

# salubreCidade

## SUMMARY

What is rebuilding? Perhaps nothing could be rebuilt, maybe every rebuild is an innovation; a construction in a certain way. Even before a building is done, who designed the building, before, chose the land that already existed. A mayan pyramid that nowadays became a mountain because the forest covered it, had a mountain as foundation that already existed. But if we remove the forest that surrounds the pyramid to reform it, would we be building, rebuilding or destructing?

In Guarany Mbyá culture and other Brazilian natives culture, the house "is conceived as a living element having life and death cycles associated to each group's needs. According to Rapoport (1972), the house is considered to be an extension entity of its own being and is characterized beyond a physical structure with a useful function<sup>1</sup>".

We understand, then, a symbiosis between buildings and our bodies, minds and nature, defining how to move, imposing what we see, shaping our body, affecting our social subconscious and the perception of ourselves when watching us. Therefore, our health is at the mercy of the spaces and non-spaces we live in. Even in the Covid19 pandemic, buildings proved to regulate people's lives and death. City spaces, forged by capital in an economy process for minimum spending and maximum profit, working as weakened organisms that make nature and people sick. So we can understand that burying the rivers is burying our veins too, cutting down trees is also cutting our bronchioles, reducing spaces is reducing bodies, modifying landscapes is modifying what we think and erasing stories is erasing what we are.

Rebuild without "rebuilding" our veins, bronchioles, our thoughts, our history and what we are, it is just the maintenance of our current tragedy disconnected from life.

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<sup>1</sup> <https://seer.ufrgs.br/iluminuras/article/download/72888/41219>

## PROPOSAL

In the global context that we are currently experiencing, in addition to the serious attacks that democracies have been suffering in the world - our country is no exception - we are facing a pandemic that has already caused countless deaths and opened up sanitary problems characterized by housing and urban deficiencies in cities.

Communities have been organized themselves due to the absence of public power. During the quarantine in Paraisópolis, in the capital of São Paulo, the community started to use public schools to shelter the most vulnerable people, especially the elderly. Another space that gave a new meaning to its social function was Casa do Povo. Early in the quarantine, a front was created to register the surrounding community in the emergency aid program. The cultural center had the sensitivity to perceive the needs of the territory and work according to them. In addition to this action, they opened the space for the creation of cooperatives to assist women in situations of social vulnerability, including the Mulheres da Luz<sup>2</sup> and Bolivian immigrants.

From this context, we propose a reflection on the construction, reconstruction and reframing of architecture as a public health tool. A healthy life begins in a dignified environment and with adequate infrastructure. The precariousness of peripheral areas has already been a concern highlighted in the "Letter to Society, Authorities and Architects and Urban Planners in Brazil", released in 2020 on World Health Day<sup>3</sup>.

To deconstruct the apparatus and urban organisms that somehow make us sick in an Alzheimer-historical-social species, we also propose a reconstruction of memory through artistic intervention in order to modify the environment and impact those who pass by.

Mobility is also an important issue for us not to suffer from mobility arteriosclerosis, where urban centers are not the only destination for cultural and workflows. We need to think about the city as a whole, interacting with places that most people barely know exist in large urban centers such as Indigenous Villages, peripheral cultural centers and quilombola lands. We propose to strengthen the veins that unite us with communities and ancestry.

## RELEVANCE

Understanding that the current global health problem is not, if not, the effect of other "urban social diseases" that permeate social and historical problems. Looking at these issues from various angles becomes fundamental, trying to create a plural process that transforms the urban environment in a kind of social cure. This is due to our choice to work with a plural

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<sup>2</sup> <https://www.mulheresdaluz.com.br/>

<sup>3</sup> <https://www.caubr.gov.br/carta-sobre-o-papel-da-arquitetura-na-saude-publica-repercute-na-midia/>

team. Composed by an urbanist architect and visual artist from São Paulo; a journalist and rural cultural manager; a computer engineer and visual artist from Minas Gerais which has native ancestry and a public school teacher and member of the Movimento Ocupa a Cidade.

According to Paulo Freire, to think about living together in the city is to understand the space, whether built or not, beyond the merely physical structure, since we need to realize that “there is an indisputable pedagogical city in the materiality of the space<sup>4</sup>”. In this way, we are able to understand architecture as a “silent form of teaching”, with social urbanism and patrimonial education as fundamental concepts and practices to guarantee the right to the city, contributing to resignify the connection between people and the territory where they live, strengthening the bonds of citizenship and identity through Educating Cities<sup>5</sup>.

Real estate speculation, the main driver of the gentrification of public spaces, promotes an almost irreparable erasure in the memory of the people and in the relationship between humans and the environment, see the example of the São Paulo capital that has its rivers and mines hidden and buried, in addition to its parks and places of contact with nature are constantly attacked. Finding ways to recover history and superimpose hegemonic narratives are ways to recover ancestral knowledge and reestablish links with knowledge that is more focused on sharing than consumption.

With the advance of predatory digital capitalism, cities have become spaces for permanent data extraction, control and behavior modulation, reinforced by a public security discourse, or data collection to improve the well-being of the population as we see in this pandemic (Covid-19). In the text *Coronavida: the post-pandemic is now*, Giselle Beiguelman points out that “those who can stop, stay at home, the real estate, those who are traceable, computable, surveillance and curable. In the “laboratory” context that Coronavida imposed, in which complicity with monitoring is also a prerogative of survival, the non-tracked is the one to which the State had already turned its back.<sup>6</sup>” The alternatives for dealing with these contemporary challenges involve democratic and community decisions. Such as collective data governance and collaborative practices in the development of technologies<sup>7</sup>, as well as Open Source models for public system developments.

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<sup>4</sup> FREIRE, Paulo. *Pedagogia do Oprimido. Saberes necessários à prática educativa*. São Paulo: Paz e Terra, 1996, p.50.)

<sup>5</sup> View more: <https://www.edcities.org/pt/>;

<sup>6</sup> <http://www.desvirtual.com/coronavida-o-pos-pandemico-e-agora/>

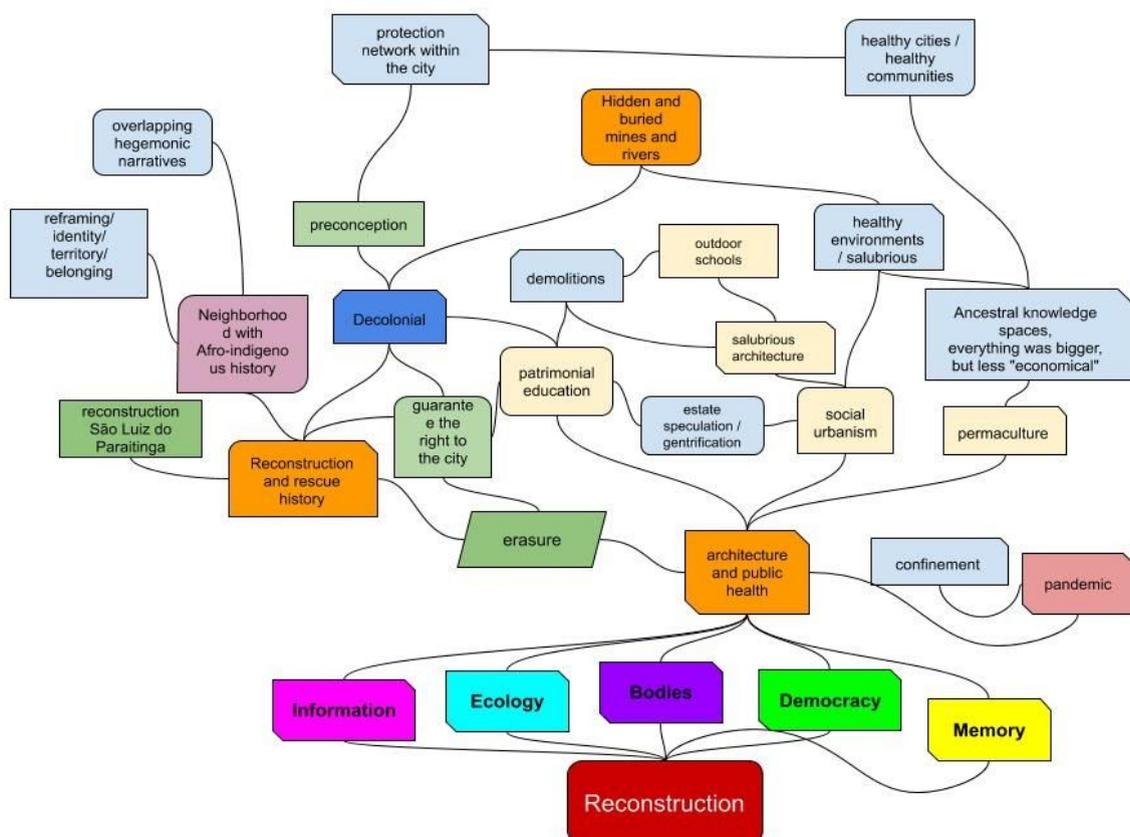
<sup>7</sup> MOROZOV, Evgene; BRIA, Francesca. *A Cidade Inteligente: Tecnologias Urbanas e Democracia*. 1° edição. São Paulo: Ubu Editora, 2019

The focus of the curatorial approach is to point out the importance of creating and encouraging protection networks in the city that will act in the reconstruction of healthy and democratic communities.

## JUSTIFICATION

We understand that our experience in the city is permeated by all the proposed axes. We live the city experience through the BODY, our starting place for all things. Body that affects and is affected. By MEMORY, individual and collective. Thinking about how this collective memory can make processes of (re)occupation, (re)construction and (re)framing of cities and all the elements that compose them more welcoming. Such as buried or buffered rivers, for example, which we only remember in times of flooding. At this point, we need to look at ECOLOGY as an important cornerstone in city planning, in addition to the fact that we are watched and monitored all the time, which connects us with INFORMATION, data generation and the issue of security (or lack of it) in public spaces. All of these paths lead us to understand that DEMOCRACY must take into account respect for all forms of life and interconnect our actions as citizens sharing the city spaces.

## SYNTHESIS IMAGES



## PROGRAMME

### EXHIBITIONS:

- **Mixed Exhibition:** The Isolation Museum is the first online museum in Brazil that produced a portrait of the reality experienced in this historic moment that we are going through. Works by artists during the period of social isolation will be physically exposed.
- **Audiovisual Exhibition:** Exhibition of the video series “História do Dia”, from the Centro Sem-Teto Movement (MSTC), broadcast on Instagram, which shows testimonies granted to the MSTC, the concern is to report the impact of the pandemic on occupational residents and “Has Someone in Home? ”, By journalist Bruno Torturra, broadcast on Instagram, interviews comment on the situation of the favelas and the homeless.
- **Work Exhibition:** Sculpture Portal de Omolu, which will point to the Black Culture Center at Jabaquara neighborhood where there is Portal sculpture and a project of more sculptures Portals that intends to spread through several centralized and renowned museums. It will be performed by the Peripheral Black Artist Grillo. This new sculpture will have the objective to realize a connection with centralized and renowned institutions with the Black Culture Center at Jabaquara (peripheral neighborhood), and put the light to peripheral culture centers. This work must be installed at Museu de Arte de São Paulo Assis Chateaubriand (MASP). Whether in the outer void space below at MASP, or into museum. The work is an opportunity for MASP and other museums to collaborate on "the black art matter". Is a opportunity too, to decentralize culture and more access to it.

### TEMPORARY URBAN INTERVENTIONS:

- The PROJETERMOS and MEIO FIO collectives will be invited to develop actions on the local collective memory. In partnership with the Pact for Fair Cities, interventions will be carried out in the communities served by the program, in the following neighborhoods: Jardim Guarani, Jardim Pantanal, Parque Pinheirinho D'Água, Jardim Lapenna e Parque Novo Mundo.

- Panel for collecting stories, developed in partnership with the Museum of the Person, will take as its starting point the provocation: Our health is at the mercy of the spaces and non-spaces that we live in. Even in the Covid19 pandemic, constructions show to regulate people 's lives and death. How was the pandemic period at your home? Did architecture limit your physical or mental well-being? The equipment will be installed in decentralized cultural centers and on Av. Paulista. Public interaction will be mediated by local agents who will advise on the use

## CONFERENCES:

### Opening conferences

- *Invited: Pedro Macena, indigenous leadership of Território do Jaraguá - Aldeia Tekoa Itakupe.*
  - It will discuss the theme “Infrastructure of indigenous reserves in urban contexts”. The conversation will bring a perspective on the processes of interaction / erasure between indigenous peoples and the local community and what are the consequences and impacts for the construction culture of indigenous peoples.”
- *Invited: Adriano Sampaio, responsible for the initiative Existe Água em SP.*
  - He will share his research and experiences acquired in expeditions that search for forgotten rivers and springs in the city of São Paulo, in order to recover and protect them.

### Closing conferences

- *Invited: Giselle Beiguelman, authoress of the book Coronavida: pandemia, cidade e cultura urbana; Carmem Silva, coordinator of MSTC - Movimento dos Sem Teto do Centro and Bruno Torturra, journalist and creator of Mídia Ninja.*
  - Address the impacts of coronavirus on the daily lives of people from different social classes and housing conditions. The suppression of the public space and the precariousness of labor relations are some of the themes.

## **CO-CURATORIAL TEAM**

Darly Prado Gonçalves - cultural manager and held a master's degree in cultural promotion;  
Elaine Santana - child education teacher, visual artist and master's student in Fundamentals of Teaching and Learning of Art;

Marcia Braga Candido - architect and visual artist;

Tiago Neves - computer engineer and plastic artist;

## **RESUMES**

### **Darly Prado Gonçalves**

Graduated in journalism, specialist in Cultural Management by the Centro de Pesquisa e Formação Sesc São Paulo with master's in Divulgarão Cultural by the Universidade Estadual de Campinas. Is a cultural producer of artists and events, curator and general coordinator, since 2012, of the event Balaio das Artes São Luiz do Paraitinga. Member of communication teams from institutions such as SESC, in the interior and in the capital, and in the public service, as Director of Communication of the Municipality of São Luiz do Paraitinga, and Technical Advisor in internal communication in the Education Department of the State of São Paulo.

Authoress or co-responsible for the elaboration of dozens of projects approved in ProAC edicts and often contributes to the strengthening of the cultural identity of São Luiz do Paraitinga. In 2019 his master's dissertation (Rolando Boldrin e o Programa Sr. Brasil - História de amar um país) was selected in the Marcus Pereira Award for Research in Brazilian Popular Music and will be published in 2021 by Editora Flor Amorosa. Also invited to compose a collection of luizenses writers that resulted in a book called "O Rabo do Tatu" and collaborates with the Maracá Collection, writing and revising texts on popular culture to feed the site.

### **Elaine da Silva Santana**

Degree in Pedagogy from the São Camilo University and Visual Arts from UNIMES. She has been a public school teacher in São Paulo since 2016. She has been in child education since 2019, at EMEI Professor Alceu Maynard de Araújo. Co-author of the Oyá que Legal - Robotics Project for children and the Tramas e Territórios Project, which was presented at the 29th meeting of the National Association of Researchers in Plastic Arts (ANPAP) in September 2020. Due to this project, she received the Solidarity Learning Award 2020, and was a finalist in the Educador Grade 10 Award. Member of the Occupy City Movement in São Paulo since 2020. Currently researching Decolonial Practices in Arts Education at ECA / USP.

### **Marcia Braga Candido**

Born in São Paulo, graduated in Architecture and Urbanism in 2018 from FIAAM-FAAM with course completion work “Beco da Cultura - Um novo caminho para a Favela da Mauro”, research on the process of taking public space and the relationship of belonging created between a population and this place. In 2020, he completed his postgraduate studies in Architecture, Education and Society at Escola da Cidade, researching outdoor schools. Partner at Trique Arquitetura e Urbanismo.

As a self-taught designer, always produced spontaneously and organically. In 2018 she started the course “Drawing and illustration techniques” at the British School of Creative Arts - EBAC, with architect Renata Pedrosa, same year that he elaborated the series of drawings “Aberturas - Portas”, inspired by the houses of the city of São Luiz do Paraitinga - SP, after years of observation and experience with the local. Also develops sculptures, in addition to visual projects for CDs and book covers, besides acting in the production of artistic and cultural events.

### **Tiago Neves**

Specialist in Project Management in the development of new technologies and Plastic Artist. He holds a degree in Computer Engineering from the University of São Paulo. He also has courses at Harvard University in Int. Computer Science, at Stanford University in JS images manipulations, at MASP - Contemporary and Modern Art, at the Pinacoteca of São Paulo State - History of Art of the Amazon. Since the 90s, he has been looking for a decoloniality in art, having already done several works in the areas of musical and plastic arts, in addition to educational works focused on art and technology. His last work was exhibited at the Centro de Culturas Negras do Jabaquara, called O Portal de Onan. His work in project management of the development of new technologies includes the oyaquelegal.org project where technology is developed that aim at a technological education focused on art and decolonization.

## CRONOGRAMA

CRONOGRAMA 13ª BIA [salubreCidade]																						
	2021												2022									
	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10		
<b>PRÉ-PRODUÇÃO</b>																						
Pesquisa de Curadoria	x	x	x	x	x	x	x	x	x	x	x	x	x	x								
Planejamento/Cronograma			x	x	x					q												
Checagem do Orçamento				x	x																	
PRODUTO 01: Proposta de Co-Curadoria Detalhada e Ajustada							x															
<b>PRODUÇÃO</b>																						
PRODUTO 02: Projeto de Co-Curadoria e Desenvolvimento dos editais para as chamadas abertas						x	x	x														
Chamadas Abertas								x	x													
PRODUTO 03: Projeto Final da Curadoria									x	x	x											
Produção da Exposição											x	x	x									
Identidade Visual						x	x															
Expografia e Sinalização											x	x	x	x	x							
Divulgação								x	x	x	x	x	x	x	x	x						
Montagem												x	x	x								
<b>PÓS-PRODUÇÃO</b>																						
Design de Publicação																x	x	x	x			
PRODUTO 04: Relatório Final e Publicação																		x	x	x		

## ORÇAMENTO

ITEM	DESCRIPTIVO	DETALHAMENTO (EM TÓPICOS)	VALOR ESTIMADO
<b>1</b>	<b>PRÉ-PRODUÇÃO</b>		[R\$ 313.800,00]
1.1.1	Curadoria Seleccionada	- 4 curadores por 15 meses	R\$ 200.000,00
1.1.2	Equipes Técnicas auxiliares à Curadoria Seleccionada	- 1 assistente de pesquisa por 6 meses - 1 colaboradores por 1 mês	R\$ 7.200,00
1.1.3	Chamadas Abertas	- 5 jurados por 1 mês para chamada de exposições - 5 jurados por 1 mês para chamada de intervenções urbanas	R\$ 15.000,00
1.1.4	Projeto Expográfico	- Projeto expográfico que contemple 7 espaços expositivos distintos	R\$ 54.000,00
1.1.5	Projeto de Comunicação Visual	- Elaboração da identidade visual da 13ª Bienal; - Projeto visual do site; - Diagramação de peças gráficas para divulgação da 13ª Bienal (banners, cartazes, redes sociais, etc)	R\$ 37.600,00
<b>2</b>	<b>PRODUÇÃO</b>		[R\$ 561.200,00]
<b>2.1</b>	<b>EXPOSIÇÃO E INTERVENÇÕES TEMPORÁRIAS</b>		
2.1.1	Espaço físico e necessidades estruturais prévias	- Montagem da cenografia – material e mão de obra; - Projeto elétrico; - Material para intervenções temporárias; - Locação de equipamentos (de luz, de som, de projeção, etc)	R\$ 100.000,00
2.1.2	Equipe técnica	- Montagem e desmontagem de trabalhos; - Montagem e desmontagem das intervenções temporárias; - Instalação de sinalização e da comunicação visual; - Montagem da iluminação; - 6 carregadores por 6 dias; - 15 Diárias de Manutenção	R\$ 100.000,00
2.1.3	Conteúdo	- Material para as intervenções temporárias; - Material para as obras selecionadas; - Produção de obras selecionadas; - Revisão e tradução de textos; - Acessibilidade.	R\$ 60.000,00
2.1.4	Logística	- Fretes e pequenos transportes; - Armazenagem de obras	R\$ 40.000,00
<b>2.2</b>	<b>CONFERÊNCIAS</b>		
2.2.1	Convidados	- Remuneração de 5 conferencistas; - 10 diárias de hospedagem; - Seguro Viagem.	R\$ 40.000,00

2.2.2	Logística	- 2 Tradução Simultânea das Conferências; - 1 Transcrição das Conferências; - 1 Tradução da Transcrição das Conferências; - 2 Interpretes de libras.;	R\$ 25.600,00
<b>2.3 PALESTRAS E OFICINAS</b>			
2.2.1	Convidados	- conforme indicações do IAB (pagamentos de cachês, transportes e hospedagens)	R\$ 60.000,00
2.2.2	Logística	- Tradução simultânea das Palestras e Oficinas; - Transcrição das Palestras e Oficinas; - Tradução da Transcrição Palestras e Oficinas.	R\$ 25.600,00
<b>2.4 ADMINISTRATIVO</b>			
2.4.1	Despesas Operacionais	- Compra de Materiais Diversos; - Correio/Remessas; - Motoboy; - Transporte das Equipes.	R\$ 20.000,00
2.4.2	Encargos	- Taxas e impostos; - Alvarás, certificados, laudos, liberações, etc.; - Direitos Autorais e Cessão de Imagem; - ECAD; - Seguro de responsabilidade civil; - Encargos trabalhistas.	R\$ 30.000,00
<b>2.5 COMUNICAÇÃO E DIVULGAÇÃO</b>			
2.5.1	Sinalização e Comunicação Visual	- 20 texto de parede - 10000 Folders; - 100 Legendas.	R\$ 15.000,00
2.5.2	Divulgação	- 20 Banners; - 500 Cartazes; - impulsionamento de publicações em mídias sociais oficiais	R\$ 20.000,00
<b>2.6 EVENTOS</b>			
2.6.1	Abertura	- contratação de empresa prestadora de serviço de coquetel para convidados	R\$ 25.000,00
<b>3</b>	<b>PÓS-PRODUÇÃO</b>		<b>R\$ [125.000,00]</b>
<b>3.1 PUBLICAÇÃO</b>			
3.1.1	Diagramação	- Diagramação de publicação digital e impressa com 150 páginas	R\$ 10.000,00
3.1.2	Impressão	- Impressão de 1000 exemplares	R\$ 65.000,00
<b>3.2 REGISTRO</b>			
3.2.1	Cobertura	- Cobertura em foto e vídeo dos eventos da 13ª Bienal; - Registro fotográfico das exposições e edição das imagens; - Streaming das conferências e das palestras e debates; - Vídeo-síntese.	R\$ 50.000,00
			<b>R\$ 1.000.000,00</b>