quipu*, 2013-2019). The current thinking about the

creative process of a post-documentary differs from the traditional conception of the linear cinematographic documentary, since the inclusion of other techniques, such as virtual reality, makes the dynamics of production necessarily change. The notion of the documentary turned to the image of *pathos* (Bal, 2016), concerning its role in the human experience, as well as the possibilities associated with the narrative function of the image through technological innovation.

In this context, the exploration of documentary practices to understand the contemporary visuality and to its instrumentalization adapted to the demands of a different spectator, are the paths that lead to new phenomena of communication mediated by technology.

The communication research using visual methods

As Pauwels (2000) explains, visual methods study what we see and how we give meaning to the visual, the experience of observing visual objects and the attribution of meaning to visual representations. This author adds another critical consideration in the use of the visual methods: "We should also try to take it one step further and acquire the necessary skills and synthetical insights for producing visual material as a crucial part of the scientific discourse" (Pauwels, 2000, p. 9).

The *Revue Française des Méthodes Visuelles* proposes a definition of visual methods based on a tradition supported by image research. Here, visual methods are framed in a context of reflection and practice of the hermeneutical and heuristic approach, the incursion of the criticism of the theory (Horkheimer & Adorno, 2016) and a constant self-reflection. "We could simply define the visual methods as a set of research methods in Social and Human Sciences that are not limited to production and/or delivery of writings in their modes of scientific argument" (Bouldoires, Meyer & Reix, 2018, p. 11).

In the exercise of visual and digital ethnography, the aspects of critical thinking are meticulous. Audiovisual records have been used for years in ethnographic research. The use of software, photography and video devices, social platforms or mobile apps for qualitative analysis, is currently recognized in the academic field and more areas of knowledge than ever adopt these innovations (Alvarez Giraldo & Navarro, 2017). In addition to all these technological innovations in scientific research of the documentary, we must add the need for a committed and political conscience that guarantees critical conclusions needed after the visual record. If we consider the participatory role of the researcher, especially with the use of camera video as a research tool, the ethical dimension is particularly relevant, as well as the commitment to its research objectives.

> Videography is positioned within more significant ethnographic debates concerning about how objectivity and subjectivity are conceptualized, and the call for ethnographies to be formulated as multi-vocal texts and 'reflexive mirrors' rather than objective data (Ruby, 1982). Videography understands and uses the video as a tool to re-orientate the power of the researcher gaze and to give voice to research subjects/participants. (Jewitt, 2012, p. 3)

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

The new research techniques in visual communication: a methodological proposal of videography · Alba Marín & Fernando Contreras

Image appeared in the early days of Anthropology, although this discipline was an academic field traditionally dominated by the word. Image was a tool to collect information and did not function as a testimony or as a mnemonic archive. Nowadays, the sensory acquisition of the main subjects of research becomes more important than the systematic collection of descriptive data.

Despite the growing recognition of the value of the visual, only in the seventies, the image was recognized academically (Dion, 2007). Even though this scientific cinema had a more distant past. For example, Malinowski (1884-1942) and Flaherty (1884-1951) promoted ethnographic exhibition cinema. In the field of descriptive visual anthropology, Regnault, Meda and Bateson (Febrer, 2013, p. 728) stood out. In the 1950s, Jean Rouch's (1917-2004) work inspired a new generation of anthropologists who would later promote contemporary visual anthropology. Currently, visual methods are fully recognized (Pink, 2006) and interdisciplinary works enrich each other. With the technological development of devices capture and the invention of other narrative forms in the interpretation of the images, social research/progresses by studying audiovisual practices that go beyond an artistic activity based on the photo and the video (Ibanez, 2006).

Visual methods are the heirs of Visual Anthropology, which means that the image is studied as an object and the visual is used as a research method. It would be a lack of vision to consider only the function of the image and not the observer experience about the research object. In Visual Anthropology, the image is an intrinsic element of the research method, which acts independently of the nature of the object it represents. Thus, a visual methodology is not based on stylistic analysis to generate knowledge related to aesthetic value. This is an investigation with images (Dion, 2007) that in our specific case is complicated because we apply it to the study of the documentary. The visual is method, object of study and process of creating images through the image.

Visual Anthropology heritage

Part of the difficulty of a visual study is the continuous adaptation of the researcher to choose an appropriate research technology. Anthropological research moves into virtual communities. This has led to the observation of social behaviours on the network and the analysis of communicative activities mediated by digital devices. Virtual ethnography has been developed by the need to adapt conventional methods to the object of digital culture and virtual communication.

Digital media is a key element in our world. It is through them that we relate with others and even help us to understand ourselves.

> The video camera places the viewer in the image, as the photographic had already done. However, unlike this one, it invites you to communicate with others through this medium or to observe yourself in it. This practice is already carried out as typical in films when couples express their feelings through live recordings or projecting each other. This medium of presence is established in private hands that are no longer restricted to the old status

> of a medium o memory, and which is also not subject to the temporal leap
> that previously separated all the images of its viewer. (Belting, 2007 p. 103)

In the first studies on technology mediated communication, it was necessary to transport traditional methods to the new technical context (Hine, 2005). Due to the continuous technological evolution, this adaptation is still required, as well as rethinking the role of the researcher and the setting in which their research takes place. The field-work moves into the digital context and the researcher enters this virtual space to look for social relations and individual behaviours (Turkle, 1997).

Media Anthropology studies communication using visual or digital tools. In the case of nonfiction film analysis, the Anthropology of the Media uses in the investigation the same procedures that intervene in the production of the investigated object: the observer is observed. We analyse the nonfiction film producing another film.

Dickey (1997) and Spiltunikn (1993) have advocated anthropological research in media studies and, specifically, in the processes of representation and construction of imaginary. From new media questions in the 1990s, Visual Anthropology was legitimately integrated into communication research to explain the public reaction to the media (Dickey, 1997, p. 4).

The Anthropology of the Media focuses on the relations between journalists and sources, human relationships that surround the information work and study contexts and forms of reception. Virtual ethnography, which develops its work on the internet, causes the total relocation of the field of work, the dissolution of the space for study and the relocation of the researcher. In short, his work is developed in the new scenarios created by digital technologies. According to Lemos (2008), this is not a confrontation between the "virtual" and "real", but the migration of the social production towards a space created by the networks, in which the experiences of physical places, objects and real people intervene.

For the communication study, Goodwin (1993, 2000) highlights the observation of visual phenomena and the processes of creating meanings. Gesturality and its recording in visual documents help to understand social realities. In his work, the analysis does not focus on visual events in isolation, but on the systematic practices used by the participants in the interaction. With its way of analysis, it is possible to go beyond the interpersonal relations of audiovisual practices in the knowledge of a community.

The computer-mediated communication and the academic recognition of cyberculture have helped to introduce a methodological versatility into ethnography (Hine, 2005). Examples include the work of Flores-Márquez on digital activism (2015); the union of physical and virtual territories (Lemos, 2008), Edgar Gómez Cruz's work on self-representation (Gómez Cruz, 2012) or the project "Selfie-stories and personal data: hybrid methodologies for the analysis of visual narratives in digital culture"[1].

From the postmodern anthropology model (Dion, 2007; Geertz, 1992), the notion of objectivity changes concerning the investigation and use of the image. The use and

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[1] Project information available at http://selfiestories.net

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

The new research techniques in visual communication: a methodological proposal of videography · Alba Marín & Fernando Contreras

production of images were then considered a constructive negotiation between the subjects and the researcher. Jean Rouch (1995) assumes the transformation of the role traditionally played by the researcher, the camera and the image presented, the interpretation and the participation of the researcher as part of the research itself. Sarah Pink (2001) analysed the various possible uses of video in anthropology. Not all researchers employ it in the same way as some who intend to produce edited videos. Pink defends the subjective dimension of the image that reflects sensory experiences. This is possible from the filming since the image can evoke bodily sensations differently from the word. Video is not only a way for the collection of data, but an applied science that participates in the negotiation of social relations, a means that generates knowledge for the ethnography (Pink, 2001, p. 138).

In Rouch's original approaches (1995), the camera ceases to be a distant object and becomes integrated as a participant in documentary action. The extraction of knowledge emerges from this immersion of the camera and the observer in what is observed. Previously, it was only contemplated, and the observer took notes to explain the group's actions. This is how he validated the data. Nowadays, the observer immerses himself with the camera as a participant in the social phenomenon to obtain information from collaboration and interaction. A collaboration provoked on some occasions when the process of creating images is offered to the subjects to represent themselves, or also to interact with images that are shown to them if these have already been recorded previously.

For this reflection we used the field of Visual Anthropology in a technological environment such as Bancks and Morphy (1997); Banks and Ruby (2011); Collier and Collier (1986); Hine (2005, 2015); Hockings (1995); Ibanez, Chabert, Lamboux-Durand and Wanono (2017); Pink (2001, 2006); Rouch (2003); Ruby (2000). These authors advanced in the documentary narrative with the combined use of photography and video in early works, and then with hypermedia and the use of different technological devices. Also, they have accomplished the integration of visual and digital technologies in an ethnographic study, among which we can highlight hypermedia (Ibanez, 2006).

The role of the observer and his connection with the camera determines the relationship that is built with reality and, in this case, with the object of study. Lallier (2009) considers more relevant the relation between the filmed and who films in research and the use of movement and space in the filmed and those who film: "the sequence filmed comes from the social relation between the observer and the people filmed" (Lallier, 2011, p. 107). According to Lallier (2011), the ethnography filmed is different from that which is written, since the reciprocity with the studied situation is very close. The ethno-filmmaker gets involved, takes part in the action, does not remain as a strange element that does not intervene; there is a personal involvement of the researcher with the event or situation observed. Lallier calls this practice filmed-observation. With this, he defines a different type of practice for the field of social research, as does the participant observation.

Proposal of an interactive audiovisual methodological model for research on the audiovisual documentary

Our proposed visual methodological model is based on a triangulation of the following complementary techniques: visual analysis, participant filming and interviews. In the ethnographic approach, triangulation is typical: observation, interviews, document analysis and other forms of combined data collection (Flick, 2015). According to the author, case studies are often carried out in ethnographic investigations in which various methods and devices are used for data collection. We designed this methodological model for the study of the documentary and applied it to three case studies that were in the production phase. In all three cases, the video was used as a research tool to directly record different creative stages during the production of documentaries, as well as the final result between what was filmed and the interpretation obtained from the representation. To complete the triangulation, we conducted interviews with the directors of the three documentaries. The last technique aimed to access information that we could only obtain through direct relations with the creators. They provided subjective information without contamination by other external factors about their way of understanding the creative process, their opinion about the contributions of the technologies according to their professional experience and a reflection about the communicative success about the representation and the represented. For this, we rely mainly on the work of Bruhn (2002), Flick (2011, 2015) and Mann (2016), about the interview as a method of research in communication.

> Ethnography is an approach to study groups and processes in their natural environment, which requires the flexible use of methods and much patience in the field. The data may be less systematic than in other methods, but it can be more holistic in the descriptions that make it possible. Therefore, the generalization here is generally more internal – in the context – than outside the study sites and fields. (Flick, 2015, p. 130)

In the outline of Figure 1, it is possible to see how we applied the combination of these methods, with which we were able to approach our object of study from three different perspectives: the final work, the construction of the representation and the author's point of view.
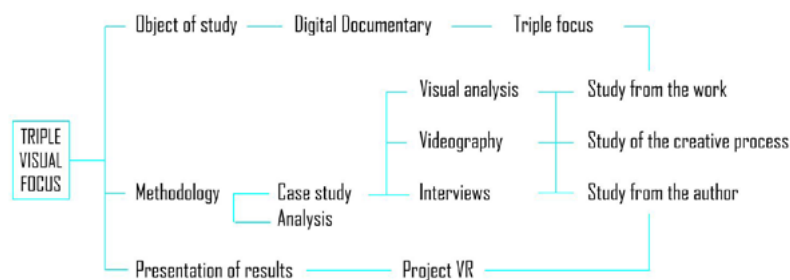
Figure 1: Methodological triangulation scheme and the approaches of each method to the object of study

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The case studies were selected according to their formal characteristics and their ability to adapt to the time requirements of our research. Among the three cases, they should cover the main digital formats, the inclusion of the user, serials to allow to know the quality of a piece already published and be in the production phase of another chapter or documentary of the series.

The documentary *La Primavera Rosa* (Mario de la Torre, 2016-2018) is conceived as a media project with several chapters, of which four had already been published and a fifth was in progress. These four chapters had a differentiating element that made them ideal for the study: a different format in each chapter, complementarily to the linear audiovisual.

The documentary *Las Sinsombrero* (Tania Balló, Manuel Jiménez and Serrana Torres, 2015-2019) is one of the reference documentaries of Spanish production in recent years, due to its expanded nature and innovation in its format, especially the *webdoc* and the use of social networks. Moreover, its *webdoc* includes three levels of interactivity that we consider especially interesting to analyse, as it is not common to find them in the same work.

Hors-Cadre (Martín Charrière, 2017-2019) is a nonfiction virtual reality series that currently has four short films and that we use as a reference example for the immersive documentary, a subgenre still emerging.

The format of the visual analysis model

The perspectives of the history of images and media are only justified when they are not mutually discarded. The visual perspective of Anthropology focuses on the *praxis* of the image, which requires a different treatment from image techniques and their history (Belting, 2007). The analysis uses case studies which, in our research, consisted of a sample of documentaries. We tried to analyse the elements that come into play in the creation of the audiovisual documentary.

The analysis model initially requires the classic categories of films and the audiovisual narrative analyses proposed by Barthes (2002, 2017); Belting (2007); Bordwell Casetti e di Chio (1991); Derrida and Stiegler (1998); Gaufreault and Jost (1995); Gifreu Castells (2013); Köster (2005); Nichols (2010) or Plantinga (2014). To conclude the analysis proposal, we add specific categories of transmedia or immersive works. At this point, we emphasize that this analysis has to be made from a deep involvement of the researcher, since many of the works are immersive, personalized or participatory, and the analysis is made from the complete experience.

Category	Description level 1	Description level 2
Context	Description of the work Synopsis Technical data	
Formal categories	Visual codes	Movement Composition
	Graphic codes	Textual elements
	Sound codes	Nature and use of sound
Categories of representation	Edition Space composition Temporality composition	
Dimensions of the narration	Enunciation marks Structure of the report Point of view/ocularization	
Spectator inclusion	Interactivity Participation Customization Immersion	
Expansion of story	Levels and nature	
Medium/image/use relation	Formals specifications Function of the image	
Final description of the personal experimentation of the work		

Table 1: Analysis model for post-documentary

How to apply videography in a practical research case

During the days of recording documentary films, we introduced the camera interactively. This interaction was designed to take advantage of those results that can only be provided by participant observation. The camera and the filming process were integrated into the same production of the documentary we studied (Rouch, 2009). We also sought to incorporate Lallier's visual anthropological approach (2011) and his filmed observation:

> the filmed observation does not merely consist of watching it with a camera, as if the use of a device alone would determine a field practice. (...) Filmed observation does not belong to writing itself or a simple recording technique, but to a social practice: a unique way of dealing face to face with the object of our representation. (Lallier, 2011, p. 105)

Jewitt (2012) establishes a differentiation in the application of video to research, distinguishing between participatory video and videography. Participatory video is an intervention process in which participants have access to recording and/or editing tools to create their own vision of the subject of study. In the application of videography, we find collaborative forms of research very close to collaborative documentaries and individual forms closer to the filmed journal.

Videography is generally used to deepen cultural and social issues through audiovisual creation: either since Visual Anthropology (Collier, 1995; Collier & Collier, 1986)

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

The new research techniques in visual communication: a methodological proposal of videography · Alba Marín & Fernando Contreras

or documentarism (Cyrulnik, 2018). Stollbrock's recent research (2017) on memory and representation in documentary filmmaking is an example of the most widespread application of visual techniques. The documentary *La Siberia* (Sierra & Stollbrock, 2015) served its author to develop *a posteriori* research on temporary representation from his documentary made in a cement factory in Colombia. The ethnographic project, in this case about the memory and body representation of the Afro-Venezuelan woman, from Vila Guevara (2017) is another similar example of a research process culminating in the creation of the documentary *Belém* (Vila Guevara, 2017). Both cases show us the current application of audiovisual documentary or videography in social research.

Our proposal focused on the continuity of the study of communicative processes by applying visual methodologies. The figure of the director-researcher is prevalent in Visual Anthropology as we have argued, as well as in the field of *research-creation,* mainly associated with artistic research.

Through the filming, in the fieldwork, a series of actions were recorded which were later interpreted thanks to communicative analysis and also to the creation of the derivative work which was produced as a result of the research. We agree with Cordido (2010) on the contribution of the postulates of Visual Anthropology on the audiovisual recording to capture symbols, forms and relationships in the cultural field. This contribution is based on the integration of the method from the beginning of the fieldwork until the exposure of the results, after the analysis of the material obtained. The process involved the passage of the recorded data for its interpretation through the union between the theoretical explanation and the construction of an audiovisual discourse.

Previous considerations for the introduction and use of 360° video in research

To improve the methodology, we proposed in a complementary and emerging way the use of 360 degree video as a recording device in our recorded participant observation. For its introduction, we follow the steps presented in Table 2.

Steps for video introduction
Previews and recording permits
Survey of the day to record and the observation ground
Defining times, places and technical material: recording plan
Places and technical material: recording plan
Recording journey
Steps after the recording
Registration forms
Visualization, analysis and categorization of information
Final report writing
Edition of the material and creation of derivative works

Table 2: Phases for the introduction and application of videography

TECHNICAL CONSIDERATIONS: THE TEAM AT THE SERVICE OF INVESTIGATION

We believe that the technical and human team should adapt to the specific needs of each research: mobility, adaptability and discretion. Even if we use the camera interactively, it is not about accumulating attention. Therefore, tools that are both discreet and functional have been the right ones in our case. We insist on the importance of the tools, as they directly affect the work of the researcher and the information obtained.

The selection of recording devices should be adapted to the situation of each case study, the objectives of the research and the technical capabilities of the researcher/producer. If we continue with the idea of the camera as an extension of the body, as a device that increases the capacities of observation of the phenomenon, it is crucial to accept that the equipment should in no case be a problem. In other words, the best tool will be the one that does not distract the researcher so that he can concentrate on the object of study and not on the proper functioning of the devices. To achieve this goal, we have proposed a series of requirements associated with technical equipment to be taken into account for the good development of fieldwork (Figure 2).

The camera records personally, like a prosthesis that adapts to the researcher to extend his gaze. To do this, we decided to dispense the stabilization or support instruments of the camera. We do not consider it necessary to use a fixed camera for a complete recording, as the use of video does not correspond to the observational method. On the other hand, the figure of the researcher with a camera in his hand brings more freedom of movement, monitoring of the characters and sensitive use of the equipment as a record of the participant observation and the researcher's gaze. We think of a more organic integration, both for the researcher since he can "look through the lens", as well as for the observed subjects, which have become accustomed to that person looking through the camera as a natural attitude. Furthermore, in one of the documentary production cases, we included 360 degree video which, as we explain below, can offer the complementarity of recording from a broader angle.
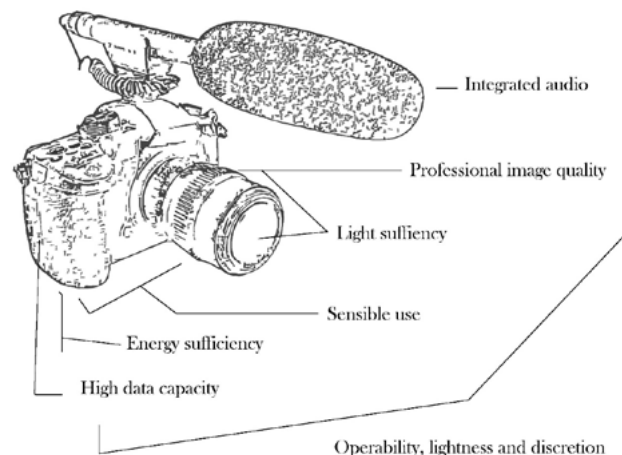
Figure 2: Basic characteristics of technical equipment

Credits: Alba Marin

As for the audio, a built-in cannon microphone independent, long-lasting battery was chosen. This sound was completed with a second independent audio recording on the hand recorder to ensure recording. We selected these instruments following the same premises as the visual equipment selection.

Finally, when it comes to technical lighting equipment and other accessories, we do not value artificial lighting of any kind for two reasons: (a) it would imply another element of distraction that would harm the situation to be observed, and (b) we would be polluting the scene with artificial light and with all that this can imply in terms of invading the scene.

Planning the filming

Although this is a prospective film, there are several questions we should ask before doing the fieldwork and applying the visual method. What goal is sought with the record? Where will the camera be or who will operate it? What is the researcher's role in the process? What role does the camera play concerning people in the case study and actions? What is the investigator's point of view for the recording? For what purpose will the recorded material be used and how does it meet the scientific requirements of the applied methodology?

We count on the added value of capturing space-time of the observed phenomenon, maintaining the chronological succession of events and the recording of gestures, words and sounds. These secondary elements, which may seem insignificant at first, could later become indispensable elements in the process we study and have been recorded for our benefit. Finally, with what has already been obtained, it is possible to proceed with the crossing of recorded data, unrecorded observations, exploratory interviews, notes and interviews.

Figure 3: Frame of the recording during the fieldwork in our case
study of the documentary *La Primavera rosa*

Credits: Alba Marín

As a whole, the use of video allows the researcher to play a participatory role. During our study of the documentary at the recording stage, *La Primavera rosa* (de la Torre, 2016-2018), we carried out fieldwork that allowed us to integrate as part of the production team. In this scenario, we used the camera as a natural element included in the scene that was produced in the documentary and not as a tool for collecting external data.

DESCRIPTION OF THE CASES STUDIED WITH THE PROPOSED VIDEOGRAPHIC APPROACH

The production phases of the documentaries on which we made the fieldwork did not obey a random choice. They were selected according to the imperatives of the production of each documentary. In each documentary, we filmed a different phase of the process which, together, allowed us to have an overview of the production of the representation.

During the filming stage, we observed and recorded the production process that includes the selection of images in production, the complete interview and the work of documentaries before, during and after the process. Here we observed that it is then that an essential part of the construction of the representation takes place as, from that moment, a selection of what is being recorded is being made. Moreover, when we were able to record the last interview, the documentarists had a preview of what they wanted to get and an approximation to the rest of the audiovisual material they had already recorded.

From the analysis of our recorded observation, we made a comparison between the treatment of reality during filming and the final representation of that reality that appears in the final work. Besides the recordings, small exploratory interviews were carried out with the participants during the fieldwork, to know particular aspects of the documentary production. Exploratory interviews during the production phase are crucial to know why the camera is positioned, the sequence, the interest the director has in each protagonist, etc. By interacting with the production team to obtain more information, we can contrast the responses with what is observed and generate more content from which to obtain information for our conclusions. Regarding the post-production phase, exploratory interviews were also crucial to obtain detailed information about the transmedia structure or the objective they pursue with each decision.

Case	Implementation phase	Image team	Sound team
La Primavera Rosa (2016-2018)	Production. Recording of the last interview of the chapter *La Primavera rosa* en España	*Mirrorless* video camera with a 50 mm fixed focal length lens, operated by the investigator	Independent audio team
Las sinsombrero (2015-2019)	Post-production. Second Documentary Editing Journey *Hidden and Impeccable*	*Mirrorless* video camera with a 50 mm fixed focal length lens, operated by the investigator	Independent audio team
Hors-Cadre (2017-2019)	Post-production of the *Intimités* chapter and design stage of the *Holder* chapter	*Mirrorless* video camera with a 50 mm fixed focal length lens, operated by the researcher and Samsung 360° camera, fixed on a tripod	Independent audio team

Table 3: Application of videography to the three case studies

With the fieldwork, we obtained not only images but also the data from experience itself and recorded the impressions that would later be crossed with the recorded material. The three lines of methodological work that we developed were inseparable from each other in practice. The recording, the interviews and the direct observation took place at the same time, overlapping each other coherently. It should be added that we did not come across a fully structured method. The exploratory interviews of the fieldwork were not premeditated, nor was the location of the camera at each moment, because there is no roadmap on the actions of documentarists at all stages. It is the researcher who, since establishing the objectives of the methodology, puts the process into practice according to the way the events develop during the fieldwork. In this ever-changing scenario, the videographic ethnography researcher participates, interacts and decides what to record and with whom to talk.

360 DEGREE VIDEO AS A RESEARCH TOOL

The introduction of the immersive audiovisual format responds mainly to the interest in experiencing the possibilities offered by this visual tool. The 360 degree video makes it possible to analyse the experience of interaction with space through other sensations of the body and its movements in an immersive experience. An example that shows us the possible applications of immersive works in communication research is the research project of "Réalités impossibles" (Chabert & Groupierre, 2018), where the capacities of these devices with spaces are experienced and analysed.

The 360 degree video alters the conventional dynamics of the audiovisual narrative, as it forces the creation of a story subject to the sensations that the user will later perceive from the image. In this format, a subjective shot is filmed that must be thought out so that it is later visualized and analysed by the researcher, not for an external user to whom a story is told. If we use this video camera 360 degree in a space where a given action occurs, we can film the action from all angles, if we place the camera in a central point. The researcher using the video must choose its frame, the point of focus and finally where to fix his gaze. During this process, he will inevitably stop filming another situation that may be interesting. This problem can disappear or at least diminish with the incorporation of 360 degree video. Below is a brief account of the technical characteristics of two recording formats and the comparison between these two instruments applied to the research.

	Víðeo < 180°	Víðeo 360°
Record	Sensitive / hand-recording Fixed plans and moving plans Maximum angle of 180° variable Selection of plans and variety	Independent recording Fixed plan 360° angle Limits on the variety of plans Limiting the selection to the scene

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

The new research techniques in visual communication: a methodological proposal of videography · Alba Marín & Fernando Contreras

Visualization and analysis	Non-Immersive Display Register = view Possibility of collective viewing Variable frame selected by the investigator Invariant in the display	Immersive visualization Different record from the view Individual viewing Variable frame in the display
Role of the camera	Observation Interaction	Observation Descriptive record
Camera-researcher relation	Direct relation Camera as an extension of the documentary maker's gaze *Organic* recording Documentarist out of the field	Complementary relation Independent use Documentarist in the framework
Mobility	Volunteer	Fixed. Not-mobility
Interaction with the protagonists	Linked to the filming From out of the field	Independent Inside the scene

Table 5: Comparison of the characteristics of both records as a search tool

In our case studies, 360 degree video had a complementary use to handheld video camera recording. This caused the investigator-videographer to appear as an element of the scene in the 360 degree recorded image.

Figure 2: 360° video frame made during the *Hors-Cadre* case study (Charrière, 2017-2019)

Credits: Alba Marín

Figure 3: Frame of the video made during the *Hors-Cadre* case study (Charrière, 2017-2019)

Credits: Alba Marín

From our methodological guidelines, the researcher inevitably assumes an active role and, therefore, we see no inconvenience in his presence in the image. However, we are aware that it is a practice that must be considered in each case study if it plays a role in the research. The presence of the device itself alters what is filmed and, aesthetically, we should not forget that the main objective responds to the research criteria.

Conclusion

We proposed an ethnographic approach based on the use of videography. This model addresses the complexity of audiovisual productions in gathering information and documenting social research. Specifically, our methodology was designed to investigate the creative process of documentaries. To elaborate this proposal, we had to recognize different factors to other methodologies such as the inclusion of the researcher in the making of ethnographic audiovisual material, the new narrative modes of audiovisual scientific narrative or the movement of the viewer in immersive contexts.

The use of an ethnographic approach in communication, the knowledge of the audiovisual media and the work articulated with data of a different nature (image, audio, video, text) increase the wealth of information obtained in the study of the documentary. To this methodology, we integrate the case studies and the interaction with the research subjects. At the same time that we obtained and recorded the data for the study of the documentary using an anthropological approach, we obtained material to create an audiovisual work as part of the same production process. The result is an investigation characterized by the "goal" element since it is the researcher's gaze through the image ascending an audiovisual work. The production carried out as part of the research includes a prototype of audiovisual creation.

The incorporation of the complexities associated with visual polysemy poses a challenge for communication researchers who must have the ideal training to take advantage of the possibilities of these tools. We faced the difficulty of systematizing audiovisual methods, derived from the customization associated with their use and the lack of audiovisual training as a tool for social research. We, therefore, believe that, although we are not in an unexplored line, further development of these aspects is needed for communication research.

We tried incorporating 360 degree video into the research. Its right role in future research on communication has yet to be defined. The technical characteristics of the device suggest its complementary use to the video camera of a maximum of 180 degrees. The data obtained from both registers are not repeated because the respective mode of use and visualization have different characteristics that make them complementary. After the first experience with this device, we consider it interesting to continue the path of exploration and experience in different situations to find the right context for its use.

The analysis of a filmed material opens scientific research to immersive environments. This implies developing other working methodologies that focus not only on the time of data collection and interaction with the subjects involved but on the subsequent

analysis of the image. An analysis of the data collected on video includes particular procedures. In our study, the main quality of 360 degree video in ethnographic fieldwork does not reside in the time of filming, but its visualization and analysis. With the correct editing process, the researcher can return to the filmed space and study different elements and moments in parallel. The revision phase takes on a new dimension, since the researcher does not return to his own gaze in the audiovisual record, but his gaze returns to the stage. Although we have indeed faced the limitations of exploration and video movements, we must value in this type of scientific work: the relation between the technological device and the researcher, the temporality of reality and the time of the machine, the space of work and the space of analysis, the role of the camera and the role of the researcher.

Translation: Alba Marín

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

The new research techniques in visual communication: a methodological proposal of videography · Alba Marín & Fernando Contreras

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The new research techniques in visual communication: a methodological proposal of videography · Alba Marín & Fernando Contreras

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Towards a visual methodology in research-creation: the example of SORODAS

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Abstract

This text presents a methodology in operation at the Department of Hypermedia Communication at Savoie Mont Blanc University, France, which for many years has been based on close collaboration between the Information/Communication Sciences and Art Sciences, in order to enable the production of innovative devices in research-creation of digital arts, namely devices built in hypermedia. A testimony of this strategy is Carole Brandon's work named SORODAS, planned for the IDÉFI-CréaTIC Atelier-Laboratoire [S] Langue [S] & Patrimoine [S], which would be relocated to the Mayotte Islands in the Indian Ocean in 2018. Even if the trip by the project team was finally canceled two days before departure, due to events and demonstrations occurred in the island. This hypermedia and artistic device was accompanied by a long interdisciplinary preliminary work, research in visual anthropology and project methodology conducted jointly by Ghislaine Chabert and Carole Brandon team. With the collaboration of Digital Creation Master students, this territory of Mayotte, difficult to circumscribe due to its geographical remoteness and tumultuous past, could not be decently approached without several precautions taken in the meantime. The present text includes a sample of the results obtained, presented partially in a writing style inspired by the language of social networks and experienced in the project. For example, the authors write "®view" instead of "review" to underline the duality of the "(re)vision" process in time. Or sometimes they replace simple parentheses ( ) with (-! !-), that is, they use an emoji notation, formed by ideograms and smylies, very common in cyberspace and digital social networks.

Para uma metodologia visual em ação na investigação-criação: o exemplo de SORODAS

Resumo

Este texto apresenta uma metodologia em funcionamento no Departamento de Comunicação Hipermédia da Universidade Savoie Mont Blanc, França, que se baseia, há vários anos, numa estreita colaboração entre as Ciências da Informação/Comunicação e as Ciências da Arte, a fim de permitir a produção de dispositivos inovadores na investigação-criação de artes digitais, nomeadamente dispositivos construídos em hipermédia. Um testemunho desta estratégia é a obra SORODAS de Carole Brandon, planeada para o Atelier-Laboratoire IDÉFI-CréaTIC[S]

Langue[S] & Patrimoine[S], que seria deslocalizado para as ilhas de Mayotte no Oceano Índico, em 2018. Mesmo que a viagem da equipa deste projeto tenha sido finalmente cancelada dois dias antes da partida, devido a eventos e manifestações ocorridos na ilha, este dispositivo hipermédia e artístico foi acompanhado por um longo trabalho preliminar interdisciplinar, de pesquisa em antropologia visual e metodologia de projeto, conduzida em conjunto pela equipa de Ghislaine Chabert e Carole Brandon. Contando com a colaboração dos alunos do Mestrado Digital Creation, este território de Mayotte, difícil de circunscrever devido ao seu afastamento geográfico e ao seu passado tumultuoso, não poderia decentemente ser abordado sem diversas precauções entretanto tomadas. O presente texto inclui uma amostra dos resultados obtidos, apresentados parcialmente num estilo de escrita inspirado na linguagem das redes sociais e experimentado no projeto. Por exemplo, os autores escrevem "®ver" em vez de "rever", para sublinhar a dualidade do processo de "(re)visão" no tempo. Ou por vezes substituem os parêntesis simples ( ) por (-! !-), ou seja, usam a notação *emojis,* formada por ideogramas e *smylies*, muito frequente no ciberespaço e nas redes sociais digitais.

Palavras-chave

SORODAS; investigação-criação; arte digital; hipermédia; Mayotte

Figure 1: This i+D/sign (-! information + Design / Sign !-) is one marker sign of the SORODAS hypermedia artwork. Prepared for a possible tattoo on the skin of female pirates

Credits: Marc Veyrat, Société i Matériel, T i-LÉGAL—040-SORODAS-04, Tatoo i-T+O-O, 2018

Introduction & *PIRATE/AGE*

Our methodology at work in the Hypermedia Communication Department[1] of the University Savoie Mont-Blanc, has already been based for several years on a close collaboration between Information, Communication, and Art Sciences, in order to enable

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[1]   Department of Hypermedia Communication on Facebook available at https://www.facebook.com/CommunicationHypermedia/

the production of innovative devices[2] in creative research[3]. The artwork *Sorodas* [4] by Carole Brandon, planned for the IDÉFI-CréaTIC Art[S] Language[S] & Heritage[S] Workshop-Laboratory[5], that has to be relocated in 2018 to Mayotte is a perfect example. Indeed, this hypermedia and artistic device was accompanied by a long preliminary, interdisciplinary work of research in visual anthropology and project methodology conducted jointly by Ghislaine Chabert and Carole Brandon. In fact, considering the students of the Master in Digital Creation, this territory of Mayotte, difficult due to its geographical remoteness and its tumultuous past, could not decently be approached without precaution.

First of all, as everyone knows Mayotte is mainly made up of two islands, Grande-Terre and Petite-Terre, which are originally – geographically and historically – part of the Comoros archipelago located near Madagascar in the Mozambique Channel. But, unlike the rest of the archipelago, which voted 96% for independence, these islands preferred to remain French after two successive referendums (-! in 1975 and 1976 !-). These islands, now separated from the rest of the archipelago, which became an independent state – thus closing a parenthesis opened in 1841 – are constantly ®-CREATING with their disappeared neighbours, a close *i-Love-u* and a distant *Me neither*, one here and there particularly uncomfortable. Indeed, if Mayotte becomes in 2011 a French overseas department and region and then in 2014 an outermost region of the European Union, tensions with the Comoros remain constant, numerous and seemingly irreversible, especially around immigration issues. And were the violent demonstrations, still topical, that have caused the cancellation *in extremis* of our trip/workshop IDÉFI-CréaTIC.

This choice to remain in the national bosom, approved, if not encouraged by France, which wants to maintain strategic interests in this region - political, economic and military - is made under the i+M/PULSION of the "ticklers"[6], (-! of the women Carole's inspiration for *Sorodas* !-) By strategically organizing together this refusal of independence around this referendum in 1976, these women take power and become willingly or unwillingly the mouthpieces of a feminist consciousness that continues, finally underlining what has already happened in 1971, in metropolitan France, with the *Manifesto of the 343*

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[2] The interdisciplinary work produced between Information, Communication, and Art Sciences goes back to the obtaining of Franck Soudan's CIFRE thesis, available at https://www.academia.edu/20211446/Penombra), under the direction of Jacques Ibanez-Bueno and Marc Veyrat, and the preliminary work carried out by the entire team of the Hypermedia Communication Department in Bourg-en-Bresse, for Les Chemins de la Culture, available at https://youtu.be/_dX1iymb16A.

[3] ®-LOOK in that regard LLSETI I G-SICA Art Communication Image Research Group I 2015, available at https://youtu.be/AbJymp-psrQ

[4] The artwork SORODAS continues the artwork SIRESSES, available at https://www.carolebrandon.com/siresses

[5] Available at http://idefi-creatic.net/fr/publications/catalogues/

[6] Carole Brandon writes in the document given to the students to prepare the workshop: «this is a significant episode in the history of the maintenance of Mayotte as a French department and region. Hundreds of women used tickling (not listed as an offence) against pro-independence politicians" (Brandon, preparatory document of a Department Communication Hypermedia workshop, 2018).

sluts. This text of the manifesto[7], published on April 1, 1971 in *Politique Hebdo*[8] under the title "The abortionists take the floor" (Parvard, 2010), then under the title "I had an abortion", finally with the names and signatures in the *Nouvel Observateur* n.° 334 of 5 April 1971[9], inaugurates what might be called a *decolonization of the female body*.

An i+M/PORTANT point to underline concerns the registration of this Art[S] Language[S] & Heritage[S] workshop – which follows on from the previous workshops-laboratories relocated to Malta - in the CréaTIC-IDÉFI Workshops-Laboratories.

At the end of 2011, the University of Paris 8 is submitting a project in response to the call for "Initiatives of Excellence in Innovative Training", with partners such as the University Paris Nanterre, the Maison des Sciences Humaines Paris Nord, the Conservatoire National Supérieur d'Art Dramatique, the National Archives, and 37 foreign partners. At the beginning of 2012, the CréaTIC project is accepted and endowed with a budget of 5.2 M€ over eight years. The project is based on five fundamental principles: creation as an epistemological driving force for innovative pedagogies (-! within the framework of workshops-laboratories !-), the systematic use of advanced digital technologies for teaching and collaborative work, the personalized support of students (-! from recruitment to graduation !-) within the framework of project-based pedagogies, the evaluation and transparency of results, and professional integration. The project will start at the start of the 2013-2014 academic year with the 15 Masters courses and the five initial partners. Its contractual ambition is to extend as quickly as possible to a large number of students (-! objective of 5,000 students by the end of the programme in 2019 !-) within the framework of the labelled training courses and by integrating other masters courses requesting the label, such as the Master

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[7] In a France already in turmoil over the issues of contraception (Neuwirth law, 1967) and abortion, this manifesto was born under the impetus of an idea first put forward by Jean Moreau and Nicole Muchnik. The text was the initiative of Anne Zelensky and Christine Delphy, assisted in its drafting by Simone de Beauvoir. The Manifesto will be followed by the Bobigny trial in 1972. This led to a bill defended by Simone Veil, Minister of Health in 1974 in favour of decriminalising the voluntary interruption of pregnancy, but without recognising it as a right: the Simone Veil law of 17 January 1975 was passed. Available at https://www.legifrance.gouv.fr/affichTexteArticle.do;jsessionid=2C48426D1AD0031BAE312B1617DE9E2F.tpdila16v_1?idArticle=LEGIARTI000006695557&cidTexte=LEGITEXT000006068506&dateTexte=20151230

[8] Left-wing newspaper founded in 1970 by Paul Noirot until 1981.

[9] It is thanks to a tale, that of a *Princess and her Mac*, written with the social network Facebook for three years, that we will travel through what these characters represent in the unstable and mobile zone of their encounters. *La Princesse et son MAC* refers to a fictional character, a real body and machines. The Princess opens on a female point of view, playing a becoming. The Mac refers as much to the Apple brand that sells Macintosh computers as to the French slang abbreviation. We will try to pose the hypothesis that art seems to materialize particular spaces, between bodies and machines. The title *L'entre [corps/machine]* characterizes these spaces that we call floating, in reference to the moucharabieh and the Japanese Ma. The understanding of this spatial organization and the oriental conception of space-time seem to be a way of considering this 'between body/machine' as a space of resistance. Above all, it would promote the understanding of our place in the world to act on the world. Starting from a personal artistic practice we will question the necessity of floating and extending spaces. Only our presences between body and machine make visible the relational links 'between' the information and the operated paths, 'between' our bodies and our identities. This research aims to show that the strength of social networks in my artistic practice accompanies and generates the variability of the body and our perceptions in real time. The between [body/machine] makes possible, according to the rhythms it produces, times of impregnation and encounters in which we now draw vital forces (Brandon, 2016).

in Digital Creation, Hypermedia Communication Department, University of Savoie Mont-Blanc, which will ®-CONTACT this programme by the end of 2015. Today, CréaTIC has 17 training courses and 24 workshops-laboratories open to more than 5000 students.[10]
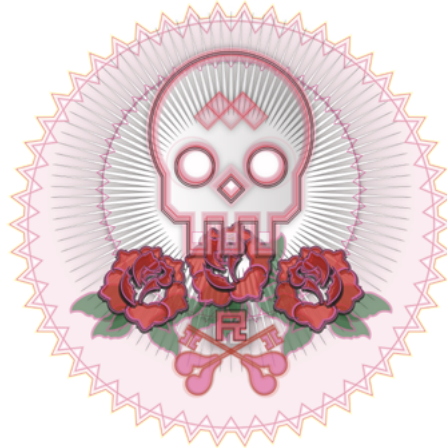
Figure 2: This i+D/sign (-! information + Design / Sign !-) is one marker sign of the SORODAS

Credits: Marc Veyrat, Société i Matériel, *M-A+R-Y R-E+A-D_04*, i+D/signe, 2018

The artwork *SORODAS*: *Mobilis i-N Mobile*[11]

The artwork SORODAS (-! meaning soldier in Mahorais !-) is part of the continuation of the SIRESSES artwork project on women pirates. SIRESSES was born out of this fascination for these women expressing their desire for autonomy and freedom (-! obvious counterpoint to *La Princesse et son MAC*[12], chosen as the subtitle of the doctoral thesis of Carole Brandon !-) with the difficulty of mapping their lives and journeys as well as the inherent and ultimately very contemporary desire to go beyond the state protocol of borders. Moreover,

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[10] "Professional support and pedagogical supervision are also implemented to best meet the challenges of students' professional integration. Each year, more than 90 professionals and teachers exchange, supervise and support students in the implementation of their project. Finally, particular attention is paid to the promotion of student projects and workshop-laboratories. Both on the Internet in specific sections and on the You Tube channel, and more generally at the Centre de Veille et d'Innovation during the presentation of productions and meetings with foreign partners". Retrieved from http://idefi-creatic.net/fr/creatic/

[11] If the exact Latin script is *Mobilis in mobili* (-! *Mobile in the mobile element* !-), we will retain here the original transcript, *Mobilis in mobile*, found in *Vingt mille lieues sous les* mers in the first edition dated 1871 by Jules Vernes, (-!the error is corrected in the 1880 edition, as well as in the 1880 novel *L'île mystérieuse* written in 1875 !-) and which also refers to the fourth album of *L'Affaire Louis' Trio*, released in 1993. This entry on *The Nautilus* ®-SEND directly to the i+D, remaining inevitably in motion in/between/on the FLUX and ®-FLUX of the network – translated through the work SIRESSES – in order to question or even counter any control or surveillance process, described for example by Michel Foucault *Surveiller et Punir* (1993) (-! See below !-)

[12] Available at http://idefi-creatic.net/fr/publications/catalogues/

> the principle of their existence and survival depends totally on their invisibility through disguise, and then on their visibility, often embellished with stories. This fictional part fills the gaps and the initial choices of these women taking a particular destiny into their own hands. They owe their visibility to bits and pieces of documents that come to the surface in time. A huge collage of scattered pieces to reconstitute a character situated between a romantic heroine figure and a real woman emancipating herself.[13]

SORODAS is therefore more precisely interested in the way in which speech travels, maps itself, transforms itself into i-MIGRANT, thus creating floating links, immersing us in tragic ROAD-i between female bodies and the political machines of authority.

Also, when Camille Teyssier and Florian Plamont[14] release the first version of their urban game Brickx in 2017[15] following and thanks to the IDÉFI-CréaTIC "Hypermedia & Artistic Creation" workshop-laboratory relocated to Malta, while testing it,

> I am immediately challenged by this journey stuck to the map and this navigation of wandering. On the mobile phone screen, from home, at a certain scale of vision (-! No possibility of zooming or unzooming i-MATERIAL bearing !-), the application offers an apprehension of the map in pieces, necessarily inaccurate and approximate and in an impossibility to contextualize his movements and his situation. An echo resonates very strongly in this experience with the lives and stories of the female pirates.[16]

In addition, the Brickx application subjects us more particularly to a pictorial vagrancy, because of the bugs still present in the display due to map layer shifts. In these finger swipes,

> I encounter a new way of seeing and experiencing the world map. This i+M/POSED scale, ®-DOUBLED by the drawings, the colors, proposes to us to seize a world ®-PRESENTED only regulated by a sensitive search of color zones, of rubbing layers, patterns, strange icons and drawings. Incongruous, colours, lines and Icons cross buildings, water surfaces and whole swathes of glitchy deserts telling both individual and collective stories. Using the Brickx application (-! with the kind permission of the creators !-), there is ®-CREATING a poetic wander between my remote but real experience with

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[13] Excerpt from the document written by Carole Brandon to present the CréaTIC-IDÉFI Art[S] Language[S] & Heritage[S] workshop-laboratory (Brandon, preparatory document of a Department Communication Hypermedia workshop, 2018)

[14] Camille Teyssier and Florian Plamont in the continuation of their Masters 2 HEI Hypermedia and Intelligent Spaces, from the Hypermedia Communication Department / Savoie Mont Blanc University, are developing this project initiated both within the framework of a CréaTIC-IDÉFI workshop-laboratory of Paris 8 relocated to Malta, created and coordinated by Marc Veyrat, and simultaneously within the framework of their M2 thesis. Today accompanied by different structures, they received, at the Centre de Veille et d'Innovation in 2017 at the Tour Montparnasse, the Grand Prix du Jury "Jeune Création d'Entreprise" set up by CréaTIC-IDÉFI in partnership with Paris & Co.

[15] Facebook page with all the news available at https://www.facebook.com/brickxProject/; site of the application and the project available at http://www.brickx.fr/

[16] Jornal de esquerda fundado em 1970 por Paul Noirot até 1981.

technology and these fascinating, legendary stories of female pirates. Within the framework of the IDEFI-CréaTIC workshop-laboratory of Mayotte (-! created and coordinated by Marc Veyrat !-) with students of the Masters 1 Création Numérique of Chambéry and Paris and the Masters 2 2ID, I proposed to question the continuation of this project on the fabrication of stories via *sensitive cartographies*[17], by connecting this time, the map resulting from this network of travel by fragments (-? i+M/POSSIBLE *swim leaks?*-) interpreted through Brickx, with the physical territory of Mayotte. Also, again from the application, I recorded screen prints of my trip to Mayotte via a mobile phone. Each screenshot is listed by 100 pieces on Pinterest boards. Each Pinterest painting is dedicated to a woman known to the *Commando des Chatouilleuses* from 1966 to 1975. (Brandon, preparatory document of a Department Communication Hypermedia workshop, 2018)[18]

It is also necessary to underline here the question – pivotal in our Hypermedia Communication Department – of the creation of a device in research and creation associated with art. We place it in the line of Michel Foucault's analyses. He uses the term "device" in *Surveiller et Punir* (1975), because this term is used to emphasize that

the art of governing emergency situations and undesirable behaviour is based on relational arrangements, encounters of sociotechnical, human and non-human, discursive and material objects, which are articulated in architectures adapted to maximize the technical disciplinary effects that take place there. (Foucault, 2001, p. 229)

Then in his *Histoire de la sexualité* (Foucault, 1976) in three volumes, he specifies in *La Volonté de Savoir* (1976) the notion of sexuality device: as a set of discourses, medical practices and architectural arrangements to restrict onanism and sexuality; or it demonstrates the emergence of sexuality devices (-! archaeology of discourses since the XVIIth century !-) replacing alliance devices (-! an existing I subject by its genealogy and alliances !-)

We voluntarily register any device in creative research on the porous, unstable limit of an *ENTRE [CORPS/MACHINE]* ®-ACTIVATED by biological, societal and economic systems. In a certain way, if these devices first allow the emergence of complex artistic processes – magnetized by and around an I reflective subject including/learning to speak – they also inform us about the relations of ONE body to the Other. These relationships, maintained and shaped with/by a constraining external moral, social and political i-&-U, are thus superimposed on the fragility, the emotion and my ME-&-i of a soft and fluid internal corporality. Concretely this melancholic osmosis, the radiant warmth of these relations of exchanges

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[17] ®-VOIR the call for papers for the colloquium and the exhibition «l'Art et les Cartographies Sensibles», planned for May 2020 in Chambéry, available at https://www.facebook.com/events/2434907713295790/

[18] The interdisciplinary work produced between Information, Communication, and Art Sciences goes back to the obtaining of Franck Soudan's CIFRE thesis (2010), under the direction of Jacques Ibanez-Bueno and Marc Veyrat, and the preliminary work carried out by the entire team of the Hypermedia Com- munication Department in Bourg-en-Bresse, for Les Chemins de la Culture, available at https://youtu.be/_dX1iymb16A.

directed towards the Other, constantly in ®-CONSTRUCTION, are shaken by this invader, a hard and cold aggressive external eSPACE. As a consequence, we can only imagine any device in creative research through an experimental and innovative artistic practice; this device remains without a preliminary model because it is situated through the phenomenological experience of an unstable territory: an interface border zone, a beach constantly discovered and ®-COVERED of new information, a little like quicksand more or less ®-COMPOSED formally, definitively by/in this place SEX-i of the STRANGE® OTHER (-! this great Other of psychoanalysis defined by Jacques Lacan !-)

This device necessarily escapes thus, in/through this elastic mobility generated at each movement, from the I supposed to be ®-PLACED under the yoke of control. Moreover, opening an operation of resistance between I and ME; this device naturally provokes - and this even if the tools are of course known - a form of escape, of systemic evaporation[19], of singular disorder (-! between I and ME !-) which cannot ®-PRODUCE (-! because it is of course necessary, through this operative practice, to constantly PRODUCE and ®-PRODUCE from what has already been PRODUCED !-) without trial and error, without wandering, without conflict.

Mille sabords (Brandon, 2002)

Any ®-SEMBLANCE with a boarding action is not really fortuitous !+) And the association to the artwork SIRESSES or SORODAS is probably not accidental: if in short, any artistic approach at work in this creative research – or necessarily the resulting communication, in fact hypermedia by networks – is thus set up prior to its construction, by a study of the grounds, *a recording of traces*[20], this pedagogical and conceptual equipment is based, *takes root on territories of use*. The Information and Communication Sciences (ICS) thus structure and question, in the same way as the Art Sciences, the conception, the imagination, the formal rendering and the theorization of these complex devices. Sometimes crossing some foggy oceans of certain certainties, leaving – not without a certain pleasure – to attack borders thought to be unshakeable, these seem to weaken from time to time entire armadas of established territories, of invincible fortresses that are intended to be invincible. So, these *single machines*[21], which are further exacerbated by the digital environment and which are first and foremost open critical processes, logically achieve their goal...

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[19] The famous *voie lactée* by Marcel Duchamp, *Le Grand Verre* or *La Mariée mise à nu par ses celibataires, même*, 1915-1923, 1991-1992, 277.5 x 175.9 cm, replica by Ulf Linde, Henrik Samuelsson, John Stenborg, under the supervision of Alexina Duchamp, Oil, lead foil, lead wire, dust and varnish in glass plate, aluminum foil, wood, steel, 321 x 204.3 x 111.7 cm, Moderna Museet, Stockholm.

[20] "For the researcher, the danger is to assimilate this trait to the phenomenon itself – what René Magritte explained in his painting *Ceci n'est pas une pipe*. Assimilating this trait to the phenomenon can lead to considering the record as irrefutable proof of the existence of the phenomenon. However, if such a trait does not constitute proof, it allows for multiple pertinent uses in a scientific context» (Lamboux-Durand, 2017, p. 29).

[21] Small nods to the notion of the *single machine* i+M/PULSÉE by Francis Picabia and Marcel Duchamp.

Mayotte: *Anthro/Socio*[22]

In this workshop-laboratory four teacher-researchers and artists will be involved: Carole Brandon (art), Edwige Lelièvre (ICS), Ghislaine Chabert (ICS), Marc Veyrat (art). The final work is initially planned around a hypermedia device designed during a week-long workshop at the Cité des Arts de Chambéry with the students. The latter, by applying to this map – these three strips of 90 x 300 cm – would express from a distance during one week a sum of data – a new word collected on the spot – lived by the students in Mayotte and by the interviewees, ®-PLAYING probably (-! at least we suppose so !-) the cultural gap, the fragility of identities, while reviving a common history of inequalities, *in/visibility*...[23]

Figure 3: Brandon. Carole. "3 lés, tirages numériques sur papier", 90 x 300 cm, 2018. This image was created for the hypermedia artwork SORODAS

Source: https://www.pinterest.fr/siresse/boards/

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[22] Little winks to Bruce Nauman, *Anthro/Socio* (1991), video installation. "Anthro/Socio (Rinde Facing Camera) shows in giant projection and on monitors the face of a man who continuously shouts a violent melody: "Feed me, eat me, anthropology", "Help me, hurt me, sociology" et "Feed me, help me, eat me, hurt me". https://www.letemps.ch/culture/bruce-nauman-libere-corps-cadre

[23] "Help me, hurt me»: the question of the STRANGE-® body is indeed at the centre of the work SORODAS. For the process of in/visibilisation maintained by the media places i-MIGRANT bodies on the threshold of political visibility. "At the heart of the presidential trip to Mayotte, the question of immigration. Nearly one out of every two inhabitants is of foreign nationality. In Mamoudzou, the prefecture, the rate is close to 60 per cent. A situation that weighs heavily on the demographic, economic and social situation of the department. The imbalance increased further between 2012 and 2017. The migratory deficit of Mayotte natives has almost doubled compared to the period 2007-2012, due to departures, particularly of young people, to Réunion or metropolitan France, as a result of inadequate school, university or health facilities. Over the same period, net migration of foreign-born persons increased tenfold. Some go so far as to evoke the fear of a 'great replacement' of the population. In the European elections in May, the National Rally (RN) obtained 46.1% of the votes in Mayotte". (Roger, 2019)

But to do this, students must also discover Mayotte from a distance... The news, which reaches us from this distant and fantastical landscape, relates through social networks rumours of road blockades, even riots and strikes. The anger of the mahorais.e.s is apparently linked to issues of illegal immigration (-! mahorais.e.s / PAS mahorais.e.s ?-), insecurity, a lack of infrastructure and a feeling of abandonment by the metropolis... The information circulating is contradictory. Moreover, the sending on the spot of gendarmerie reinforcements such as the parachuting of the Overseas Minister Annick Girardin who is meeting local actors, on March 12 on Mayotte the 1st without any sound on the screen, [24] even after the cancellation of our trip scheduled from March 11 to 19, The i+D of this constant fragility, of an *extraordinary destiny* provoked by ticklers, associated here with *SORODAS* to a story of resistance, pirate women and a geolocalised map where you get lost (-!), is not going to help. With the Brickx application !-) is particularly exciting. Moreover, on Chambéry, we walk in the footsteps, i-REAL or not, of mythical journeys, even fears such as illusions or the difficulties of immigration. And this is where our anthropological adventures will begin... The methods of discourse imagined around them as well as all the problems and issues related to these documents collected by the students that will very quickly interfere with politics...

Figure 4: This i+D/sign (-! information + Design / Sign !-) is the third
marker sign of the SORODAS hypermedia artwork

Credits: Marc Veyrat, Société i Matériel, CréaTIC- IDÉFI Art[S]
Langue[S] & Patrimoine[S] Chambéry, i+D/signe, 2018

The students of the Master's degree in Digital Creation are divided into four research groups. KARIBOU "Be Welcome" in Mahorese, WAMI, EPISODIUS and S3K DANSE. In order to start the work in visual anthropology, the instructions given by Ghislaine Chabert are simple: 1/ to think about the links, communication, exchanges between the two territories; 2/ to bring out cultural issues, spaces and temporalities, languages,

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[24] Available at https://www.facebook.com/mayottela1ere/videos/1700037426701954/. The comments are particularly significant about the state of siege that prevails at that time.

3/ to allow to do something impossible before, in the device which will then be proposed in creation research. The four groups must thus decide on a research axis before starting to film the interviews. This axis is naturally articulated around notions questioning their own practices, their reciprocal interests by imagining the context of each capture, which is a determining factor for the collection of information.

HEʟʟ-O *KARIBOU*

KARIBOU will focus on life stories related to *migratory flow*[25]. To carry out our anthropological study, we chose to conduct filmed interviews. Indeed, by our willingness to meet people, to let them tell about their territory and their relations between the department where they were born and the one where they live today, this format became obvious. Meeting these Mahorais living in Chambéry, allowed us to exchange with them: whether in a café or in a more private setting, they were always delighted to exchange with us about this culture that is so dear to their hearts. The filmed interview is indeed a fact of speech supported by images. They give us information that sound alone would not have conveyed. Moreover, it has contributed to our desire to discover Mayotte through real stories, personal accounts told and shared.

Thus, we used a qualitative method to collect our data. These individual or couple interviews allowed us to construct stories and scenarios in relation to the territory of Mayotte. Thus, our study is based on the same foundations as Durkheim (quoted in Pharo, 2000): an exploration of life experience that collects the actors' discourses and brings to light thoughts, social behaviours and mental states. These very personal interviews, sometimes almost intimate, allowed us to discover, beyond words, these young Mahorais. According to the author, all elements of society, including morality and religion, are products of history, part of the natural world and can be studied scientifically. He proposes a study of society itself, before studying its institutions.

So we conducted semi-directive interviews: we had themes that we wanted to address, but the order varied according to the conversations. After having asked a question, or asked a new theme, we let the interviewee express himself in order to have a truer, more authentic discourse: a life story, spoken tales. Thus, despite our personal interests (culture and immigration), we favoured life experiences and spontaneous speech. This

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[25] "Taking one step forward, two steps back, the laws will only reverse the privileges granted to migrants. Nowadays, in metropolitan France, the question of identity seems so sensitive for the second and third generation (and children and descendants of immigrants), trapped in thick fog, a carpet of uncertainty and concealment. their foreign origins. Neither here nor there, as if trapped in an in-between. In this societal storm, a little one from France is inundated with the same problem of migratory pressure as (if not more) important than in mainland France. Mayotte is a French department of which 40% of the population is foreign. The *kwassa-kwassa fishes little, it brings from the Comorian, it's diffe*rent: with this awkward sentence, our president Emmanuel Macron points to Mayotte, the 101st French department since May 2011, submerged by illegal immigration" (Georges, Gervais, Carmona, Tagliafferi & Vassileva, document related to the field study, unpublished, 2018). (-! The *kwassa-kwassa* (or *kwasa kwasa*) is the Comorian name for fast fishing canoes, 7 to 10 m long and 1 m wide, with a flat bottom and today equipped with one or two motors. We also speak of the *kwassa drama* to speak of the people who perish each year trying to go to Mayotte whose crossing of 70 km in an arm of the sea reputed to be particularly perilous between Anjouan and Mayotte("'Kwassa-kwassa': les Comoriens exigent des excuses de Macron, qui prône 'l'apaisement'", 2017). With this phrase, Macron wanted to mean that these fast boats allow an even more intense and risky emigration to Mayotte.

method is a way of confronting the otherness of the other. The interviewee is different and can bring us a new vision on research themes. Indeed, if this mode of interview requires the establishment of a precise field, we must also accept the unexpected, the hazards of dialogue.

We only had the opportunity to interview Mahorese men, the women being more shy about revealing themselves in front of strangers and their cameras. Although very disappointed not to have had a feminine vision, this general refusal shows a strong will to remain discreet, not to show oneself.

From an artistic point of view, which concerns us more particularly, we can observe here the determining processes of a future implementation of the creative research devices. A *fictional report* is constructed by the operational distance immediately put in place at the time of the anthropological harvest, through the staging of the recorded dialogue (- ! in sound and images !-) La *Fabrique des histoires*[26], although authentically produced from sincere interviews, filmed in places that provoke people to speak, provokes what Umberto Eco calls from a Kant ®- READING, a *specious synthesis*:

> how can I also understand, when I see a red apple or a white stone, that the
> apple is white on the inside and juicy, or that the stone is hard on the inside
> and heavy? Let's say that the difference is that the perceived object is either
> the effect of a previous segmentation of the *continuum* or an unknown ob-
> ject. When we see a stone, we know, in the very fact of understanding that it
> is a stone, how it is made inside. Whoever sees a coral skeleton for the first
> time (something that is shaped like a stone, but red in colour) does not yet
> know how it is made within it. (Eco, 1997, p. 111) [27]

Among our *KARIBOU* students, *an imaginary world is at work*, a *synthesis speciosa* from attitudes, bodies in presence, given words, hesitations, silences. Imagination is productive. It's the same process at work in the hypermedia issue: we are continually in front of new coral skeletons... which we always discover for the first time. We are thus going to produce meaning by extrapolating a fiction on a synthesis of elements always extracted from what we call a i-REAL,[28] that is to say, a realized set of information that becomes artistic material. It is in a way a fiction of fact[S], constructed from d'eSPACEs[29] interconnected with the territory under observation, but for a limited period of time. However, far from minimizing this productive gap for us between the collection of this

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[26] *La fabrique des histoires* (-! responsable: Marc Veyrat !-) is one of the three sub-axis of axis two of the Laboratory LLSETI : Texte Image & Arts Numériques, directed by Ghislaine Chabert, Carole Brandon. Alba Marìn and Jacques Ibanez-Bueno are also taking part.

[27] Umberto Eco adds in page 115: "in the preface to the second edition of the first review, Kant evokes Thales who, starting from the figure of an isosceles triangle to discover the properties of any isosceles triangle, understands that he must not follow step by step what he sees in the figure, but that he must realize or construct the isosceles triangle in general".

[28] The i-REAL is only a transitory state of information in circulation, constantly interacting between several media.

[29] The networked artwork is always confronted with a spatial and temporal distortion. Between the physical space-time of the users and the space-time of the programme and the networks, this new territory that is taking shape is a hybrid place - eSPACE - now made up of virtual AND i-REAL spaces, associated with superimposed temporalities (Veyrat, 2015).

information and the context of the experience, we have to take into account the fact that the information is not always available in a timely manner[30] and since all reality is simply i+M/POSSIBLE, like what happened with *La Princesse & son MAC* we will experience, amplify it in the act of creation.

> Our creative process is built in two stages: first we accumulate fragments taken from everyday life, which we organize in relationships of leafing and nesting. To do this, we create autonomous systems in a closed circuit or in a loop that unfolds around a central figure (-! object, person, character, animal, shape, colours !-): this collection acts as a landmark or a knot. The accumulation within the device (-! upstream or not !-) creates a random form of diary. The work is an instant t of the device that we disperse under other forms afterwards. Carole Brandon[31]

Figure 5: Présentation of the project Master 2 2iD, workshop SORODAS,
Hôtel de Ville, Salle des Délibérations, Chambéry, 2018

Credits: Marc Veyrat, Société i Matériel

Conclusion & *i-REVERENCE*

The fragments taken from the interviews will mix, infuse, i-MIGRER to other forms in the devices in creative research like these collages. And this is where the elastic gap, and not the opposition, between Information and Communication Sciences and Arts and Art Sciences lies. The artistic process order, without complex but also without credulity, a

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[30] "Influence of the context on the recording: in experimental sciences, the context of the experiment influences the experiment itself, so one of the researchers' objectives is to identify and minimise, if possible, these impacts. Understanding and taking into account the context of the research, the socio-technical system and the influences potentially produced thus makes it possible not to neglect bias. When recording testimony, the presence of the socio-technical recording device, the attitudes of the recording team, the conduct of the interview influence the testimony as well as its reception during the broadcast. (Lamboux-Durand, 2014). In addition, all non-recordable elements, the afilmic elements, are to be taken into account» (Lamboux-Durand, 2017, pp. 37-38).

[31] Available at http://idefi-creatic.net/fr/publications/catalogues/

distancing from the *factual fact*, *a fictional transposition* undoubtedly necessary in order to allow the work to make us ®-ACT, to give it the i+M/POSSIBLE of an autonomous place of art then to install us there by ®-CREATING its own territory of politics.

However, in spite of this inevitable distancing through this artistic propulsion into a beyond of the i-REEL, anthropological study - which plays a primordial role in the installation of the devices - will quickly allow other problems to emerge. In Mayotte, a residency was previously set up around the documentary *Sisygambis*. In relation to the links between the atelier-laboratory Art[S] Langue[S] & Patrimoine[S] through the University Centre which is supposed to welcome us, the DAC which supports the *Sisygambis* project[32], the local political actors, these anthropological studies carried out however in Chambéry by the students in complete freedom are going to settle in a climate of mistrust and tension, further exacerbated on the spot by the roadblocks and the various incidents which are going to increase gradually, until the moment when our potential departure... is not going to be possible.

Films will be modified, several information will have to be removed from the social networks...

With hypermedia, l'i+D proven *program*-landscape, produces in ®-TOUR inevitably a diffuse implication, a question translated here by a propaedeutic of eSPACE. Where the spectator can only become aware, through his or her own phenomenological experiences, of the gap that brings him or her closer to or opposed to the constantly changing elastic forms of information @-PERCEPTIONS. Jorge Luis Borges writes in *The lottery in Babylon*:

> in many cases, the belief that certain joys were the work of chance would have diminished their virtue; to counter this disadvantage, the agents of the Company used suggestion and magic. Their steps, their maneuvers, remained secret. In order to know the intimate hopes and terrors of each one, they had astrologers and spies at their disposal. (Borges, 1983, p. 65)

There is no point in demonizing our relationship to social network flows, to the Internet... because the information itself would therefore be neither right nor wrong. But it would convey, through the effects of its manipulation and use, a potential power that is out of all proportion to *the intimate hopes or terrors of each of us*; its danger being simply to exist under different appearances and through multiple connections. The combination, in our Hypermedia Communication Department, of a constant assemblage of visual methods of investigation in Information and Communication Sciences, in order to serve as phenomenological bases for the devices in creative research produced in Art Sciences - as we have seen - provokes explosive mixtures. It will be necessary to (-®-) MEMBER: the i-REAL is a Pandora's box.

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Mobile applications for cultural tourism. St. James Way

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Abstract

This article presents the result of the study on mobile applications (apps) in the area of Cultural Tourism for the St. James Way. This study was developed within the scope of activity B2 "Content management belonging to the national cultural heritage based on open systems of preservation and interaction" of the CHIC project – "Cooperative Holistic View on Internet and Content" (POCI-01-0247-FEDER-024498). Activity B2 aims to design and implement a platform for the development of mobile applications, which supports advanced media contents such as augmented reality, 360° video and georeferenced data, with the development of an application for the St. James Way. In this article, the main characteristics of existing mobile applications for the St. James Way are presented and analyzed.

Keywords

mobile apps; St. James Way; CHIC; augmented reality; cultural tourism

Aplicações móveis para o turismo cultural: Caminhos de Santiago

Resumo

Este artigo apresenta o resultado do estudo sobre as aplicações móveis na área do Turismo Cultural para os Caminhos de Santiago. Este estudo foi desenvolvido no âmbito da atividade B2 "Gestão de conteúdos pertencentes ao património cultural nacional baseado em sistemas abertos de preservação e interação" do projeto CHIC – "Cooperative Holistic View on Internet and Content" (POCI-01-0247-FEDER-024498). A atividade B2 tem como objetivo conceber e implementar uma plataforma para o desenvolvimento de aplicações móveis, que suporte conteúdos de média avançados como realidade aumentada, vídeo 360° e dados georreferenciados, tendo sido selecionada como prova de conceito o desenvolvimento de uma aplicação para os Caminhos de Santiago. Neste artigo são apresentadas e analisadas as principais caraterísticas das aplicações móveis existentes para os Caminhos de Santiago.

Palavras-chave

aplicações móveis; Caminhos de Santiago; CHIC; realidade aumentada; turismo cultural

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Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

Introduction

Agência Nacional de Inovação (ANI) (Portuguese Innovation Agency), aims to promote actions to support technological and business innovation in Portugal, contributing to strengthen the Portuguese Innovation System (SNI) and to strengthen the competitiveness of the national economy in global markets. One of the actions that ANI promotes is the mobilizing programs: strategic research and development projects that aim to create new products, processes or services (PPS) with high technological and innovation content.

The mobilizing project CHIC – "Cooperative Holistic View on Internet and Content" (POCI-01-0247-FEDER-024498), aims to create a series of services and platforms necessary to provide for the production and distribution of new forms of content consumption, in order to promote the quality of services and consumer experience. It is structured according to several PPS that integrate open platforms for managing the production and distribution of digital content in the cloud and the management of content belonging to national cultural heritage based on open systems of preservation and interaction. This is namely done through PTAPNC (Technological platform to support the National Cinema Plan), NVDCTP (New Content Dissemination Platforms in the area of Tourism and Heritage) and ILN (Interfaces in natural language for online navigation and cable distribution systems).

B2 activity for the CHIC project aims to develop a content dissemination platform in the area of Tourism and Heritage, integrating journalistic resources that allow users to discover cultural and historical heritage through a mobile application. The application will support and provide different types of content, from contextualized (text) articles to augmented reality, virtual reality and mixed reality experiences[1].

This study was carried out in the initial phase of the project in order to support the definition of requirements and functions of the platform to be developed.

Mobile applications: new touristic tools

The rapid growth in the use of smartphones and their mobile applications has created new ways for the tourism industry to connect with its visitors as they travel. Smartphones were quickly adopted as tourist travel tools (Dickinson et al., 2014). The development of technologies has become inherent in the growth of tourism, as it is a resource that contributes to the promotion of destinations, as well as to obtain information from tourists. In this process of innovation, technologies allow for the entire course of a journey to be flexible, with the necessary means to plan the journey, as well as to adapt it to the circumstances (Oh, Letho & Park, 2009). A journey is supported by a wide variety of technological tools across different platforms, accessible at different locations and dates (Lamsfus, Wang, Alzua-Sorzabal & Xiang, 2015; Miller, 2012).

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[1] Sometimes referred to as hybrid or mixed reality. It is a combination of real and virtual world, in order to produce new environments and visualizations, in which physical and digital objects coexist and interact with each other.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

The applications provide results to users through a set of variable parameters defined by the user and their context. For example, the results of a Google search for restaurants by a Dutch user will be different when planning a journey when you are in the Netherlands or when visiting another country like Portugal. Although previous queries are stored, Google will detect the current location and update suggestions for keywords. The exponential growth of solutions for digital environments makes tasks like searching and selecting information heavy. Recommendation systems[2] allow the reduction of this information overload and offer recommendations based on the users' profiles and habits.

The recommendation systems available in e-tourism acquire the users' needs / desires explicitly or implicitly, as we are facing an environment conducive to extracting our activity (Gavalas, Konstantopoulos, Mastakas & Pantziou, 2014). Thus, they suggest destinations to visit, points of interest through user searches, even presenting discounts or tour packages that match the search history. The purpose of these systems is to facilitate the users' research and at the same time persuade them to purchase the proposed services.

The mobile application market is constantly expanding, as we can see from the consumption of smartphones and the news published by the media. According to Dias (2018), in 2018, worldwide, in 2017, the number of downloads was about 175 billion and spending on apps was worth 70 billion euros. These figures represent a growth of 60% and 105%, respectively, compared to 2015 (App Annie, 2018). As far as tourism is concerned, we have witnessed a significant growth in Portugal due to a change in the paradigm of tourism offer, and this phenomenon is not due to any cyclical reason (Costa, 2017).

In the tourism area there is an active participation of municipalities in the development of applications that promote cities. It is natural that in a world where a large part of the population uses smartphones (five billion people[3]) there is a preference for mobile applications that facilitate access to information and make life simpler, more comfortable and practical. When traveling, this is of constant interest, especially due to geo-referenced applications that provide information about maps, guides, services, points of interest, events, among others.

In Portugal, this investment is visible and several municipalities have launched mobile applications that have served to facilitate the mobility of visitors in their cities. Guimarães is one of the examples when it launched the Guimarães Mobitur application, in 2012, to welcome the European Capital of Culture 2012.

At the same time, and increasingly, municipalities have invested in such platforms to improve visitor experience, to provide new ways of attracting tourists, to make information easily available, to reinforce the visibility of the local brand, and to facilitate

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[2] TripAdvisor and Zoomato are two websites/mobile applications that work as popular recommendation systems in the area of tourism.

[3] Retrieved from http://www.gsma.com/newsroom/press-release/number-mobile-subscribers-worldwide-hits-5-billion/

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

access to products and services of local entities. This, in turn, boosts higher revenues and provides a platform that allows direct and faster feedback from visitors. In the hyper-competitive world in which we live, it is important not to lag behind the competition, by offering attractive products, but also functional items and emotional appeals.

The use of mobile applications on pilgrimage to Santiago de Compostela

Over the last few decades, tourism has started to be part of any individual's life, whatever its differences, with various positive effects (Glaesser, 2006). Thus, the tourism industry has positioned itself in leadership positions as a relevant economic activity at a global level. Following Unesco's requirements for cultural heritage, Portugal has established a program to increase tourism projects, with the aim of enhancing not only monuments, but also the communities where they are located (Lopes, 2000). Tourism has grown without almost any interruption over time, currently representing 7% of world exports of goods and services (World Tourism Organization [UNWTO], 2017).

Cultural and religious tourism is significantly positioned as part of the economy of this sector, mainly in cities and places with a relevant presence of civil and religious heritage, as well as manifestations of various beliefs and their religious practices.

Culture's main motivation is knowledge and the existence of some sort of appreciation. Its concept is essential in several academic areas, but it has always been difficult to define it. In its etymological origin, there are two different derivations. *Colere* means to cultivate in the sense of cultivating a field, which implies change and transformation, processes of soil fertilization and growth (Pires, 2006). *Cultus* means to adore, to worship in the sense of developing a certain religious feeling, which also implies a change – inside each individual (Pires, 2006). Thus, an inherent link between culture and religious practices is perceivable.

Over the years, the concept of culture has evolved and several definitions have been attributed to this concept. In general, culture refers to a set of processes and patterns learned from human behavior, such as language, religion, customs and conventions. In a way, culture is a reflection of a society's spiritual, intellectual and aesthetic development, as well as its way of life (Pires, 2006). It can be said that it is indicative of progress.

Cultural and religious heritage unites beliefs with cultural values, crossing strong architectural and visual aspects with spiritual reasons. Thus, cultural and religious tourism has become relevant and has presented strong motivations for traveling (Antunes, 2016). While the cultural and religious heritage is in a prominent position, the Ministry of Economy and Employment integrates the historical, cultural, religious and landscape heritage in the national strategic plan for tourism as was presented in 2012. One of the essential values of the brand "Destino Portugal" ("Destination: Portugal") is based on history, culture and tradition. There is a need to reinforce tourist circuits that highlight the diversity of cultural, religious and natural heritage (Plano Estratégico Nacional de Turismo [PENT], 2012).

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

Religious tourism, and the constant commitment to it, is visible all over the world. The richest regions in historical, religious and cultural resources have used this in favor of their strategic plans. For example, religious tourism is the second largest industry in Saudi Arabia since the beginning of the 21st century and has always generated annual revenues of eight billion and growing at a faster rate than any other sector (Paul & Mourad, 2017). Governments when taking measures to include places and monuments on the world heritage list receive direct benefits (financial and technical) from Unesco, but also achieve prestige and international projection (Lopes, 2000). It is easy to understand that the exponential increase in this practice exposes museums and monuments to great wear and tear as well as to trivialization. However, despite this negative burden, but normal given the flow of tourism and the growing interest, which requires restricted access and awareness in relation to respect and understanding, there are benefits such as favoring respect between cultures, the creation of communities as well as economic value.

Given the growth in tourism, the concern of cities and countries is also growing. This concern is mainly to make life easier for those who visit them, contributing to a better experience and complementing it with a digital presence given the era in which we live.

Within the scope of the pilgrimage, more specifically on the St. James' Way, several mobile applications have been developed in order to facilitate the journey of pilgrims as well as to complete the pilgrimage through the development of digital content.

During the pilgrimage to Santiago de Compostela, pilgrims can enjoy the natural and cultural landscape of The Way. However, in addition to contemplation, we are facing the growth and introduction of digital media in these practices of medieval origin.

We live in an era where more and more help from mobile technology to plan a journey or to get the most out of it is emerging. When looking at the highly technological society in which pilgrims are integrated, it is important to understand the technological use during the pilgrimage as well as the intention to use it while traveling (Antunes, 2016).

How does the relationship between a pilgrim and the use of a mobile application during their journey differ from that of a tourist and the use of an app while traveling? The motivations of a pilgrim and of a tourist are different. To develop a mobile application that has some value for pilgrims, it is crucial to understand the context of a pilgrimage and understand the specifics of the pilgrimage path. Despite the differences before starting a journey, there are several features in mobile applications for tourists that can be useful for pilgrims, such as information about where they are, nearby monuments and places of interest, as well as places to stay and other information that provides safety and comfort.

These days, people usually have more than one reason to travel (Drule, Chiş, Băcilă & Ciornea, 2012). Relevant literature defines two categories as a way of framing the motivations for tourism. *Push factors* are internal stimuli that induce people to travel and fulfill their needs in this way, while *pull factors* are external factors especially related to the attributes and attractiveness of the destination (Crompton & McKay, 1997; Drule, Chiş,

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

Băcilă & Ciornea, 2012; Kim, ChoongKi & Klenosky, 2003; Morgan, 2006; Yoon & Uysal, 2005). These categories are related and evolve to adapt to the situation. Likewise, tourist motivation is a complex concept that depends on each individual and has a significant influence on the decision-making process (Correia & Crouch, 2004).

In a recent study, carried out with 222 Portuguese pilgrims, it was found that one of the most important aspects of a mobile application on St. James' Way is its usefulness (Antunes & Amaro, 2016). It is crucial that it presents relevant information about the path based on the pilgrim's location through an easy-to-use interface. There was a great interest in sharing information and experiences among pilgrims during the journey. In the development of an app for this market, it is therefore important to implement a mechanism that allows such content sharing.

The use of technology during the pilgrimage is completely voluntary. Some pilgrims prefer to break free from technology and get closer to nature as well as pay attention to the spiritual causes that move them on this journey (Nickerson, Austreich & Eng, 2014). However, the existence of a mobile application with useful information about St. James' Way promotes the intention to use it (Antunes, 2016).

In medieval times, the guide used to travel St. James' Way was the *Codex Calixtinus*, written in Latin between 1130 and 1160. It was considered the first guide of The Way. Nowadays, pilgrims take with them several support guides in different languages (Antunes, 2016). The official page to support the Pilgrim (Oficina do Peregrino) is also available to pilgrims. This provides various information, namely the times for religious activities.

The increasing use of technological solutions in St. James' Way is due to it becoming a tourist route, and the use of GPS and sharing of itineraries and photographs by pilgrims.

Survey of available apps in online stores

There are several applications for St. James' Way and a remarkable redundancy in the functionalities they offer. There is a vast offer, mainly for the Android operating system (OS). Some apps support both operating systems.

More than 50 applications have been identified for St. James' Way. Information was collected for each app, such as: name of the app, developer, operating system, type of application and availability.[4] The selection of these attributes was based on studies, articles, analysis of questionnaires carried out on to pilgrims and surveys in the stores on this subject. From this list, we have tried to analyze which are the most relevant applications available in stores (App Store and Play Store) and their functionalities.

Thus, two tables were developed (see Appendix) with information such as application availability in stores, predominant type of application (online, offline, synchronization),

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[4] Some of the listed applications have been taken from other studies previously carried out and are therefore no longer available. Also referred to as unavailable are those apps that cannot be accessed in Portuguese stores.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

which includes the existence of 21 iOS apps (one unavailable) and 50 apps for Android (23 unavailable).

In general, mobile applications on the pilgrimage to Santiago de Compostela can be grouped into several categories according to the type of service they offer:

- general information;

- news and current information;

- accommodation;

- cultural heritage and touristic sites;

- games, travel diary and books;

- communication;

- weather and forecast;

- health;

- interactivity (augmented reality).

Most applications on the market are completely free, with the exception of a few that offer paid products. However, prices are not high, and the available items in these applications can cost between 0,79-5,90€.

The only app that deviates from this is the "Camino Pilgrim - Frances" which allows donations between 2,50-100€, but whose installation and use are free. These applications do not have any visible advertising section.

According to the survey, the first analysis was the type of application used in this context. The online type is predominant and this is due to geo-referencing. That is, the app has real-time information about the geographic position of the mobile device user, which allows applications to provide updated and relevant information considering its coordinates.

We live in a technological age in which the available technologies have interesting solutions for presenting information in various ways. Despite these facilities, there are still not many applications on St. James' Way capable of making pilgrims enjoy the journey in the digital world and that this world can be part of their journey. The various mobile applications on St. James' Way in the market focus on the functionality and utility of the information they provide to their users. Such apps intend to make the pilgrims aware of aspects that they consider important during the journey, such as:

- specific information for pilgrims who travel St. James' Way on foot or by bicycle;

- pilgrim's position on the map;

- stages planner to organize the route individually;

- geo-localized information points about different types of accommodation, points of interest and important notices;

- real-time weather information and information on locations and available services;

- sharing the exact location with friends;

- access to different itineraries.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

After identifying the available apps in online stores (tables in appendix) for St. James' Way, we decided to focus the study on a smaller group of apps, but that was representative of the existing offer. The following criteria were used:

- user ratings by users / number of comments;
- surveys carried out in studies;
- pilgrims' knowledge of existing apps;
- selecting an app when the same developer makes several apps available for different paths;
- use of only one of the applications existing in stores (App Store and Play Store).

Name	Developer	Operating System	Rating	Number of reviews
Guide of the Way of St James	Buen Camino	iOS	4.3	10
Camino (Eroski Consumer)	BIKO	iOS	N/A	N/A
A Wise Pilgrim Guide (Várias)	Wise Pilgrim	iOS	N/A	N/A
Augmented Reality St James Way	Ricardo Meana	Android	3.7	33
Buen Camino	Chaligne Aurore	Android	3.8	26
Caminho de Santiago Pro	Editorial Buen Camino	Android	4.3	1204
Caminho de Santiago 360°	IRALTA FILMS, S.L.	Android	4.4	60
Cno. Santiago	CNIG	Android	4.2	43
Camino de Santiago	COTESA	Android	4.2	5
Camino de Santiago Guide	CaminoGuide.net	Android	4.9	17
Camino de Santiago Guide v2.0	Tournride.com	Android	3.3	131
Camino Francés – Wise Pilgrim	Wise Pilgrim	Android	3.1	31
Camino Pilgrim - Francés	Aurea Moemke	Android	4.8	1392
Caminos de Santiago (Várias)	IndependenTrip	Android	N/A	N/A
Caminos de Santiago Eroski	Eroski Consumer	Android	3.7	84
eCamino	eCamino Kft	Android	3.3	26
miCamino	micaminodesantiago.com	Android	4.3	1291
The Way of Saint James	SEGITTUR	Android	4.1	19

Table 1: List of relevant mobile applications on St. James' Way for iOS and Android

Using the defined criteria, 18 applications were selected (Table 1)[5]. Some applications offer media content such as augmented reality and 360° photographs. The "Augmented reality St James Way" application uses augmented reality in geo-localized points to provide information about accommodation and points of interest. In this case, the information is available in a traditional manner without taking advantage of the immersive potential of this technology. When analyzing the functionality of the 18 apps, we observed that functionalities in more than 80% of apps are:

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[5] Some iOS applications do not have a rating. The store only provides data based on a number of reviews. The ratings are on a numerical scale from 0 to 5.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

- information about points of interest;
- accommodation directory;
- directory of locations / services;
- walking routes / itineraries;
- distances / altitudes;
- GPS.

We also observed that functionalities in more than 10% and less than 50% of apps are:

- guidelines / advice (advice to prepare the walk as best as possible);
- information about the Way;
- meteorology;
- multilingual;
- review / comments;
- bicycle routes / itineraries;
- customized planner / schedule;
- offline maps (download availability);
- sharing / sending social networks;
- sharing notes / photos;
- sharing / sending location;
- flashlight.

The functionalities in only one app in each OS are:
- real-time alerts;
- diary (possibility of creating a pilgrimage diary / insertion of text and visual elements in each stage of the pilgrimage);
- augmented reality information;
- user profile (creating a profile with personal information that allows you to interact with other pilgrims);
- virtual interactive guide (traveling the Way virtually by using interactive guides).

Some of the selected mobile applications were tested for usability. The usability of a mobile application refers to the ease of access or effort that leads a user to reach their goal. The usability test is a procedure for checking the functionality of the interface of a digital platform, in this case an app. After its execution, an analysis of usability and of the main difficulties has been carried out.

Programmers should pay attention to some aspects in the production of an application, such as how it works on different operating systems and devices. In any type of software, usability is a concept that considers three fundamental aspects: efficiency, learning and satisfaction (Nayebi, Desharnais & Abran, 2012). Thus, when evaluating the usability of an application we need to consider the time it takes to complete a certain task, learning the operations through observing the object and the fact that it meets the expectations of users.

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

The "Caminho de Santiago Pro" mobile application was developed from the guides of St. James' Way by the renowned pilgrim and journalist Carlos Mencos (winner of the "Aymeric Picaud 2015" award for the promotion of St. James' Way), which has already led tens of thousands of pilgrims to Santiago[6]. The guides have been adapted to be incorporated into the application and have become more complete than the book itself. The application offers, by default, the guide to the Baztán route. The other routes can be purchased for a lower price than the book format. This app provides a high volume of data. However it can be confusing at first, due to the multiple windows that have to be opened by the user as well as the layout of the buttons and contents. Access to information is not easy and the user must perform several actions to gain access to the information.

The smaller the number of steps the user has to perform, the less effort the user will have to achieve their goals and obtain the information they are looking for. The information is available on long pages, which makes it difficult to understand the content and delays actions in the app. The application that aims to serve the pilgrim and make their journey easier becomes a more complex process than initially expected. However, it presents several factors that contribute to its success, such as the large number of navigation options as well as the inclusion of the guides of the renowned Carlos Mencos, the credibility of the information and the immediate support given by the developers. The application currently has 1259 reviews totaling a rating of 4.3 / 5[7].

Another application selected to be tested was the "Caminho de Santiago 360º" app, the winning application of the "The App Tourism Awards 2016", organized by FITUR[8] in the "Destination Guide" category. This application works as a virtual interactive guide that allows the user to walk the path virtually, accessing information about points of interest, as well as the possibility to visit the monuments through photographs and 360º videos that place the user on the spot. On this interactive journey, the user is accompanied by Margaret, a New Yorker passionate for art and architecture, and António, a friendly Spaniard who likes to try the local cuisine, as well as other characters. This application developed by IRALTA FILMS S. L.[9] has 60 reviews on the Play Store and a final rating of 4.4 / 5.[10] In the free version, only the first stage is available: the Roncesvalles itinerary to Pamplona. The other nine chapters can be purchased individually for 1.00€ or you can purchase all the chapters for 2.09€. The application is well structured with an updated design and easy access to the selected information. The app has the explicit objective of taking the Way to the user. The layout of the content allows a comfortable and

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[6] Retrieved from http://periodistascompostela.gal/index.php/eventos/24-carlos-mencos-galardonado-premio-aymeric-picaud

[7] Retrieved from http://play.google.com/store?hl=pt_PT

[8] The International Tourism Fair is held in Madrid and is the global meeting point for tourism professionals and the main fair for receptive and emitting markets in Latin America. Retrieved from http://www.ifema.es/fitur_01/

[9] Audiovisual producer with a focus on immersive experiences and a passion for virtual reality based in Madrid, Spain. Retrieved from http://iraltavr.es

[10] Retrieved from http://play.google.com/store?hl=pt_PT

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

intuitive navigation. In the first chapter, analyzing the user interaction with the available data and the duration of the 360° video, the itinerary can be done in the app in a time interval of between 10 to 15 minutes. For the 10 existing chapters, the interval value should vary between 100 to 150 minutes of interactivity in the application.

There are other applications that were not included in the study due to their reduced expression in the market at the time of this study, but that reveal some potential. Examples of this are two applications launched by municipalities and that serve to enhance their strategies. Municipalities play an important role in the development of these projects, as they increase the digital presence of cities and boost the growth of tourism.

The Junta de Galicia developed the mobile application "Camiño de Santiago en Galicia", for Android and iOS, within the "Smart Camiño" project. It is a pilgrim-oriented app for their journey. This project is included in the "Plano Smart Turismo", within the "Plan Integral de Turismo", and has an expected investment of 10 million euros until 2020 (Xunta de Galicia, 2014). The Junta de Galicia, through the Galicia Tourism Agency, developed the "Comprehensive Tourism Plan of Galicia" that aims to give sustainability to the tourism sector, adapting business models and tourism management policies. The "Plano Smart Turismo" appears in order to boost the sector's modernization and competitiveness through ICT. These plans are in line with the "Strategic Plan for Galicia" and Europe 2020 Strategy, as well as the preparatory documents for the "Estrategia de Especialización Inteligente Gallega" (RIS3) [11], a future plan to generate well-being, sustainable jobs and compete abroad. This investment is also a form of tourist attraction and a cultural offer strategy, knowing that the year 2021 is a Jacobean year [12] or a holy year in Compostela. Such years attract many believers to seek absolution from all their sins.

The application provides information on all the St. James' Way routes after entering Galicia, as well as the official network of hostels with all the characteristics, services and contacts, events, tourist resources, alerts for offers published by tourist establishments, weather conditions provided by MeteoGalicia [13] and contact details and addresses. This is an example where the costs of the application are borne by the municipality, and the application is part of its strategy.

In the same way, the "Valorização dos Caminhos de Santiago - Caminho Português da Costa" ("Valuation of the St. James' Ways – Portuguese Coastal Way") results from a joint application of the 10 municipalities included in the route, to Norte 2020 (the funding EU program) with the aim of giving value to and officially recognizing this Way as a pilgrimage itinerary to Santiago [14].

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[11] Retrieved from http://www.ris3galicia.es

[12] These years happen when the July 25, the festivity celebrating the martyrdom of St. James, coincides with a Sunday. With an interval of 6, 5, 6 and 11 years, the 25th of July takes place on a Sunday.

[13] Galician regional weather agency, Spain.

[14] According to some historians, this Way was one of the most important axes to reach the house of the disciple in Santiago de Compostela. This Way starts in Porto goes through Matosinhos, Maia, Vila do Conde, Póvoa de Varzim, Esposende, Viana do Castelo, Caminha, Vila Nova de Cerveira and Valença, and is duly noted 15th century onwards. Retrieved from http://www.caminhoportuguesdacosta.com/pt

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

The mobile application "Caminhos de Santiago - Caminho Português da Costa" has been developed by Sétima Lda[15], and it is promoted by the municipalities in the itinerary and financed by Norte 2020 program. The application aims to serve as an interactive guide during the pilgrim's walk, allows them to download the route created on the web platform with all points of interest to visit and to create a digital credential. It is a useful application also prior to the journey, due to the list of tips in the app with reference to clothing, accessories, shoes, backpack, breaks, walking techniques, food and hydration, foot care, injuries, fatigue and accommodation.

The particularity of the digital credential is curious, as it works as a user profile that allows them to register the pilgrim's footprint by submitting content that can be revisited later.

This application allows the viewing and sharing of user statements, which promotes dialogue on the Portuguese Coastal Way, the sharing of experiences and making new pilgrims aware of the most positive points as well as the negative points of this itinerary. Currently, the application has 20 statements which demonstrates its underuse.

Despite the few downloads, users have high levels of satisfaction with its performance, a fact that is patent in the 17 reviews of the Play Store that represent 4.8 / 5 in the rating of this app.

This application is also available for the iOS system, but the store's rating system is more rigorous and it is only presented based on a number of reviews. However, it is possible to see that two reviews were offered, both rated 5/5, with reference to the utility of the application before and during the pilgrimage[16].

It is a high performance application and responds quickly in the execution of tasks. It is well-structured in terms of design and functionality, as well as in terms of information made available to the user. It displays only the essential information with a navigation that is conducive to the completion of tasks, without an exaggerated number of steps or an excessive number of open windows. The information is clearly arranged and concise, which reduces the need to zoom or navigte on the platform.

In addition to mobile applications, there are other types of digital platforms that have already been created as part of the pilgrimage. The National Civil Protection Authority (ANPC) created a digital platform to support pilgrims who traveled to Fátima on foot. It was launched as part of "Operação Fátima 2017" ("Operation Fátima 2017") for the Pope's visit to Fátima that took place in May of that year[17].

This platform gathers useful information to support the pilgrim to Fátima and a geo-referencing tool in which

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[15] Technological company that develops web and mobile solutions, based in Braga. Retrieved from http://www.setima.pt

[16] Retrieved from the Play Store and App Store websites, at http://play.google.com/store?hl=pt_PT and http://www.apple.com/pt/ios/app-store/

[17] Retrieved from http://www.protecaocivilfatima.pt

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

the pilgrim can plan routes and obtain other information, such as support points, sleeping places, car parks, dining areas, help stations and other resources. ("Proteção Civil cria plataforma digital para apoiar os peregrinos", 2017)

This platform worked as a resource to support the pilgrimage, also informing about the care to be taken before the pilgrimage, during the walk and on arrival at the destination. Pope Francis visited Fátima on 12 and 13 May 2017 as part of the celebrations for the centenary of the apparitions. This platform was active for this event only. Users had to register to receive important notices for a safe pilgrimage.

In 2018, in a university context, to promote sustainable tourism an international university project was begun in which Portugal is represented by the University of Minho. The project "The value of human rights on St. James' Way: harnessing the power of tourism to promote intercultural dialogue and the achievement of sustainable development goals" explores tourism as an "instrument of mutual understanding and sustainable development" ("Pelo turismo sustentável nos Caminhos de Santiago", 2018). This project includes 20 universities from 13 countries (USA, Peru, Mexico, Sudan, Portugal, Spain, Denmark, Luxembourg, The Netherlands, Belgium, Poland, Montenegro and France). In an initial phase, the students of these Universities, worked on the main principles and requirements for the development of sustainable tourism as well as the ethical and responsibility principles associated with St. James' Way. During a second phase, students have the opportunity to confront the theoretical analysis with the real situation of the route and understand the viability of their products, their sustainability and the ability to promote local development of the route[18].

Analysis of results and conclusion

This project faces questions that seek an answer that corresponds to the era in which we live. The digital age is the era of readiness and the momentary, a new notification appears every second, software updates are constant and the human being wants to be *always connected* (Palumbo, Dominici & Basile, 2014). We are creating dependencies to a virtual world, the dependence of showing ourselves and the need for social acceptance that reveal the enormous ego that lives within the human being.

Due to this exposure and this desire to be connected, the offer of apps has been growing significantly, increasing the number of possible choices. In 2000, it was already found that internet users exhibited remarkable impatience and insistence on instant gratification (Nielsen, 2000). The offer of new digital solutions must take into account the user's needs and how to promote their use by the public.

In the universe of mobile applications, according to *Fortune*, in an article written by Erin Griffith (2016), we found that in more than 75% of app downloads such apps are

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[18] Retrieved from http://affiliatemembers.unwto.org/content/activity-0

used only once. These data reveal that most applications do not offer a good initial experience or do not meet the expectations of users. To overcome these problems and for applications to become an essential resource for the user, they need to ensure usability requirements regarding the design of mobile applications. It is essential to understand the user's objectives in the context of use in order to identify the difficulties in the execution of tasks.

The aim of design is to be invisible to the user. It is important that the user's attention is directed to the execution of tasks. We are facing a great diversity of technologies and technological devices and, therefore, applications must adapt to the functional requirements of devices and operating systems. Thus, if we opt for navigation rules we'll create a more intuitive navigation.

It is important to understand the context of the use of apps by the tourism industry, the use by tourists and educate their understanding of the different stages of their journey, as well as anticipating future developments (Lim, 2012). In this way it will be possible to obtain a better use of any mobile application by the user and guarantee better results. We can see in the mobile applications analyzed in the usability test that they presented some deficiencies, such as the app "Caminho de Santiago Pro", due to the large number of necessary actions for the user to be able to access the content.

Ângela Antunes (2016) interviewed pilgrims and most responded that they take mobile devices with an internet connection for the pilgrimage. This study demonstrates that there is a common interest in the existence of mobile applications on St. James' Way as well as the desire by the pilgrims to use them. Knowledge about existing applications is very limited and their use is even less so. As users of an application to support pilgrims traveling to Santiago, the characteristics that respondents value most are directly linked to the Way, such as:

- information about the stages;
- information about hostels;
- urgent contacts;
- important locations;
- multilingual;
- offline;
- touristic / cultural characteristics;
- general content about the Way.

These characteristics were present in most applications available in online stores. The most interactive and attractive content in terms of image are also valued, and religious characteristics are indicated (Antunes, 2016).

Pilgrims expressed a preference for apps that work offline. However, in the survey carried out in this study, it was found that most of the existing apps work only online. Another topic is the limited real-time information available and its (very basic) nature. This question should be further investigated in a study on how it works (online, offline,

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

synchronization) since it has implications for decisions such as data storage, form of access and availability of information, and when and how to proceed with updates, among other issues. The definition of the functional and operational requirements must also take into account the content made available, and define priorities such as minimizing the access time to information, minimizing battery consumption, or the storage capacity of the device. Mobile systems must be adapted in an effective manner that responds to the needs of the tourist, providing them with personalized information (Oh, Lehto & Park, 2009). In this specific case, it is imperative to think about the pilgrim's context and understand how is it possible to make them continue living the pilgrimage experience in a digital environment and in a situation where they can create their own experiences and share those with other pilgrims.

In the field of tourism, there is a growing interest in the cultural sector and the adoption of mobile applications as tools to support the tourism sector. In the context of the CHIC project, in the initial phase of the first case of demonstration of the framework, mobile applications for St. James' Way available in the app stores were identified and analyzed. There is a great offer of apps on this theme, but none of them stands out in their use of new media such as the use of 360° photography, augmented reality or interactive content. The only one that stands out for its innovation is the "Caminho de Santiago 360°", but the information available to the pilgrim is limited.

Most applications work in online mode and have features such as information about the stages/hostels, urgent contacts, important places, and are multilingual. These are the characteristics most valued by pilgrims with the exception of online operation (preferably offline mode). The development of an application should guarantee the existence of these features. The focus of the app to be developed should be on the production of high quality digital content, a very limited component in current apps.

Translation: Jorge Almeida e Pinho

Acknowledgments

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

APPENDIXES

NAME	DEVELOPER	TYPE
Guide of the Way of St James	Buen Camino	Online
Camino(Eroski Consumer)	BIKO	Online
Camino Aragones – A Wise Pilgrim Guide	Wise Pilgrim	Online
Camino de Invierno – A Wise Pilgrim Guide	Wise Pilgrim	Online
Camino de Santiago – Bono Lacabus	Xunta de Galicia	Online
Camino de Santiago – Camino Frances 2.0	CNIG	Online
Camino de Santiago del Sur a la Vía de la Plata. Sevilla - Mérida	Imagen MAS	Online
Camino del Salvador – A Wise Pilgrim Guide	Wise Pilgrim	Online
Camino Finisterre – A Wise Pilgrim Guide	Wise Pilgrim	Online
Camino Frances – A Wise Pilgrim Guide	Wise Pilgrim	Online
Camino Guide	Jack Fellows	Synch
Camino Primitivo – A Wise Pilgrim Guide	Wise Pilgrim	Online
CaminoDeSantiago	COTESA	Online
eCamino	eCamino Kft	Synch
Esoteric Camino France & Spain	Sutro Media	Synch
Le Puy / GR65	AgenceTNT	Online
TrekRight	Eugene Mallay	Online
Via Plata IT	IndependenTrip	Online
Visitabo Santiago de Compostela	ALHENA APP TRAVEL	Synch
Way of St. James, St Jacobs Route Map	Dubbele.com	Synch

Table 1: List of mobile applications on St. James' Way for iOS

NAME	DEVELOPER	TYPE	AVAILABILITY
Albergues_2.0	HLE Aplicaciones	Offline	Not available
Augmented Reality St James Way	Ricardo Meana	Online	Available
Buen Camino	Chaligne Aurore	Offline	Available
Caminho de Santiago Pro	Editorial Buen Camino	Online	Available
Camino de Santiago 360°	IRALTA FILMS S.L.	Online	Available
Cno. Santiago	CNIG	Online	Available
Camino de Santiago	COTESA	Online	Available
Camino de Santiago Guide	CaminoGuide.net	Offline	Available
Camino de Santiago Guide v2.0	Tournride.com	Online	Available
Camino de Santiago HD	CNIG	Online	Not available
Camino de Santiago my mobile	Miguel Angel Zamorano Porras	Online	Not available
Camino de Santiago, Aragones	DeNAide	Online	Not available
Camino de Santiago, Baztanes	DeNAide	Online	Not available
Camino Frances – Wise Pilgrim	Wise Pilgrim	Online	Available
Camino Frances IT	IndependenTrip	Online	Available
Camino Pilgrim – Frances	Aurea Moemke	Online	Available
Camino Portugues IT	IndependenTrip	Online	Available
Camino Sanabres IT	IndependenTrip	Synch	Available
Caminos de Santiago Eroski	Eroski Consumer	Online	Available
Caminos de Santiago	IndependenTrip	Online	Available

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

eCamino	eCamino Kft	Synch	Available
ElCaminoenGPS_Burgos-Leon	Bluguîa, S.L.	Online	Not available
ElCAMINOenGPS_Galicia	Bluguîa, S.L.	Online	Not available
ElCaminoenGPS_leon-Pedrafita	Bluguîa, S.L.	Online	Not available
ElCaminoenGPS_Logroño-Burgos	Bluguîa, S.L.	Online	Not available
ElCaminoenGPS_Pirineos-Logroño	Bluguîa, S.L.	Online	Not available
Esoteric Camino France & Spain	Sutro Media	Online	Not available
Hotêis do Caminho de Santiago	Xose Zapata	Online	Available
Le Puy / GR65	AgenceTNT	Online	Available
Los Caminos de Santiago	DeNAide	Online	Available
my Camino de Santiago (mi Camino)	micaminodesantiago.com	Online	Available
OCamiñoenGPS_Burgos-León	Bluguîa, S.L.	Online	Not available
OCAMIÑOenGPS_Galicia	Bluguîa, S.L.	Online	Not available
OCamiñoenGPS_León-Pedrafita	Bluguîa, S.L.	Online	Not available
OCamiñoenGPS_Logroño-Burgos	Bluguîa, S.L.	Online	Not available
OCamiñoenGPS_Pirineos-Logroño	Bluguîa, S.L.	Online	Not available
Road to Santiago	Valerio Grosso	Online	Not available
Santiago de Compostela	Información e Comunicación Local, SA	Online	Available
Camino Santiago Bono Iacobus	Xunta de Galicia	Online	Not available
The Way of Saint James	SEGITTUR	Online	Available
TheWayofStJames_PirineosLogroño	Bluguîa, S.L.	Online	Not available
TheWayofStJames_Burgos-Leon	Bluguîa, S.L.	Online	Not available
TheWayofStJames_León-Pedrafita	Bluguîa, S.L.	Online	Not available
TheWayofStJames_Logroño-Burgos	Bluguîa, S.L.	Online	Not available
TheWayofStJamesinGPS_Galicia	Bluguîa, S.L.	Online	Not available
Tu Camino	Pordefacto, s.l.	Online	Available
Ultreia! Camino Francés	Professor Lidenbrock	Online	Available
Via de la Plata IT	IndependenTrip	Online	Available
Visitabo Santiago Compostela	ALHENA APP TRAVEL	Synch	Available
Camiño de Santiago en Galicia	Xunta de Galicia	Synch	Available

Table 2: List of mobile applications on St. James' Way for Android

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Mobile applications for cultural tourism. St. James Way · Miguel Mazeda & Luís Teixeira

184

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Counterpoint to "graffiti versus pichação" reductionism in São Paulo, capital

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Abstract

It is intended to problematize the propagated division between graffiti styles in São Paulo, capital, the largest Brazilian city, where there would be two different visual manifestations, with exclusive practitioners, with the graphite always colored, authorized by the owner of the support and positive for the landscape, while graffiti would have to pollute the city with black, cryptic and indecipherable letters, a criminalizable attitude. On the contrary, we intend to demonstrate the confluences of poetic modeling processes in "isolated images", "sequences" and "pictures" in all regions of the São Paulo capital. After the first ethnography in search of these images in different periods between 2011 and 2015, for doctoral research, we captured unpublished photographic records in September 2019, to which we will relate the semiotic and structural theoretical basis (Lotman, 1978; Todorov, 1969, 1971, 1980) and the reference of complex epistemology (Morin, 2013, 2008).

Keywords

graphite; graffiti; pichação; *pixação*; São Paulo

Contraponto ao reducionismo "grafite versus pichação" em São Paulo, capital

Resumo

Pretende-se problematizar a propalada divisão entre grafites e pichações em São Paulo, capital, maior cidade brasileira, onde existiriam duas manifestações visuais diferentes, com praticantes exclusivos, sendo o grafite sempre colorido, autorizado pelo dono do suporte e positivo para a paisagem, enquanto à pichação caberia poluir a cidade com letras pretas, crípticas e indecifráveis, atitude criminalizável. Pretendemos demonstrar, ao contrário, confluências de processos de modelização poética em "imagens isoladas", "sequências" e "quadros" de grafites e pichações em todas as regiões da capital paulista. Após uma primeira etnografia em busca dessas imagens em diferentes períodos entre 2011 e 2015, para a pesquisa de doutoramento, captamos registros fotográficos inéditos em setembro de 2019, aos quais relacionaremos a base teórica semiótica e estrutural (Lotman, 1978; Todorov, 1969, 1971, 1980) e o referencial da epistemologia complexa (Morin, 2013, 2008).

Palavras-chave

grafite; graffiti; pichação; pixação; São Paulo

Integrative introduction

In the capital of the largest Brazilian state, São Paulo, the propagated division between "graffiti" and *pichação* also spelled with "x", that stigmatizes the records on walls, on top of buildings and overpasses as presumably indecipherable words, registered in just one color, especially black, forming clandestine and criminalized groups; on the other hand there would be graffiti, admirable for the colorful contribution to the gray of the city, the myriad of images authorized by owners of walls and other facades, tending at street level. [1]

This division, which seems natural (Casseano, Domenich & Rocha, 2001; Fideles, 2014; Gitahy, 1999; Malland, 2012, among others) precisely redraws the second Cartesian methodological proposal announced 380 years ago in *O discurso do método* [*Discourse on the method*]: the researcher should "divide each of the difficulties he examines into as many plots as possible and necessary to better solve them" (Descartes, 2001, p. 23). In a more complex approach, in line with Edgar Morin, we would be faced with the "simplification paradigm" that operates by destroying "sets and totalities" and isolating "all objects from what surrounds them" (Morin, 2008, p. 18).

Despite the representativeness of the visual production of the São Paulo capital, divided into two types of visual manifestations that would be not only different, but opposite, incomprehension predominates. Classificatory idiosyncrasies begin with the precious defense of the term graffiti (art), plural of *grafitto* in Italian (Gitahy, 1999). In the same line of orthographic order, the use of "x" in *pixação* is demanded, to accentuate the anti-normative posture.

Not separating what would be "the" graphite, generally figurative, from typological productions and other presumed styles, especially those called *pichação* yesterday and today, contrary to the São Paulo divisive consensus, it respects the historical trajectory of these visual records that, in São Paulo, were inspired by the production of the United States, considered as the birthplace of hip hop culture, of which images are part, or elements, including music (rap), the work of DJs and dance.

The historic documentary *Style Wars* (Silver, 1983), about graffiti in New York, shows that most young people painted letters and figures, with recurring inspiration in comics and superheroes. They were the writers, mostly authors of colored or monochromatic typologies, very similar to what we currently call *pichação* in São Paulo, where a separatist viewpoint shared by theorists, media and common sense prevails, despite the historical and empirical evidence to graffiti production, which never failed to include typological, figurative or mixed styles.

Treating the same context as the documentary mentioned above, in New York in the early 1970s, Baudrillard understands phrases and drawings indistinctly as graffiti, a "new type of intervention in the city" (1996, p. 100). The segregating metropolis acquired

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other dimensions besides the predominance of economic activity, becoming primarily "the place of execution of the sign" (1996, p. 100), socializing images through the urban fabric.

Graffiti in New York was as unpopular as graffiti in São Paulo in the third millennium, but the differentiating split is a São Paulo preciousness that, due to the influence of the capital on the country, from the economy to culture, spread the reductionist paradigm. We agree with Baudrillard (1996) when he states that the images on the walls are not organized as advertising or political messages, easily identifiable and classifiable, normative and excluding. The city is a stage of semiosis, a chaotic "polygon of signs" for "violent visual insurrections" (Baudrillard, 1996, p. 101).

For the theorist, the images on trains, posts and other public supports "have a real symbolic load" (Baudrillard, 1996, p. 102), coding and recoding spaces, focusing mainly on architecture. Visual rebels demarcate their "true strategic terrain, the manipulation of codes and meanings" with images (Baudrillard, 1996, p. 104), shuffling traditional signs – the poetic function of images would be to create new models of visual perception.

Among the authors who view these records in an organic way, considering the overlap, and not the division between graffiti and *pichação*, we find theorists from France, England, United States, Colombia and, to a lesser extent, Brazilians. Despite different nationalities and objects of analysis, they tend to treat *pichação* as a synonym for graffiti or see graffiti as a set of visual manifestations, including *pichação*, sometimes even more valued (Art, Manco & Neelon, 2005; Boleta, 2006; Chastanet, 2007; Ferreira, 2006; Franco, 2009; Ganz, 2010; Lassala, 2010; Silva, 2014). In the public images of São Paulo, since the late 1970s, productions have incorporated drawings of letters and figures, which have become, therefore, exclusive heritage and territories, respectively, of graffiti and *pichação* (Fonseca, 1981).

We consider that affinities occur, especially when we start from "a fundamental point of reflection" that relates graffiti and *pichação*: the "underground communion that they have, both in the history of practices, as in the procedural interdependencies to interfere in the city" (Franco, 2009, p. 20). For another author, "graffiti artists, for the most part, consider *pichação* as one, if not the most authentic, form of graffiti, naming the *pichação* artists' letters as *tag reto*. Even in other countries, graffiti encompasses both forms of manifestation" (Ferreira, 2006, p. 37).

Taking São Paulo images in a semiotic sense, we will try to characterize three recurrent visual sets in São Paulo, considering the poetic structure, which distinguishes them, and the lyrical expressiveness, which is common to them. These sets - "isolated images", "sequences" and "pictures" - will be seen as "texts".

> The texts that serve as primary material for research, can be distinguished according to the substance of the signs that constitute them. In particular, they can work as written or oral speech, sequences of graphic, pictorial or plastic representations, architectural complexes, vocal or musical phrases, gestures, certain typical forms of human behavior (for example, the state of

sleep, hypnosis, ecstasy, etc.) and notably common forms of behavior (for example, eating), as well as everyday objects incorporated into the sphere of worship. As for the substance, a text can be homogeneous (for example, the written text of the Koran) or heterogeneous, that is, constituted by the combination of the indicated elements (for example, religious chant = oral speech + melody; mural painting of the temples = written speech + pictographic representations + elements of the architectural complex; the religious service, which in its most complete examples gathers almost all the elements listed above). (Ivanov, Toporóv & Zalizniak, 1979, p. 81)

Supported by this theoretical framework, when dealing with "images" we will be referring to isolated visual texts or to groups composed of what is normally distinguished as graffiti and *pichação*, that is, we propose a comprehensive approach to these visual texts structured from "modeling" (Lotman, 1978, p. 35).

Considering Lotman (1978), the "isolated images", "sequences" and "pictures" result from "secondary modeling" because they are based on other semiotic systems, such as colors and words, in figurative or psychedelic drawings, critical or witty writings, specific visual marks of groups and artists. The physical limits of these models are given by the spatiality of the supports, such as walls and facades. According to Baudrillard, although "wild, collective, anonymous, they respect their support and the pictorial language, even if to articulate a political act" (1996, p. 106).

The complexity of the modeling is proportional to the amount of information publicly conveyed by the images, considering that "the complexification of the character of the information inevitably drags the complexification of the semiotic system used to transmit it" (Lotman, 1978, p. 38). Because they occur in a social environment, the modeling mobilizes internal and external signs, without which "the work in general could not have any meaning" (Lotman, 1978, p. 101).

From our perspective, two opposing mechanisms work in the construction of São Paulo's visual culture: the intended positive predominance of graffiti tries to "submit all elements of the text to the system, and turn it into an automated grammar, without which the act of communication is impossible", while *pichação* would tend to "destroy this automation and make the structure itself the carrier of information" (Lotman, 1978, p. 137).

This constitutive game implies much more interdependence and correlation than differences, which is why we disagree with the current separation and we propose another delimitation, from the point of view of poetic structuring and lyrical intention, still supported by the semiotic notion of "border". It marks the limit of a certain structure, such as the painting, the stage, the time of the music or the end of a wall. Artistic paradigms generate borders, which can be personal, authorial, ideological and, obviously, physical, such as facades and posts. "The way the text is divided by its border is one of its essential characteristics" (Lotman, 1978, p. 373).

The notion of border is dynamic, allowing the understanding of diversity, individuality and the relationship between modeled and modeling cultural texts, acting as a mechanism of limitation and permeability. When dealing with the double aspect of borders, which presuppose demarcation and porosity, Edgar Morin states that

> although we tend to consider borders essentially as lines of exclusion, the word border here reveals the unity of dual identity, which is both distinction and belonging. The border is both opening and closing. It is at the border that distinction and connection with the environment occur. Every border, including the membrane of living beings, including the border of nations, is a barrier and, at the same time, the place of communication and exchange. It is the place of dissociation and association, separation and articulation. It is the filter that at the same time obstructs and lets through. It is through it that osmotic currents are established and it is that which prevents homogenization. (Morin, 2013, p. 252)

Procedures

As for the methodology of this article, our integrating proposal results from the observation and recording of images called graffiti and *pichação* in all regions of the São Paulo capital, in different periods between 2011 and 2015, in addition to ethnography carried out in September 2019, to update the material field.

We went to parks, alleys, streets, avenues and highways. In order to reach them, mainly bicycles were used, in addition to São Paulo trains and subways, which on weekends, the preferred day for registering images, allow bicycles to be taken in the wagons. Most of the time, we arrive at central and peripheral places by public transport, so that we can explore specific regions by cycling.

The equipment used, camera and cell phone (this, exclusively in the 2019 update), produced photographs and short videos. In São Paulo, the choice of days and times on Saturdays, Sundays and holidays avoids the intense movement of cars and people in front of visual texts, with the advantage that it is possible to observe images on the folding metal facades, especially the doors of shops. In 12 ethnographic incursions between 2011 and 2015, we collected 3.556 photos and 287 videos, presented with the doctoral thesis. In 2019, we took 120 photos and 17 short videos for this article.

The limitations of photography, which in many cases do not encompass the dimension of the image to be recorded, converge to an important theoretical development: the difficulty in photographing larger sets, usually horizontal, forced to film them, and then we realized that the constructed chain rarely establishes logical links between the parts, as they are almost always random.

At first, we captured images on large roads, which would be preferred by the authors for their visibility. However, in order to see the situation in less busy places, we

carried out, in ethnographic work, specific mapping in the west area of the capital of São Paulo, in the surroundings of the University of São Paulo (USP), where we realized that the intensity and proportion of the images is practically the same, regardless of the size of the roads.

The most relevant result, as we are insisting, is the perception that the coexistence between so-called graffiti and *pichação* predominates in the structuring of visual texts: the supports chosen are the same; almost always the authors practice or practiced both trends; the records are all over the city; artists use similar materials and techniques, such as spray paint and latex spread with a roller; and it is not always possible to distinguish what would be graffiti or *pichação*, such as the mixture of styles and the overlapping of the records.

They constitute the empirical basis for proposing the following triad of visual texts, but such categorization, of course, does not exhaust the classificatory possibilities of the countless images found on walls, facades, walls, poles, doors, gates, telephone booths, columns, telephone boxes and buildings, abandoned or not, in São Paulo.

Poetic structuring of images

The "isolated images", "sequences" and "pictures" hardly correspond to the causal and temporal orders of the most common narratives. They tend to be timeless and to make "spatial relationships elements that constitute the organization" (Todorov, 1971, p. 61).

However, it is not possible to cancel the time stamp of any narrative, because even structured to seem to dispense with time, or when its importance really diminishes, the receiver will inevitably assign temporalities, starting with the period spent reading.

The trend towards timelessness in visual texts that include graffiti and *pichação* implies that chronological relationships do not link or trigger their constitution, and in most cases the causality between events does not determine correlations. Works organized in space are not "habitually" understood as narratives, recalls Todorov, for whom the units of these compositions will have "sort of regular disposition" and "graphic or phonic distributions assume a symbolic value in the spatial order" (1971, p 63).

To say that images tend to be timeless does not mean that it is null, but that the structuring is primarily spatial. There are complex questions about time that, because they are not the focus of the discussion, they are punctuated here, encompassing comments by the sharp commentator of this article: the narrative layers of graffiti and *pichação* images recorded in different time periods - while some are erased, others are new - impose transit between past and present, in addition to the compaction of the records, which incite, at the same time, briefness and permanence.

Anyway, if temporality is less decisive in structuring graffiti and *pichação*, and being able to assume a relevant role when images are exposed to the public, spatiality is decisive in São Paulo's visual texts, considering that there is a huge difference between

writing poetry to provoke mental images (Pound, 1990, p. 63) and use the spatial support as a structuring element of the poetics. Brazilian concretists defended procedures against prose and prosaism by betting on the "white of the page as an element of structure" (Pignatari, 1975, p. 63). For concretists and so-called graffiti artists and *pichação* artists, poetic production resizes the hierarchy that prioritizes words. Other constituent elements, such as images, colors and the support itself, have an equivalent relevance.

The awareness of the relationship with the support, decisive because it is a constituent, begins with the elaboration and exhaustive re-elaboration of drafts on sheets stored in folders or notebooks of the authors, the so-called piece books. In them, we seek the best composition that, being so practiced, facilitates adaptation to countless spaces and colors available:

> concrete poetry places the poem under the focus of a strictly organizing conscience, which acts on the material of poetry in the broadest and most consequent way possible: word, syllable, phoneme, sound, acoustic-verbal-visual physiognomy of the linguistic elements, field graph as a spatiotemporal structuring factor (organic rhythm), semantic constellations precipitated in chain and considered simply from the point of view of the material, on an equal footing with the resulting elements of composition. (Campos, 1975, p. 51)

It is important to retain the aforementioned "strictly organizing conscience" from the quotation, as it identifies the fundamental construction procedure for visual texts in the city of São Paulo, which begin with the drafts exhaustively remade in notebooks.

In rushed conditions of registration on the street, and even when they are doing "productions" (collective work of graffiti artists on authorized supports), artists must develop the ability to scratch the support with precision, weaving their brand adapted to the space and colors available, preferably in a single attempt. There is very little possibility to correct, even less to delete the image that did not come out satisfactorily. For each record, typologies and figurative drawings are adapted, related and hierarchized according to the support, authorized or not, and for that "strictly organizing conscience" is indispensable.

Isolated images

The images that appear alone on public supports in São Paulo are not capable of engendering actions and characters, they have no breath for minimal narrative developments in prosaic molds, they are loose figures on supports, like the rare (because temporary) isolated signatures on freshly painted walls, on poles, or small drawings on telephone boxes, as well as huge figures on the sides of buildings and columns of overpasses.

These atomized appearances are at the opposite pole of the stories whose "dominant" relationship (Jakobson, 1983, p. 485) between the parties is determined by causality

and "each unit finds its place in the narrative because there was or because there is such another unit" (Todorov, 1971, p. 52). In isolated images, the lack of narrative means prevents them from forming a plot and, even less, its inevitable result, intrigue, understood as the transition from one balance to another.

Take as an example the specific expression of graffiti artists and *pichação* artists, bombing, which names one of the recurring types of isolated image in São Paulo (Art, Manco & Neeloon, 2005, p. 33; Ganz, 2010, p. 390). Bombing literally means and proposes to bomb the supports, a word used both to refer to the inscriptions on trains in New York, in the 60s and 70s, and to those found in São Paulo, in 2019.

Poetic production structured on principles of atomization or impacting compaction is often inspired by oriental practices, such as haiku, of Japanese origin, a minimal composition full of meanings. In Brazil, in the last century, they practiced short and very short poems prior to the Modernism of São Paulo, later poets and outside this circuit, such as the Pernambuco João Cabral de Melo Neto and the so-called concretists (Aguilar, 2005), with whom we will discuss in this article, as well as the contemporary Paulo Leminski.

Productions of haiku have been recorded in Brazil for at least a century and, Leminski recalls, "in the 70s, finally, the kids of marginal or alternative poetry, grown up with newspaper headlines, 'out-door' phrases and graffiti in city walls that swelled, he started making 'haikais', even without meaning to" (2001, p. 113).

Using terms such as "niponization" and "miniaturization" to address "brief, synthetic, anti-discursive poetry", Leminski associates Japanese tradition with contemporary poetics, as "hai-kai is our time, baby. A compact time, a 'clip' time, a 'beep' time, a 'chips' time" (2001, p. 101).

Compacting presupposes meticulous work, as in pruning bonsai, tiny oriental trees whose creation is associated with poetic processes such as those that model São Paulo's visual texts. In front of public supports, authors must handle paint rollers, brushes and, especially, spray cans with precision, with which "you need compressed air and expression compression. It has to be brief, whether verbal or non-verbal, or including both" (Fonseca, 1981, p. 36).

Still on confluent synthetic poetic structures, a reference poet for Brazilian concretists, Erza Pound, defines the poetic procedure as "the most condensed form of verbal expression" (1990, p. 40) and identifies the compact compositional principle in the Chinese ideogram:

> the Egyptians ended up using abbreviated figures to represent sounds, but the Chinese still use abbreviated figures "as" figures, that is, the Chinese ideogram does not try to be the image of a sound or a written sign that resembles a sound, but it is still the drawing of one thing; a thing in a given position or relationship, or a combination of things. The ideogram means the thing, or the action or situation or quality, pertinent to the different things that it shapes. (Pound, 1990, p. 26).

The following two images tend to be identified as graffiti and *pichação*, but they are also atomized visual texts on supports in which there is room for future figures, not necessarily in the same style as the previous ones.

Figure 1: Estação Itaquera, east zone, September 14, 2019

Credits: Marcos Zibordi

Figure 2: Av. Radial Leste, September 14, 2019

Credits: Marcos Zibordi

In the next two examples, a *pichação* visual text occupies a small support, the trash can, an image commonly identified as *pichação*; however, as a single record, it results from modeling processes similar to the graffiti that occupies the entire side of the building.

Figure 3: Central region, September 14, 2019

Credits: Marcos Zibordi

Figure 4: Central region, September 14, 2019

Credits: Marcos Zibordi

From the point of view of poetic modeling in relation to the support, the presumed differences in styles make little difference, as we intend to have demonstrated in the two previous situations: the isolated images can occupy the entire available area or there is space for the emergence of new records.

When they appear, especially at the sides, the isolated image will become part of a sequence or a picture, performing, throughout its existence, the dual function of being initially atomized and then triggering accumulative processes that form sequences, predominant visual texts in São Paulo.

The sequences

They are formed by the so-called graffiti submitted to the inevitable horizontality of the walls, by the *pichação* lines on top of the buildings, in addition to vertical sequences on the sides of buildings, columns and posts, in three situations: graffiti sequences, *pichação* and those in which the two styles are mixed – the hybrid situation is epistemologically dear to us, as it problematizes the presumed purity of two groups of visual records that would be very different and separate in the capital of São Paulo, as opposed to our main argument.

The sequences are structured by figures or typologies, colored or not, with at least two elements that would have everything to constitute, at least, phrases, prayers and even periods, in the case of words, or Cartesian logical series of figurative drawings, as in the comics stories. However, despite the accumulation of images, narrative chains are practically non-existent.

The main reason for considering sets of images as "sequences" is the spatial organization that is necessarily horizontal, which occurs much more frequently, or vertical, directions always given by the conditions of the support. These sequences at least duplicate the sense of reading that most Westerners get used to, always from left to right. The possible double direction of production and visualization of the sequences enhances the possibilities of the prose continuity principle, restricted to a single direction, from beginning to end, in stages, while in these sequential visual texts, the beginning and the end are interchangeable. In addition to breaking the one-way linearity, the sequences appear duplicated when above, below or beside a vertical or horizontal line, another one appears, regardless of style.

Aristotle, when dealing with tragedy, establishes a fundamental assumption regarding the linking of parts of history: "it is very different to happen one thing because of another, or to happen merely after another" (1991, p. 14). The fundamental difference occurs between accumulation and sequential organic organization of the narrative elements.

This ancient theoretical point of view has reverberated in authors for whom the sequences, to be properly narrative, need to meet certain conditions. According to Bremond, the "elementary sequence" (2008, p. 115) fulfills three mandatory phases, a process that opens and closes cycles of events or actions. He is clear about the imperative relations between these parts in the narrative whole, because "where there is no integration in the unity of an action, there is no narrative, but only chronology, enunciation of a succession of uncoordinated facts" (Bremond, 2008, p 118).

This is precisely what happens in the sequences of visual texts woven with graffiti and *pichação*, in the capital of São Paulo: all of them accumulated at the same time or over the days, they are usually chained according to the principle of succession, less complex in terms of narrative transformation relations. Instead of cycles, the images are parts, side by side, and "the narrative is not satisfied with this, it requires the development of an action, that is, change, difference" (Todorov, 1980, p. 62).

In this sense, even the actions of characters, graffiti or *pichação*, would, at most, have "evocative power", which "by themselves, could hardly produce an autonomous

narrative sequence" (Todorov, 1980, p. 70). In general, the characters are chained, not fitted, and "fitting" is a basic process of prosaic narrative construction because

> the appearance of a new character unfailingly causes the interruption of the previous story, so that a new story, the one that explains the 'I am here now' of the new character, is told to us. A second story is included in the first; this process is called fitting. (Todorov, 1969, p. 123)

This explains the difference between the logic of achievement in the sequences of visual texts, based on the sum and autonomy of the parts in relation to the narrative whole, and the logic of the consequence, necessarily relating, implying, overlapping cycles of events, actions or characters, procedure of modeling hardly seen in São Paulo sequences.

Their little relational cumulative weaving, structured by the conditions and limits of spatiality, explains why they do not develop a single theme, that is, there is no central idea running through the parts, building the theme (Tomachevski, 1976). Despite the apparent similarity with prose narrative procedures, the sequences do not carry it out, as the accumulation tends to linear, horizontal and bidirectional movement, but it does not even weave the classic and obvious beginning, middle and end.

These accumulations are not prosaic, mainly because poetic structuring predominates in another aspect of the relationship between the parties, through rhythm. It reveals the poetics of sequential visual texts in the sense that the laws of the combination of parts, whether graffiti or *pichação*, are also the laws of rhythm (Brik, 1976).

This rhythm tends to be uniform due to the similar spaces occupied by each visual record in the sequence. When they result from "productions", in which artists come together to "make a wall", dividing it in equal parts in height and width, the rhythm is markedly regular. It also varies little when the previous and proportional intervals of supports whose similar parts exist, for example, are divided by the symmetrical columns of a wall or overpass.

In the sense attributed by Lotman, the sequences are "organizations by equivalence" and in the "poetic text" (1978, p. 188), structured horizontally or vertically in the streets of São Paulo, "the words are found to be equivalent solely because of the their isometrism" (Lotam, 1978, p. 205). Thus, "this repetition of the rhythmic segments creates the presumption of reciprocal equivalence of all elements of the text within given levels, which constitutes the foundation of the perception of the text as poetic" (Lotam, 1978, p. 207).

Sequences of public visual texts from São Paulo, without a unifying theme or plot, perform poetic weave due to the predominance of rhythm, with very rare sequences forming narratives, despite the accumulation and regularity of the records, as in the following two models, rare because they are composed only of *pichação* (the first), and graffiti (the second).

Figure 5: *Pichação* sequence in the north zone, Praça Orlando Silva, September 14, 2019

Credits: Marcos Zibordi

Figura 6: Radial Leste corner, east zone, rhythmic regularity graffitied, September 14, 2019

Credits: Marcos Zibordi

However, as we are insisting, in the ethnographies we find a stylistic mixture, as the next images will show. There are three sequences with different models: the wall of an overpass has graffiti on one side and *pichação* on the other; typologies of the two trends are regularly interspersed in a metal siding; commercial logos, letters and drawings of the two styles form the facade of a workshop.

Figure 7: Nearby Arena Corinthians, east zone September 14, 2019

Credits: Marcos Zibordi

Figure 8: Lower overpass near Avenida Consolação, downtown, September 14, 2019

Credits: Marcos Zibordi

Figure 9: Avenida Cidade Jardim, South zone, September 14, 2019

Credits: Marcos Zibordi

Figure 10: Elis Regina square, West zone, September 14, 2019

Credits: Marcos Zibordi

In the images, there is no causal connection between the parts, there are few narrative hitches between the visual records. If, for example, there is a dead man drawn, it is unlikely that someone will shoot the killer, just as the phrases do not tend to be completed, questioned, mocked, perverted.

Each visual text occupies its space, preferably similar and the authors do not give up self-centered authorship when registering their productions, their names, marks or figures on the walls. They are together, but not mixed to the extent that the parties' autonomy contributes or is diluted in the narrative whole – they remain identifiable, gravitating in the sequences.

The pictures

As for the third type of visual text composed of images that are identified as graffiti and *pichação* in São Paulo, the "pictures", as well as the isolated images and sequences, do little to properly narrative texture, but the rhythm changes decisively, because in the pictures, much more chaotic than the sequences, the formation of sets of images loses in regularity and gains in complexity. Different from linear accumulation in two directions, horizontal and vertical, typical of sequences, the frames generate multiple rhythms, such as diagonals. Pictures are not necessarily square, but they tend to be when they break the predominant horizontality of the sequences.

The structure of the pictures is the least logical of the three sets of images proposed and the closest to a certain poetic organization in the sense of "associative procedure, most of which is below the threshold of consciousness" and whose "most natural unity"

is "discontinuous unity" promoting "ambiguous connections, and memory connections very similar to those of sleep "(Frye, 1973, p. 267).

Pictures are huge walls studded with graffiti, *pichação* or both, and they force us to stretch our necks when viewing sideways, above, diagonals. We witness the adrenaline that permeates the registration process of some visual texts called *pichação*: on top of a building in the center of the city, someone holds their legs to another who, upside down, handles the paint roller that produces the new registration (it is worth more if it is the first), or one more in the support (it is worth less, unless it is higher) (Boleta, 2006).

Despite all the possible relationships that model the visual elements on the support, pictures are quite chaotic, or complex, and here is another differentiation in relation to the sequences: in these, the inevitable and structuring horizontality results in cumulative fabric, less woven, more added, linear and Cartesian, while pictures promote lines of visual force in different directions, unpredictable, making the fabric a more organic, intricate and non-linear process.

Thus, the irregular rhythm of the images in the pictures weaves a movement similar to that of the words in the "free verse", without rigid metrics, not admitting "union with the usual rhythms of regular verses and requiring an autonomous principle of construction" (Tomachevski, 1976, p. 153).

In the pictures, the visual elements are woven in a poetic modeling procedure such as that proposed by the Dada poet Tristan Tzara, who tried ways of questioning the logical order by cutting out words from the newspaper, shuffling them and throwing them on the table, considering the resulting construction poem. Such texture is not primarily generated by semantic or syntactic rational relations, still less by the rules of language, meaning, extension or sound of words. The "correspondence technique, fragmentary associations of ideas and unusual combinations" prevails (Richter, 1973, p. 60).

> In this way, we are forced to reach a conclusion: the relational structure is not a sum of material details, but a set of relationships that is first in the work of art and that constituted its foundation, its reality. But this set is constructed not as a hierarchy with several floors without internal intersections, but as a complex structure of substructures that intersect with numerous penetrations of a single and same element in different construction contexts. (Lotman, 1978, p. 145)

Next, we will see pictures modeled with typological variations painted on the wall, followed by a column with figurative graffiti and letters, and in the third composition, typologies of both styles.

Figure 11: Pictures in Vila Gomes (West), September 14, 2019

Credits: Marcos Zibordi

Figure 12: Pictures in Av. Cruzeiro do Sul (North), September 14, 2019

Credits: Marcos Zibordi

Figure 13: Graffiti and *pichação* letters, Estação Vila Mariana subway (South), September 14, 2019

Credits: Marcos Zibordi

Poetic modeling, no matter how cerebral, does not do without the lyrical. In the previous pictures, lyricism is in the grandiloquence of colors and shapes, as well as in the enormous dimensions.

Historically, the relationship between poetic and lyrical is less and less direct. Certain aspects, such as the concretist ones, intend to avoid the lyrical spill, exterminating "state-mystical poetry" (Campos, 1975, p. 52). Lyricism can spring from mere catharsis, even without poetic, literary or artistic intent. Among possible interactions, we are saying that in the three sets of visual texts that we described, the poetic structure is different, but all express lyricism.

In Jakobson's terms, "isolated" images, "sequences" and "frames" perform "emotive function", that one centered on the sender aiming "a direct expression of the speaker's attitude towards what he is talking about. It tends to elicit the impression of a certain emotion, true or simulated" (2007, pp. 122-123).

Lyric confluences

Expressing one's feelings is a perennial synonym for lyrical. We mentioned earlier Aristotle; his ideas, like those of Plato, were taken up and systematized by Hegel (Leite, 2005, p. 9). For the German philosopher, the lyric poet "uses the occasion only as an opportunity, in order to express himself, in general, his disposition, his joy, his sadness or way of thinking and point of view about life", centered on "autonomous vitality of his feelings and considerations" (Leite, 2005, p. 163).

In the triad of São Paulo visual texts, the demarcation of the expression of the self is evident in the indispensable and egocentric records of names or nicknames of authors and groups, both graffiti artists and *pichação* artists. It turns out that the "'internal' and 'external', 'subjective' and 'objective' are not absolutely diverse" (Staiger, 1972, p. 58).

In "isolated images", "sequences" and "pictures", indistinction reigns: drawings can tend to realism; there are psychedelics with figurative features; characters oscillate between media, such as cartoons, and authors, with a tendency for faces and male faces; there are witty, political phrases, names of groups and authors; and with regard to letters and words, they are the ones that most approximate what would be two different manifestations, unlike the common division that generically associates letters with *pichação* and drawings with graffiti – the typological interest is common.

The dreamlike dominance of images also promotes lyricism, catching the eyes of those that evoke the world of dreams and in which subjectivity is exacerbated by the profusion of colors - exuberance, spill and exaggeration set the tone in escapist records whose volatility builds lyrical texture yet due to deterioration of the substrates, removing the initial impact of the aberrant colors. In this sense, the walls function as palimpsests, a name given to erased scrolls for reuse.

The lyrically disposed subject "considers himself one with this landscape, with this smile, with this sound, therefore, not with the eternal, but precisely with the most transitory" (Staiger, 1972, p. 61). We read about an interview with the graffiti artist Tiago Batista

dos Santos, the "Calle", or "street" in Spanish. We asked if he used to count the amount of graffiti done. Here is his lyrical response based on the action of time on the images:

> whoever does this, does it, and I sort of understand why, but I don't have to keep saying that I did two thousand laterals. I don't know bro, I spent a few years of my life doing it, I can only say that, you know? I won't keep counting, there are several that I don't remember, there are several that I missed the photo, the good part is the detachment, you have to be natural, you have to be natural! That's why it's good to paint with latex, because latex erases, it loses life much faster, so graphite is erased faster than *pichação*, believe it or not. *Pichação* attacks, but it is the graffiti that is erased. That's why it's good for us to do it with latex because we see the time that the real graffiti has worn, you look at the wall, you see that it is worn out and it's only been four years. In the gringa the guys paint only with spray, so the deal is much more professional, it lasts a lot longer, and here, the deal is much more natural, it's latex, it's water-based paint, you know what I mean? And then you see the time passing on the street, like this: it's a message, an idea that was going through your head, that you made in your name, several people don't understand, but you wanted to send a message through your name, through a style, with colors, everything thought out. Four years and the thing is there, you stopped by with those ideas, you know? And that's what makes me love the deal. (Calle, personal interview, July 20, 2014)

The lyric, taken here in the occasional sense, is "art of the precarious, a kind of lyric-poetic headline" (Fonseca, 1981, p. 59). It does not refer only to the author expressing his feelings, but to the dominant aspect in the images themselves, impacting by the enormous dimensions, by the surprise with which they appear and disappear from the city, by the search for the most visible space for the record, to appear to the maximum of people and express monochromatic and multicolored passions and desires. The images want to reach us, kidnap by emotion, and when they are rationally indecipherable, we plunge into impressions because "the language of poetry is a difficult, obscure language, full of obstacles" (Chklovski, 1976, p. 55).

Hence the last lyrical aspect that we would like to highlight: the affront. Isolated images, sequences and pictures are intended to have a visual impact: "more often than any other genre, the lyric depends, in its main effect, on the surprising image or potion, a fact that often gives rise to the illusion that such use of images is radically new or unconventional" (Frye, 1973, p. 277).

What can be inferred

The distinction between graffiti and *pichação* is unproductive to characterize the visual poetic modeling in São Paulo, for us structured in correlation. Returning to the proposed triadic classification, we maintain that in isolated images the notion of identifiable

unity models the poetic; in the sequences, the summative linearity, horizontal and Cartesian, predominates, even if bidirectional; in the pictures, the chaotic organization promotes ambiguities, relational weave.

These images inspire "at the same time climate and language" (Staiger, 1972, p. 28). They inspire because, as we hope to have demonstrated, the exuberant emotionality sets the tone. And the impregnation in absolutely everywhere in the capital of São Paulo creates a "climate", or, in theoretical language, lyrical realities, models of sensitivity of extreme semantics.

To deny that styles converge in these visual texts means to contradict the empirical reality. The divisive point of view disregards the indisputable roots of the Brazilian hybrid cultural constitution, much to the taste of the authoritarian sectarianism that prevails in the country - no wonder, João Dória, former mayor of São Paulo, current governor and likely candidate for president, waged a war to the *pichação* artists in the capital in 2017, while extolling graffiti artists, or "muralists", as he preferred to distinguish.

Translation: Audrey Frischknecht

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Artistic painting in protected urban places in Brazil: its limits and possibilities

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Abstract

Cities exist to make possible human coexistence and daily life sharing. As habitat, cities are the setting for various manifestations, including artistic ones, revealed by their architectural forms, lifestyles, as well as by the perception and attitudes of those who inhabit them. Some cities become monuments and parts of their territories are governed by special, more restrictive laws. A protected historical building requires a different way of exercising property rights, with specific obligations for owners and neighbours, which makes it a unique place. This article is an attempt to understand artistic manifestations, especially paintings, in protected historical buildings, with the goal of highlighting the main issues and establishing a legal outline of preservation laws. The expected result is to contribute to a better understanding of the topic through a panorama and contextualization of the discussion, as well as legislative documents and relevant bibliography, focusing on the understanding of the performance limits of the supervision by the Brazilian Public Administration of the compatibility between the preservation of cultural assets, the realization of democracy, and the exercise of cultural rights. The research methodology consisted of a literature search, through the analysis of books, scientific articles from magazines and peer-reviewed journals, as well as documental research relative to specific legislation.

Keywords

Environmental Law; cultural heritage; preservation

A pintura artística em espaços urbanos tombados no Brasil: limites e possibilidades

Resumo

As cidades nascem para possibilitar a convivência das pessoas e o compartilhamento de sua vida cotidiana. Como *habitat*, são palcos para manifestações as mais variadas, inclusive artísticas, reveladas por suas formas arquitetônicas, pelos estilos de vida, e pela percepção e atitudes ambientais daqueles que nelas habitam. Algumas cidades tornam-se monumentos e frações do seu espaço, passam a ser regidas por normas especiais e diferenciadas, mais restritivas. O tombamento estabelece um regime diferenciado de exercício do direito de propriedade, com obrigações para proprietários e vizinhos, que o tornam um espaço de exceção. Neste artigo discute-se como compatibilizar as manifestações artísticas, em especial a pintura em imóveis tombados, com o objetivo de pontuar as principais questões e estabelecer delineamento legal das normas de preservação sobre a matéria. O resultado esperado é contribuir para uma melhor compreensão do tema através de um panorama e da contextualização da discussão, bem como de documentos legislativos e bibliografia pertinente, com foco na compreensão dos limites para a atuação da fiscalização pela Administração Pública brasileira na compatibilização entre a preservação de bens culturais e a efetivação da democracia e exercício de direitos culturais.

A metodologia de pesquisa consistiu em pesquisa bibliográfica, realizada através da análise de livros, artigos científicos, de revista e pesquisa documental quanto à legislação específica.

Palavras-chave

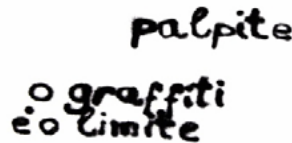Direito Ambiental; patrimônio cultural; preservação

Figure 1: "Sol-te"

Source: Leminski, 2013, p. 153

Introduction

The human habitat has, among others, an aesthetic value capable of influencing the quality of life. Some cities, at different times and for different reasons, have adopted beautification strategies through the construction of pleasant public places, such as gardens and squares, of planning, and by public services such as sanitation and urban cleaning.

The State is also an important producer and promoter of Culture, creating monuments and investing resources in the acquisition and exhibition of works of art that ornament Brazilian cities. In some of them there are even laws that establish the legal obligation to provide areas with works of art, as can be seen in article 129 of Municipal Law No. 16292/97 (Recife), which provides: "any building, with an area of 1,000 m² or more (one thousand square meters), it should contain, instead of highlighting, work of art executed in sculpture, painting, mural or sculptural relief ".

Administrative standards of this nature imply several interesting reflections, for example, regarding the operational need for a legal definition of work of art, who defines the adequacy or not of the work of art submitted to the appraisal of public power, whether or not there are quality judgments about the work, the possibility of using replicas and reproductions, and even who is an artist capable of executing it[1] . The simple statement of these questions points to a possible unconstitutionality of the rules that impose this type of obligation or, at the very least, a vigorous questioning as to the legality of the judgments that the Public Administration makes about artistic value.

In addition to the public authorities, society and the individual also intervene aesthetically in cities, because living in them means using the common space for the exercise

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[1] It should be noted that Municipal Law No. 14239/80 (Recife) provides that "only the plastic artists from Pernambuco or those living in the Metropolitan Region of Recife, previously registered with the Urbanization of Recife - URB, will be able to perform this article".

of various freedoms, including artistic expression, in various ways: in the streets there is dance, music, theater, painting, sculpture, architecture, which give each place its peculiar way of existing.

The issue becomes more sensitive when it comes to material artistic manifestations in protected urban spaces. There are legal norms that restrict or prohibit certain forms of expression aiming at the preservation of buildings or urban groups against mutilations and mischaracterizations, as occurs with the protected instrument, but not exclusively through it.

The purpose of this article is to make a brief reflection on the limits and possibilities of artistic interventions that have areas listed as support, from a brief analysis of the legal instruments for preserving the cultural environment contrasting legal graffiti and illegal graffiti and illustrating the application of Brazilian legal norms by means of a light case study in which the creation of an artistic painting was authorized in a listed building in the city of Recife. To this end, an analysis of the applicable legislation was carried out, focusing on the discussion of public management and the criteria adopted to approve an artistic painting or classify it as illicit, and on the necessary compatibility between the preservation of cultural goods, the effectiveness of democracy and exercise of cultural rights, supported by bibliographic research, carried out through the analysis of books, scientific articles and magazines.

Protected urban spaces

Urban spaces can be protected by visible and invisible walls, created to delimit a more direct and systematic control perimeter, with specific purposes, such as security and the protection and promotion of urban aesthetics, or generics, such as preserving a certain worldview[2] materialized in the city.

The urban habitat is capable of influencing physical and mental health and inspiring feelings of affection or disgust. The individual develops an affective relationship with the territory, because of the utilities it provides (support, satisfaction of needs), for aesthetic, religious reasons. These, among other factors, lead to the individual's affection for the place as a result of sensory (touch, smell, taste, hearing and visual) and existential impressions in relation to the environment (Tuan, 1980).

The affective relationship with a territory is manifested through artistic interventions such as painting, literature, the construction of intentional or unintended monuments, material traces (for example, buildings, sambaquis, dumps) that can gain cultural value for preservation. These interventions are fundamental to mold the environment to the needs of individuals and groups, which are sufficiently attended to correspond to the concept of "quality of life", and are often manifested in legislation as rights.

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[2] The cosmological importance of a city is inferred by the shape, orientation, hierarchical structure of the space, types of architecture and the manifestation of the social organization and beliefs of the time (Tuan, 1980, p. 189). However, this worldview is no longer as concrete as it used to be in city planning: the translation of social order into space is not self-evident, and cities are shaped and developed by convenience and economic factors.

Among these needs, the maintenance of a pleasant aesthetic has become a right in Brazilian law because the landscape can produce beneficial emotions or anxiety, fear, displeasure, with an impact on the quality of life of people, understood as the physical and spiritual well-being associated with human dignity (Sanches, 2009, p. 76), to which article 182 of the Federal Constitution of 1988 refers when dealing with urban policy[3].

To guarantee this well-being, urban aesthetics are protected against pollution through various legal standards[4], and some elements that compromise the landscape can be pointed out as examples: excessive publicity, illegal graffiti, lack of conservation of the façade of the buildings, lack afforestation, proliferation of antennas, wires, and power distribution poles, telephone cables, because such accumulation prevents or hinders perception (Sanches, 2009, p. 83).

There are several instruments used for the protection and material preservation of urban spaces, mainly due to the jurisdiction regime established in the Federal Constitution for the creation of protective norms of the natural and cultural heritage (legislative) and to execute them through administrative actions (material jurisdiction). Regarding the preservation of cultural heritage, article 23 provides for common jurisdiction between the Union, States, Federal District and Municipalities, imposing cooperation due to the importance of the theme for the community.

However, there is no general federal norm that systematizes state protection of cultural assets, providing for instruments, methodologies and procedures used in preservation, which leads to the existence of different protective legal norms, and consequently different criteria and instruments, which may not favour the joint action of the entities.

The main instrument for preserving single property or sets of properties in Brazil is declaring them protected (listed), instituted by Decree-Law No. 25/37. It is an administrative instrument, therefore it is handled mainly by the executive power, but there are legislative and judicial examples, which consist of establishing limitations to the powers inherent in the right to property (use and dispose), through obligations to do something (to preserve the cultural heritage, notify the authority in case of theft or damage), and not to do it (do not carry out physical interventions without prior state authorization). The purpose of this instrument is to prevent physical changes without management control from mischaracterizing the material object (isolated or joint property), preventing threats to its existence, the integrity and the permanence of its values for the community and whose conservation is in the public interest (Dantas, 2015, pp. 41-42).

In protected or listed areas, any artistic intervention that uses material supports, such as painting or sculpture, depends on the prior authorization of the public power, under penalty of the configuration of civil, criminal and administrative illicit, as it will

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[3] Article 182. "The urban development policy, carried out by the municipal government, according to general guidelines established by law, aims to order the full development of the city's social functions and guarantee the well-being of its inhabitants".

[4] Sanches (2009, p. 80) highlights several legal provisions that can be cited as examples of landscape protection: article 3, I and III of Law No. 6938/81; Article 4, VI of Law No. 9985/2000, Law No. 4737/65 (Electoral Code, Article 243, VIII), Law No. 8078/90 (Consumer Protection Code) Article 37, §2, Law 9605/98 and Law No. 106257/2001 (Statute of the City), article 37, VII.

be seen in the next item. In order to guarantee the visibility and ambience of the listed property, the legislation provides for the delimitation of a protection area called "neighbourhood" or "surroundings", where certain limitations are also established, for example, regarding the distance, perspective and height of buildings, as well as the ban on displaying objects.

In addition to the listing, there are other preservation instruments that limit or prohibit the execution of artistic works in real estate and joint ventures to prevent eventual de-characterization, among which certain forms of urban zoning can be mentioned, with the creation of heritage zones that have limitations provided for in the Master Plan (municipal), or even through specific norms for a typology of cultural goods, as is the case with Law No. 11483/2007 (railway assets).

It is true that the public authorities can indicate the feasibility or unfeasibility of the execution of a work of art in a given location work of art in a given location, prohibiting or allowing under certain conditions. It is more difficult to define whether, how and when, the State can make judgments about the artistic value of certain works, including questions of subject or theme, which can mean the abuse of the power of the administrative police and /or censorship.

Listed areas versus freedom of artistic expression: legal graffiti and illegal graffiti

Reflecting on the limits and possibilities of artistic interventions in listed buildings, considered as supports, necessarily means considering that a preservation policy is a form of discourse about the city, and also establishes a form of specific use. The city acquires values, meanings and uses that are being built and replaced over time, and the challenge is to guarantee the permanence of material traces to allow different readings.

So, it is asked: how to make compatible the protection of the listed structures as supports for artistic manifestations? If, when and how is it possible to allow changes to these supports without configuring damage and crime? What is the limit on the "prior authorization" of the government? Can it focus only on the form or content of the artistic expression? All of these questions will be the object of reflection based on the analysis of the Brazilian federal legislation on the preservation of material cultural heritage, the answers being inferred by their interpretation and according to the administrative praxis of the national preservation entity, the National Historical and Artistic Heritage Institute (IPHAN)[5].

Artistic paintings in protected areas

Protecting (Listing) at the national level is the instrument that aims to preserve the physical integrity of movable and immovable property, by establishing administrative

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[5] The National Historical and Artistic Heritage Institute (IPHAN) is the governmental entity responsible for the selection of movable and immovable cultural assets, both tangible and intangible, that make up the national cultural heritage protected by the Brazilian State and are the object of public preservation policies.

limitations and obligations as to what to do and not to do, which is regulated by Decree-Law No. 25/37.

When a property is protected, the public administration may consider it in an isolated or joint way, which will enjoy a special regime for the exercise of the property right. The owner of a listed property has differentiated obligations, founded on the principle of the social function of the property, and must adopt conservation measures in favor of his property, and request authorization for any interventions:

> under no circumstances can the items be destroyed, demolished or mutilated, nor, without special authorization from the National Historical and Artistic Heritage Service, be repaired, painted or restored, under penalty of a fine of fifty percent of the damage caused. Single paragraph. In the case of goods belonging to the Union, the States or the municipalities, the authority responsible for the violation of this article will personally incur the fine. (Decree-Law No. 25/37, Art. 17)

Failure to comply with the duty to previously authorize interventions or the realization of damages may give rise to administrative, civil and criminal liability, each with different legal consequences and applicable simultaneously. For example, the act of demolishing a protected property wall may constitute an administrative offense, with the imposition of a fine, the duty to repair (civil liability) and the practice of crime, as provided for in Article 62 or 63 of Law No. 9605/98.

> Destroy, disable or deteriorate:
> I - property specially protected by law, administrative act or judicial decision;
> II - file, registry, museum, library, art gallery, scientific installation or similar protected by law, administrative act or judicial decision:
> Penalty - imprisonment, from one to three years, and fine.
> Single paragraph. If the crime is s unintentional, the penalty is six months to one year of detention, without prejudice to the fine. (Art. 62)
>
> Change the aspect or structure of a building or place specially protected by law, administrative act or judicial decision, due to its landscape, ecological, touristic, artistic, historical, cultural, religious, archaeological, ethnographic or monumental value, without authorization from the competent authority or in disagreement with the one granted:
> Penalty - imprisonment, from one to three years, and fine. (Art. 63)

Therefore, even to perform the simple painting of the listed property, it is necessary to have prior authorization from the preservation agencies, under penalty of configuration of civil, criminal and administrative illicit acts.

Restrictions in relation to painting are not always understood and accepted by the owners, who consider it a manifestation of their individuality and a way of valuing and

caring for the property. In addition, painting walls as a form of expression seems to be an atavistic impulse[6], and some of these marks can be important identity elements and fundamental material traces to understand ancient and modern cultures.

To reflect on the chosen theme, let's take as an example the issue of legal graffiti and illegal graffiti because when Law No. 9605/98 was enacted, both were equated for purposes of configuring environmental crime. However, the word "graffiti" was removed from Article 66 of Law No. 9605/98 through Law No. 12408/2011 (Art. 65), having the following wording:

> illegal graffiti or by other means to defile an urban building or monument:
> Penalty - imprisonment, from 3 (three) months to 1 (one) year, and a fine.
> § 1 If the act is performed on a monument or a listed thing because of its artistic, archaeological or historical value, the penalty is 6 (six) months to 1 (one) year of detention and a fine.
> § 2. It is not a crime to practice legal graffiti carried out with the objective of valuing public or private assets through artistic mani-festation, provided that it is consented by the owner and, when ap-plicable, by the lessee or tenant of the private property and, in the   case of public property, with the authorization of the com-petent body and the observance of the municipal attitudes and rules issued by the government agencies responsible for the preservation and conservation of the national historical and artistic heritage.

The distinction between legal graffiti and illegal graffiti, therefore, became legally relevant since the first form of intervention can be legally authorized and the second cannot. The important question then arises as to what is considered "graffiti" for the State that authorizes it and for those who practice it, supports that will be used. If for the legal graffiti artist/illegal graffiti artist there are distinctive marks, identities, forms of communication that consider secondary support and, as Baudrillard (1976, pp. 121-122) considers, insurgencies against the signs of the city, humanizing and enlivening it, for the State is the breaking of a neutralized and homogeneous urban aesthetic, established for the purposes of reproducing order and an economy represented in the urban space.

The legal possibility of controlling these expressions with prior state approval brings graffiti closer to decorative art, which is closely associated with the vision of the city, of art, and of the acceptable form and limits according to urban aesthetics. To this end, and only from the unilateral point of view of the State, two preliminary criteria for differen-tiation between legal graffiti and illegal graffiti can be adopted: authorization (from the owner and the competent bodies) and the artistic character of the intervention

By these criteria, legal graffiti would be operationally defined as artistic painting pre-ceded by the authorization of the owner/competent authority, while illegal graffiti would be the unauthorized intervention, with or without artistic value, defined by opposition.

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[6] Rock paintings are among the most important and ancient archaeological records.

This characterization, in practice, is intrinsic to administrative performance and is reflected in the rules that allow the first and prohibit the second.

The IPHAN Ordinance No. 420/2010 establishes the authorization procedure to carry out the "insertion of artistic paintings in protected (listed) walls and façades", establishing it as a simplified form of reform, which allows the analysis of the application without the presentation of a project, but of a mere description of the intervention, as provided in article 18, §2.

In theory, it is legally possible to do the graffiti, however, if performed without the prior authorization of the preservation agency or different from the one granted, it can be considered an environmental crime, regardless of its artistic value. In addition, the ordinance does not refer to, and does not admit, the possibility of using other materials for the realization of works of art on façades and walls, for example, covering with fabric or gluing materials.

Illegal graffiti or other forms of "soiling" are perceived as pollution, as defined by Article 3 of Law No. 6938/81, as they may represent a form of degradation of environmental quality that directly or indirectly harms health, safety and well-being of the population, creates adverse conditions to social and economic activities and/or affects the aesthetic or sanitary conditions of the environment.

The idea of defilement observes the purely aesthetic aspect of the unauthorized intervention from the unilateral point of view of the public administration, with no rule of thumb analysing the communicative value, which in certain political contexts cannot be ignored by the public authorities, nor in the public interest in its maintenance. These distinctive marks tattooed in the territory contribute to confer identity and can be perceived as cultural heritage, or be denied and erased when considered a violation of the aesthetic standard and as a form of pollution.

The case of the Municipality of São Paulo, which, under a program called "Cidade Linda" (Beautiful City), promoted damage to the legal graffiti that made up the urban aesthetic, removing them under the argument that many of them were damaged and graffiti (painted over), is quite illustrative[7]. Such attitude motivated the filing of two popular actions against the Municipality of São Paulo and its Mayor (actions nº 1004533-30.2017.8.26.0053 and 1003969-51.2017.8.26.0053), both sentenced in 2019 to the payment of indemnity fixed in R$ 782,300.00 (seven hundred and eighty-two thousand three hundred *reais*) to be reverted to the Paulistano Cultural and Environmental Patrimony Protection Fund (FUNCAP).

The sentence is not yet definitive, and it can be reformed by the Court of Justice on appeal, but it is already an interesting legal document due to the type of discussion it raises, especially regarding the characterization of urban art as an intangible heritage (form of expression) to be protected by the public authorities that, in this case, in addition to the omission of the duty to preserve them, still did damage[8].

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[7] See https://www.conjur.com.br/dl/doria-prefeitura-condenados-remocao.pdf

[8] The referred sentence is available at https://www.conjur.com.br/dl/doria-prefeitura-condenados-remocao.pdf

In spite of refusing a cultural value to the graffiti itself, since the sentence highlights its ephemerality and the absence of intent to be listed, there is no legal impossibility in considering a certain work as subject to specific preservation, including with regard to its materiality. There is nothing to prevent a particular painting – classified as graffiti or not – from being listed, including by values other than the artistic, such as the historical and landscape.

Legal requirements for authorization

It is the authorization factor that will differentiate legal graffiti from illegal graffiti for the purpose of configuring its legality. However, if the artistic value is at the basis of the distinction between what is legal graffiti and illegal graffiti, the relevant and worrying doubt considering the authoritarian tradition in Brazil, is whether it is possible to discuss artistic merit, the theme of intervention and, in terms of Law No. 9605/98, if the painting "valued" the listed property.

The law is full of indeterminate notions that must be technically defined in each case. Prior authorization is important because it prevents damage from occurring, and ensures that the listed immovable asset (which is a cultural asset) prevails over painting, which is a mere accessory.

Establishing general decision-making parameters that can protect the listed property and, at the same time, guaranteeing freedom of artistic expression through authorized graffiti is not an easy task. The content of the authorization act by the competent authorities should aim at protecting the property (support) and urban aesthetics, establishing conditions for the form of intervention, which will be defined on a case-by-case basis, however based on general criteria as we suggest from applicable legal rules.

As for the place of implantation: property listed, whether isolated or together in sets, the place of construction of a monument is an indicator of the worldview. When it becomes a symbol, it is a repository of meanings which emerge from the profound experiences accumulated over time (Tuan, 1980, p. 169).

There is a reason, a value for which the property was considered a cultural asset for the purposes of isolated or joint listing. So, the systematic of the legal preservation of cultural heritage requires that the analysis of the viability of artistic painting on a façade or wall must take its own support as the main one, the work of art being accessory and, therefore, secondary.

According to this criterion, inferred from the applicable legal norms, the authorization to make paintings in properties listed in isolation will tend to be stricter than for those that are part of a set, being certain that in any case it can be prohibited if there is technical justification, as well as it should observe the situation of the support itself in relation to the protected set of properties.

As for the characteristics of the work, in the case of artistic painting, especially in terms of dimensions, scale relative to the listed property and the form of implantation in the support and the color or color palette.

As for the material (permissible types of paint), since the use of an inappropriate paint can cause damage, and make its removal difficult or excessively expensive.

As for the length of stay, as the public authority must condition the authorization to the removal of the painting. The question of permanence is obviously linked to the reversibility of the intervention, that is, depending on the material used, whether it will be possible to revert support to the previous state (status quo ante);

As for artistic value, as noted, the public authorities must avoid making quality judgments about the artistic merit of the work, under penalty of making eventual approval subject to the subjectivity and preferences of those who analyse the application.

However, there will be limited situations in which the proposed painting can impair the reading and the aesthetics of the monument, becoming a devaluation that would justify the prohibition on carrying it out, provided that the respective administrative act is duly motivated and based on the rules of preservation.

Regarding the theme of the work, administrative judgment on the content or theme of the work can be as problematic as the decision on its artistic value. When commissioned or sponsored by the government, it is clear that, as a contractor, you can establish in advance what the work of art will be about, but not in the exercise of administrative police power.

The proposal of the work may prove incompatible with the dignity or aura of the monument, or make reference to symbols that are prohibited by law, for example, the propagation of the swastika as a form of apology to Nazism, as established by Law No. 7716/89, with the wording of Law No. 9459/97 (Art. 20):

> practice, induce or incite discrimination or prejudice of race, colour, ethnicity, religion or national origin.
> Penalty: imprisonment from one to three years and a fine.
> §1° To manufacture, commercialize, distribute or convey symbols, emblems, ornaments, badges or advertising that use the swastika or gamma cross, for the purpose of spreading Nazism.
> Penalty: imprisonment for two to five years and a fine.

By virtue of the principle of legality, the government could not approve the use of illegal images, or that in any way damage the buildings listed, so it is also up to it to act to remove them, adopting administrative and judicial measures.

The general criteria suggested above to authorize or not an artistic painting on listed goods must be technically motivated, in addition to observing the principles of proportionality and reasonableness, as determined by Law No. 9784/99.

Finally, Law No. 9605/98 considers that legal graffiti can positively impact the aesthetics of monuments and thus contribute to improving people's lives and giving places an identity. There are many examples of cities that invested in legal graffiti as a beautification and identification strategy, such as Valparaíso (Chile), which is considered a World

Heritage Site (Unesco, 2009, p. 696), and where graffiti was promoted by government actions[9].

Artistic interventions, in themselves, can become cultural assets to be preserved, depending on the form and intensity of people's appropriation and affection. Therefore, when it comes to graffiti, the solution is case by case, and lies in the balance between the exercise of the State's supervisory power to enable preservation and the individual right to artistic expression, and its compatibility with the diffuse right to urban aesthetics, which it must be available to all, and must be protected by all (Santos, 2001, p. 943).

As for the position relative to the protected set of properties, since the landscape is one of the environmental elements to be protected against the negative impact of the interventions, including considering the possible relationship with other paintings and graffiti already executed in the area.

Although it is evident, but due to its relevance, it must be cited to conclude the question of the criteria constructed from the interpretation of legal norms, it is observed that the analysis of the graffiti project must fall on the work itself, without taking into account the subjective aspects in relation to the author.

The problem of the surroundings

The surroundings are a protection perimeter of the area or property listed, which has not been recognized as having a specific cultural value, which is why the properties located there are not considered "specially protected by administrative act" for the purposes of configuring environmental crime or damage. However, although it is not considered an urban space protected by this point of view, it does not mean that anything can be done in it, precisely because of its proximity (neighbourhood) and potential interference:

> without prior authorization from the National Historical and Artistic Heritage Service, it will not be possible, in the vicinity of the listed thing, to make a construction that prevents or reduces its visibility, nor to place advertisements or posters on it, under the risk of being ordered to destroy the work or remove the object, imposing in this case a fine of fifty percent of the value of the same object. (Art. 18 of Decree-Law No 25/37)

The surroundings or neighbourhood is the surrounding area of the listed single property or set whose purpose is to protect visibility, and its delimitation is a decision that reflects a specific time, but which covers and illustrates different temporalities (Art. 18 of Decree-Law No 25/37). It consists of buildings that have been arranged in a spatial arrangement that has become an element of ambience (Baudrillard, 2006, p. 37) as a protective enclosure, but also has the function of providing information about the nature, meaning and history of the listed property (Motta & Thompson, 2010, p. 22), helping to tell the story of the place.

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9 See https://www.cultura.gob.cl/eventos-actividades/el-arte-urbano-se-extiende-por-los-muros-de-la-region-de-valparaiso/

The protection afforded by (not to) the surroundings has technically evolved to protect values other than visibility, such as ambience, harmony, coherence, homogeneity, scale and, in some cases, even the compatibility and respectability of the listed monument (Motta & Thompson, 2010, p. 35)[10]. This expansion made it possible to cover other hypotheses of violation that were not originally explicit in Decree-Law No. 25/37: "to make construction that prevents or reduces visibility" or "to place advertisements or posters" – consecrating the broad concept of visibility (comprehensive environment), mainly through jurisprudential rules.

Visibility and ambience are not restricted to the most immediate physical aspect of the listed property, and its violation refers to direct aspects such as "removing the view from the listed thing, changing the surrounding environment, the difference in architectural style, altimetry , volumetry, integration and framing ", and everything that affects the harmony between the good and the context, as highlighted by Miranda (2014, p. 114), also encompassing the creation of voids through demolition, which require the prior manifestation of the preservation (Miranda, 2014, p. 131). Indirect aspects can also constitute damage to visibility and ambience, even greater evidence of a building, for example, due to an eye-catching painting, which will divert the focus from the listed property[11].

Applying these ideas to the specific theme, it is concluded that graffiti in the surroundings of protected areas also requires the prior authorization of the preservation agencies because it is possible that there is negative interference in the visibility and ambience of the protected area. The criteria are similar to those proposed for the listed areas, but less rigorous, and without reference to maintaining the integrity of the support: as to the shape of the painting, especially as to the dimensions, scale relative to the property or set that is protected; as to the colour or colour palette, length of stay, theme of the work and environmental impact.

For the surrounding area, the observations already made for the protected area are worth considering the need for technical motivation for the authorization or non-execution of artistic painting.

Brief case study: an artistic painting in a listed building in the neighbourhood of Recife

There is not a frequent request for the realization of artistic paintings in protected buildings, and there is no consensus in the technical preservation bodies, neither on their viability nor on the possible criteria for authorizations. As already explained in the previous items, the Brazilian preservation laws cover indeterminate legal notions that

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[10] Motta and Thompson (2010, p. 58) highlight that the IPHAN, in a certain period of the preservation policy, understood the environment as a "form of preservation without tipping over", which led to the idea of overturning of sets.

[11] Check the judgment in Special Appeal No. 1,127,633. Case 2009/0136547-0, second chamber of the Superior Court of Justice (Superior Tribunal de Justiça).

must be technically defined by specific and case-by-case analysis, although they may start from general concepts.

To illustrate an authorization procedure, administrative process No. 01498.000555/2018-15[12] was analysed, which deals with the request for the realization of artistic painting in a property belonging to the listed building in Bairro do Recife, by IPHAN Superintendence in Pernambuco.

The request was analysed through Technical Opinion 95/2018[13], obtaining the following conclusions and requirements:

- adopt a background panel in a uniform and neutral color (concrete, beige, white);

- preserve the free edges, maintaining 40% of the neutral background without artistic painting;

- if possible, take advantage of the elements on the façade (example: stone borders), in the artistic conception.

  After analysing the outline submitted, it appears that the proposed drawings detach from the edges and are not concentrated along the façade. However, it is recommended that the neutral background be monochromatic and without textures, serving as a backdrop for the painted images. It is also noteworthy that there are stonework fences that are taped to the side façade of the property that could be incorporated into artistic painting, promoting a greater appreciation of the architectural characteristics of the property.

The administrative discretion in this case took into consideration the criteria related to the location of the site (property listed as a whole and its specific situation) and the characteristics of the painting (dimensions, scale relative to the property listed, form of implantation in the support and colors).

There was no explicit statement, in this case, about the type of paint admissible, length of stay or the artistic or thematic value of the work, although the sketch of the paintings was submitted to IPHAN's analysis, as can be seen from administrative process no. 01498.000846/2018-03[14].

The base for the execution was the wall of a parking lot, in a narrow street, therefore, the potential for the painting to interfere in the protected set was minimized, as can be seen before and after the intervention.

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[12] This document can be accessed through the public consultation of the electronic information system of IPHAN (SEI IPHAN), through the information of its number, through the address https://sei.iphan.gov.br/sei/modulos/ search / md_pesq_processo_pesearch.php? acao_externa = protocol_research & acao_origem_externa = protocol_research & id_orgao_acesso_externo = o

[13] This document can be accessed through the public consultation of the electronic information system of IPHAN (SEI IPHAN), through the information of its number, through the address https://sei.iphan.gov.br/sei/modulos/ search / md_pesq_processo_pesearch.php? acao_externa = protocol_research & acao_origem_externa = protocol_research & id_orgao_acesso_externo = o

[14] This document can be accessed through the public consultation of the electronic information system of IPHAN (SEI IPHAN), through the information of its number, through the address https://sei.iphan.gov.br/sei/modulos/ search / md_pesq_processo_pesearch.php? acao_externa = protocol_research & acao_origem_externa = protocol_research & id_orgao_acesso_externo = o

Figure 2: Barbosa Lima St., n. 81. Protected set in Bairro do Recife

Source: Google Maps (06/04/2020)

Figure 3: Rua Barbosa Lima St., n. 81. Protected set in Bairro do Recife,
after the intervention (9/9/2018). Detail with approximation

Credits: Fabiana Dantas

The theme of the illustrations is compatible with the cultural character of the protected set, implying neither devaluation nor damage to the support, concluding that the painting cited meets in general terms the recommendations of the government.

Figure 4: Rua Barbosa Lima St., n. 81. Protected set in Bairro
do Recife, after the intervention (9/9/2018)

Credits: Marcelo Müller

It is important to highlight that the granting of prior authorization does not exempt the author from being held responsible if he executes it in nonconformity, and obliges the competent authorities to verify its adequacy through subsequent inspection.

Conclusion

Brazilian environmental legislation permits the execution of artistic paintings in listed buildings, provided that they have been previously authorized by the owner and the public authorities, and that configure the improvement of environmental quality.

The analysis carried out by the public administration to grant this authorization are discretionary, based on legal norms that have indeterminate legal notions, which will be applied according to the vision of the city, art, communication, legal graffiti, illegal graffiti, beauty in force in the state organization, and criteria technicians that will be built through administrative practice.

In this article, we sought to highlight some technical criteria inferred from the interpretation of the laws of preservation of the Brazilian cultural heritage and its application, pointing out as general conditions for the execution of graffiti in listed buildings the concrete aspects of the material support that will undergo the intervention, as well as its context, in order to subsidize the practice of administrative acts.

As an illustration, a brief case study on the authorization of an artistic painting was carried out on a listed property in Recife, where criteria were highlighted regarding the location of the installation (the property listed as a whole and its specific situation) and the characteristics of the painting (dimensions, scale relative to the listed property, form of implantation in the support and colours).

Although there was no specific analysis regarding the artistic merit of the paintings, nor their theme, there is an intention to embellish and promote local cultural events that certainly influenced the administrative judgment positively.

The paintings executed may not correspond to the established concept of "graffiti" in the artistic community, nor do they share their original contesting function, but they are thus considered for the purposes of application of Brazilian legislation by the public administration.

In any case, it is worth mentioning that the protection of the cultural environment is a duty of all – State, society and individuals – as established in article 225 of the 1988 Federal Constitution, and the objective of any intervention in a protected property must guarantee the conservation and enhancement.

Translation: Flávia Dantas de Mendonça Braga

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Varia | *Varia*

Documentary narrative for a new understanding of a stigmatized public space

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Abstract

Following on from an audiovisual project carried out over fifteen years in cities in the South of France, the tourist sites are now being filmed as part of a new documentary series, in an attempt to better understand daily life in these easily stigmatised areas by telling the story. The aim is both to apprehend the public space from an urban (Paquot, 2009) and media (Habermas, 1978) point of view, in order to try to better understand it (Niney, 2000). The creative documentary offers both a device (Agamben, 2007) and the possibility of sharing an experience through art (Dewey, 1915) that encourages a sensitive approach to the tourist territory. It requires the narration of a territory in images and sounds, whether through the words of tourists (Augé, 1997) or travellers (Paquot, 2014) or through behaviour in "family films" (Odin, 1995), for example. This narrative of a territory is based on the relationship that man establishes with the tourist site. Thus, in a way, he fictionalises a reality by asserting a point of view. In this way, it allows a more or less imaginary journey for the person who experiences it, as well as for the spectator in the end.

Keywords

documentary; public space; communication; tourism

Narrativa documental para uma nova apreensão de um espaço público estigmatizado

Resumo

No seguimento de um projeto audiovisual realizado ao longo de quinze anos em cidades do Sul da França, os locais turísticos estão agora a ser filmados como parte de uma nova série de documentários, contadno a história numa tentativa de melhor entender a vida cotidiana nessas áreas facilmente estigmatizadas. O objetivo é apreender o espaço público do ponto de vista urbano (Paquot, 2009) e dos média (Habermas, 1978), para tentar entendê-lo melhor (Niney, 2000). O documentário criativo oferece um dispositivo (Agamben, 2007) e a possibilidade de compartilhar uma experiência através da arte (Dewey, 1915) que incentiva uma abordagem sensível ao território turístico. Requer a narração de um território em imagens e sons, quer seja através das palavras de turistas (Augé, 1997) ou de viajantes (Paquot, 2014) ou através do comportamento em "filmes de família" (Odin, 1995), por exemplo. Essa narrativa de um território baseia-se na relação que o homem estabelece com o local turístico. Assim, de certa forma, este imagina uma realidade afirmando um ponto de vista. Deste modo, permite uma jornada mais ou menos imaginária para a pessoa que a experiência, bem como para o espectador no final.

Palavras-chave

documentário; espaço público; comunicação; turismo

Introduction

The creative documentary proposes itself as an artistic object that will promote the knowledge and understanding of a situation (Niney, 2000, 2002). If we strive to build in this way the representation of a particular territory, it will then offer the possibility of making it an experience through art (Dewey, 1915). This is what I have been trying to achieve for 15 years by going with a camera to the streets of the french *cités* of the South of France[1]. First in workshops to encourage exchange and establish a complicity with the inhabitants during the first 10 years (in the heart of the Cité Berthe of La Seyne-sur-mer in particular), then by opening myself to other social housing in order to try as a documentary filmmaker to nuance the ways of life in these stigmatised territories. These films were constructed in terms of method on the basis of a comprehensive approach, a participatory observation based on the interactions between the filmmaker and the filmed, between established exchange codes and a phenomenological reformulation on the part of the participants (Cyrulnik, 2018). Indeed, in France, *cités* represent *no-right zones* that television reports easily caricature with stone throwing or other burning cars. If these images really exist, the idea was to go to the heart of the population in order to try to better understand the way of daily life in these spaces from an urban and social point of view: two times three lanes encircle the suburbs by isolating them from the rest of the city as *ghettos* when they are not railway lines, the population often comes from immigration and has difficulty finding work, behavioural codes are affirmed and then participate in a form of territorial identity that becomes claimant, etc. Through the production of a total of nine documentaries on four suburbs in the South of France, the inhabitants' comments were nuanced to allow the viewer to have a sensitive experience of this daily life in these particular territories. After this documentary series *Living in the territory* (Cyrulnik, 2011-2015) in the heart of the social housing, I decide to start now the series *Leaving the postcard* in order to problematize new questions on how to approach a particular territory with a camera. This is an other proposal for documentary films about a territory that is about to come into being. Once again, it is focusing on caricatured territories, this time tourist ones. By positioning myself mainly as an observer of this daily life, I try to use the picture of the postcard as a starting point, and to move my camera a little bit towards the people who live there every day. In this process, just by playing on the sounds and images captured to recreate the atmosphere of the place in terms of method, I try to measure the difference between what Jean-Didier Urbain (1991) calls the tourist to position me, and at the same time propose to the spectator to place himself as a *traveller* (Paquot, 2014) who seeks to better understand life from a more anthropological point of view in what has become a tourist cliché.

I therefore seek to understand how social representations can evolve with filmic representations, but more in line with the desire of the first film operators to explore. Today's tourism is questioning this. This new documentary series *Leaving the postcard* initiates

[1] More informations on www.lacompagniedesembruns.com

this reflection which is an extension of the different levels of representation (filmic, social and individual) experienced in the series *Living in the territory* (Cyrulnik, 2016), while the way of approaching the territory is different. It is a question of going beyond clichés to an understanding of the more ethnographic tourist territories, the postcard from which it is necessary to leave becomes a new object of research, questioning at the same time the territory and its tourism, its apprehension, the social representations to be nuanced, while claiming an ethnographic approach artistically questioned through the images and sounds that will tell this through the documentary. Witness is no longer necessarily the way to meet and seek to understand the ways of living in these territories, which are always caricatured. Rather, it is the traces, the imprints left by man in a landscape that are represented this time. The comments made will be erased to give way to the articulation between images and sounds that will reveal "sound landscapes" (Murray Schafer, 1977), visual landscapes, ambiances. These documentary films question a cinematographic approach that is both aesthetic and rhetorical (Soulez, 2011).

The ways of apprehending these territories, this time caricatured by postcards, are questioned by now filming the different ways of travelling, between the tourist and the traveller closer to the inhabitants, evoking the ethnologist (Augé, 1997; Descola, 2005; Paquot, 2014; Winkin, 2001; Descola, 2005). It is about *Leaving the postcard* to better open up to the world (Cyrulnik, 2017, pp. 216-217).

Apprehending a public space through art

Jürgen Habermas (1978) describes a public space in a participatory logic that is at once interactive, deliberative and political, associating the power of the media with communicative considerations. Thierry Paquot (2009) in turn proposes a more physical and geographical point of view, in a philosophical and urban approach, speaking of public spaces, in the plural. But he also considers the newspaper as a means of making a place such as a neighbourhood collective, for example, by giving it a social and public dimension (Paquot, 2009, p. 92). The media power, and therefore communicative power, of a newspaper makes it possible to explore the relationship between public space and territory. Connections, exchanges at different levels, sharing, circulation and relationships that are created would then be at the heart of the definition of all public spaces, in the plural as well as in the singular. What is therefore

> the over-determining function of the territory to think of the relationship of inhabitants to their environment (economic, political, social, cultural...) in everyday life, to reason around the idea of the "instituent power" of territoriality to agree on a public space (without suggesting that it would only be understood in terms of a territory). (Raoul, 2013, p. 75)

How is the public space worked by the question of territory, and how does the documentary as a particular media object participate in it?

A political dimension is in fact asserted insofar as the documentary reflects a way of life of the inhabitants of a suburb on a daily basis. It participates in a form of civic engagement through participation, interactions, positions, deliberations, etc. But the documentary as a form of narrative of a territory is also invested in the urban approach it proposes through what is filmed, what is articulated, what is put forward, etc. The strolls and encounters in the french *cités* of the films in the series *Living in the territory*, combined with the comments on what is experienced on a daily basis, compose a discourse on this urban public space. Those in the series *Leaving the postcard* now focus on describing a tourist territory and trying to make it more sensitive through the capture of images of everyday life and the sounds that emanate from it. The crossroads between these two dimensions of public space places communication and human interaction at the heart of the system (associated with art through the form of creative documentary), and reveals a constituent interweaving of these territories.

Tourists take pictures of themselves on the bridge over a canal or on a fine sandy beach in Martigues, facing the Mucem or under the shade of the old port of Marseille, or in front of a medieval church or in the Provencal market of Brignoles. From these photos taken in the axis of a monument, the camera rotates and will film the daily life that takes place right next door: a little boy fishing with his landing net, a woman taking out a display case full of postcards from her store to put it on the street, a man with a small suitcase crossing in a hurry, etc. A portrait of each of these particular spaces in these cities is emerging as we increasingly encounter what constitutes *real* life in these tourist areas. Based on examples taken in Martigues, Marseille or Brignoles, and then opening it up to other more distant territories, the tourist who took his picture in the axis of the monument becomes more and more a traveller who goes to meet the inhabitants. He is moving towards an approach that is increasingly sociological and artistic at the same time, as close as possible to a life as he did not necessarily see at first sight. He enters the city more and more to better understand what is at stake, this daily life, what it is ultimately. His point of view is nuanced, he begins to understand in a sensitive way the life on this territory. The viewer will ultimately experience this during the debate at the end of the screening of these documentary films (Cyrulnik, 2015).

Public space is part of the creation of political public space. It is accompanied by modes of expression about the city(ies). The public space thus takes shape. The behaviours, words, places and opinions that emerge constitute the public space as a whole. Jürgen Habermas (1978) establishes a direct link between the media and the public space. Bernard Miège updates this: "the state of the media is ipso facto considered as an evaluation of the public space and the debates taking place there" (2010, p. 115). The documentary, in an almost ubiquitous media environment (*via* at least by using a mobile phone; if only to take pictures), offers an alternative device.

In the case of the series *Living the territory*, the public space is challenged in the films in all senses of the term (urban, political and media), insofar as the inhabitants are given the opportunity to express themselves and that they articulate among themselves

(in the image during the shooting, or through the editing of the film) their thoughts about urban and human mutations. The public space is therefore questioned both in the subject of the film and in the representation given by the film. The series *Leaving the postcard* is based less on the strength of the testimony than on the more or less participating observation (Winkin, 2001, pp. 156-165). Documentary in all its forms proposes itself as an alternative media form to experiment through art a particular territory in order to have a more sensitive and undoubtedly more accurate, or at least more nuanced, knowledge of it.

With this new representation of territories through documentary film, new social representations are emerging. Documentary as an alternative to the often highly formatted reporting that the media convey (if only because it usually benefits from an immersion time that promotes the quality of subsequent exchanges!) is a relevant media and artistic genre for this type of stigmatized territory:

> the media participate (therefore) in the structuring of the public space beyond the forms and content of speech and information they disseminate there... The "gaps" in the media are then opportunities to make alternative discourses visible. In its historical approach, Habermas considers that media disruptions, invading public space, cause its decline. The links between territories and the media underline that the latter are likely to participate in a dynamic of discussion and argumentation. (Gadras & Palliart, 2013, p. 31)

These documentary series offer themselves precisely as an alternative that promotes this. The creative documentary offers another form of visibility, and with it a form of recognition (Honneth, 2000) of these territorial specificities.

In general, the media are rather thought of as a means of advertising the territories. However, local newspapers or other public forms of expression of the inhabitants are born from a desire to claim ways of living on a daily basis in these places. It is therefore rather issues related to the territory that lead to the construction of media supports (Gadras & Pailliart, 2013, p. 33). For her part, Hélène Nez (2011) highlights "resident knowledge" or "citizen knowledge" as being mobilizable in participatory urban planning. The idea is most of the time to strengthen the specificities of this territoriality. Documentary is a possible and alternative form of making these territories and their inhabitants visible. The discursive form of the documentary allows this new understanding of the territory (Cyrulnik, 2017, pp. 154-158).

Tell a story about a territory

While the research object of this text is the documentary, more specifically about territories, the question of storytelling may seem less obvious at first sight than for a fictional film. However, it is this that will ultimately give rise to a representation. As soon as a film, and therefore a story, is composed, in connection with a space or not, a staging

bias determines a storytelling. The simple fact of placing the camera in one place rather than another already implies a staging; the fact of choosing to make a close-up that would focus on a person, rather than a close-up that would place that person among the others, for example also; etc. The director's position, his posture with all the technical equipment in addition to what the cinema imposes (camera, microphone, headset, foot, etc.), already physically implies a staging bias; including for a documentary. When François Niney tries to identify the different gradations of documentary to fiction, he distinguishes "three intertwined levels of the filmic device: turning of shots, shooting instructions, induced belief of the spectator" (2009, p. 54). He wants to mean that the way the director films, even if he intervenes as little as possible, already influences what he will ultimately show in the film. Even stolen images already tell a lot about the staging bias and what it implies for the viewer in the end. The same goes for images captured as simply as possible, which imply a positioning, a way of telling the reality, the beginning of a story, or even a speech... The zero degree of staging cannot fully exist. Neutrality, or objectivity, therefore seems to be impossible to achieve with a camera, even if this is often what journalists claim.

The forms of documentary narrative are very varied: from simple observation, to testimony, to more or less documented fiction, to more or less documented territorial storytelling, to fictional documentary, to the involvement of an intimate or social biography in a territory. Documentary staging offers many forms of storytelling. Social psychology "explores the subjective side of what happens in objective reality. By this you mean economic and social reality" (Moscovici, 1984, p. 12). In a way, it also corresponds to what documentary does, by playing with this borderline between the part of subjectivity and a desire to objectify subjects. Thus, the choice of the composition of the story goes hand in hand with the choice of the director's place, more or less marked, taking into account what it will engage for the spectator. The point of view, the director's bias that appears in the narrative composed of reality, involves the filmmaker but also his relationship with the viewer in the end (Niney, 2009, p. 54). The artistic dimension is essential, even if the "relational aesthetics" of which Nicolas Bourriaud speaks (2001) makes it possible to value human exchanges as an artistic priority as a choice of direction for a documentary, as is the case in particular with the documentary series *Living the territory* and in a way closer to observation to *Leaving the Postcard*. The author's place is then to be repositioned in relation to the desire to objectify space; the relationship that is woven between the filmmaker and the filmmaker is already part of the film. The documentary, which necessarily comes from reality, determines reality according to its position:

> [the documentary] considers its subject both as a personal investigation (which does not necessarily mean subjective) and a cinematographic production. There is an involvement of the author in the research of and on his subject, as to its content and the filming device to be applied to it. Each time, it is a question of finding the film forms best suited to embrace the

meanders of the investigation, to make the places and protagonists speak, to restore to the editing the complexity and contradictions of the situation. (Niney, 2009, p. 121)

A part of fiction is assumed in documentary (Cyrulnik, 2017, pp. 96-99).

Fictionalizing a reality

Whether it is a politician, an urban planner, a geographer, a filmmaker, a tourist or a sidewalker across the street, the points of view give life to so many different ways of romanticizing reality. In the context of documentaries, it is precisely these possible worlds that count. Belief, ethics, the possibility of the presented world, summon a part of fiction in order to try to better understand what reality can be.

Pierre Bourdieu nuances reality and the words to tell it: "some enthnomethodologists go so far as to say that what we consider a reality is a fiction, constructed in particular through the lexicon we receive from the social world to name it" (1994, p. 135). Fiction is our reality.

> Documentary cinema, cinema dedicated to "reality" is (...) capable of a fictional invention stronger than 'fiction' cinema, easily dedicated to a certain stereotypy of actions and characters. It is not a question of saying that everything is fiction. The point is to note that the fiction of the aesthetic age has defined models of connection between the presentation of facts and forms of intelligibility that blur the boundary between the reason for the facts and the reason for the fiction, and that these modes of connection have been taken up by historians and social reality analysts. (Rancière, 2010, pp. 60-61)

There is not one social representation, but several. And the very terms that can be used to describe them are part of the story that makes up this reality. Fiction and documentary are linked. William Guynn, in deciding to call his book *A non-fiction cinema* (2001), meant that it was not a question of opposing these two genres, but on the contrary of defining them in relation to each other. Christian Metz said that "every film is a fiction film" (1975, pp. 31-32). And Guy Gauthier, more precisely on the question of territories, even evokes the fact that fiction often makes it possible to romanticize a reality in order to better understand it; but the documentary would then only have to position itself as an exercise in truth (Gauthier, 2010, p. 12), which is reductive, by denigrating a part of creation. While the subject of this article is documentary cinema, it is necessary to value all the utopia and imagination that fiction conveys in order to better understand the capture of a territorial reality in the end. The reality described, including in a documentary, is both semi-physical and half-imaginary (Moscovici, 1984, p. 7). How does a social representation become the "fairest" possible film representation? (Cyrulnik, 2017, pp. 111-112). Art proposes itself as another experience of the world (Dewey, 1915). The artistic

dimension of documentary makes it possible to enter a world that values the experience lived, while offering a part of a dream.

A more or less imaginary journey

Far from considerations directly related to the public space, it was necessary to study the composition of a story and its interaction games in order to better understand the different ways of telling, staging and plotting. In this logic, for example, Italo Calvino chose, in *Les villes invisibles* (1984), to tell about dreamed, invented, fictional spaces, etc., by approaching the cities described according to feelings. This marked art form encourages us to evoke spaces in a sensitive way: for each of the cities described, it tells us something about ourselves and others... The interest of documentary on a territory is present in this articulation between fiction and diction (Genette, 1991). What we say about it, and what we make it say, puts into perspective the different levels of interpretation of a territory.

This is precisely what happens at a tourist site: the expectations of tourists are particular. A collective imagination would tend to say what to see and where to see it from. In China, for example, Chinese tourists line up to take the same picture in the axis of the monument to be captured with the loved one in the foreground[2]. It's a must! Marc Augé's *L'impossible voyage* (1997a) tells how an ethnologist confronts images of tourists in certain emblematic places. He stereotypes and shifts the point of view of these places in order to identify what he calls "urban fiction". This is indeed part of the territory. It is a way of seeing it, of appropriating it, which must also be taken into account, and which is very often done in an economic logic. Images of tourists invade a world already full of images. One feeds the other; they transform each other. It is a meeting of a different type than the one based on human relations, dear to documentary. These images tell in their own way the territory photographed or filmed. If Roger Odin (1995) insists on "family films" made as "amateurs", and that this dimension is very important to take into account in relation to the relationship that man establishes with a place, what the tourist weaves in turn is easily a little caricatural since he often does what is expected of him (a certain type of tourist, obviously, not the "traveler" of Thierry Paquot [2014]). It is the mixing of the architect's imagination with the reactions of spectators that makes the visitor perceive a different image or way of living (Augé, 1997, p. 105). This is what the series *Leaving the postcard* questions.

Tourists' expectations also influence what is seen or visited; just as the director thinks about what can be seen or (re)presented. The cinematographic language in terms of images and sounds also "tells" the territory. For example, Michelangelo Antonioni explains that he had to justify himself in order to get people to accept the fact of filming close-ups to shoot his documentary *Chung kuo, cina* (1972, 220'), whereas close-ups exist

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[2] This example is particularly present in the first images of Michelangelo Antonioni's film on China, *Chung kuo, cina* (1972, 220'). It still works like that today, it's cultural.

very rarely in Chinese painting, except by Buddhists (Antonioni, 1972)[3]. He also admits that his method of shooting was sometimes illegal, which he hopes to justify from a Western point of view in relation to the difficulties of shooting in China (even though it was precisely the Chinese government that invited him to come and film):

> it is perfectly true that Antonioni, probably exasperated by multiple prohibitions, bragged in his film that he had managed to avoid surveillance. The viewer tends to applaud: the Western tourist visiting countries suspicious of photographers always has an irresistible desire to photograph what is forbidden – even if it is totally uninteresting. A question of civilization, culture, morality and politics: the camera is par excellence in our countries a voyeur's tool, to such an extent that it has been necessary to develop a whole body of legislation to protect the rights of the individual. (Gauthier, 2010, p. 119)

The positioning of the viewer would therefore be important in the method of discovering a country through documentary. For his part, Joris Ivens, an iconic figure in documentary filmmaking, and even more so about those who deal with territory since he filmed China for many years, testifies to the difficulty of finding his place there:

> from one end of my stay to the other, I remained a foreigner condemned to film a conventional China at a distance. I had tried to avoid exoticism: not too many rice fields, not too many bamboos and horn roofs, and when, on rare occasions, I had come closer to the reality of life, I had not been able to stop and stay and try to deepen it. Yet I had touched China and it had touched me. (Destamque & Ivens, 1982, p. 188)

He wanted to move away from a tourism approach, while making it as sensitive and fair as possible. The positioning of the director as a man who comes to a new country places him as a traveller (Paquot, 2014).

This distinction between a tourist or a traveller proposed by Thierry Paquot (2014) presents two different ways of meeting a territory; it also suggests two ways of apprehending it before being on the ground, of referring to it. The imagination that prevails before coming to these distant lands influences the apprehension of the country to be discovered. The fiction of novels or films is also part of the imagination of cities. "Marcel Proust and Thomas Mann are part of Venice. Many Italian cities will always have something Stendhalian for those who visit them" (Augé, 1997, p. 131). Poets and novelists exchange with the space of these cities. These territories are understood in a subjective

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[3] In terms of cinematographic language influenced by the territory, Guy Gauthier also explains, with regard to Raymond Depardon, who often films the desert: "the film 'within walls' testifies to an opposite concern: they are films of speech, in which sound recording takes the predominant place. Films limited by the horizon are on the contrary films where the image unfolds all its powers. Speech is rare, sound comes back to the atmosphere" (Gauthier, 2010, p. 226). The territory is approached here in terms of sound, further away from the image of the postcard that tourists often evoke. The sound atmosphere depicts the territory (Schafer, 1977).

and social way at the same time. The cinema also participates in it[4]! "Poetry" comes from the Greek "poïen": "to do", "to create". The creative action is valid for the filmmaker as well as for the spectator or visitor. The city and its imagination shape an urban fabric and a social space that is recounted throughout the world (Augé, 1997, p. 134). Thus, the multitude of screens that can overlap in St. Mark's Square in Venice, for example, or in millions of other emblematic places of tourism, come to constitute themselves another image of the city, between the imaginary and the virtual. This global and intangible vision modifies a more local approach to these tourist territories. Yves Winkin even comes to speak of the "enchantment" of the place for the tourist:

> one could suggest that if the euphoria is related to interaction, and limited like this in time and space, the enchantment would refer to places and landscapes created with the intention of inducing a state of euphoria in those who frequent them. (Winkin, 2001, pp. 215-216).

The imagination linked to tourism offers a way to fictionalize the city. In this context, territorial storytelling is a particular facet that tends to go towards territorial marketing. This time, it is another way of looking at a territory, closer to the economic and tourist dimensions, which also influence its development. Storytelling sets up "narrative gears, whereby individuals are led to identify with models and conform to protocols" (Salmon, 2007, pp. 16-17). Political communication champions or marketing strategists use them to catalogue a precise territorial vision to be put forward for development. However, the critical mind develops with the writing or reading of any story. A *narrative responsibility*, dear to Paul Ricoeur (1983), is affirmed for the author as well as for the reader or spectator who decides whether or not to believe in it. This form of territorial storytelling has been a little too common; however, it reveals communicative realities for understanding a territory. Roland Barthes (1957/2014) already denounced the alienating dimension of media stories. Web 2.0, and the participatory situations it multiplies, as new media forms, would tend to enhance emancipation, while at the same time, this approach to mass media inhibits. It is then a question of trying to interpret and distance a narrative in order to humanize and democratize the public narrative space, even if it becomes fragmented.

> The model of imposing a narrative imposing its vision of the world, as conceived by Salmon, would now be outdated, as the multiple circulating narratives can be captured in diverse environments by users used to interact with the fragments of narratives they collect in a fragmented way on multimedia media. (Lits, 2015, p. 36).

Territorial storytelling, if it is a way of reciting space in a very coded and chaotic way at the same time, raises the question of the most appropriate narrative format according to the territories and what one can (wants) to say about it.

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[4] A city like Arrezzo in Umbria, for example, has installed explanatory panels in all the squares where Roberto Benigni's *La vita é bella* (1997, 116') was shot, thus playing on this link between cinema, city and tourism.

Gérard Genette defined the notion of narrative as " the representation of an event or series of events, real or fictional, by means of language, and more particularly written language" (Genette 1966, p. 152). In line with this territorial storytelling approach,

> we propose not to see a break in territorial communication strategies by moving from discourse to narrative, but rather to consider the narrative as a marker of the recomposition of the communities' discourse. Indeed, Gérard Genette points out that while these two terms are theoretically opposed (discourse is characterized by being attached to a transmitter, while in the narrative, no one speaks, so the reader does not wonder who speaks to receive the meaning), in most literary texts, this dichotomy is not observed. The insertion of narrative elements into the discourse does not, however, make it possible to remove any reference to a speaker, who remains present in the background (Genette 1966, p. 161, quoted in Le Corf, 2015, p. 148)

The story about a territory is rather transformed into a discourse through the words of the inhabitants. While storytelling has valued a form of territorial narrative, it finally appears that it is the fact that it is carried by a person in a documentary that makes it possible to better embody the described space. Interactions and the affirmation of point of view determine the territorial approach to them. The more specific example of the tourist who travels supports this. Storytelling is a technique used to promote this economic windfall on which local authorities rely to increase their budgets. The definition of who comes as a tourist rather than a true traveller (Paquot, 2014) contributes to the evolution of the territory in terms of development, as well as in terms of social, psychological, economic and heritage representation, etc.

Conclusion

So, fiction is in our reality. Whether it reveals a true imagination or helps to romanticize the world, it contributes to a better understanding of the world. It even leads tourists, in the form of a very coded imagination, to believe that they can "travel the world". From fiction as the mimetic art of a reality, to an individual or collective imagination that is easily locked into social representations, the presentation of the territories covered already tells many stories. Storytelling involves a staging or plotting that the documentary film will affirm. "Every narrative, every account, every speech, is a discourse. What delimits a discourse from the rest of the world, and at the same time contrasts it with the 'real' world, is that it is necessarily held by someone" (Colleyn, 1993, p. 113). Starting from the territory, the story that is made of it becomes decisive. The human being is the only one who can compose a narrative because he is able to make a neurological representation of time and to verbalize. To understand a story is to conceive a representation of the world. And formulating it in a group takes an even greater part in this representation of the world that we would build together, whether during the shooting or during the

debate at the end of the screening of the documentary film between all the spectators (Cyrulnik, 2015).

It is then a question of constantly redefining the place of creation (*poïen*) insofar as speaking of a territory is always a bit like fictionalizing it, if only through the subjectivity of the words spoken:

> by sticking to the discourse and its production, we have a better under-
> standing of the nature of the relationships it maintains with its other, the
> real. Doesn't language have the status of involving, but of posing as other
> than itself, the reality of which it speaks? (De Certeau, 1975, p. 38)

The incarnation of the person who holds the speech on the place (verbal or not), filmed it, with all his will to describe a reality as well as possible, thus suggests a distance that transforms the narrative into a "re-présentation" (Bougnoux, 2006, p. 53).

While the political dimension was valued from the beginning with the definition of public space, it is now returning through the affirmation of the participant in this cinematographic adventure (whether he is a filmmaker, filmed or spectator). The status of citizen is essential by taking a critical look at a site that may seem cliché *a priori*, whether suburbs or tourist places, and that the documentary film helps to better understand.

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Raising the word from images of fiction: a matter of public science or public art?

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Abstract

Based on a novel approach to interviewing that was recently applied in the context of an interdisciplinary research project combining sociology and cinema, this article proposes a discussion of the stakes involved in the use of video-elicitation, i.e. the conducting of interviews prompted by the viewing of images, and in this case realistic fiction images. One can first see video-elicitation as an opportunity for social science research when it seeks to overcome a well-known difficulty associated with the risk of having the researcher imposing issues on the respondents in the context of an interview survey. On a broader level, one can also see it as an opportunity for a public, citizen-based science that is attentive to the involvement of social actors in their questioning and analysis, and that respects their practical expertise and integrates the latter into a form of co-construction of knowledge. Finally, it can be seen as an artistic opportunity, with the opening up of a new repertoire of public expression combining artistic productions from the past (fictional audio-visual archives), the renewed use of these productions in multimedia works that stimulate emotions and reactions, and the proposal, through new technological media, of an aesthetic appropriation that is closer to sensory experience, and that takes the form of public art. Under these conditions of use, audio-visual fiction archives could find a renewed value that one could associate with the heritage movement and the search for roots that characterize our globalized and ever-changing societies.

Keywords

interview, public sociology, archive, video-elicitation, fiction

Suscitar a palavra a partir de imagens de ficção: uma questão de ciência pública ou de arte pública?

Resumo

Partindo de um dispositivo de entrevistas particular, recentemente testado como parte de um projeto de pesquisa interdisciplinar que associa Sociologia e Cinema, este artigo propõe uma reflexão sobre os problemas envolvidos no uso da vídeo-elicitação, isto é, da condução de entrevistas suscitadas pela visualização de imagens, neste caso imagens de ficção realistas. Primeiro, podemos ver aí um desafio para a pesquisa em Ciências Sociais, quando a vídeo-elicitação tenta superar uma dificuldade conhecida, que está associada ao risco de imposição da problemática aos entrevistados pelo investigador no contexto da pesquisa por entrevista. Segundo, neste caso é possível extrair, de maneira mais ampla, uma questão para a ciência pública, cidadã, que esteja atenta à implicação dos atores sociais nas perguntas e nas suas análises, com respeito pela sua experiência prática para entrar numa forma de co-construção de conhecimento. Finalmente,

podemos detetar aí um desafio artístico com a abertura de um novo repertório de expressão pública, combinando, numa forma de arte pública: a produção artística de um tempo passado (o arquivo audiovisual de ficção); a remobilização em escritos multimédia evocando emoção e reação; e o comprometimento por meio de novas mediações tecnológicas numa apropriação estética da fricção da experiência sensível. Nestas condições de reutilização, os arquivos audio-visuais de ficção poderiam encontrar um novo valor que possa ser associado ao movimento de patrimonialização e à busca de raízes que caracterizem as nossas sociedades globalizadas e em mutações permanentes.

When shot and edited with an ambition of realism, the fictional images produced by cinema and television with the intention of being shared to a broad audience[1] constitute a possible source of memories for places that have since been transformed, for professional practices that have changed or for lifestyles that have since disappeared. The fact that these images were broadcasted in the past also confirms that audio-visual professionals considered that they met the expectations of the time in terms of entertainment. This confers on them a second quality as a historical source: one of cultural history. The digital revolution facilitates the indexing of these fictional images and their location. It simplifies the use of editing tools for their hybridisation in multimedia productions. It makes dialogue with professionals more fluid so that these realistic images can be reused for new public purposes. Could they thereby find new value in the heritage movement and in the search for roots that characterise our globalised and ever-changing societies? Could this new value lie within the frame of scientific knowledge? Or of artistic creation? And besides, for these scientific or artistic endeavours, what are the specific features of the intellectual works that were designed for entertainment purposes and that are based on realistic forms of narration?

Of course, when it comes to knowledge, realistic fiction does not just transcribe reality: it *plays* with it. Producing the realistic images of a work of fiction means playing with the setting, it means choosing fractions of reality and excluding others. Viewing the resulting images then means seeking pleasure in pretending to believe in the reality of these images, without forgetting, of course, that one simply is in a black room or looking at a screen; and in the interplay between an author and the recipient of their work, the former acting with the latter like a cat with a mouse taking him on false leads that look real, before finally delivering the true story of the characters who are, in the end… only imaginary. This quickly summarizes the form of "shared playful pretence" (Schaeffer, 1999, p. 146) that characterises fiction in audio-visual media: agreeing to withhold one's judgement of reality and rejoicing in the idea that one had all the keys to figure out the

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[1] Anthropologically inspired films that exploit the power of fiction for their narrative, such as *Nanook of the North* by R. Flaherty (1922) or *Farrebique* by G. Rouquier (1946) and *Biquefarre* also by G. Rouquier (1983), are discarded here.

solution to the enigma or, at least, that one has all the keys to assess the realism of that solution. This test of realism does not only rely on the skills of the director and actors. The viewer's intertext comes into play as well. The viewer takes advantage of "mimetic primers" (Schaeffer, 2002, n. p.) to use their personal experiences of the world and put them into perspective with the experiences that the characters seem to have. The point being for them to evaluate the "truth", that is the truthfulness and verisimilitude of what they see, and to discuss its accuracy and moral pertinence.

Fictional images are therefore not necessarily a trace of reality, but rather a trace of the work of realism that professionals can produce in a particular environment of technical capabilities and with a certain definition of the audience's expectations in terms of realistic narration, for the benefit of entertainment. It is not excluded that audio-visual fiction borrows from reality but, *a priori*, it cites reality only for convenience: as it can be simpler to be realistic with reality itself, for instance with a scenographic element or an item that is used in a shot without being altered. And since this borrowing from reality is neither signalled nor certified, it is uncertain and dangerous to infer reality from works of fiction.

Any attempt to gain knowledge from fictional images should nonetheless not be ruled out. The pleasure that the viewer of a fiction takes from playing with reality can be the source of yet another form of knowledge when the context of screening is not dedicated to entertainment but rather to video-elicitation in response to the invitation of a researcher in social sciences. This is especially true when the person who is invited to speak after viewing these images maintains a close relationship with the fiction because they share the location, profession or lifestyle of the film's characters. The researcher aims to take advantage of this proximity between the fictional reality and that of the respondent. The idea is to ask the respondent to talk about their personal experience by suggesting that they comment on the actions of the fictional characters when they are in similar situations. It implies playing differently with the virtual aspect of audio-visual media and with the reality of experiences than in the manner of the shared playful pretence that prevails in an entertainment screening. For the researcher, it means attempting to gain access to the meaning that the respondents give to the reality with which their life trajectories are confronted. For viewers, it involves accepting to exchange on this subject and to talk about oneself regarding what is real, in echo with the virtual narrative presented in the film. And if they engage in this investigative relationship, the viewers' pleasure then consists in helping the researcher to answer some questions, in a participative, collaborative science that is particularly attentive to his own situation, which is both singular and part of a collective environment.

It is this technique of video-elicitation that we have recently experimented in the context of an interdisciplinary research project associating Sociology and Cinema, and which we propose to detail here as a way to assess the potential of a public science based on the use of audio-visual fiction archives.

A WAY OF OVERCOMING THE CHALLENGES THAT COME WITH THE IMPOSITION OF THE PROBLEMATIC

The re-use of fictional archive images (and in this case footage from a television series produced in the 1960s) was the driving force in the development of a sociological interview-based survey that used video-elicitation to shed light on what it is like to have the nuclear industry *in one's life*, to deal with the risks that this industry entails when one lives nearby, or even when one works in it (Cesaro &, Fournier, 2015). Here, the use of a technique that elicits speech from viewing images is intended to overcome a well-known difficulty in research. The issue is a fairly classic one in sociology: can all subjects of interest to sociologists be dealt with using interview-based surveys? Bourdieu, Chamboredon and Passeron have made the case that not everything can be investigated with closed questionnaires: especially because when formulating a question and its possible answers so that they are presented to the respondent, one runs the risk of the "imposition of the problematic" (1968, p. 65). They direct the respondent as to the meaning they should give to the question and force them to answer by accepting some of the assumptions made by the researcher. It has been suggested that, given the limitations of the quantitative survey, qualitative research by non-directive interviews offered a deeper understanding of the subject, but this is not necessarily the case for all subjects. The polarization of the public debate on some subjects makes the work of the sociologist all the more complex. They have to deal with statements that can be seen as prevented, interfered with, or corrupted by sharply defined positions that are expressed in an abstract register, and that are sometimes far from the individual's own experience. Examples include talking about French colonialism or the Algerian war, about AIDS or homosexuality, about the forms of criticism of industry in times of unemployment in the name of environmental protection, and so on... The respondent is yet again tempted to answer using terminology that is not their own. These are not specifically those of the researcher this time, but those of the public debate, that is those that public debate has established as legitimate positions, even when they are sharply polarized. The difficulty for the researcher is then to ask himself what insights he has gained from what was said. Is it the concrete references to which the respondent will refer when deciding on their action on the subject? Or only the perception that the actors have of what protects them from an unfair moral judgement that would be made about themselves by a stranger, or by the researcher? Should the sociologist interested in the individual's particular situation resign himself to collecting such abstract statements, formulated in broad categories of the public debate, and can he take them as determinants of the respondent's practical conduct? Or should the researcher instead collect elements of the respondent's actual practices which offer clearer insights into what is truly driving them?

In the case of the nuclear industry and in countries where there exists some contestation on the principle of such a sector (for environmental, economic or pacifist reasons), it is not rare for one who wants to question people in the vicinity of nuclear facilities about the relationship that they have with their area of residence to face hesitation in the answers that they give: are they allowed to speak freely about it or is it best that they

remain silent? Such silence may indeed be justified when they work in these facilities and when their employer has asked them not to talk about it with the public (because of military and industrial secrecy or security secrecy against malevolence...). However, it may also be that the respondent is never quite sure whom they are talking to, thinking that the person that they face is probably pro-nuclear or anti-nuclear and is going to judge them according to what they say. Such a setting forces people to take a stance themselves as either pro- or anti-nuclear because that is how they suspect that the world is split from the interviewer's point of view. Even though they would very much like to continue working in the nuclear industry provided it were organized differently. Even though they would like to see the end of nuclear power in their vicinity to be able to engage at a lower cost, that is without moving, in new activities which they like but which are incompatible with this industrial presence.

The polarization of the public debate on nuclear power thereby requires us to look for solutions based on ethnography. It is indeed necessary to immerse oneself in the situation of the actors to avoid statements whose basis is not clear: an analysis of the current life situation of the respondent, or an interpretation of the investigative relationship with the researcher? Nevertheless, *in situ* observation is not always possible on such a subject. It is, however, for work in the nuclear industry, especially for low-skilled work (as in maintenance, Fournier, 2012) and for highly skilled work[2]. It is more or less the same for research on the residential location of workers near nuclear facilities (Girard, 2009). It is, however, much less straightforward, if not impossible, in the case of long-term ordinary family life, as it would require a tremendous effort to gain access to an only very partial knowledge.

A COLLABORATIVE EXPERIENCE WITH THE RESPONDENTS

The discovery of a soap opera for the public television in the archives of the French National Audiovisual Institute, named *Les Atomistes* (Keigel,1968), provided an alternative idea. Shot in a French nuclear centre, it depicts the work of a team of researchers and technicians in the nuclear sector. Could showing images from this film to workers employed in this sector serve as a support for interviews on their life experiences in this technical and managerial framework and in the area where it was set? The accounts collected from this initiative prove to be surprisingly concrete and precise on some practices. They are far from the stereotypical statements or the silence behind which the respondents often fall on such a controversial subject. These results provide the opportunity to ask ourselves what video-elicitation, aside from the techniques of photo-elicitation that Collier and Collier introduced to anthropology using snapshots taken during surveys (1967), can bring to sociological investigation to escape the risk for researchers of imposing a problematic. It provides an opportunity to see what kind of changes the use of fictional

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[2] PassivIter, Science and Technology programme studies underway on the organisation of a multidisciplinary team of researchers to address an environmental health issue that ought to be anticipated in the development psement of a large research facility.

images makes when inviting respondents to participate in research and to stimulate them to speak at a personal level, freed from the schematic discourse on the subject of nuclear energy. Fiction appears to have several advantages that make the questions of the sociologist understandable and relevant to the respondent and encourage the latter to work in collaboration with the sociologist.

The soap opera *Les Atomistes* (Keigel,1968), directed by Leonard Keigel at the request of the public television and aired in 13-minute episodes between 7:45 and 8:00 p.m. in February and March 1968 presents the adventures of a group of scientists and technicians working on a research project using radioactivity for civilian purposes that aims at creating a material with new scientific properties. This short series which was co-produced by Office de Radiodiffusion Télévision Française (ORTF) and Paris-Cité Production lies at the crossroads between a very distinctive form of entertainment (the novelistic soap opera preceding the evening news), and a very serious subject (nuclear power at the peak of the Cold War). By using this soap opera as a research medium, the aim was to offer respondents a chance to work together with the researcher who seeks help in determining the relevance of the images in the film, their veracity as well as the flaws and gaps in the narrative. Through a partnership involving a sociologist and a film researcher, we developed a support film for video-elicitation based on the 26 episodes of the soap opera, representing in total five hours of fictional footage. It would have been impossible to show everything to the people interviewed in the survey. It was necessary to choose a few subjects according to the interests of the researcher. Many images were undoubtedly unrealistic. However, there were still very precise images of particular places and some work scenes and interactions at work. And even though the soap opera dates back to the 1960s, these seemed very accurate to the sociologist who conducted participating observational studies of this particular work universe in the 1980s and 1990s. Hence, we proceeded to adapt and re-edit excerpts from the series, bringing together several sequences from the various episodes to obtain a 20-minute film that keeps a coherent narrative, using the images and voices of the 1960s but in line with the pace of television in the 2000s, notably by using ellipses that liven up the narrative. In doing so, we tried as much as possible to set aside the images of the series that were the most unlikely or fanciful. These departures from the truth of the industry's labour were not a problem in a television soap opera for the general public. They were, however, likely to discredit our request for help from viewers who were chosen to judge the truth value of these supposedly realistic images, based on their personal experience. We then conducted interviews with people whom we asked to "come and help us" determine the realism of the film. We would first let them watch it before talking with us, then exchange with them and, at the end of the interview, we would watch it again together to dwell on one or more moments that they would not have thought of mentioning although it made them think of something useful for our investigation on the links between the nuclear sites and the areas in which they were located. And it worked.

First of all, the image-based video-elicitation scheme is a good pretext to overcome some of the respondents' concerns regarding an interaction that they fear would

be annoying, or even embarrassing, with someone they do not know and whom they find difficult to identify, whose intentions they find difficult to understand, and whose judgment they sometimes dread. As a matter of fact, by asking them for help in what we portray as a game involving deciphering images, we are playing on the curiosity of people who are wondering what we could be showing them (as no one has heard about the soap opera that has never been rebroadcasted), whether they work at the nuclear plant or not. What then appears to be expert work on the images is "risk-free" for them because they are totally "questionable": the fictional narrative of a television soap opera is unrealistic by definition. No one would be surprised by it. No one would be hurt if it were to be proven. On the other hand, respondents may want to point out what is quite realistic about this or that point, a piece of information that is of primary importance to a researcher who is struggling to adapt to the sector.

Then, this device of video-elicitation based on fictional images allows one to have access to a specific type of speech including accounts of practices that echo the actions represented in the fiction without being reduced to a repertoire of anecdotes that the person is accustomed to phrasing as edifying narratives for particular occasions (such as the education of one's children or the welcoming of a new colleague at work). These words regarding ordinary practices that are of interest to the researcher - these observations of common and everyday practices that the researcher delegates to the interviewee - naturally echo what the film depicts. But they also lead to evoke what is not present in the film: the researcher can in this way express his regret that such an element is not mentioned in the extracts, and the person responds by detailing their singular practice on this missing point without feeling embarrassed to deliver elements on their personal life that are not summarised by broad, abstract categories, but that rather remain close to sensory experience. The work of fiction thus works as a sort of filmed portrait of the respondent, which they are shown and asked to rectify, complete and comment on, making it clear to the researcher that they regularly carry out such action, and much more rarely such other action in their ordinary life. The soap opera thereby serves as a device for indirect self-confrontation[3]. In a way, it is an observation of oneself which gives the respondent the place of the observer, leading them to question the data and allowing them to interpret in their way the meaning that the images convey. The image provokes the elicitation of a discourse that will redefine the meaning of its representation by successive approximations between the filmmaker and the one being filmed.

Isn't there a contradiction in hoping to attenuate the imposition effect using a video elicitation device that gives the spectator a lot of footage while the researcher chooses the images that he decides to show him, or at least selects them from a limited but larger pool? Didn't we force people to talk about certain subjects by having them watch a 20-minute film? And didn't we force them to leave others aside because they are not in the film? It seems to us that we avoided this risk with our interview guide, which listed both what could be brought up because it was in the film from the 1960s, and what could be brought up given the astonishment we showed at it being absent from the film.

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[3] On classic filmic self-confrontation, see Theureau (2010).

In this regard, we asked the respondent whether this absence was due, in his view, to the inattention of the director of the series to a loaded question, or if it reflected the fact that the question was not as crucial for the "real" social actors as well. And the responses of the respondents on these two types of questions were equally common. Under these conditions, one can consider that the repertoire of films that can be used for research through video-elicitation is vast, limited only by the presence of overly fanciful images that would ruin the legitimacy of asking for the respondent's discernment to "tell the truth" from the film archive.

A game with identification in fiction

Naturally, audio-visual fiction inherits from works of drama the ability to foster identification. Yet the researcher's participation in the interview process produces a kind of rupture, that is, the *Verfremdungseffekt* that Brecht (2000) describes, a distancing effect that helps avoid a simple catharsis and encourages the viewer to reflect on themselves. It maintains the viewer's critical awareness of the reality that the film shows. It questions the viewer. Furthermore, as animated and dialogued images are undeniably polysemic, it reflects each viewer's singularity as a spectator. It guides each viewer to the legitimate expression of an intertext, that is to say, of a context of existence that gives meaning to their reception of the film. And it is precisely this expression that the ethnographic sociologist is looking for. The very nature of filmic writing, with the use of ellipses, stimulates this personal expression by regularly bringing back the viewer-respondent' s experience to their mind. Ellipsis is indeed useful in cinema both because it saves the exposure time that a novel can afford and because it maintains the viewer's attention. It boosts the spectator's cognitive activity, as it prompts him to envision what has happened, that is what can have happened between the two juxtaposed scenes. Viewers are made alert to look for confirmations of what they think happened in the interval of the ellipse and, in case of clues contradicting their prediction, they gather elements to reconstitute their understanding. To build these hypotheses, they naturally use their knowledge of the grammar of fiction, literary or audio-visual works, acquired in their experience as a reader and viewer. This knowledge is used to rule out some hypotheses as either too complicated for a film or, on the contrary, too obvious to solve the conundrum at such an early stage of the film. But above all, the viewer uses what they believe they know about the world presented in the series to discard certain hypotheses and retain others as plausible. This is especially true when this world is close to their own, whether socially or professionally. And it is precisely the recollection of this practical awareness (Giddens, 1987), of this experiential knowledge that the researcher wants to collect and hear being discussed in the interview, through the questions that the situation presented in the film raises for the actor-viewer-respondent.

With video-elicitation based on fictional images, the interviewer associates the social actors with the research in a different way. The researcher abandons his dominant position of expert. He first asks the respondent for help in qualifying the selected images,

of which he claims to know little about their degree of realism. He acknowledges that the respondent can judge and has thorough expertise in the domain, which comes from their direct experience of this world. It is not the respondent who is questioned but the image. And when faced with it, the respondent is both free in his perception and assured that the researcher is paying attention to him. Consequently, during the interview, when talking about his experience as a draftsman in a design office involved in projects on military matters, a retired respondent who appeared to be very reserved in his relationship with the researcher exclaimed about the series: "It' s all cinema, isn't it!". This outburst, which seems to discredit the research device fits in perfectly with the repertoires that the respondent is allowed to use when confronted with the images that the researcher shows him. The distinctive features of these images are that they include both truth and falsehood, with scenes shot in places that the respondent recognises, with staff who have become background actors for the occasion, which gives the viewer an even stronger feeling of continuity between fiction and reality. He can set aside some images as toned down. This is what he is doing here. As a matter of fact, he went on to mention a relational situation that he has experienced and which is nevertheless very close to the one presented in the series, by talking about the harsh nature of his work colleagues, which is on a par with that of the film characters. For him, distancing himself from the film is indeed a way of solemnly asserting the very tense nature of the work situations he has experienced himself: ones with renowned chief engineers, very determined and authoritarian and caught up in endless rivalries just like in the series, from which he eventually ended up paying the price by finding himself "side-lined", "pushed aside" at some point in his career! The reference to the soap opera thus makes it possible, whilst diverging from it, for the respondent to ask to be taken seriously when underlining and emphasizing aspects of the experience that would otherwise undoubtedly have been hushed up, in order to rectify an image judged not only as inaccurate but also as unfair.

The use of fictional images as a support for the interview also frees the respondent from the image of utmost seriousness that is usually associated with science. As a matter of fact, the beginning of the projection with a respondent, a retired nurse from the nuclear site, demonstrated the kind of discomfort that is often induced by the investigative relationship with the sociologist. The request made by the sociologist is not always clearly related to a social setting already experienced by the respondent. In this case, the respondent's curiosity overturned her habits of self-reserve and discretion. One can see it by how the fear of misunderstanding was first revealed and then dissipated in the interview. In the first few minutes of the screening, the respondent asked: "Are those actors?" (Fournier, personal interview, July 13, 2015). The researcher answered positively, at which point the respondent went on to say: "because I thought [that for real engineers and technicians] they're playing well" (Fournier, personal interview, July 13, 2015). She was finding it hard to believe that the interviewer was showing her a simple fictional novel with actors. And she needed to have this confirmed as if to confirm that it is indeed about her own experience, however futile it may seem to her, that they wanted to talk to her about, and not only about the experience of her leaders and their technical achievements.

As they are focused on the respondent's working world, the images of the soap opera serve to confirm what is initially surprising: that is, the researcher's interest in ordinary practices that the respondent may consider insignificant. From then on, the interviewee can laugh, make fun of some of the images, whereas she would probably not want to laugh at the researcher, especially if the latter belongs to a social world superior to her own. When the interviewer pointed out to the respondent that a specific shot in the film depicts beautiful accommodation built chiefly for nuclear workers, she did not hesitate to comment: "yes. But then again, these are not bad. Because there are some that...", belying the belief that these homes are a privilege that she perceives in the words of the researcher (Fournier, personal interview, July 13, 2015).

The image itself has no power to reduce the social distance between the researcher and the respondent that classically makes their relationship complex. However, the meaning of the image depends on the context in which one watches it and, in this case, its use in a sociological investigation device provides the respondent with sufficient information to give a different meaning to the relationship of dominance that is usually established with the researcher. It makes it shift towards a relationship of assistance and co-production of understanding in complex situations beyond the simple delivery of information in response to a request.

Public science and public art

This last part deals with what we propose to call public science after what M. Burawoy calls *public sociology* (2005). That is to say, a science that is public in its stakes, public in its appropriation, but also public in its modes of collaborative production which are intended to involve its participants with great care, as well as public in its modes of expression, whose use of language does not set apart natural language and aims at sharing gains in understanding. Furthermore, one can see in video-elicitation from fictional images an investigative device that is likely to be of genuine interest to other fields than social science research. For instance, the members of a Works Council may use it as a way to write out the social history of their company on the occasion of an anniversary, a restructuring plan or even a closure, in the same vein that led the Works Council of the Sanofi site of Romainville to turn to a writer, Sylvain Rossignol, to write the book *Notre usine est un roman* when the factory closed its doors (2009). Likewise, communities could find new ways to question their elected representatives' long-term development efforts if they had access to fictional images shot in their area and if these were shown to them. This endeavour to promote the value of fiction archives, which can be shared more intuitively than paper archives, could be the source of a new heritage movement concerning the urban landscape, in the same way that today information panels for tourists can be found near places of cultural importance and often display an old photograph of the place to show what remains and what has changed over time through human activity as well as practices that are no longer in use. Only this time, it is not only the place and landscape that become subjects of discussion. It is not only the subject of the ordinary

practice, preserved and put into context by an ecomuseum. It is human action in society as captured by a director for an entertainment project, passing through the exploration of the human soul and seeking echoes in the viewer's curiosity and experience, all the way to the making of a singular reality... in film and pixels.

These archives that are augmented in a way by being put into perspective with the comments of ordinary experts such as the social actors who are familiar with the place, whose testimonies are incidentally stimulated by these video images and then delivered by the eliciting-researcher, could be watched on smartphones by entering QR-codes, via virtual alerts when passing by kiosks, or even through alerts on social media. This could elevate these materials from a public science status to a public art status based on the status of film or television images. Such initiatives would push further a movement already initiated by places like the Château d'If with regard to the novel by Alexandre Dumas, the Musée de la Gendarmerie in Saint-Tropez with regard to films directed by Jean Girault, or the Villa Malaparte in Capri with regard to Jean-Luc Godard. Conversely, the contemplative practice that is associated with "private" art would be joined by forms of civic engagement, ranging from raising awareness about its contents to the expression of personal commentary on fiction about its realistic dimension when one approaches the Other from an artist's vantage point, here amplified and shared with ordinary-expert actors.

Under these conditions, the public science of video-elicitation seems to mediate a new form of public art, alongside institutions for the conservation and availability of fiction archives, in order to provide the means for new forms of artistic expression that find favour with a public that is familiar with new technologies and committed to the quest for – or production of - improbable authenticity.

Translation: Benjamin Gilbert and Richard Phelan

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Interview | *Entrevista*

An author of urban public art: Luis Baldini
Um autor de arte pública urbana: Luis Baldini

Pedro Andrade
Communication and Society Research Centre, University of Minho, Portugal

Biography

Pedro Andrade (P. A.) - Good morning, Luís Baldini. Look, before we start talking about your works, I would like to ask you some questions about you, so we can get to know each other better. Many graffiti works are done by young people. You are a young man, but how old are you, if it is not indiscretion?

Luis Baldini (L. B.) - A 41 year's old boy (*laughs*).

Figure 1: Luis Baldini
Credits: Pedro Andrade

P. A. - The name Baldini is not very common in Portugal. Are you Portuguese, Brazilian, of Italian origin, or of another origin?

L. B. - I'm a great mix here, man. My parents are from Mozambique, but their background is Indian, French, Greek and Italian. And ... Alentejo (*laughs*). Well, I ended up being born here, in Leiria, in 1978, and I came here to Lisbon at the age of four, and at six I went to the south bank of Tagus river. And on the south bank I established my base, my headquarters.

P. A. - Do you live in Almada?
L. B. - Yes.

P. A. - And what is your profession or occupation?

L. B. - I am a freelance illustrator, I don't really like to say "designer", because I avoid design work a lot now, I've done it since 1997 or 96. And the design industry now, is in a way not ... In the past we had another aura, the designers. Now it's a little bit different.

P. A. - Did you attend what courses and degree of education: school, high school, technical or artistic education, university, or other?

L. B. - I had a course in Communication and Culture Sciences, in the area of audio-visual and multimedia...

P. A. - Where?

L. B. - ... that I didn't finish, at Lusophone University, I was already in the seminar for the last year ... issues in life (*laughs*).

P. A. - Tell me a little about your story: how many years ago did you start creating works in public places?

L. B. - In public places, this was since 1998, since I came here [to Lisbon] on vacations, because in the 90s we all lived in Mozambique. Since 1988, 89, I went to Mozambique and lived there until 2000. And that's where I also started my professional career. But then, whenever I came on vacations, I saw graffiti and stuff. As I always drew, it was funny, like, how do they do this? Hey man, I would like to put my scenes there, right, and also on the wall, in the public space. Until one day I came here on vacation to my neighborhood, in Arrentela, and I saw people doing graffiti there. I was already known for drawings, but I no longer lived there. Sometimes I was there with the guys and stuff, and then at that time, there was a certain graffiti boom, and in my area there was a crew [graffiti team], who told me right away: hey, you have to start painting, and they indicated me where to buy cans...

P. A. - So, in short, in terms of the main moments of your entry and experience in the world of graffiti, you went through the initial phase of getting to know you, through marking *tags* (signatures) in various parts of the city, and then start to make letters or graffiti with images? How was your evolution?

L. B. - In my evolution I spent very little time with tags, and I immediately started attacking what I always wanted, the characters or beeps, as they used to say at the time. I started a lot in figuration and graphics, etc., I just started to focus more on images, because there was already a lot of people doing letters, and the guys doing images were bad. There was the usual big shots at the time, Mosaik, Exas, Wize, Kreyz, and so on. They did mostly letters, and so did may *crews* here at Lisbon. In the river Tagus south bank, only me and Kobac, Klit, Clear and some other guys from other crews, we did images, cartoons and the like. I have a more classic background, I have always drawn, as a self-taught person in this case. I've always had an appetite for comics, films, science

fiction, horror, fantasy. And as I read a lot, now not so much, but I read a lot of fantasy, really, like Tolkien, and a lot of things, science fiction, *Alien* (...)

P. A. - This is great. We will talk later about your works in more detail, which is very interesting. But still to finish the part of your biography, let me put the following questions: are there periods of the year or month when you do less or more work?
L. B. - Yes.

P. A. - Which ones?
L. B. - Man, ok, now it's a little more atypical. At this point I shouldn't be doing anything, but I have a lot of commissions, and I have to finish them by the middle of next month. Then I have to go to Mozambique, stay there for a season, I will do something artistic.

P. A. - You have commissions regularly, don't you?
L. B. - Yes. But at this point, I am looking at another area that is really freelancing in illustration, and also I am connected to tattoos, as a tattoo artist for fifteen years. Only lately I have been much more in graffiti, because, what can I say, it is something that makes us a little bit freer. We do a lot more physical exercise, we are outside four walls. Unless we have a commission, in a closed place. But, well, the outdoors is extremely important.

P. A. - Look, tell me, do you usually paint in what part of the day, if you have a part of the day when you like to paint more (morning, afternoon or night), and at what time of the week (working days, Saturday, Sunday)?
L. B. - On any given day, the sooner the better. But it also depends on the degree of complexity of what I'm going to do, and when I want to end it. If it's something that I know I already had everything timed, I can go, like, after lunch, at about 1 or 2 p.m. And it also depends on the time of year. Since the sunset is now around 5:40 p.m., we have to count on that and continue for another twenty minutes, until the sun goes down, unless we have good lighting. If you go on afterwards, it is not worth it to be doing details with a bit of random lighting, is it? Because then a person arrives there the next day and it is nothing like what we wanted to put there.

P. A. - Another thing: in what spaces in the city do you usually do these works? In trains or street walls? Or on a "wall of fame", for example the one at Campolide zone at Lisbon, or in other places where a whole wall is covered, which is called back to back? In central or local places at Lisbon, at its suburbs or at other cities or locations?
L. B. - I personally prefer to be as underground as possible, and I love abandoned places. As I like to explore, an abandoned place is a special place. One person is there alone, and there are no other people to interact with. It's just me, my work and my music, which is very important, and some snacks, it depends on the place (*laughs*).

P. A. - Do you always carry music to inspire the works?

L. B. - Yes, this is very important, very very important.

P. A. - And what kind of writer do you think you are? I will say a few types, which are the most common:

- train writer: one who performs graffiti on train or metro coaches[1];

- beginner writer (or "toy"), who only makes signatures (tags) to mark his terrain, and performs the so-called "trown up" or "vomited" graffiti;

- experienced writer, who performs graffiti frequently, or sometimes on demand, or participates in national and international contests;

- authorized writer, who performs with authorization from a city hall, merchant or other owner; or the unauthorized writer, who executes without other's permission (the so-called "pichação" in Brazil);

- bomber writer, who paints everywhere he can;

- complete writer: who has works of great quality, such as the so-called Burneos (works considered almost perfect), or in places of difficult access;

- portraitist writer: he makes images of famous or symbolic characters, caricatures, etc.

L. B. - In my case, I am a mixture of three that go around: the experienced, the portraitist and the complete.

Public art works

P. A. - Look, moving now to your works, e.g. the one that I saw you paint, *Birds of Prey* [a graffiti inspired by homonym comics and film]. In general: what are the reasons that lead you to carry out your works?

Figure 2: Hybridization between classical art and graffiti: sketch

Credits: Luis Baldini

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[1] This was the first form of graffiti, carried out between 1969 and 1972, in carriages and subways in Manathan, by a young American resident in a poor and immigrant neighborhood in New York, whose signature was *Demetrius*.

L. B. - Like all graffiti artists, I like recognition. This is undeniable. People like to always do more and better, and have some feedback, usually positive, and also do some internal challenges, right? It depends on the complexity of the work to follow. In this case, *Birds of Prey* had a certain complexity, because there are several characters. The deadline there was to focus on the main face of the main actress, and the others did not need to be so similar [to the original characters], as long as they were illustrated there, and because these last ones are on another plane further back. But the focus was really on Harley Quinn [the film protagonist].

P. A. - And do you plan your work? If you do, how? For example, through sketches, internet searches, photographs, videos, miniature drawings for on-site guidance, or other actions?

Figure 3: Previous execution in the atelier
Credits: Luis Baldini

L. B. - Yes, normally, I always planned them. I do the drawing, a primary sketch, just to see the plans, how it will look. If it is just a figure, and then the rest is a more classic, more abstract background, it is different. But lately my paintings are based much more, like, on the figurative, either from my photographs or else the ones I get on the internet. After all, there are no big themes that I use. There are some, it depends on the moment, it depends on what I feel, but the most of what I do, in abandoned places, it's training. Like, I take figures, portraits, etc. everything that is figurative, and I keep inventing, until I reach that part, until I have a result. OK, I'm going to use this now, figuratively, and then a graphic or abstract element, and try to make it homogeneous with that. And since there are already a lot of people painting, yes there are, and a lot of good things out there, it's a lot ... how can I say ... tricky, because a person doesn't want to do the same thing as what is out there, so you're always on that quest for the...

P. A. - Original ...

L. B. - Original, it's that artist thing ...

P. A. - Exactly ...

L. B. - Exactly, so many of the things I do, the most before there's a commission, is training, always training. In the middle of training, sometimes, it appears something that will pull a more humanitarian theme, or environmentalist, or something like that, it also depends on what I am doing ... man, today I'm going to do something about little fishes', for example, in quotes (*laughs*). But most of it is really training. I am a bit methodical, I like speed, you never know what might happen, like, since if we are painting on the street there may be bad weather, etc. And the faster and more accurate we are, but with discipline, the more we can overcome a rain that may come in the next hour, for example.

P. A. - And that interferes with your painting. Moreover, some problems may emerge with other people, who don't like the painting or upset you, by saying that this cannot be done in that place?

L. B. - Ah no, that never happens. It happened here a little bit now, but I just have ... phones, and focus on work. I work on a mission, and when I'm on a mission, there are no delays. Unless it's something bigger. For example, recently I have been painting a huge structure in Mozambique, at the invitation of a gallery in the port of Maputo, where I built a monument dedicated to the heroes of Mozambican culture. It was a huge thing, like, and it was quite a huge task, because we had to take material from Portugal into there, since South Africa was out of stock, I had to do it by carrying 140 kilos of material from here over there. And everything went well as I planned. I only stayed one more day there, doing some finishing touches. But that happens always, I always reserve an extra day, because, when the work is finished, there are things that I discover that, man, I'm going to put a little more there. But we are talking about Africa, where anything and everything can happen. And it is far, about 10.000 km from here. Everything went well because there was study, planning, methodology, discipline, and I was at ease, this is very important.

P. A. - That is great. Look, and what is your favourite style: graffiti, stencils, stickers, murals, posters, or others?

L. B. - It's graffiti, and murals too. But mainly graffiti.

P. A. - Why? What are the reasons for your preferences?

L. B. - I think I was used to it, right? But this with regard to street painting, in the urban scene that is there. Yes, I like graffiti, letters, I like to see great letterings, several bold styles, characters, figurative works and everything. As for the stencil part, there is one thing or another that is fine, but it doesn't catch my attention, even if I respect it a lot...

P. A. - As you know, public art artists like Bansky in England and Le Rat in France are people who sometimes mix graffiti and stencils, although they prefer stencils... and

what style or sub-style do you prefer most now? You already said it's graffiti, but have you had any evolution within that style, in terms of images, letters, colours, etc., from the beginning until now?

Figure 4: Hybrid public art: erudite culture and graffiti culture
within the public-private space of the art gallery

Credits: Luis Baldini

L. B. - Yes, yes, for example when it comes to realism and hyperrealism. There are a lot of people out there doing hyperrealism, that you really didn't see when I started. You could see a face there in black and white, like, people made a portrait, but there was always a part that was not so precise. I didn't do it at that time either, I did it on charcoal, paper, etc. When we saw portraits like that, at that time, until 2000, maybe they would look good, but graffiti is difficult. The essence was there, but now we see people doing real photos on the wall.

Figure 5: Execution stages: background, marking, filling, etc.

Credits: Pedro Andrade

P. A. - For example, the background is often prepared with white paint that covers the expected surface of the work. Do you paint that, a background? With what, with white paint or using something else?

L. B. - Yes, it depends on what is at the base of the background.

P. A. - On the wall...

L. B. - It is better to make a blank. And then the spaces that are blank and shouldn't be like so, are painted with the colour of the foreground, right? But normally, we paint with the colour that dominates the background the most. I use more colours like black, or lilacs, more or less around this spectrum, or green, darker green.

P. A. - This is to save some ink, in part...

L. B. - Yes, exactly.

P. A. - And then there is the marking: that is, the outline of the work's contours. And for that, often a spray or marker are used, based on a miniature drawing or on A4 sheet. How do you do that?

L. B. - When I am projecting the image, the first sketch of architecture, say, a figurative work with an American plan, I make my normal anatomical grid, which covers just the shapes, and then I start sculpting from there. I can mark this only with a can, it depends on the roughness of the wall. If a wall is a bit smooth, that allows me, if I want to save a lot of time, to use a marker, Poster for example, and I will go straight to the lines I want. And then from there, with the spray, I start applying layers. And with the dark ones, I start sculpting the shadows, and then from there I start to put blues (...). But it also depends on my mood.

Figure 6: Execution stages: filling, shading

Credits: Luís Baldini

P. A. - And then we move on to filling, in which the main colours are placed, sometimes silver, there are people who put silvery tones, etc. How do you fill your works?

L. B. - As most of the time I do more figurative work, so my feeling is a bit like that, it is as if I had to model the painting, and it is not so bold or contrasted, because it has to take gradient shades, face shadows, etc. Unless there are much more pronounced shadows, and then I crease those shadows first, and then I put clearer tones on top, until I homogenize the thing. As for the letters, people paint immediately, everything as a block (...). And then with a bit of other colour on top, the artist makes the gradient wherever he wants.

P. A. - Now I was going to ask you the shading of the images or the letters, but you have already answered that, in part. What about decorations? For example, various adornments are sometimes placed, such as bubble effects. Or, as seen in some graffiti, figurative parts that represent objects, not so much the characters. Or the special effects of "mangas" style comics.

L. B. - Yes, it depends on what is drawn, designed or ordered, but I don't use it much.

Figure 7: Execution stages: final touches

Credits: Luis Baldini

P. A. - Another thing: in terms of messages, sometimes dates, notices, dedications, inscriptions, quotes are also included. Do you use any of these elements?

L. B. - Normally, I never do anything like that, it's like a painting by itself. It is a figurative art work. At most, I put a very small signature there.

P. A. - Regarding signatures (or *tags* in graffiti jargon): do you sign individually or within groups of writers [graffiti authors]?

L. B. - No, no, it's just my tag, as I don't have a group of writers.

P. A. - And finally, in this public art works' sequence, you put the finishing touches, which we talked about earlier.

L. B. - Yes, yes, then I do the finishing touches.

P. A. - What style of letters do you use (blockbuster, computer, arrowhead, bubble, superimposed, wild style, or others)?

L. B. - No, I'm not much of a lettering artist. When I do it, maybe it's more like wild style.

P. A. - What is the relationship between letters and images, in your works? Are they completing one another, or do they conflict?

L. B. - They complement each other, they do not conflict. Unless letters are very ugly. And even so, it depends on the images that are on their side.

P. A. - And what style of signatures do you use (arrowhead, Paris, New York, or others)?

L. B. - I never use it, when I sign it is basically the normal sign, free way. Or now I have been using a little stencil of mine, saying "fraemo1". It is easier, I add it quickly, and it has a different aesthetic, a little cleaner.

P. A. - And, related to this, how do you comment on this phrase, said by some writers: "everyone knows me, but nobody knows who I am"?

L. B. - It is the typical old writer. But now everybody, or most of the people already know who they are. There are those like Bansky, the train and bombers people, they continue with this line of thought. And also because what they do is extremely illegal. And it is not advisable to walk around in the wind saying: look, I did this, and such. But there you go, it's that advertising thing. Everyone, the ordinary citizen, is used to seeing their name go by, without knowing who he is, not associating it with a face, or with a person. But everyone ends up seeing this type of personal advertising, whether on trains, walls, tags...

P. A. - Do you take photographs of your works, what are called flicks?

L. B. - Yes.

P. A. - Do you have an organized archive, with dates, places and themes of your public art works, which writers usually call Black Book? If so, how do you organize it?

L. B. - I already did. Sometimes I'm not very lucky with the technology, and now and then there's a record that burns and things like that. It happened a short time ago.

P. A. - As for your graffiti *Birds of Prey*, held in March 2020, it is inspired by the original comic strip, and perhaps the recent 2020 film with this title that has been on display in cinemas for weeks, for example in Amoreiras mall. For you, what are the meanings of these graffiti parts: images of people and objects, letters, etc.?

Figure 8: Contents, media, characters, lettering

Credits: Pedro Andrade

L. B. - This is basically a poster that someone made in the United States, from Time Warner, Warner Brothers, and basically this is for the people who want this on the wall, you can modify some things, because I said it depends on the wall where to put the respective graffiti. There were elements here, buildings, etc. I said, look here, these elements are not going to be okay. It is better to do something like an explosion behind, or even an environment, like the green of the night that was on that poster. And do the placing of the letters here, in this case this is a logo, *Birds of Prey*. And then here the buzzword, and the characters. As for the characters, each one I think has a gun, I didn't see the movie...

P. A. - This is the protagonist, isn't she?

L. B. - This is the protagonist, Harley Quinn, best known for Joker's girlfriend or ex-girlfriend. The Joker is that master character from DC. And until recently she acted with him in another film that was named *Suicide Squad*, in which the Joker was Jared Leto, it was another interpretation of the Joker, because this thing from DC, from comics has a lot to be said...
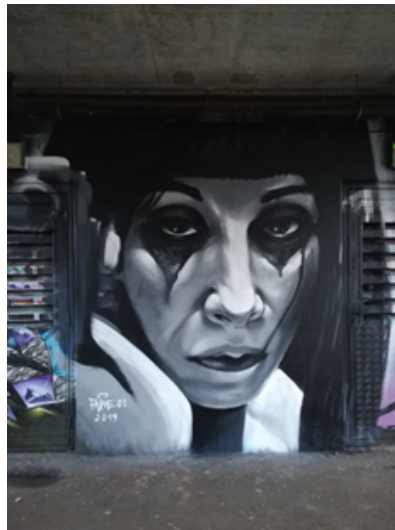
Figure 9: Media universes: comics, cinema, graffiti

Credits: Luis Baldini

P. A. - What relationship do you think exists among the various mass media or ways of disseminating this work, that is, the comics, the film and this graffiti of yours?

L. B. - A story is never linear, because in DC and Marvel, now the stories are divided into universes. In the past, in the story of Spiderman there was Peter Parker, who was bitten by a spider, and then there was Aunt May who was the old lady and Ben who died, etc. Now in the movies there is something else, it is always adapted to the moment we are in, etc. ... And then they say an excuse: "- Oh no, this is the Spiderman from the Marvel Cinematic Universe, nothing to do with that Spiderman that we read in Comics in 81", for example. Like me, I started reading comics around 1985. I browsed pages in '81, I didn't understand anything about what was going on there, I just saw images, as I was just a baby, like, what a fun it was! And, in 1985, since I started to learn to read and to write, I started to collect. Those stories of the heroes we knew, now are completely different, or they changed characters. What was a man is now a woman, is now a gay or a lesbian, or else, and they changed colour too. It makes a lot of confusion for the people of my generation. Because we were created to read these books, and suddenly, we are going to see a Marvel or DC movie coming out, in which appears a character that we really liked. Hey man, how are they going to make this character in the movies, in the cinema? He will have armour, and how the effects will be? No, he is now a Chinese. So the man was black, and now he's a Chinese? For example. Now it is ridiculous to mix everything.

P. A. - Often audiences are also different, in what regards comics, films and graffiti. And therefore, these arts, perhaps, adapt to the tastes of the audience. And they change not only the plot, but also the characters themselves, don't they? And they modify as well the relationship between them, that I find very interesting.

L. B. - Not only that, then you have to invent another universe. E.g., this is, I don't know, the Tree Man (*laughs*). Now I am making up this. This Tree Man belongs just to the universe of films. And people says: - Ah, OK, so there are some similarities with what you read in the comics, isn' it? The basic. But no, now it is only included in the cinematic universe. And we people answer: - Oh, okay! (*laughs*).

P. A. - Do you think that digital games influenced these characters, and the way they are drawn, or not? Because there is a huge influence of digital games, for example, in the movies. Do you think this also happens in graffiti?

L. B. - Hum, no. Graffiti tries to keep up with everything, doesn't it? So, hum, on the one hand, yes, on the other hand, I don't know ...

P. A. - Let's move on to another aspect, your relationships with other writers. Although you normally do your work individually and don't have a fixed group of writers, do you sometimes work with other graffiti writers?

L. B. - There are several collaborations, with known people. In this case, the latter [painting] was a collaboration, he [a second graffiti painter] was the one who got this job, he was a contact, he invited me, he introduced me to the people of the order, etc. And we went there [the wall of fame where the graffiti *Bird of Prey* was done], at Lisbon, Campolide zone]. I did the whole figurative part, basically I did the whole project, and the drawing, because he is not an old writer, but he doesn't do this [drawings] anymore. However, he wanted to paint, so he took care of the letters, he arranged some things in the background, so we worked on it, there was a synergy there, it's normal, because I met him a few years ago. But I usually have a group, it's just me and some others, we do our 'fames', other times we participate in commissions together, one gets a job to another, and so on. As we are used to it, then it is automatic. There is a project, yes sir, where is it? Come on, you do this, I do that...

P. A. - So you have a kind of division of tasks.

Another thing: are you inspired by the works of other authors (photos, sketches, drawings), which serve, in part, as models of your works (what, in English, are called piecebooks)?

L. B. - Yes, yes, a lot.

Figure 10: Heroes of urban public art

Credits: Luís Baldini

P. A. - What do you use, photos and sketches, drawings or other material?

L. B. - Photos and sketches basically. To be honest, lately it is very rare for me to be using original material, like sketch, a face that I invent, like this. Unless you do a drawing, but graffiti usually has this thing: you can go straight from a photo right to the wall. There is no need for a sketch, a previous sketch, or the like. And then it also depends on the skill level, as they say...

P. A. - ... Talent...

L. B. - Exactly, if you are more familiar or not. Because there are techniques, e.g. the grid, and doubles, which is making a lot of images and then taking a photo, and then you put some tricks on it with your cell phone. I don't have time for any of this, e.g. the grids on the drawings. The only thing I do is really anatomical drawing, like that sketch. Or some geometric figures, and such.

P. A. - After your work is finished, do you show it to other writers, for example, on the place where that work was done, or through photographs, videos, etc.?

L. B. - Now everything is done over social media, Instagram for example. We put images in Instagram. In addition to the people who is not a writer, who go there to put the "like", there are a few writers who also give that kind of support, via the usual "like".

P. A. - Have you ever interfered with the work of other writers? For example, through the practice named *tachar*, that has the meaning of "qualify", "censure", e.g. via deleting parts of another author's graffiti without his permission?

L. B. - It happens on the Walls of Fame, for example. Not in the letters, where the rules are different. In a space that is dedicated to a wall of fame, you cannot be limited to those paintings that have been there for decades, there has to be a renovation, always. Either by the same artists, or by others. Because the number of legal walls to make a more complex job, like ours, is scarce. So either one has a commission, what is not always the

case, or else get a wall by his house that is legalized by the neighbourhood, or something like that. Thus, like, these Hall of Fames have to be renovated. Me for example, as I always walk by these Hall of Fames, when I finish painting, if I don't take a photograph, the next day the painting may be no longer there. A German is already there, or someone else who came I don't know from where, who is doing his work there, and also takes a photograph. Now everything happens within social media, isn't it? People want to shine on social media, take the photo, go to the net, and the next day there's another person doing that over my work.

P. A. - Incidentally, *going over* is a graffiti jargon term, that means painting your name over another name. Have you done that?

L. B. - No. When a person has some letters and there is a person who puts the name on top, that is a sign of disrespect.

P. A. - Do you know writers who copy each other, an action that is called "bite"? How do they do it?

L. B. - We know several. Basically, I think that everybody copies each other. But that made more sense when graffiti started like a boom, isn't it? There are guys here who have been painting since 89, the old ones. And from that time, from 89 to 90 until 2004, you could see who was doing this. Because there was not such a wide spectrum of graffiters.

P. A. - And why do they do it?

L. B. - Now there is a lot of information, social networks and counter social networks, there is a lot of dissemination of this visual information. There are a lot of people who start now, others started recently, others started five years ago. And everyone drinks the same styles, until there is one that may, I don't know, be more original, and whoever can be original always ends up being copied.

Figure 11: Hyperrealism in urban public art

Credits: Luís Baldini

Public art audiences and urban cultural events

P. A. - Do you collect any information about your publics (in conversations, interviews, photos, videos, etc.)?

L. B. - No.

P. A. - Or do you have any perception of what the main characteristics of your audience are in general, for example regarding age, sex, profession, education level?

L. B. - No, usually when I embark on a painting, I just will paint and do my craft...

P. A. - You have no feedback from people who come by and say: I like this, etc.?

L. B. - Ah yes, the feedback is always unanimous, be it age, gender...

P. A. - But are they younger, adults?

L. B. - Everyone give his opinion, and it ends up being unanimous, always...

P. A. - And they are men, women?

L. B. - No, everyone, it's who is passing by. We were on the street, and who showed up, even policemen and everything, would talk to me playing for a while, and then they would leave...

P. A. - Did they take photos?

L. B. - Yes, some policemen who were on patrol, they even said: man, if there is a "scene" [some problem], we are here, let us know. Cool.

P. A. - You talked on this before, but to resume now, do you have a website or do you participate in social networks where you exhibit or talk about your works? If so, do you have many followers?

L. B. - The only social network I use is, like, what is it? Facebook and Instagram. I have a page, which is Behance www.fraemo1.com, that will link...

P. A. - A website page, right? Or a Facebook page?

L. B. - No, it is really a website, an on line portfolio. It is a bit abandoned, I have to ... it is not abandoned, it is disorganized...

P. A. - And you see your followers, you see how many there are, does that worry you or not?

L. B. - No, not really.

Figure 12: Public art for diverse publics: citizens, tourists and migrants

Credits: Luís Baldini

P. A. - So, in that case, you don't really know what they say about your work...

L. B. - In this case, on Instagram and Facebook it's right there, whoever has to say something says it right there, the biggest part is things that give more motivation ... it's always good feedback.

P. A. - Now there's WhatsApp, it's more visual.

L. B. - WhatsApp is only for group work. In this case, I speak very little, I just need to know some guidelines, and dates, etc., only in the very aspects of the organization.

P. A. - And have you ever exhibited in art galleries, museums or other cultural spaces? If so, which ones?

L. B. - I already had several collective exhibitions, I had an individual one, which was at the Casa da Cultura do Miratejo, in Laranjeiro, it was over 10 years ago. And then I had a few collective exhibitions in Almada, one at Braço de Prata [East Lisbon zone]. This one at Braço de Prata was excellent, I liked it a lot, it was named *Fabrik 01*, of which we made two editions. We were trying to bring that up again now. But at the time we had Fabrice there, who was in charge of Braço de Prata [project], an excellent person who helped us a lot. We had a group at that time, but now everyone does different things.

P. A. - And did you sell any work?

L. B. - Ah, at that time, a little. I think in all I only sold two or three pieces. In the first exhibition, that of Casa da Cultura, the works were not for sale. I decided not to, it was just meant to be a showcase, and nothing to be sold. Because I had a huge studio at that time, so I really wanted the works there, to make a lot of decoration in my studio.

P. A. - And it's possible to ask how much you sold they, on average? Can you live from that, or not?

L. B. - It depends on the artist's value, in this case, to be consecrated or not. I get along with people who say they are famous, that they sell pieces for € 10,000, € 5,000, € 3.000, around. I am also a bit cerebral in these things, as I don't do much to sell. My things sell for commissions, these have already a price. Let's paint this room, it's a given price, it works via invitations. Now I'm going to do an exhibition, individual yes sir, but it's not here. I'm going to do it in Mozambique. I am going to do an artistic residency there, I have a market there, and then I will soon see how much it will be worth.

P. A. - Do you go to or exhibit at a gallery or museum that only shows public art, like graffiti?

L. B. - Yes, there is Underdogs [an organized group of artists] for example, there in Marvila [a East Lisbon parish]. Underdogs, it is just Underdogs, who is really inside all of this.

P. A. - You certainly know the urban Hip Hop culture, which includes several manifestations of public art, such as graffiti, rap music, break dance, DJing (performances by disk jockeys), etc.. Do you fit in with it in any way?

L. B. - Not really, I am more of rock. But I have some affinity with hip hop, some artists that I like for a long time, but not in general, I don't identify myself very much.

Figure 13: The street is a graffiti's art gallery

Credits: Luís Baldini

P. A. - And what do you think of the fashion for tattoos? You just talked about it. Have you painted tattoos or characteristic figures of tattoos in your graffiti?

L. B. - It depends on the design I make. Tattoos are every day, my daily work. It is a rewarding job, it has its drawbacks, it has its good points too. It has to be connected to graffiti, because a lot of graffiti guys end up becoming a tattoo artist.

P. A. - Why do people do them, the tattooed ones?

L. B. - Most of it is because of aesthetics. Many tattooed do it for a catharsis, some for an event memory, and there are people who do it just for collecting the different artists that they like, that they follow, in journals, etc... So, there are guys who don't mind traveling around the world to get a tattoo of I don't know who, who is I don't know where...

Figure 14: Tattoo - sketch in the studio

Credits: Luís Baldini

Figure 15: Tattoo - application on the body

Credits: Luís Baldini

P. A. - What do you think of the practice of the *buff*, which is the act of erasing graffiti by elements of some city councils?

L. B. - Art is ephemeral, and art in a public place is at the mercy of anything. For example, this place where we painted a graffiti [Campolide wall of fame], I heard that this wall goes down at the end of this year.

P. A. - I've heard that too...

L. B. - It seems that they are going to do an urbanization there. This must be from the Army, there are those little turrets there.

P. A. - What do you think about the role of city councils in cities, in relation to graffiti and other forms of urban art? To completely ban urban art in public places? Or authorize some styles of urban art, but not others? In this case, which ones to authorize? Authorize the various styles of urban art in places reserved by the city councils? Finance public art as an element of urban cultural heritage?

L. B. - The last two, no doubt.

P. A. - Hey man, Luís, I thank you very much, I learned a lot from you, I think we learn a lot from graffiti, I thank you for your cooperation.

L. B. - I am also very thankful, this was a show...

P. A. - One last question: do you think it is useful to do this type of interviews, so that, in places like universities and research centers, researchers, professors and students, they can be more interested, not just on the more legitimate urban cultural heritage, but equally on less recognized urban cultures heritage and public arts, in dialogue with citizens, tourists and migrants?

L. B. - Certainly, I think so, it is very important, we are teaching and learning at the same time, always, right? Hopefully this will help people to look at this type of art in another way.

Translation: Pedro Andrade

Biographical note

Pedro Andrade is a sociologist and researcher at the University of Minho, CECS. He teaches at the University of Coimbra and University of Lisbon, on Sociology of Culture, Communication, Sociological Methods, Digital Humanities. Research about urban

cultures, art communication, art/science museums, literacies, digital social networks (web 2.0/web 3.0), methodologies /hybrimedia. Coordinator of international projects, e.g. "Scientific-Technological Literacy and Public Opinion" (2005, on science museums publics) and "Public Communication of Arts" (2011, about art museums and its relationships with audiences, tourism, digital/virtual sociological methodology, hybrimedia interaction, sociological/cultural games, social networks, virtual/augmented reality), funded by the FCT. Participation within international university webs e.g. Virginia Commonwealth Univ., USA; member of the project "Manifesto Art and Social Inclusion in Urban Communities" (UK). Author of several books and scientific papers published in international and national journals with peer review, indexed in global bibliographic databases (Web of Science, etc.). Director of the first Portuguese-French scientific journal, *Atalaia-Intermundos* (since 1995).

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Book reviews | *Leituras*

HUEBENER, P., O'BRIEN, S., PORTER, T., STOCKDALE, L. & ZHOU, Y. (EDS.) (2017). *TIME, GLOBALIZATION AND HUMAN EXPERIENCE.* LONDON: ROUTLEDGE.

HUEBENER, P., O'BRIEN, S., PORTER, T., STOCKDALE, L. & ZHOU, Y. (EDS.) (2017). *TIME, GLOBALIZATION AND HUMAN EXPERIENCE.* LONDRES: ROUTLEDGE.

Emília Araújo
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This is a review of the book *Time, globalization and human experience* published in 2017. The book is participated by a group of authors, whose academic careers are linked to Cultural Studies, Social Studies of Science and Technology, and Media Studies. Apart from being currently relevant, it may contribute greatly to the contemporary exercise of politics. It provides an analysis of globalization, its implications, and effects, from a temporal perspective. By revisiting authors such as David Harvey, the various chapters of this book give us a deep view of time details on global space.

The main thesis of the book is that globalization produces unique kinds of time which, in turn, affects the way countries and groups interplay and how they create relationships of dependency and power.

Therefore, the book discusses the difficulty in synchronizing and balancing globalization's times with those of communities and individuals. It argues that there is a need to analyse all the processes involved in globalization. Among these, there is the development of mechanical, arbitrary, and socially constructed time system which became autonomous and was consolidated in the 17th century. However, by deconstructing the existence of a systematic global rhythm/time, the authors make it imperative to consider temporal imbalances among communities and what these might mean from the point of view of ideology and of the communities' ability for maintaining themselves in the historical time (to survive/exist).

In that context, the book is quite updated. It does not contradicts Nicklas Lumann's idea about the existence of a world-time, that is to say the existence of common time planes which suggest that the different communities, countries and individuals share the same historical and sociological time. Conversely, it brings forward the analysis about the time discrepancies that are culturally and ideologically constructed, and which are actually performative in the way they produce temporal disjunctures that affect and determine human experience (in the time). Huebener, O'Brien, Porter, Stockdale and Zhou state that:

> while discussions of time and globalization early in the 21st century may emphasize the sense of a shared global present brought about by electronic networking, and may highlight the disjunctures and power relations at stake

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Huebener, P., O'Brien, S., Porter, T., Stockdale, L. & Zhou, Y. (Eds.) (2017). Time, globalization and human experience. London: Routledge. · Emília Araújo

> between this single global temporality and multiple local temporalities,
> complex and contested visions of globalized temporalities are by no means
> an invention of the computer age. (p. 3)

Contemporary life, with successive crises, reveals (in a heuristic and methodological sense) the simultaneity between time/space compression and temporal synchronicity/sharing. We may envisage this reality either by comparing countries – for instance Europe and the rest of the world – or by focusing on Europe itself. In this regard, we should point out LaGro's work (2007) precisely on the role time plays in the way northern and southern European countries interconnect and the effects of those representations in the implementation of European policies and inclusion.

Huebener, O'Brien, Porter, Stockdale and Zhou are determined to show the interest in analysing the effects of a time politics. In this line of thought, one should emphasize the authors' discussion from Fabian's work, namely *The time and the other* (2012). In this book, the author criticizes the way one tends, especially in the Western world, to put all the people and countries in differential time scales which are also evolutionist (the same seems highly likely to characterize Europe).

The study of new and old ways of colonization, inscribed within globalization, is exemplified in two different ways. On the one hand, by showing how persistent evolutionist rankings of compared societies are:

> impoverished people are often said to have "fallen behind", a temporal
> distancing metaphor that implies a failure on the part of the individual to
> "keep up" with society's progress. (p. 7)

On the other hand, by analyzing the increasing social acceleration which characterizes the post-modern dominating and desirable way of living, but which also "adds" several atrocities to the rhythms and temporalities of different nations and societies.

This acceleration is mostly undisputed, and global times and temporalities seem to revolve around it. Faced with this global time, the authors view it as responsible for a dominating rhythm both with increasing followers and disputed, even if implicitly. The Huebener, O'Brien, Porter, Stockdale and Zhou point out a particular paradox which is the way acceleration opportunistically co-exists with a future valuation of processes and risk anticipation/reduction, and a massive investment in the short run, instead of fostering the "long term health and security of human and non-human agents that bear the consequences of rapid development", neglecting "many different biological and ecological levels" (p. 7).

In the chapter entitled "Accelerated contagion: understanding the relationships among globalization, time, and disease", the authors (Yanqiu Zhou and William Coleman) corroborate this thesis. In a text of great importance to understand the role of time policies and management during global pandemics, the authors insist on the need to, from an intervention point of view, clearly distinguish between global time of disease

dissemination and global decision making, and preparation/reaction time of national and regional time systems:

> while the technical infrastructure of global networks has provided a promising condition for accelerating surveillance and information sharing on a global level, other temporality – related challenges – such as differential capacities of the affected countries to respond simultaneously to the crisis – are yet to be tackled. (p. 20)

This idea that globalization brings with it promises of "common futures", while it inescapably weakens the real possibility of achieving them, surfaces constantly in the other chapters of the book and make us reflect on a few political debates we have witnessed about the (lack of) "independence" of nation-states in these global times.

The book allows us to give substance to all the ideas exposed, by proposing we read several of the chapters mentioned above. We would like to point out, thus, the way each one of them improves our understanding of time and temporality regarding globalization by focusing on a singular subject of analysis. Robert Hassan addresses this last topic by questioning sovereignty in times of globalization and power relationships which, among States, use time to create connections and dependencies. Wayne Hope addresses worker exploitation and the production of out of sync temporalities which may jeopardize human experience with time. Simon Orpana focuses mainly on the relevance of financial markets in the production of time in a globalized society. Through a cynical and ironic approach to how markets and their depleted temporalities are transposed into the big screen, the author leaves a piece of advice:

> what is needed is a new solidarity of global, bio-inclusive labor, a collaboration of workers in both the affective and industrial registers that can address the present and future of our collective life. (p. 84)

Liam Stockdale discusses the intersection of time, security and politics with globalization. He comments on the cunning logics of politicians to win over the electorate, by doing what he calls "pre-empting the future" – seeking security in view of the uncertainty assumed as inevitable, although we are aware it comes from within and with the help of globalization:

> it is thus hoped that, in addition to improving scholarly understandings of the logic of pre-emption in its capacity as a globally influential security rationality, the conceptual considerations developed here may have the more practical effect of giving pause to those growing numbers of policymakers who see the key to global security not merely in the exertion of control over space, but in the governance of time itself. (p. 104)

"While the west sleeps" is the title of Kevin Birth's chapter. The author analyzes temporal imbalance phenomena on a global scale. He mentions, for instance, the fact that

during the Olympic Games in Athens certain sports were scheduled for the hottest hours in order to attract large audiences worldwide. Thus, he emphasizes temporal discrepancies and the reason why globalization does not produce homogeneous temporalities.

Brent Ryan Bellamy focuses on the energy crises. Quoting Naomi Oreskes and Erik M. Conway's *The collapse of western civilization* (2014), the author develops a thesis according to which the times of the globalization are still characterized by the frantic exploitation of fossil resources, a path that, in this context of temporal imbalances, creates even more discrepancies and intensifies the lack of time to rethink other alternatives.

This book is basically an exercise of sociological imagination, so crucial to the enablement of present-day politics.

Translation: Helena Antunes

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Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Huebener, P., O'Brien, S., Porter, T., Stockdale, L. & Zhou, Y. (Eds.) (2017). Time, globalization and human experience. London: Routledge. · Emília Araújo

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Hillaire, N. (2019). *La réparation dans l'art*. Paris: Nouvelles Éditions Scala.

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What to say about this book? Which is not a book, but a monument (in the sense of a memory theater), or rather, an archipelago. He is dizzying. What Norbert Hillaire borrows from the archipelagic approach (even if the expression was not used by the author) is the posture of the artist who, foreigner or exiled to himself, turns away from the essence, to look at the world as a difference – a gap constituting a new meaning. Consequently, the structure is modeled on the discontinuity of time, or better, on its fragility, freeing itself from all demiurgic pretensions, bending over "the most minuscule expressions of the days following the days" (pp. 342-343).

The reader then understands the rhythm of the work: each part is a closure. But an imperfect fence which, clandestinely, signals to the part that follows it. The work is also labyrinthine, woven with multiple ramifications, where each labyrinth is separated from the next by a gap, an interstice, a hiatus, concealing an artistic act. Between each act – that is to say, this unique event which tears itself away from any established norm – and the next, the sketched universe is destroyed and reborn: hardly raised, the fragments are destroyed, remaining as if unfinished (work in progress), as are the crafts of artists who, because they are vulnerable, broken or justly injured, participate in a new, deregulated, inexhaustible sense, becoming *open* works.

Thus, we cascade from surprise to surprise, like this always missed opportunity: *a chance encounter between a sewing machine and an umbrella*. The reader then visits the universe of Ponge, this poet who had only a short interval to track the object by a poetic inventory of the lexicon, without delimiting it; the splinters of Artaud's words, "never irreconcilable and irreconciled with themselves and with the world" (p. 47); the Kintsugi who, instead of disguising the repair tries, on the contrary, to show it, to leave a trace, rediscovering the history of the object, but an object which "branches off" or which de-coincides with itself, part of an "aesthetic of defect". Thanks to this deviant language, it then becomes a "more beautiful object". Indeed, with this book, we are witnessing the collapse of the system, that is to say the collapse of all figurative data or *clichés*, to see the emergence of fragments, "an aesthetic of the accident", hybrid, ephemeral *bricolage* "which we will only remember in the beauty of the gesture that supports it, and not the objective it aims for" (p. 116), new expressions that deconstruct activism and certainties, the Duchamp "coefficient of art" (p. 88), this dimension which escapes all grasp, of the continuous game which thwarts the scales, twisting the excess, or which resorts to

cunning, to *métis*, and other strategies of displacement: disguise, crossdressing, collage, logo, ornament , and so on... the disappearance of Perec's "e", finally, which, by evoking "the disappearance erected as a monstrous principle" (p. 281), announces, by this very lack, the emergence of a new literature. The book then closes with a hymn to language: an invitation to its renewal. It is up to the reader to find out.

How to classify this work, so well put together under its apparent disorder, so human, so enigmatic? We cannot say that it is a book on art, or at least it cannot be reduced to it. Nor can we call it "essay", in the sense of a work which supposes a construction, a becoming, the weaving of the irreversibility of time. Rather, these are artistic crumbs, where the time rediscovered is conceived as an anterior future, as "a percolation of the past in the present", as a "reinvented past", or as the rustling of two times where one does not exist anymore, and the other, not yet. And from this slit will arise the figure, to use an expression of Deleuze and Bacon (2002, pp. 66-67), like the involuntary appearance of Combray in a cup of tea.

In connection with this vertiginous work therefore, and with a Borges accent, I will say: my eyes will have seen this profane and accidental object, of which the men usurp the name, but that no writer had hitherto managed to embrace; the *impossible* repair. Through the artists mentioned, the author gives shape to this impossible. And it is the singular way of grasping the *impossible*, its failure, which will make the restorative act, that is to say also the style of the artist.

And what is the impossible (and not the impotence) that tries to say itself throughout the work: this inconceivable universe?

Caught in the whirlwind of an apparent obscenity which prevents us from believing in our real existence – as the "boss" of Robbe-Grillet who dissolves in the decor or as this *limitless* of which the author speaks, which aims to eliminate the *rest*, transhumanist madness, if there is one – can we extricate ourselves from this nauseating stupor in which the neoliberal atmosphere immerses us, this very experience of the contemporary world? The obstacle where we seem to be walled up does not lead to boredom or despair; no more than revolt – surely finished. The outcome will come from a jazz tune, as someone said, a jazz tune like an art of living.

The urgency is indeed to give up the formatted promise, prefabricated object, demeaning to indecency, sad and fallen product of modernity. This renunciation will be accompanied by another gain: a poetics that does not exist only in poetry. Its potency, its creativity exerts its power elsewhere, in life, on life. It is the artistic *gesture* that always seems to await its unity; and it is precisely this instability, this precariousness, which contribute to making life a permanent test of lyricism, a necessary condition for the invention of a singular word, which is in search of something, of an object who shies away, faltering and improbable; and that poses his worried question, like an intimate to be circumscribed. It is this stranger to the subject that words and the artistic act, in their very hesitations, in their very failures, try to define. Musical arises like the Other of language: a *je ne sais quoi* that proclaims nomination impossible, while glorifying this *air*, fleeting

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Hillaire, N. (2019). La réparation dans l'art. Paris: Nouvelles Éditions Scala. · Dina Besson

and volatile, which mocks his escape. We can only salute the pen of the author who succeeded in introducing this musical tune into the written prose, an air that triumphs in *his* Venice! and an *air* that only a trembling music can make you hear fleetingly.

Thus the obscene side of things will not prevail; and the power of art comes from its ability to conceal itself as art. It will then be up to us to decipher the difficult paths of de-alienation, those of silent poetry, of speaking painting, housing conflicting and unspeakable polyphony – such as *The Library of Babel* (Borges, 1993), with a kabbalistic structure, secretly at work in everyone in this book. Because the problem of this human drama is forever without solution, it is, as a drama, the very possibility of renewal. Never locked in language, always ready for work, enigma for itself. Tirelessly.

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Stalder, F. (2018). *The digital condition.* Cambridge: Polity Press.

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Over the past few decades, the word "digital" has become recurrent in the most diverse discourses and media. Used both as a noun and to qualify different actions, products and experiences, it became part of the everyday lexicon, appearing at the same time as a keyword in numerous projects and scientific articles. Together, these different approaches contributed to a generalized consensus around the idea that digital technologies condition all spheres of contemporary life. But what exactly characterizes the "digital condition" in which we live? If the question was already topical in 2016, when the first edition of Felix Stalder's book was launched, its relevance is even more evident today.

At an unprecedented registry and pace, the Covid-19 pandemic forced a large percentage of the world population to transfer, to digital and networked media, many of the professional, social and family activities that, until now, had been carried out mainly in face-to-face contexts. People, institutions and companies thus had to adapt, in an extraordinarily short period, to teleworking routines, distance learning methods and socializing by videoconference. In this scenario, whose contours and impacts are yet to be determined, *The digital condition* provides several references that allow us to better understand the current situation, as well as to reflect on the respective antecedents and possible developments.

This work reflects the professional and academic career of the author and the research work he has been carrying out since the 1990s, in an area of intersection among culture, politics and technology. In parallel to his activity as a professor of digital culture at the Zurich University of the Arts, Felix Stalder collaborates with the Institute for New Cultural Technologies and the Technopolitics Group in Vienna, focusing on topics such as the new modes of collaborative production (*commons*), the control society, copyright and the transformation of subjectivity[1].

The structure of the book, based on only three chapters with the titles "evolution", "forms" and "politics", reflects the clarity with which the author elaborates his entire discourse. In the introduction, Stalder briefly presents the content of each of these topics and also reveals the assumptions and objectives of this study, focused on "cultural developments in the (transatlantic) West" (p. 4) and on "open-ended dynamics that can still be influenced" (p. 6).

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[1] See the author's autobiography, available at http://felix.openflows.com/node/4

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Stalder, F. (2018). The digital condition. Cambridge: Polity Press. · Helena Barranha

In line with reference texts, in the field of the theory and history of contemporary culture – it would suffice to think of Lyotard's *Postmodern Condition* (1979) – Stalder constructs his reflection from the identification of a unitary system, a new socio-cultural framework which he describes as "condition". Placing the problem in the singular implies, undoubtedly, recognizing a set of forms or characteristics common to the broad spectrum of cultural transformations and manifestations that have occurred in recent decades. Throughout the book, the author convincingly demonstrates this interpretive hypothesis. In the first pages, Stalder also discusses the concept of "digital", noting that the new media are relational technologies whose evolution and reach go beyond the strict technological dimension:

> "digital" thus denotes the set of relations that, on the infrastructural basis of digital networks, is realized today in the production, use, and transformation of material and immaterial goods, and in the constitution and coordination of personal and collective activity. In this regard, the focus is less on the dominance of a certain class of technological artifacts – the computer, for instance – and even less on distinguishing between "digital" and "analog", "material" and "immaterial". Even in the digital condition, the analog has not gone away. Rather, it has been re-evaluated and even partially upgraded. The immaterial, moreover, is never entirely without materiality. (pp. 8-9)

In addition to showing the growing hybridization between digital and analog, material and immaterial, the author considers that the attributes generally associated with digital – immateriality, perfection and virtuality – have lost relevance (p. 9). Stalder here approaches his perspective to the concept of "post-digital", citing authors such as Kim Cascone and Florian Cramer (p. 9). Curiously, there is no mention of Marisa Olson, artist, curator and art critic who, since 2006, contributed decisively to coining the term "postinternet", understood as "a moment, a condition, a property, and a quality that encompasses and transcends new media" (Olson, 2011, p. 63).

The globalization of the mass media is in focus in the first chapter of the book – "Evolution" – in which Stalder argues that the "Gutemberg Galaxy", theorized by Marshall McLuhan in the 1960s, was replaced by a new reality, marked by the crisis of previously established cultural forms and institutions and through their gradual replacement by new ways, which have led to "new, contradictory and conflict-laden political dynamics" (p. 4). In this historical synthesis, the emergence of the knowledge economy is analyzed, successively associated with notions such as "post-industrial society" (1970s), "information society" (1980s) and "network society" (1990s) (p. 17).

However, it is important to note again that, according to the author, the current "digital condition" should not be seen as a mere consequence of technological advances. Contrary to the dominant technocratic discourses, the author seems to subscribe to the idea that "technological systems are socially produced" and "social production is

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Stalder, F. (2018). The digital condition. Cambridge: Polity Press. · Helena Barranha

culturally informed" (Castells, 2001, p. 36). This view has been corroborated by several researchers, such as Charlie Gere, who, in the book *Digital culture*, argues that "Digital refers not just to the effects and possibilities of a particular technology. It defines and encompasses the ways of thinking and doing that are embodied within that technology, and which make its development possible" (Gere, 2002/2008, p. 17). Stalder, moreover, returns to this subject at the end of the second chapter, adding that:

> strictly speaking, it is impossible to maintain a categorical distinction between social processes that take place in and by means of technological infrastructures and technical processes that are socially constructed. In both cases, social actors attempt to realize their own interests with the resources at their disposal. The methods of (attempted) realization, the available resources, and the formulation of interests mutually influence one another. The technological resources are inscribed in the formulation of goals. These open up fields of imagination and desire, which in turn inspire technical development. (p. 103)

Another particularly interesting point in the first part of the book concerns the "culturalization of the world", highlighting the way in which the consumer society has evolved towards an increasing appreciation and commercial exploitation of cultural and affective dimensions (p. 35). At the same time, digitalization and the dynamics powered by networks have created an infinite amount of new content ("raw material") and paved the way for appropriation and re-composition to become "general methods of cultural production" (p. 40).

In presenting the "digital condition" as a "cultural constellation that determines all areas of [contemporary] life" (p. 57), Stalder identifies a set of three predominant and ubiquitous features: *referentiality, communality and algorithmicity*, analyzed in detail in the second chapter, with the title "Forms".

> Referentiality, communality, and algorithmicity have become the characteristic forms of the digital condition because more and more people – in more and more segments of life and by means of increasingly complex technologies – are actively (or compulsorily) participating in the negotiation of social meaning. They are thus reacting to the demands of a chaotic, overwhelming sphere of information and thereby contributing to its greater expansion. (p. 125)

The fact that audiences have taken on an increasingly active role in the processes of cultural production and diffusion has also created new challenges for institutional structures. Besides digitizing and making their collections available online, museums, archives and other cultural institutions currently invest in activities geared towards a greater creative involvement of audiences, as is the case, for example, with the "Rijksstudio" initiative, promoted by the Rijksmuseum, in Amsterdam (pp. 76-77).

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Stalder, F. (2018). The digital condition. Cambridge: Polity Press. · Helena Barranha

On the other hand, cultural practices based on self-referencing, which constitute one of the main catalysts for social networks, are inseparable from new group dynamics, based on a flexible cooperation model. According to the author, rather than individuals, it is the new community formations that assume and dynamize three essential functions for the "digital condition" – selection, interpretation and the constitutive ability to act – being, therefore, determinants for contemporary culture (pp. 80-81, 93).

Transversal to this context, algorithmicity arises as a response to the human inability to manage the immeasurable amounts of data which circulate online today and are produced daily by people and machines.

> Beneath or ahead of the social mechanisms of decentralized and networked cultural production, there are algorithmic processes that pre-sort the immeasurably large volumes of data and convert them into a format that can be apprehended by individuals, evaluated by communities, and invested with meaning. (p. 103)

Over the past few years, several authors have questioned the role of artificial intelligence and, in particular, the power of algorithms, "the method by which we access content that has colonized nearly all aspects of our daily life" (Pepi, 2011, n. p.). Felix Stalder stresses that algorithms have become progressively more complex and dynamic and warns that, by incorporating elements of personalization and contextualization, these automatic processes are increasingly unstable, opaque and ambivalent. Among the examples mentioned, the Google search algorithm stands out, as it is subject to permanent review and adapted to the profile of each user. Consequently, it turns out that these algorithms no longer aim to represent the world, but rather to generate a reality that is filtered and presented in a personalized way (p. 116).

This virtually unlimited power conferred on the automatic mechanisms to organize the world in which we live, carries, obviously, many risks, especially when the main digital platforms we use – namely Google, Facebook, Twitter or Instagram – are regulated by a restricted group of private economic agents operating on a global scale. In this context, the functioning of networks is closely linked to the monopoly effect (p. 143), a system owned by those who control not only the data, but also the algorithms that extract, order and reveal it.

The fact that these problems are still insufficiently debated and subject to public scrutiny gives special importance to the third and last chapter of the book, dedicated to the political dimension of the "digital condition". In this final part, Felix Stalder confronts two opposing trends which are already widely disseminated worldwide: *post-democracy* and *commons*. The author observes that we are facing two alternative ways which point to an overcoming of the current crisis of liberal democracy and might represent new political projects (p. 7).

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Stalder, F. (2018). The digital condition. Cambridge: Polity Press. · Helena Barranha

> The former [post-democracy] is moving toward an essentially authoritarian society, while the latter [commons] is moving toward a radical renewal of democracy by broadening the scope of collective decision-making. Both cases involve more than just a few minor changes to the existing order. Rather, both are ultimately leading to a new political constellation beyond liberal representative democracy. (p. 127)

In the point dedicated to post-democracy, Stalder point out that inequalities in access to information inevitability generate power imbalances (p. 135). This imbalance is reflected in the way users of digital platforms have access only to a small part of the data that concerns them, while programmers and computer analysts working for major multinational companies have access to all information (p. 135). In this scenario, there is ample evidence that social networks have the power (and often exert it) to manipulate users, namely for political and commercial purposes. The technocratic (and anti-democratic) argument that "there is no alternative" to this manipulation is usually based on the fallacious idea that the informational environment in which we operate must be optimized through control mechanisms that are alien to us (p. 149). Simultaneously:

> "post-democracy" refers to strategies that counteract the enormously expanded capacity for social communication by disconnecting the possibility to participate in things from the ability to make decisions about them. Everyone is allowed to voice his or her opinion, but decisions are ultimately made by a select few. (p. 6).

Despite these threats, Stalder recalls that "every form of power provokes its own forms of resistance " (p. 149) and mentions collaborative projects around common interests and objectives (*commons*) as proof that there are indeed alternatives. The author notes that this path is neither new nor specifically Western, explaining that, although the term "commons" was only applied from the second half of the 1990s, this concept was already implicit in the pioneering experiences of "free software" creation since the 1980s (p. 156). In order to illustrate and discuss this notion, the author examines more recent examples, such as Wikipedia, the non-governmental organization Creative Commons or the collaborative project OpenStreetMap.

Sociocultural practices based on sharing and collaborative construction took on new meaning in times of global pandemic. More than ever, it becomes clear that networks are not limited to representing reality; they condition and shape the individual and collective reality in which we live. In addition to the informational dimension of the networks, during the temporary closure of their physical spaces, cultural institutions reinforced their online presence, digitally disseminating their heritage and their productions. Concerts, plays, guided tours, exhibitions, conferences, educational programmes and many other activities are now available on the internet. Just like the institutions, the artists themselves have also increasingly used networks as a creative, performative and

Revista Lusófona de Estudos Culturais / Lusophone Journal of Cultural Studies, vol. 7, n. 1, 2020

Stalder, F. (2018). The digital condition. Cambridge: Polity Press. · Helena Barranha

communicative space. In this context, networks have assumed their full potential as the preferred stage for the development and presentation of diverse artistic proposals, a preferential meeting place for creators and their audiences.

However, and despite the inevitability of making more use of networks at a time when our freedom is limited by the threat of the coronavirus, it is important to maintain some critical distance. It is now particularly opportune to bring to the debate some of the questions posed by the book *The digital condition*, namely: can the networks owned by the big monopolies be truly recognized and appropriated as a public space? We can therefore conclude that the problematization around the "digital condition" constitutes a field still open for new research and reflections. Felix Sadler's book is, without a doubt, a stimulating and solid starting point for this discussion that, desirably, should mobilize the most diverse sectors of society.

Translation: Pedro Andrade

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