



# СОНАВІТ



**Memória Descritiva, 2013  
Catarina Botelho  
Portugal**

**Curatorial Proposal**

**Camila Nader e Stella Tennenbaum**

# ABSTRACT

To cohabit means to live with someone; share the same physical space for the purpose of housing. The theme choice for this curatorial proposal derives from observing human experience in cohabiting, from pregnancy to death, the same physical and symbolic spaces as other individuals. We are not alone on this planet and we will never be, to the extent that we live together, share spaces with other forms of life and occupy proportionally to the whole.

Under the motto of reconstruction, we offer the idea that at such a specific moment in human experience, where relationships and social contact were suspended as a measure to contain the pandemic advance, ways of cohabiting need revision and reconstruction. We invite the 13th. International Architecture Biennale public to participate more closely than in other editions, and in dialogue with different areas, experiences and perspectives, to become protagonists of this process that begins now.

We believe that architecture, as well as cohabiting, goes beyond structures and coexists in different forms, expressions and, in this sense, this curatorship dialogues with a plurality of meanings and understandings to focus on life together.



Loft Press, Nova Iorque  
Gordon Matta-Clark, 1974

# CURATORIAL PROPOSAL

The experience in developing a curatorial proposal for the 13th. Architecture Biennale in a historic moment marked by the pandemic and a troubled political scenario reveals itself as an invitation to reflect on and revise concepts, ways and meanings of cohabitation. Architects, urban planners, artists, intellectuals, cultural agents and the general public of the exhibition are invited to revisit private and public spaces from a new perspective and with the necessary opening for critical formulation - a fundamental element in the construction of new narratives for the future. This new view is structured based on recent experience, offered by the circumstances of social isolation and its consequences.

“Narratives” has a double meaning in this proposal. Partly because it is not expected to formulate a single narrative about a possible future but also because it reminds that the future requires acceptance of a plurality of meanings, existences, identities and realities; essential for the journey we propose about cohabiting and that also covers three theoretical references used: History, art and architecture.

History is used as a theoretical reference in response to the decline of scientific production in Brazil and as a tool to rescue memory. As an essential tool to understand the present, once this is the only possible time for its production, it seeks to recover in Biennale visitors their perception as historical agents, instrumentalizing them for the critical observation of the everyday urban environment.

The concept of *flâneur*, discussed by Walter Benjamin, is recovered by assuming the city as an exhibition space for the Biennale. Through active observation of the urban space, the audience begins to understand itself as the subject and agent of reconstruction and historical transformation. The distance between the individual and the public space is reviewed, as well as the appropriation of this space and its occupation subjected to capitalism.

For this model of contemporary *flaneurism* two exercises are applied. First to resignify the impression of being in the urban public space, taking into account the omnipresence of time on modern man, which alters his connection with space, nature and attentive and dedicated observation of surroundings, effects that are observed until nowadays. By instigating the Biennale public to change and displace common routes or by proposing routes in the city outskirts, people are provoked to pay attention to urban spaces. The second exercise is about alterity: who is allowed in the public space? What spaces can be observed?

Due to the pandemic, the cohabitation and interaction dynamics of public and collective spaces have changed and were transferred to the private space within social limits: work, physical exercise, schools and museums. The urban zoning, foreseen by Le Corbusier in his *Athens's Letter*, is condensed in the private space and, more than ever, circumscribes experiences to a small portion of the population.

The traditional experience of bourgeois housing held as a restful and comfortable place gains new contours alongside with contemporary experiences of coliving, sororities and functional houses also come into check. The domestic space is highlighted and the symbolic cohabitation of these new functions in the same physical space is in crisis, at the same time that the house becomes the possible remedy for the chaos in which the world has become.

In another perspective, minimal housing in less privileged regions houses families full-time during social isolation. There is no privacy between spaces reserved for rest, study, work and maintaining the distance necessary for affectionate coexistence as Roland Barthes will present in his lectures in the excellent *Living-together*, already at the end of 1970's.

Cohabiting becomes an official guideline for containing the virus and the contagion risk shows the inequality in the ways of living and inhabiting spaces. The homeless population, who live in an invisible intersection between public and private space, suffers from the empty streets and rapid transition from the sphere of marginalization and invisibility to social outcasts, due to no access to minimal resources for their protection and subsequent susceptibility to the virus, reinforcing their stigma.

Still on invisibility, this curatorship also offers a look at cohabitation as a symptom of the prisional system, from the punitivist, human rights violation sphere and dignity of this population. In Brazil, prison surpasses its capacities up to 200%, according to the Public Ministry in August 2019. These data takes more tragic proportions considering the number of deaths within prisoners registered since the beginning of the pandemic.

In this curatorial proposal, programs and specialists who discuss the conditions of the prison system are invited to join the discussions and suggest solutions for those who have their freedom restricted by the State, in addition to strategies within the field of architecture and space design for their social reintegration.

Finally, and perhaps one of the vital elements for the discussion of the human journey, is cohabiting as existence. Existing together with and as nature; detached from the perspective of modern man tied to time and productivity, voices from civilizations connected with the environment as an intrinsic element of our permanence on this planet are invited. Ailton Krenak, in the conferences that originated *Ideas to Postpone the End of the World*, talks about a pejorative concept of subhumanity, attributed to the caícaras, aboriginal and quilombola communities, whose existence is connected to the land in contrast to what he calls “civilizing abstraction” that corresponds to the western way of life.

It is possible to perceive the connection between humanity and physical elements in the cosmology of many indigenous civilizations, such as water, land, air, and instructions for their management in the anthropocentric exercise of creation. The effort here is to understand that what separates these two forms of life, within the logic of unrestrained consumption of natural resources, leads us to

extinction and it is urgent to learn to cohabit this planet. For this, indigenous leaders and intellectuals are invited to the debate, reflecting on a worldview in which humanity is connected to the physical elements of this planet and cohabiting is, in fact, living with itself, in unity, this fragile development that is existence.

## PROGRAM

This curatorial proposal presents cohabitation in different aspects that include exhibitions, interventions in the form of urban walks and debate between specialists, managers, communities and activists. The axes are proposed from relational scales, an appropriation of the architectural resource to address the scope of each discussion, where 1: 1, is the scale between individuals and small groups; 100: 1 is the scale of overcrowding; 1: 1000, represents the scale of urban cartography; 1:10 000 the city and, finally, 1: 1 000 000 the relationship with the planet, focusing on the American continent.

**Cohabiting 1 : 1 - House**

**Cohabit 100 : 1 - Prison**

**Cohabiting 1 : 1000 - Urban Cartography**

**Cohabit 1 : 10 000 - City**

**Cohabit 1 : 1000 000 - World**

Open calls will be based on the thematic scales presented above, seeking to select works that dialogue with the intersection between public and private, their political implications, the human relationships present in these spaces and / or the problem of cohabitation as a social symptom.

The artistic proposals will be pre-selected by the IAB and curatorial teams, considering the alignment with the proposed themes, and then submitted to an online vote to select the works to be exhibited.

The vote will feature a presentation of the proposal and the artists and seeks to expand public contact with the construction process of the 13th. Biennale.

The work exhibited will be selected according to the curatorial guidelines, seeking to create dialogues between public and collective in two exhibition spaces, located in cultural devices along Paulista Avenue.

## Intervention

An urban-artistic intervention proposal will be selected from the opening call. It is desirable that the intervention should be happen in one of the regions covered by Pacto pelas Cidades Justas project (Jardim Guarani, Jardim Pantanal, Jardim Pinheirinho D'agua, Jardim Lapenna, Parque Novo Mundo), in dialogue with the space and seeking to select artists residing in one of the regions.

## Urban walks

### 1: 1000 - Urban cartography

In dialogue with the contemporary flaneurism proposal, an urban exhibition route in partnership with the Comunidade Cultural Quilombaque is suggested through the project Museu Territorial de Interesse da Cultura e da Paisagem TEKOA JOPO'Í, idealized in partnership with the Guarani community of Jaraguá, whose tracks include points of interest in the neighborhood of Perus and Jaraguá, recovering paths and discussions such as the Ditadura Nunca Mais, which talks about the clandestine ditch in Dom Bosco Cemetery; the Reapropriação e Ressignificação de Espaços Públicos; among other routes.

## Conferences | Debates

Promote debates around cohabitation in public and private spaces and interaction with the environment. Conferences are proposed based on the themes of three different scales and the following suggestions of guests.

### **Cohabiting 100 : 1- Prison Violence, Prison Design and Strategies**

Deanna Van Buren - Designing Justice + Designing Spaces; Drauzio Varella; Márcio Zamboni; Suzann Flávia Cordeiro de Lima.

### **Cohabiting 1 : 10,000 - Art and urban space**

Maurício Dias - Dias & Riedweg; Catarina Botelho; Karola Braga; Marcius Galan; Agnaldo Farias.

### **Cohabiting 1 : 10,000 - Urbanism and the right to urban space**

Ermínia Maricato; Carmen Silva; Guilherme Boulos; Pacto Pelas Cidades Justas; Instituto Polis; Jorge Melguizo.

### **Cohabiting 1 : 1,000,000 - Other ways to cohabit the world**

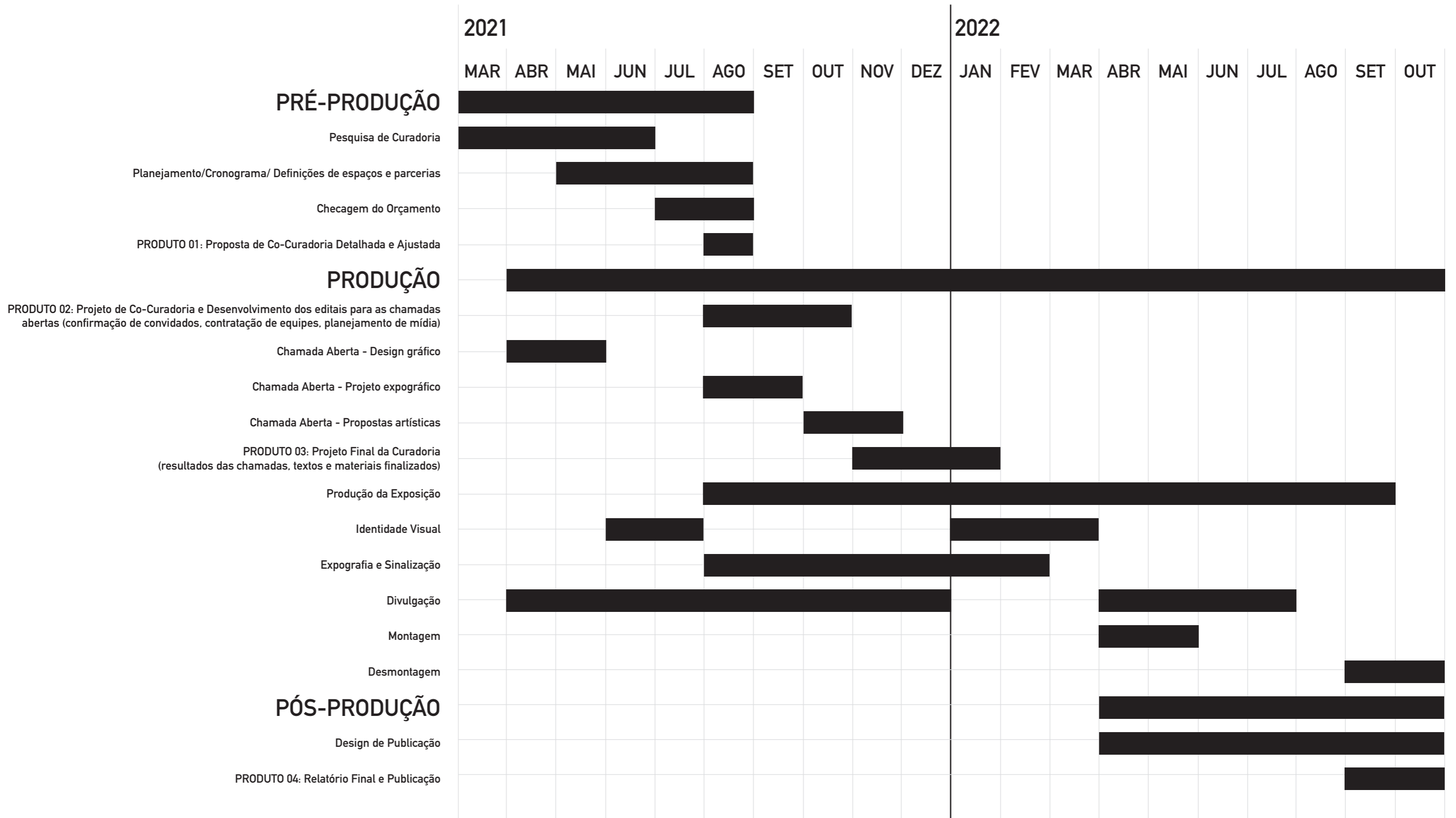
Davi Kopenawa Yanomami; Ailton Krenak; El Futuro Impossible; Carolina Sacconi - Grupo Fresta.



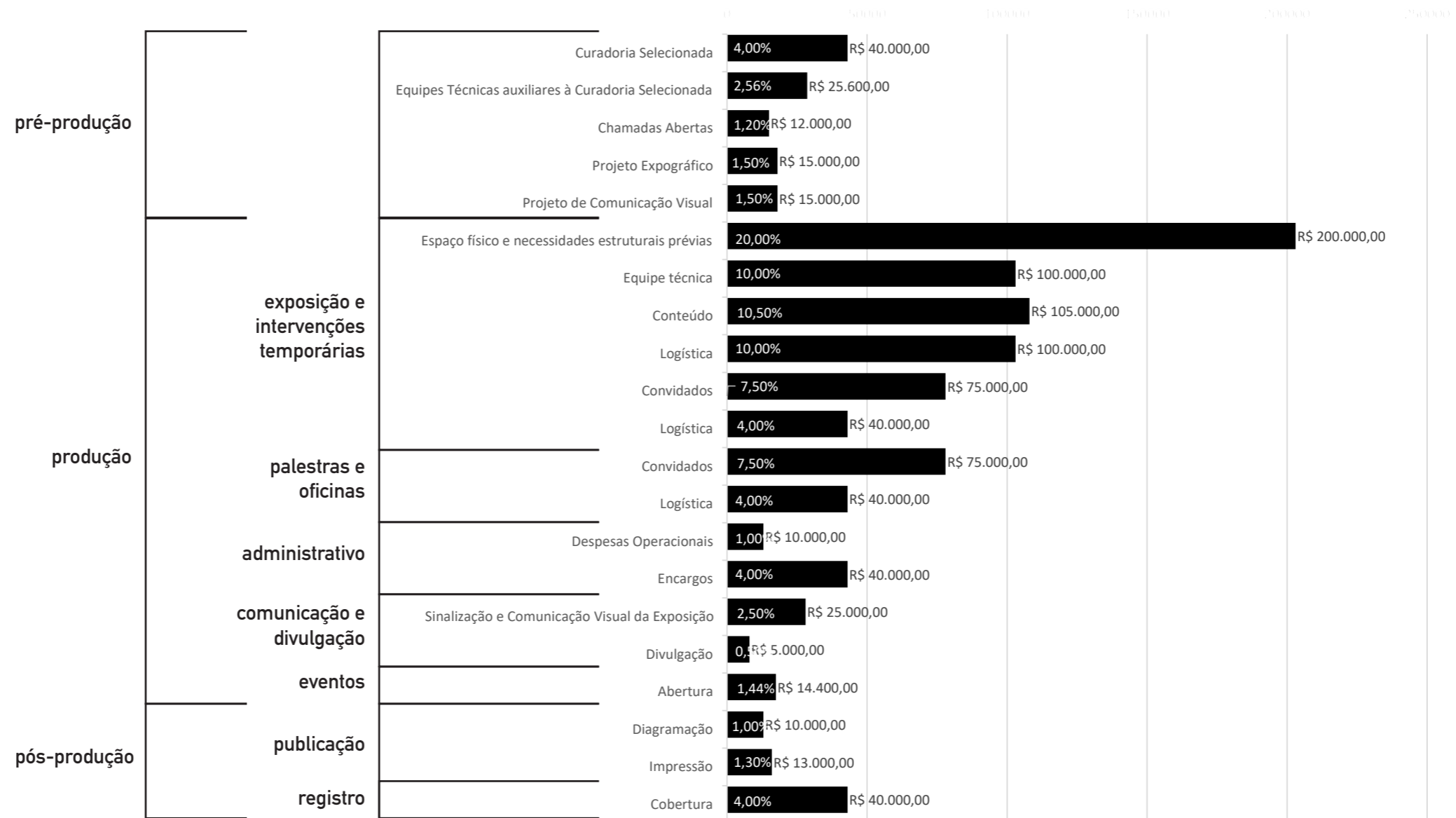
I went  
On Kawara



# CRONOGRAMA 13ª BIA - COABITAR



## ORÇAMENTO 13ª BIA - COABITAR



### 1.1.1. Curadoria Selecionada

- 2 curadoras por 15 meses

### 2.4.1. Despesas Operacionais

- Compra de Materiais Diversos;  
- Correio/Remessas;  
- Motoboy;  
- Transporte das Equipes

### 2.4.2. Encargos

- Taxas e impostos;  
- Alvarás, certificados, laudos, liberações, etc.;  
- Direitos Autorais e Cessão de Imagem;  
- Seguro de responsabilidade civil;  
- Contador

### 1.1.2. Equipes Técnicas auxiliares à Curadoria Selecionada

- 1 assistente de curadoria por 10 meses  
- 2 estagiários por 6 meses

### 2.5.1. Sinalização e Comunicação Visual da Exposição

- 10 Textos de parede;  
- Impressão de folders e materiais de apoio;  
- 90 Legendas  
- Impressão de legendas acessíveis de obras selecionadas (braile)

### 1.1.3 Chamadas Abertas

- Pré-seleção por equipe curatorial (cocuradoria + equipe IAB)  
- Seleção final por Juri popular (projetos artísticos)  
- Juri - 2 convidados (projeto expográfico)  
- Juri - 2 convidados (projeto comunicação)

### 2.5.2. Divulgação

- Banners  
- Cartazes  
- Convites  
- Material p/ distribuição - público

### 1.1.4. Projeto Expográfico

- Projeto expográfico que contemple 2 espaços expositivos distintos

### 2.6.1. Abertura

Pensar em parcerias para abertura e contemplar projetos para venda de insumos (comida, bebida, etc.).  
Exemplo: abertura na ocupação 9 de julho

### 1.1.5. Projeto de Comunicação Visual

- Elaboração da identidade visual da 13ª Bienal;  
- Elaboração de manual de aplicação da marca;  
- Projeto de comunicação visual para 2 espaços expositivos;  
- Projeto de comunicação para 1 instalação  
- Diagramação de peças gráficas para divulgação da 13ª Bienal (banners, cartazes, redes sociais, etc)

### 2.1.1. Espaço físico e necessidades estruturais prévias

- Cenografia (construção, transporte, pintura, montagem e desmontagem);  
- Elétrica;  
- Locação de equipamentos (iluminação, monitores, fones de ouvido, notebooks, projetores...)

### 3.1.1. Diagramação

- Diagramação e estudo de publicação digital e impressa com 150 páginas

### 2.1.2. Equipe técnica

- Equipe de montagem do espaço (painéis, pintura, acabamento)  
- Equipe de montagem fina (obras, vitrines, aplicação de legendas)  
- Instalação de sinalização e da comunicação visual;  
- Projeto de iluminação / técnica de iluminação;  
- Técnica de áudio/vídeo

### 3.1.2. Impressão

- Impressão de 1000 exemplares

### 2.1.3. Conteúdo

- Produção de obras selecionadas;  
- Revisão (inglês e português) e tradução de textos;  
- Produção editorial;  
- Projeto de acessibilidade

### 3.2.1. Cobertura

- Cobertura em foto e vídeo dos eventos da 13ª Bienal;  
- Registro fotográfico da exposição;  
- Streaming das conferências e das palestras e debates;  
- Vídeo-síntese.

### 2.1.4. Logística

- Transporte;  
- Seguro;  
- Bombeiro, segurança, manutenção do espaço, bilheteiro, recepcionista

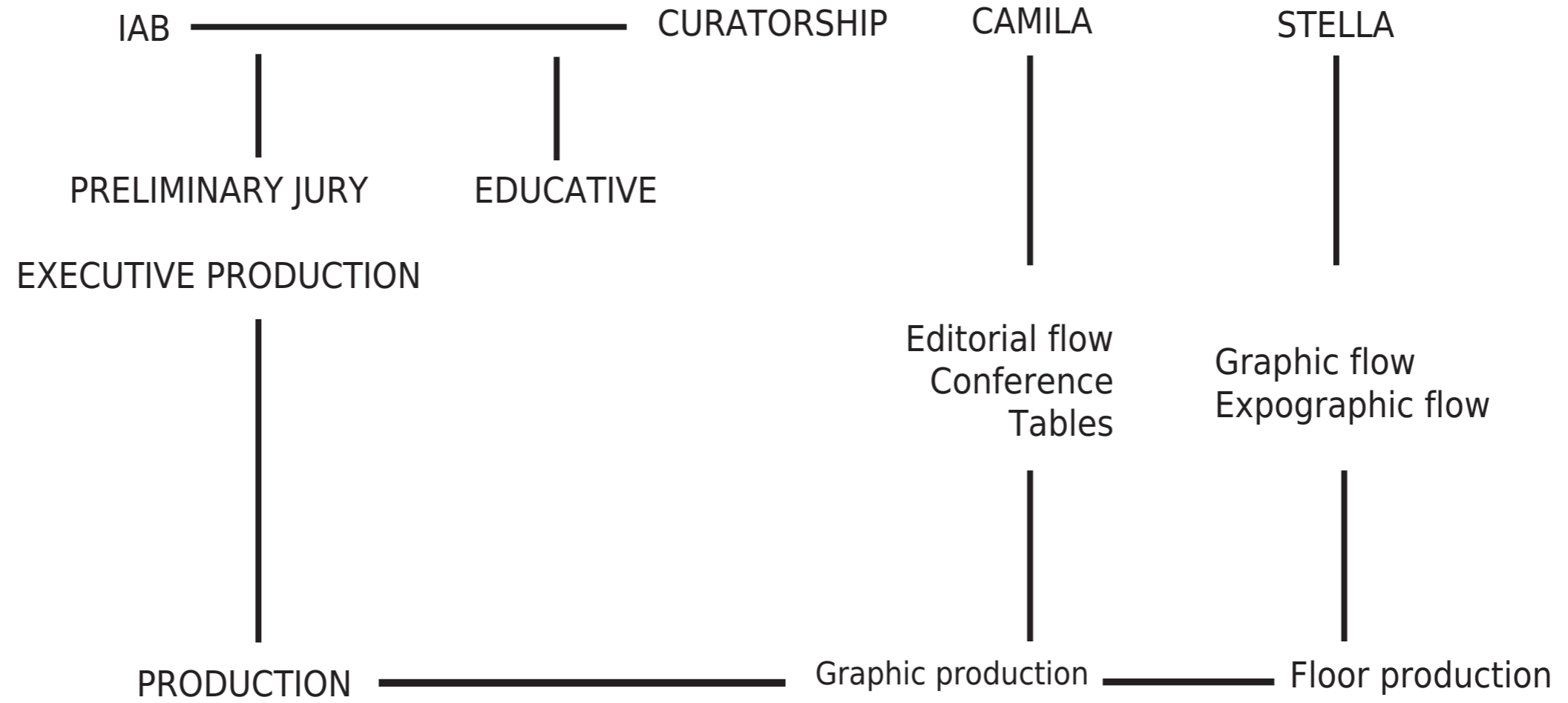
### 2.2.1. Convidados

- Cachê internacional (1 convidado)  
- Cachê nacional (2 convidados)  
- 2 passagens internacionais (ida e volta);  
- 4 passagens nacionais  
- 3 diárias de hospedagem/por convidado (2 convidados);  
- Ajuda de custo;  
- Seguro Viagem.

### 2.2.2. Logística

- Tradução simultânea (locação de equipamentos, cabines, recepcionistas, transcrição, gravação em vídeo e áudio)  
- Tradução da Transcrição Palestras e Oficinas  
- Equipe de apoio  
- Locação de equipamentos (microfone de lapela, projetor, mobiliário, mesa de som)  
- Interpretação em libras

FLUXOGRAM 13ª BIA - COHABIT



## MINI BIO

**Camila Nader** is an art historian, researcher and executive producer. Graduated from the University of São Paulo in 2014, she is a master's student in the Art History and Visual Studies program at IFCH-Unicamp. Works since 2010 with culture, developing curatorial assistance and research in expographic projects such as Calder and Brazilian Art (2016), SerEstar Sergio Rodrigues (2018), Gregori Warchavchik (2019), Franz Weissmann: the emptiness of form (2019), Rino Levi (2020), among others. Researches tridimension as a language in the construction of traumatic narratives and the impacts of the transformations of sculpture and architecture until contemporary times.

## MINI BIO

**Stella Tennenbaum** graduated from the University of São Paulo in Architecture and Urbanism in 2010. Since 2009, works in the cultural area with scenography and, mainly, expography. Worked at the Museu da Casa Brasileira and T + T Projetos.

Between 2015 and 2016, worked at the Ceremonies of Rio de Janeiro and, since then, develops her own projects, in addition to partnerships with Daniela Thomas, Felipe Tassara, Estúdio Radiográfico, among others.

Participated in several exhibitions and cultural events, including:

**A Arquitetura de Lelé: fábrica e invenção** – MCB 2010

**Ordem e Progresso** – MAM SP 2011

**Arquitetura e convivência** – Instituto Tomie Ohtake 2011

**Roda Viva** – TV Cultura 2011

**Entretanto** – O desvio é o alvo 2011

**Em nome dos artistas** – Bienal São Paulo 2011

**O Colecionador** – MAR 2012

**Jorge Amado e Universal** – Museu da Língua Portuguesa 2012

**Feira do livro de Bogotá** 2012

**Rubem Braga** – Museu da Língua Portuguesa 2013

**Feira Internacional do Livro de Frankfurt** – Homenagem ao Brasil 2013

**X Bienal de Arquitetura** – Cidade – modos de fazer X modos de usar 2013

**Italian Glamour** – Cidade das Artes 2014

**A inusitada coleção de Sylvio Perlstein** – MAM Rio e MASP 2014

**Espaço Olavo Setúbal** – Coleção Brasileira Itaú 2014

**Museu da Imigração do Estado de São Paulo** 2014

**The Circle Walked Casually** – Sammlung Deutsche Bank – Berlim / Museo de Arte Moderno de Buenos Aires 2014

**Back 2 Black** – RJ 2015

**Tatuagens Urbanas** – Museu Histórico Nacional RJ 2015

**Picasso e a modernidade espanhola** – CCBB RJ e SP 2015

**Centenário de João Vilanova Artigas** – nos pormenores um universo – Museu Oscar Niemeyer PA 2015

**Cerimônia de Abertura Olimpíada Rio 2016**

**Contaminações** – SESC Ipiranga 2017

**Museu da Imagem e do Som do Rio de Janeiro** – previsto 2017

**Ziraldo... de A a Zi** - Sesc Interlagos 2018

**Sérgio Rodrigues SerEstar** - Itaú Cultural 2018

**Contra-Ataque** - as mulheres do futebol - Museu do Futebol 2019

**Instalação sensorial “Por inteiro”** - Sesc Paulista 2019

**Pasquim 50 anos** - Sesc Ipiranga 2019

**Língua Solta** - Museu da Língua Portuguesa 2021