




TRAVESSIAS



TRAVESSIAS CROSSINGS* curatorial scope

* Crossing is an act to move, to change, to cross borders and establish some kind of connection, new perception. We say *travessia* in Portuguese.

The urban fabric of Brazilian Cities are structures highlighted by fragmentation, discontinuities and simultaneities, both physical and symbolic. The origins of this fabric are rooted in the violent processes of colonization and by the transfer of conformations of inequalities and erasures to the cities. The possibility of crossing the immense Brazilian patchwork represents both the sharing of possible urbanities and the opportunity to reinterpret ancestral collective memories. The curatorial idea proposes crossings section in the city linked to temporary nodes of collective activities of the 13th International Architecture Biennial.

1 Jacques Rancière, *A Partilha do sensível: estética e política*, tradução de Mônica Costa Neto, São Paulo, Editora 34, 2009 (2ª Edição). (translating: "Sharing the Sensitive: Aesthetics and Politics")

2 Idem, 2009, p. 16.

3 Idem, 2009, p. 21.

4 A Some daily performances are conditioned by oppressive mechanisms of different identities and are practices - often violent - of control by maintaining a social and economic structure based on the exploitation of bodies, either for work or for maintaining a patriarchal (white) structure.

The territories of Brazilian Cities could be described as multiple heterogeneous cuts of spaces that have their own essence, but that merge to form an enormous shared common ¹ of images, times and identities. "*It is a cutting of times and spaces, of the visible and the invisible, of the word and the noise that defines at the same time the place and what is at stake in politics as a form of experience*". ² Politics operates the strategies of what is visible, as an aesthetic regime in which the visibility of all identities and places would be, properly speaking, democracy. "*A surface is not simply a geometric composition of lines*"³ nor are bodies, urban layouts, topographies and hydrographs. They are ways of sharing the sensitive and seeing and understanding them in the territory's inscriptions could teach about ways of acting, new practices, new ways of life and living in community.

When architects imagine graphically representing the mental configuration of any individual's or collective urban space, they result in a tangle of signs where it is possible to observe certain repeated rhythms, traces and points of convergence. The points of convergence are reference elements of urban space at an individual level, however, if this reading is extended to a plane of collective mental configuration, the image generated would not be very complex or indecipherable, but a simple and readable image. The common routes, as well as the public spaces and even the iconic buildings, will certainly be repeated as the common imagination of city dwellers. This is because the phenomenon of formation and structuring of the city is inseparable from the phenomena of formation and structuring of language. Habitability in the city demands a type of daily body performance shared between individuals, in the regime of construction of identities.⁴ However, this adaptation and repetition of movements body is linked not only to an urban layout, but to a set of traditions linked to the design and transformations in the work, economics and politics of cities, often operated in unevenly.

The bodies have symbolic memories and crossings that reverberate in space in the form of dispute and conflicts between narratives. In the case of Brazil, the narratives and memories of the diaspora African peoples and indigenous peoples are historically erased ⁵ from the city's official narrative, as can be observed in its historical heritage | buildings and monuments |, for example. Beyond the documents, there is an ancestral memory inscribed on the bodies themselves and visible when the gaze is directed to the stories of cities in Brazil, a country that was invaded by Europeans and that had its construction anchored to slavery and genocide of the Pindoramic peoples and the African peoples kidnapped. The body as a document ⁶ | “document-body” | represents a possibility of narrative collective memories of Brazilian cities.

The image is needed to recover the identity, it has to become visible, because the face of one is the reflection of the other, the body of one is the reflection of the other and in each one the reflection of all bodies. Invisibility is at the root of the loss of identity

Beatriz Nascimento, excerpt from the film Ori

O The body as a place | from the point of view of representation | is similar to the space represented by imagination. This place has a status of poetic space and represents a dimension of space that it hybridizes with the other layers of space in the territory until it becomes inseparable from it. The body is the space resulting from a social and ancestral experience and its representation is a kind of code which must be understood as a possibility of identity formation.

O The meeting of bodies represents a recognizable or strange place ⁷ in the group of collective identities and the the perception of difference is fundamental for the recognition of the body itself as a place in society. In this sense, a cognitive mapping could contribute to the understanding of the distribution of places, power relations, hierarchies, narratives, origin of fragmented, interstitial spaces, border areas, providing support for the recognition of otherness spaces in the city, because this representation is more symbolic or mental and not just determined by a geographical coordinate.

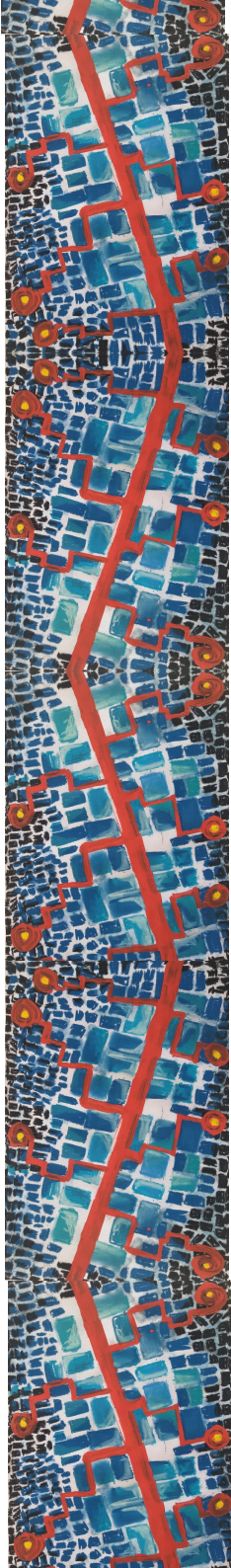
Although normally associated with physical characteristics, maps are representations that guide the movement between places in a heterogeneous territory and were, for a long time, instruments of domination and determination of visibility policies. However, they can map and make visible areas of exclusion, violence and vulnerability and also represent territories of otherness and resistance, as well as new urbanities. A little explored possibility in cartography is the mapping of transitory, displacement, border spaces, between places, on the thresholds between life public and private, between the programmed and the chance, as well as, its

⁵ On 14th of December, 1890, the Minister of Finance, Ruy Barbosa, signed a decree that required the destruction and burning of documents and records regarding slavery in Brazil.

⁶ The concept of “document-body” was coined by the intellectual Beatriz Nascimento, black and from Sergipe (Northeast of Brazil). For Beatriz, in the impossibility of accessing historical documents and narratives about the diaspora and African origins, the black body would be the historical documentation itself and its visibility would allow this history to be reconstructed and disseminated among her successors.

⁷ The perception of difference is fundamental for the construction of identities, but it is often overwhelmed by the feeling of threat or fear of contact, culminating in experiences of violence.





accessibility that can be done in a symbolic, tactile and sound elements.

Architecture | when designed | usually define the design from programmed uses and well spatially delimited. The attempt to build transitional spaces along stretches between locations Avenida Paulista and the neighborhoods Jardim Guarani, Jardim Pantanal, Jardim Pinheirinho D'Água, Jardim Lapena and Parque Novo Mundo | it would be an experimental practice of chance at a time of transformations and reconstructions of uses and new practices of living together.

The **crossings** | curatorial scope | would be portions of territory or projects on the border of the inside / outside capable to build reflections with residents, passers-by and visitors, through collective surveys of erased memories from these regions, such as buried water resources, demolished buildings, threatened cultural and spiritual and social practices erased by the pandemi. Each crossing proposes to be a space for collective construction based on the knowledge of the diaspora, just like Beatriz Nascimento places, the bodies have memory and it is fundamental that the construction of spaces allows the encounter or reunion with his collective and individual memory.

Access to these spaces could be done on foot or through the different public modal routes that they would establish crossing, arrival and crossing locations - **Nodes**.

Nodes are points of arrival | end | and, also, beginnings of possible paths to be followed. ⁸ **Crossings** would allow access to paths that, although closed, remain as narrative paths and random encounters would be actions that can highlight other meanings of coexistence and territoriality when confronting this individual body to the different existing social bodies.

Territory was and continues to be a space where we live with ours, where the memory of ancestor and the evocation of the future allow to refer to it as a place called that ancestor, with certain geographical and symbolic limits. To dominate the territory is to assume it in a linguistic and imaginary dimension; while walking through it, stepping on it and marking it one way or another, is to give it a physical [...] entity to situate or mark the world that we understand not only from the outside in, but originally the opposite, from the inside, of my psychological interior, or even, from the social interiors of our territory to the world as rest.

Armando Silva, Urban Imaginary ⁹

⁸ For Kevin Lynch, "confluences of trails or concentrations of certain characteristics." The City Image, translated by Jefferson Luiz Camargo, São Paulo, Editora Martins Fontes, 2006 (3rd Edition).

⁹ Armando Silva, Imaginários Urbanos, São Paulo, Editora Perspectiva, 2011 (1ª Edição), pag. 16.

The **Nodes** are open and accessible roofs ¹⁰ that would shelter cultural activities and propositions constructive, through Collaborative Cartography, with a method to be developed collectively, based on surveys prepared by the **Cartography Black Collective** | member of this team |. Such shelters also receive exhibitions, seminars, conversation cycles, workshops, research and educational programs.

Regarding the **Crossings**, which would be the paths between the Nodes | transitory spaces |, the proposal is to invite Bienal visitors to move from the central areas | Paulista axis | for peripheral portions or social enclaves primarily via public transportation. Through previously established routes, the interaction between formal and informal territories will be sought, which although lacking planning, shelter multiple invented urbanities, *“because, more free from civilization social normativity, its figurations, both artistic and everyday, can become discoveries that connect distant associations with archaeological symbols that speak of man universal, of its past and its future, more than a man of specific regions”*. ¹¹ They are spaces where the street gains a more collective dimension and is occupied by cultural collectives, dances, little rolls, the conversation on the corner, the bars with tables for the street. It is also in these spaces peripherals that black women shape reality in different ways, improvising places of care and solidarity between neighborhoods and constituting new ways of doing politics in articulations with local leaders.

¹⁰ The spatial design of these sites is based on the utopias of Sérgio Ferro and his group Arquitetura Nova | with Rodrigo Lefévre and Flávio Império |, who, in order to seek to eliminate the oppressive practice at the construction site of architects and engineers on construction workers, proposed a self-supporting structure | often vaults |, which would prevent bad weather and, at the same time, it would aggregate, in a non-hierarchical manner, all workers, so that, finally, they could develop the projects and work together.

¹¹ Armando Silva, *Imaginários Urbanos*, São Paulo, Editora Perspectiva, 2011 (1ª Edição), pag. 67. (translate: “Urban Imaginary”)

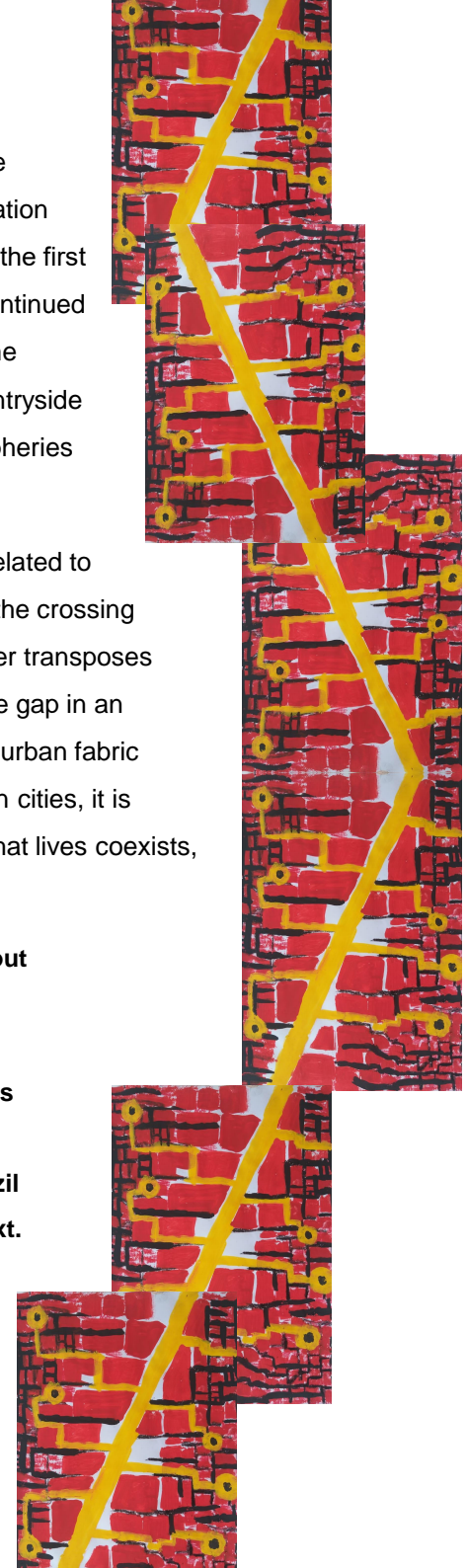
The ancestral **Crossings** forced by the Atlantic are violent memories of separation from the “land of origin”, Africa. Since the first trip to Brazil, countless bodies have continued their journey crossing: the escape to the quilombos, the migration from the countryside to the city and the crossing to the peripheries in large urban centers.

Crossings in architecture are usually related to connecting devices: the bridge allows the crossing between two banks of a river, the ladder transposes two levels, the ramp overcomes the gap in an accessible way, the paths connect the urban fabric itself, extremely fragmented in Brazilian cities, it is sewn together like a huge patchwork that lives coexists, even with their differences.

Perhaps it was necessary to think about two crossings together dialectically.

Maybe it was necessary to see the projects carried out in peripheral areas together while recognizing the other peripheries scattered throughout Brazil and distant from the São Paulo context.

Perhaps it was necessary to dialogue more with the projects of countries in the Global South as in a South-South crossing of architecture..



ORGANIZATIONAL STRUCTURE

Crossings are the path between the transitory spaces | nodes |. The proposal is to invite Bienal visitors to move from the central areas | Paulista axis | to peripheral portions or social enclaves primarily via public transportation. Through previously established itineraries, interaction between formal and informal territories will be sought. The search and definition of routes will be defined by the urban planning, geography and accessibility nucleus

TRAVESSIAS CROSSINGS

Nodes are open, accessible and temporary coverings that would shelter cultural activities and constructive proposals, through Collaborative Cartographies, with a method to be developed collectively, based on the surveys prepared by the Black Cartography Collective.

Events: exhibitions, seminars, conversation cycles, workshops, research and educational programs

NÓS NODES

curation

CAROLINA PIAI VIEIRA | journalism | black cartography

LARISSA FRANCEZ ZARPELON | arquitetura |

dialogues between architecture and city

LOUISE LENATE FERREIRA DA SILVA | arquitetura |

race relations | cultural heritage|

LUCIENE GOMES | arquitetura |

recôncavo da Bahia University | acessibility

PEDRO CARDOSO SMITH | arquitetura | education |

open university of the environment

PEDRO VINÍCIUS ALVES | social science | black cartography

RAÍSSA ALBANO DE OLIVEIRA | anthropology |

education | black cartography

THIAGO SOUSA SILVA | geography | art

VIVIANE DE ANDRADE SÁ | arquitetura |

art | relations between body and city

team

EXPOSIÇÕES EXHIBITIONS

the **exhibitions** will be articulated with the proposal of the curatorial approach that will privilege the processes and projects carried out in peripheral areas, especially in the Global South, and territories in different regions of Brazil. In the fixed exhibition areas there will be a cycle of lectures and conferences that invite the participants of the Bienal to transit through the temporary urban interventions and the proposed crossing axes, as well as, that stimulate reflection on the presented theme. The proposal is to expand the thinking about the performance of architecture beyond the drawing, emphasizing the collective processes, perceptions and narratives.



NÓS E TRAVESSIA 1 *
Travessias team, São Paulo, 2021

acrílica ink and soft pastel on canvas
297 x 210 mm

The organizational structure was thought of as a curatorial collective with multidisciplinary assessment. As the proposal is divided into three axes: crossings, nodes | urban interventions | and exhibitions, the composition privileged some specific knowledge.

For **crossings**, there will be a nucleus of urban planning, cartography and accessibility.

For the **nodes**, there will be a nucleus in dialogue with local populations and with experience with social movements.

For **exhibitions** and events linked to it, there will be a research and survey center for projects, guests and workshops.

The group emphasizes the importance of connection between each axis due to the need for dialogues between them and for each fragment to be complementary to the structure of the other.

The proposal is for the Biennial, articulated, transform a huge network or patchwork. And this is also the organization of the group, in which each of us is a part in shaping a great journey (**crossing**).

ORGANIZATIONAL STRUCTURE

* units created as modules for composing mosaics, scraps or imaginary cartographies



NÓS E TRAVESSIA 2 *
equipe travessias team, São Paulo, 2021

acrílica ink and soft pastel on canvas
297 x 210 mm

CAROLINA PIAI VIEIRA

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Educator and researcher

ACADEMIC BACKGROUND

current: Master in Social History, at the University of São Paulo, under the guidance of Maria Cristina Cortez Wissenbach, in progress.

2015: Graduation in Journalism at FAFICLA / PUC-SP (Faculty of Philosophy, Communication, Letters and Arts / Pontifical Catholic University of São Paulo)

2013: Technical course in Theater at Teatro Escola Macunaíma, interrupted in 2013.

PROFESSIONAL BACKGROUND

2019 - current - USP (University of São Paulo) Violence Studies Center

Educator at the Observatory of Human Rights in Schools (PODHE), which develops workshops with students and public school teachers. The project is part of the Center for the Study of Violence at USP (NEV-USP).

2017 - present - Black Cartography: Educator and researcher of the Cartography Black collective, which develops study and carries out activities and walks on important historical spaces for the black people in the city of São Paulo, mainly until the 19th century.

2018 - 2019 - CNA: English teacher at the language school, in classes with children, teenagers and adults.

2017 - ARTE! : Reporter, responsible for content production and postings on ARTE! Brasileiros' media and social networks.

2014 - 2016 - Cooperativa Paulista de Teatro: Communication Assistant and previously a trainee, responsible for content production, maintenance / administration of social networks and the development and dissemination of the internal bulletin of this entity representing the artists of the state of São Paulo.

2015 - 2016 - Redimunho Theater Research Group: Production assistant in a show about violence against women, called "Tareias: behind the green glass there is a world that cannot be seen".

2013 - 2015 - Oba Group! of theater: Actress in a children's show to encourage reading, called "Violeta, the reading girl".

2013 - 2014 - Vaidapé Magazine: Reporter, photographer and proofreader. She also acted in the collective self-management. Vaidapé is an independent media that has a printed magazine, radio program, website and holds cultural events in the peripheries and in downtown São Paulo.

2014 - XIV Meeting of Traditional Cultures of Chapada dos Veadeiros: Freelance journalist, worked in the production of content about this festival, which brings together indigenous peoples, the quilombola community Kalunga and groups of congada, maracatu, catira and folias in Vila de São Jorge, in Alto Paraíso (GO).

2013 - Jatobá Universe: Intern in the production of content for the website, which is a sustainability portal for journalist Rosana Jatobá.

QUALIFICATIONS AND COMPLEMENTARY INFORMATION

Author in a project exhibited on the Instituto Moreira Salles website, by the Programa Convida, with members of the Cartography Black Collective; Completed an Introduction to Africa Studies extension course at USP's Center for African Studies; Completed courses in Philosophy and History from Africa, at the Federal University of ABC, Racism and its Affections, at the Itaú Cultural Institute, and in Black Neighborhoods, at the Black Consciousness Center at USP; She served as an educator and coordinator in the Race and City course, organized by the Pólis Institute and the Cartography Black Collective; She worked as a walking educator with a group from the Race, Modernity and Migration in the America course at MIT (Massachusetts Institute of Technology); She worked as an educator in the Participatory Methodologies for Human Rights Education in Schools course, which was part of the 20th USP-School Meeting, and in the Human Rights and Prevention of Violence in Schools course, which was part of the 18th USP-School Meeting, with the team the Human Rights Observatory in Schools Project; Participated in the C.O.P.A. project (Busy Center for Alternative Production), which carried out a collaborative coverage of independent media vehicles during the 2014 World Cup. At the Center, she worked in the production of collective interviews and debates; Author of reports and photos published in vehicles such as Carta Maior, EBC Brasil, Vaidapé Magazine, Alma Preta, Periphery in Motion, Periphery Aesthetics Portal and Indigenous Peoples in Brazil website, of the Instituto do Socioambiental (ISA). Portfolio sample: www.carolinapiaiv.wixsite.com/portfolio.

Experience abroad (resided in Nanaimo, Canada, for 5 months, as a High School Program student)

Carolina Piai Vieira, São Paulo

I am born and raised in the neighborhood of Campo Grande, in São Paulo. I research stories of African people and the Diaspora and the region considered central to the city in which I live and I seek to collaborate with educational actions based on these studies.

Invited by Pedro, a work partner, I joined the Collective Cartography Black in 2017. We share our stories, identify gaps and jointly research memories of our ancestors in São Paulo, massively invisible by the official narrative about the city (as can be seen in their monuments and material heritage, for example). We share documents, photographs and maps found in these studies on open walks through spaces relevant to the black population in the central region (which were interrupted by health issues). We also share this in public conversations, courses and workshops, focused on the relationship between racial themes and the city, bringing up bibliographical and artistic references, such as the works of Lélia Gonzalez, Abdias Nascimento, Rosana Paulino and Jaime Lauriano.

In addition, I have been working since 2019 as an educator in the Observatory of Human Rights in Schools (PODHE), at the Center for the Study of Violence at USP. We develop activities with children, youth and public school teachers. In 2019, we worked at EE Ubaldo Costa Leite, located right in Jardim Guarani, as well as in two other schools in the city. At PODHE, we carry out artistic and educommunication workshops, aimed at promoting human rights. We collectively study some subjects that are addressed in these activities, among our references are Crislei Custódio, bell hooks, Paulo Freire, Jacqueline Moraes Teixeira, Mestra Rosângela (from Quilombo Sambaqui, located in Jardim Guarani) and Vera Candau.

Throughout 2018, I participated in Afro-Brazilian dance classes with Cia. Cambona and in 2019 and 2020 in capoeira training in Angola at the Núcleo de Artes-Afrobrasileiras of USP, under the guidance of Mestre Pinguim, who has been developing works in the area for more than 20 years. These experiences bring attention to the memory of bodies and African ancestry, especially present in Brazil, due to their history.

Throughout my career, I took courses and worked with independent media collectives and theater groups, always attentive to the relationship between bodies and the city, in incisive practices in this patchwork that is the urban space. At Revista Vaidapé and ARTE! Brasileiros, I had the opportunity to meet and talk with groups, subjects and researchers in the areas of Art and Human Rights, living in different regions of São Paulo. At the Cooperativa Paulista de Teatro, to dialogue with artistic groups that operate in the State. At Grupo Redimunho de Teatro, to participate in presentations on violence against women that had city streets as their stage. In the Oba Group! Theater, to live with children enchanted with art and with artists turned to the universe of childhood. I also completed a degree in Social Communication - Journalism at the Pontifical Catholic University of São Paulo (PUC-SP).

Currently, I am doing a master's research in Social History at the University of São Paulo, focused on the History of Africa and Africans in Brazil, under the guidance of Professor Maria Cristina Cortez Wissenbach, who is a reference in the subject and researched for years stories of African populations and diaspora in the city of São Paulo, in addition to themes related to these peoples in more contexts. My training took place and takes place in all meetings reported in this text, which collaborated and collaborated with my learning and acting processes.

LARISSA FRANCEZ ZARPELON

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Architect and Urban Planner

ACADEMIC BACKGROUND

2017 - 2020: Doctorate degree in Architecture from the Faculty of Architecture and Urbanism of Universidade Presbiteriana Mackenzie, with the thesis entitled Intentions of dialogue between architecture in the city: approaches to the works of the Salmons Award. Advisor: Prof^a. Dr^a. Ruth Green Zein.

2010 - 2013: Master's in Architecture from the Faculty of Architecture and Urbanism of Universidade Presbiteriana Mackenzie, with the dissertation Public space and ephemeral occupation: the Virada Cultural as an instrument for the requalification of the Historic Center of São Paulo. Advisor: Prof^a. Dr^a. Eunice Helena Sguizzardi Abascal.

2007 - 2008: Master Paesaggi Straordinari: Paesaggio - Arte - Architettura at the Politecnico di Milano with the title Paesaggi "patologici": a riflessione su spazio, luogo e identità ("Pathological" Landscapes: a reflection on landscape, place and identity). Advisor: Prof. Dr. Matteo Meschiari.

2005 - 2007: Post-graduation lato sensu Project management in civil construction at Universidade Presbiteriana Mackenzie. Course stopped after all credits are fulfilled.

2000-2004: Graduation in Architecture and Urbanism from Universidade Presbiteriana Mackenzie.

PROFESSIONAL BACKGROUND

2014 - current: Professor at Universidade Paulista in the disciplines Urban and Landscape Design - Open Space, Architectural Project - Urban Intervention and Course Conclusion Work

2021 - 2023: Substitute member of the Council for Architecture and Urbanism (CAU / SP)

2020 - 2021: Researcher in the Modern Architecture group in Brazil and Latin America: historiographical reviews (Mackpesquisa) at the Faculty of Architecture and Urbanism of Universidade Presbiteriana Mackenzie.

2018: Teaching internship in the discipline Architectural Design VIII at the Faculty of Architecture and Urbanism of Universidade Presbiteriana Mackenzie.

2014 - 2015: Professor at Universidade Cidade de São Paulo in the disciplines of Architectural Design VIII and Applied Informatics.

2012 - 2014: Researcher in the group Gêneses and cultural identity of the Higienópolis neighborhood, São Paulo. Casarão Dona Veridiana, Mackenzie College and Vila Penteados: history and requalification (Mackpesquisa) at the Faculty of Architecture and Urbanism of Mackenzie Presbyterian University.

2009: Researcher in the group Urban trails, cultural and architectural itinerary: Avenida Higienópolis, partnership between the Faculty of Architecture and Urbanism / Mackenzie and the Center for Biological and Health Sciences / Mackenzie.

2007 - 2008: Internship, by Master Paesaggi Straordinari, in the architectural design development department of the Archilabo office (Milan, Italy).

2005 - 2019: Partner at Z3 Consulting and Projects

Larissa Francez, Zarpelon, 1981, São Paulo

I am an architect, researcher, teacher, mother of two. I research architecture, urban landscape and public space of the contemporary city - interests that go back to the research carried out when I studied, in the years 2007 and 2008, the **master Paesaggi Straordinari - Paesaggio Arte Architettura, in the Polytechnic of Milan**. The result of this course was the dissertation entitled Paesaggi "patologici" - una riflessione sul paesaggio, luogo e identità ("pathological" Landscapes: a reflection on landscape, place and identity), in which I proposed relationships between the intentions, declared by the authors, in some interventions in the landscape, of different scales, and the results obtained in fact, which often differed from what was predicted - considering as important factors the possibilities of appropriation of places by the population that frequents or users, having, beside the project, time as a fundamental factor.

My interest in theoretically and critically considering the theme of public space and its use by the population continued in the academic master's degree at the **Faculty of Architecture and Urbanism at Mackenzie Presbyterian University**, when I researched Virada Cultural, an event then considered bold and innovative in several aspects, mainly the one that allows to glimpse hypotheses of occupation and sociability in public spaces in the Historic Center of the city of São Paulo. I concluded my

master's degree with the dissertation Public space and ephemeral occupation: the Virada Cultural as an instrument for requalifying the Historic Center of São Paulo.

After acquiring some teaching experience, at **Paulista University**, mainly in the **disciplines of Architectural Design - Urban Intervention and Urban and Landscape Design - Open Spaces**, I returned to researching the theme of public space, in the doctorate, following up on the reflections initiated a little more a decade. This time, I focused on the theme of architectures that contribute to the consolidation of the system of collective open spaces in Latin American cities.

During the development of the doctorate, I had contact with the research on contemporary Latin American architecture developed by Prof^a. Dr. Ruth Verde Zein, who participated, on the occasion, in the international curatorial committee for the selection of works for the Rogelio Salmona Latin American Architecture Award - open spaces / collective spaces, an initiative proposed by the Rogelio Salmona Foundation of Bogotá, Colombia, which aims to promote, value and disseminate architectural projects that created collective open spaces, contributing to the creation of more human cities. In the meantime of the research, I was part of the international curatorial committee for the selection of works in the Brazil Region for the third cycle of the Salmona Award (2018), headed by Prof. Dr. Alexandre Ribeiro Gonçalves. I completed my doctorate in December 2020, with the thesis entitled Intentions of dialogue between architecture and the city: approaches to the works of the Salmona Award.

From 2005 to 2019, I was a partner at Z3 Consultoria e Projetos, where I developed and coordinated architectural projects and management of small and medium-scale works. Today I work autonomously as an architect.

In 2020, I joined the articulation and formation of Chapa 1 CAU + Plural for the CAU / SP elections and, in 2021, I joined the **Architecture and Urbanism Council (CAU / SP) as alternate councilor.**

LOUISE LENATE FERREIRA DA SILVA

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Architect and Urban Planner

ACADEMIC BACKGROUND

- 2011 - 2017** Graduation in Architecture and Urbanism from the Faculty of Architecture and Urbanism of the University of São Paulo. Final Graduation Work: “Vila Maria Zélia - expression of the conflict between values for preservation”, guidance by Prof^a. Dr^a. Flávia Brito do Nascimento
- 09.2019 - 11.2019** Course “Cultural Heritage Management: paths and borders”, organized by Vanessa Fernandes Corrêa, at the SESC Training and Research Center

PROFESSIONAL BACKGROUND

- 08.2018 - 12.2020** Mediation and research in the Heritage Visits Project [former Educational Residence] of the Visual Arts Center of SESC Pompéia
- 08.2019 and 12.2020** Participation in the program of the Heritage Day [DPH-SMC-PMSP], 2019 and 2020 editions
- 05.2019** Presentation in a lecture on LabRaça-FAUUSP University at the VII Academic Day of the Architecture and Urbanism Course at the University from Paulista - Unoeste, “Possible Architectures - the political dimension of architecture in the current Brazilian panorama”
- 02.2017 - 02.2018** Internship at the Department of Historical Heritage of the Municipal Secretary of Culture, at the Coordination of Identification and Safeguarding under the supervision of Raquel Schenkman
- 10.2017** Presentation of the work “The racial issue and the formation of the city: a mapping of the black presence in São Paulo from the pages of the newspaper 'O Clarim da Alvorada” in the Seminar “The city and racial subjection”, Laboratório Race e Urban Space, FAUUSP University
- 08.2016** Presentation in a lecture on Vila Maria Zélia at the Seminar “Heritage occupied: housing, culture and the right to memory” held by CPF-SESC

•**12.2015 - 12.2016** Scientific Initiation Research “Blacks in São Paulo (1924 - 1932) - A mapping from the pages of the newspaper 'O Clarim da Alvorada'. Orientation by Prof.^a Dr.^a Ana Cláudia Castilho Barone with FAPESP funding

•**08.2015 - 11.2015** PRCEU-USP internship in development of the “Portal da Imprensa Negra Paulista” - usp.br/impresnanegra, under the coordination of Prof.^a Dr.^a Ana Cláudia Castilho Barone

•**08.2015 - 04.2018** Participation in the Study Group at Laboratório Raça e Espaço Urbano, with reading, discussion and joint incorporation of thematic bibliography in academic research under the guidance of Prof. Dr.^a Ana Cláudia Castilho Barone

•**08.2015 - 12.2015** Mediation of participatory project LABUR-FFLCH-USP / DPH / CONDEPHAAT (council of historical and artistic heritage) "Vila Maria Zélia Participatory Recharacterization Project", with participation activities by residents and organizational activities among representatives of the entities involved.

•**03.2014 - 03.2015** Academic Research - Teaching with Research Scholarship - USP, Front of Historical Mapping of the research “65 years of production of public EDIF projects - Department of Buildings of the Municipality of São Paulo”, under the coordination of Prof.^a Dr Rosana Helena Miranda

•**06.2020 - 12.2020** Content creation for biweekly D-Journal newsletter, for D-aura Brand

•**06.2016** Presentation in debate of the series “Contemporary Debates - theme: cultural appropriation”, organized by Prof. Rafael Prado at the Hans C. Andersen Municipal Library

•**06.2016** Collaboration in the setting up of the exhibition “Imprensa Negra Paulista”, at USP's Cultural Preservation Center

•**07.2012** Collaboration in the exhibition “Ruin and Demolition”, at USP's Cultural Preservation Center

•**02.2015** present Participation in free groups of reading, discussion and activities on the themes of Architecture and Urbanism and Philosophy, in a studio maintained by Adriano Bechara

Louise Lenate Ferreira da Silva, 1993, São Paulo

I am graduated in architecture and urbanism, having worked mainly in the area of preservation of cultural heritage and with research experience in race relations in the urban space. On the mother's side, descendant of a “working-class family” of Italian and Portuguese immigrants living in the east side of São Paulo; on the part of a father, heir to the restricted conditions and blackouts imposed on a black family descended from the enslaved populations in the north of the interior of São Paulo. My parents provided me with conditions to study in private schools in three different areas of the city until I reached the public university located in the fourth area, almost always covered by public transport, which also provided me with contacts with a very varied spectrum of social and spatial conditions. throughout life.

I opted for this graduation as a child, at the moment when my mother hired an architect to renovate our house, which is in an old workers' village listed as a municipal and state heritage, by CONPRES P and CONDEPHAAT (councils of historical and artistic heritage) . Despite the initial interest in the residential project, I couldn't help but get involved with the problem of preserving the ruins and the memory of Vila Maria Zélia, which became the theme of my final graduation work, guided by Professor Flávia Brito do Nascimento and facilitated by direct contact with the local Cultural Association. Previously, I had the opportunity to collaborate with the "Vila Maria Zélia Participatory Recharacterization Project", carried out through a partnership between CONDEPHAAT, DPH and LABUR-FFLCH-USP (Laboratory of Urban Geography), with the participation of residents and residents da Vila. Simultaneously to tfg, in 2017 I did an internship at the Department of Historical Patrimony, in the former Coordination of Identification and Safeguarding, together with the Raquel Schenkman technician, mainly in the works of tipping the Historic Center of Penha and in the completion of the developments of the old IGEPAC of the neighborhood da Liberdade.

Still in mid-graduation, in 2014, I got involved with the academic research experience through USP's Teaching with Research program, collaborating with Professor Rosana Helena Miranda on the Historical Mapping Front of the research "65 years of producing public projects of EDIF - Department of Buildings of the Municipality of São Paulo ". Then, from 2015 onwards, I prepared my Scientific Initiation project guided by Professor Ana Cláudia Castilho Barone, "Os negros em São Paulo (1924 - 1932) - A mapping from the pages of the newspaper 'O Clarim da Alvorada'. Throughout the work, from 2015 to 2018 I followed the emergence and activities of the Research Group on Race and Urban Space Studies, coordinated by the same professor, until its consolidation as the Race and Urban Space Laboratory.

Just graduated, in August 2018, I was hired for the Educational Residence Project of the Visual Arts Center of SESC Pompéia. Throughout its elaboration, it became the Heritage Visits program, still being implemented, suspended by the current context of the pandemic. The activity consists of conducting continuous research that supports the mediation of heritage visits through the unit's spaces, turning multidisciplinary research into an alternative for heritage education.

Since the beginning of graduation, I have been permanently involved with the Student Movement through participation in activities of the Student Union of FAU-USP, the current gfaud, also with the formation of the Feminist Collective Mayumi Watanabe and Coletivo Malungo, in addition to participation in BATERia FAUUSP, in the Carcarás Choir and in the activities of producing events and DJing at events of these and other groups.

LUCIENE GOMES

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Architect and Urban Planner

ACADEMIC BACKGROUND

2016-2019: PhD from the Federal University of São Carlos, in the Postgraduate Program in Occupational Therapy with the title: "Analysis of the contents on Accessibility and Universal Design in public undergraduate courses in Architecture and Occupational Therapy in Brazil"

2012-2014: Master in Occupational Therapy by the Department of Occupational Therapy with the title: "Accessibility in public cultural buildings in a medium-sized city in the state of São Paulo", in the Research Line "Promotion of Human Development in the Contexts of Life Daily", under the guidance of Prof. Dr. Maria Luisa Guillaumon Emmel

2002-2010: Graduation in Architecture and Urbanism from the São Carlos School of Engineering, University of São Paulo. Scholarship holder of the National Council for Scientific and Technological Development - CNPq, in the form of Scientific Initiation (CI), with a research entitled: "The expanded city and local development in Brazil: The social construction of technological urban development in the interior of São Paulo"

PROFESSIONAL BACKGROUND

2020-current: Professor at the Federal University of Recôncavo da Bahia (UFRB), in the Interdisciplinary Bachelor in Energy and Sustainability, allocated in the Assistive Technology and Accessibility Engineering course, in the subjects "Technical Design" and "Introductions to Technologies"

2020-current: Full member of the Engineering area in the Working Group, "Structural Agenda for the Implementation of the Science and Technology Center for Energy and Sustainability - CETENS", at the Federal University of Recôncavo da Bahia (UFRB)

2020-current: Member of the Working Group, "Project of the Regional Reference Space in Assistive Technology and Accessibility" at the Federal University of Recôncavo da Bahia (UFRB)

2020-current: Vice Coordinator of the extension and culture project at the Federal University of Goiás - Regional Goiás, "Pipoca e Paisagem", which aims to promote the expansion of knowledge about landscape architecture, with its respective developments (environmental preservation, conservation heritage and awareness of the landscape)

2020-current: Member of the Research Group Study and Research Group on “Accessibility, Body and Culture - GEPACC”

2012 - current: Writer of Reação Magazine

2020-2020: Volunteer professor at the Federal University of Goiás - Regional Goiás, in the subject “Sensitization of the Landscape”, inserted in the Academic Unit of Applied Social Sciences and in the Curricular Matrix of Architecture and Urbanism

2012-2020- Professor of Education Course in the Areas of Design and Architecture. Professional Education of the National Service of Commercial Learning - SENAC, acting in courses in the competencies of "Structure of Interior Design Projects", "Residential Interior Design Project - Commercial - Point of Sales", "Planning and Monitoring of the Execution of Projects of Interiors" Interior Design "," Lighting "and" Landscaping "

Luciana Gomes, 1977, São Carlos

My name is Luciene Gomes, I was born and spent my life (almost) all in São Carlos, in the interior of São Paulo. It was there that my mother shared my creation with my grandparents, all very simple, but who always knew that education would be a fundamental part of my life. I studied in public schools since always, I started working still in high school and even reconciling work with studies, I managed to enter the nursing course at the University of São Paulo in Ribeirão Preto via FUVEST, a dream that I often doubted I would realize.

It was a year that I studied a lot, I was happy in many moments, but in others I doubted my ability and my choice. On my first vacation, I looked for a volunteer job that I called “internship”, and spent almost every morning of that period in a basic health unit. It was incredible to be able in the midst of screening, pre-consultations, dressings of different dimensions and circumstances to be able to meet people with realities so different from mine. There I realized that I had made the right choice.

But everything changed when, after a dive, I woke up with my body paralyzed, unable to move anything from the neck down. It was a long period of rehabilitation, adaptation, rediscoveries and, little by little, I learned to deal with my new physical condition, I had become quadriplegic!

My academic life was also compromised as I could not continue the nursing course, I was seen as someone "incapable and unfit" for the profession, given my physical conditions. Still, I was sure I would go back to university. I had to start over, review my choices and think about new possibilities, and suddenly I went to do architecture, again at USP, but now in São Carlos.

For those who don't know, being a quadriplegic and not moving my hands, makes me have a lot of difficulties to do things that for other people are very simple. This happens when, for example, I want to hold a fork to eat, or scratch a sensitive part of my body, make up, brush, write, type, point, caress, among many other things. I learned to adapt and perform many tasks with movements invented, recreated, endeavored and repeated extensively.

College demanded a lot of mental and physical skills from me, architecture made me learn to use the drawing board, being advised by squares, scales, papers of many weights and textures, pens and mechanical pencils. Heverson Tanashiro, my wonderful teacher of technical drawing, was a conductor for part of my epic journey, and one of the few who believed that someone with a quadriplegic could be an architect.

Thinking about inclusion in the early 2000s was not like today, I know it was difficult for everyone involved to deal with someone with a “severely” disabled person, since architecture is a course that requires such specific skills. The deadlines for delivering my work were not different from those of my colleagues, nor did I have any extra time for the tests, but I did the tasks in an almost solitary process. I faced long bus trips, in the so-called didactic trips that were successfully carried out even though they were literally carried down the stairs, up the stairs in inaccessible buses, exploring the cities in routes that were accessible but had nothing, but that made me fall in love with architecture.

I was also able to do a scientific initiation with the PIBIC / CNPq scholarship and I had my first contact with Universal Design through professor Ricardo Gomes from the University of São Francisco, the privilege of meeting the architect João Figueiras Lima, Lelé who among other numerous projects idealized the network of Sarah Kubitschek Hospitals, where I rehabilitated.

It was very difficult, but always with the unconditional support of my family, we graduated.

After college it was time to choose new paths with projects already focused on accessibility, but I soon decided that I would take a master's degree, then a doctorate, and that it would be in the Occupational Therapy course at the Federal University of São Carlos. Even today many people ask me why in Occupational Therapy (?), And my answer is simple, I believe that the concepts that look at the “person” in TO, complement my look as an architect.

I was lucky to be guided by Mallu Emmel and co-supervised by Daniel Marinho, teachers who made me broaden my horizons and, to be sure that accessibility, universal design and inclusion, such important concepts can provide conditions of maximum equality between people. And when that happens, the world will be better.

It was 6 years of post-graduation and to become a “doctor” in TO, the first quadriplegic in South America, with great pride, but without vanity.

Since 2012 I have been a teacher, and since 2020 at the Federal University of Recôncavo da Bahia (UFRB), which is inserted in a place where art and history are thriving, in the first (and necessary) Engineering course

PEDRO CARDOSO SMITH

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Educator and Architect and Urban Planner

ACADEMIC BACKGROUND

2006: Master in Architecture and Urbanism from Mackenzie University with the title: "Cultural and urban fragment of an economic strategy for Fortaleza: the Dragão do Mar Center"

2009: Specialist in "Housing and City" from Escola da Cidade University

2001: graduated in Architecture and Urbanism from Mackenzie University

PROFESSIONAL BACKGROUND

2018-current: Member of UMAPAZ, Open University of the Environment and Culture of Peace, Municipal Secretariat of Green and Environment of São Paulo (SVMA). Teacher. I develop and coordinate free courses for the entire population. Also member of the team of the 3rd Greenhouse Gas Inventory in the city of São Paulo.

2013-current: Lecturer at Paulista University, in the disciplines "Architectural Project: Low Density Collective Housing", "Architectural Project: High Density Collective Housing" and Supervised Practical Activity (APS)

2014- 2016: Member of the Cultural Citizenship Nucleus, Municipal Secretary of Culture of São Paulo (SMC), department responsible for promoting and accompanying cultural agents and groups that work in the periphery of the city, with the following Programs: VAI Cultural), Community Cultural Agents, (indigenous) Villages, Culture Points and Periphery Promotion Law. I coordinated the region called east 1: Mooca, Vila Prudente, Sapopemba, Aricanduva and São Mateus. Monitoring of cultural activities, territorial integration, public policy planning, training for accountability of the fomented, among other functions.

2008-2011: Member of the São Paulo Municipal Housing Secretariat - Habi (Sehab-Habi). Review of the São Paulo Strategic Master Plan (Law 16,050 of 2014), aspects related to housing of Social Interest (HIS); and the Municipal Housing Plan of São Paulo (PMH). I worked defining the parameters and developing the ZEIS maps (Special Areas of Social Interest); Previous work: Member of the Urban Planning team in the favelas of São Paulo, such as São Francisco Global (eastern region of SP); First job: Urbanization of the Paraisópolis and Jardim Colombo favelas. Supervisor of the physical team, with functions such as: post-occupation of urbanized areas, housing readjustment and leisure area projects; home inspection activities and meetings with residents related to risk areas; monitoring of urbanization of blocks; assemblies, Management Council; analysis of architectural projects to be implemented in several architectural offices; organization and monitoring of field visits (Universities, state ministers, among others); research and subsidy for various studies and works, such as Solid Waste Plan, Biennial of

Rotterdam on Paraisópolis; Mobility, Master Plan; follow-up with the legal team on land issues, among other activities. I was supervisor of the Elections process for representatives of the “Management Board of Paraisópolis management 2011-2012”. Finally, I was a “curatorial collaborator” at the “Informal City in the 21st Century” exhibition, exhibited at the Museu da Casa Brasileira, in São Paulo, and later in Rio de Janeiro, Recife, Berlin, Venice and Rotterdam

<http://cidadeinformal.prefeitura.sp.gov.br/?p=965&lang=pt-br>

2007-2008: Development, by Diagonal Urbana Consultoria Office. Socioeconomic Diagnosis of the southern territory of Minas Gerais (14 municipalities in total), for Companhia VALE. I work as a senior architect in the Urbano Ambiental team.

2005-2007: I integrated an urban planning teams from the Casa Azul Association, Paraty / RJ and also from ISA (Instituto Sócio Ambiental), São Paulo.

2002-2004: I joined the team responsible for the first “Environmental Inventory of Water Resources and Maritime Edge of the Municipality of Fortaleza.”, By the PPAU - Project and Research in Architecture and Urbanism - in partnership with the city hall of Fortaleza. Fortaleza / CE. Before, I was a member of the Legfor Office team - a partnership between the City of Fortaleza and Astef (Association of the Federal University of Ceará). Fortaleza / CE, responsible for the Review and Update of the Master Plan for Urban and Environmental Development of the municipality and Fortaleza (PDDUA), and its complementary laws (Construction Code, Law of Land Use and Occupation, Environmental Code, among others)

OTHER RELEVANT ACADEMIC BACKGROUND

- Ecological Architecture Course: other ways of living, EKÔA PARK, coordinated by Tomaz Lotufo, 2020
- Course Deciphering the Right to the City, Instituto Pólis, 2020
- Race and City Course, Black Cartographies, Pólis Institute, 2020;
- National Seminar on Alternative Planning, partnership between Pólis Institute and São Paulo Council of Architecture and Urbanism (CAU-SP), held on February 19, 20 and 21, 2019;
- Course Dimensions of Intervening in favelas: challenges and perspectives. Modules: The rules for self-construction of housing in Favelas; Housing provision in Favelas - the case of Heliópolis; Favela interventions - elements of the right to housing; Militancy in intervention in Favelas; partnership between LABLAJE and Instituto Pólis, carried out between 03 and 24 March 2018;

Pedro Cardoso Smith, 1977, São Paulo

I've graduated in Architecture and Urbanism and I have increasingly understood myself as an **educator**. I currently teach at two large institutions, one private and one public: Universidade Paulista and Universidade Aberta do Meio Ambiente e Cultura de Paz (UMAPAZ), respectively.

In these places of exchange of knowledge and views of the world, I have increasingly sought to delve deeper into ways of living collectively in a respectful, plural, tolerant manner, without losing our criticism and agony for so much social inequality that has always endured and for the erasure of our peoples. Regarding housing, I also participated, for a brief but remarkable period, in the **Homeless Workers Movement** (MTST), which made me more convinced of the struggles I support.

At Universidade Paulista, where I teach **Collective Housing** disciplines, my focus has been, for years, the study of Social Housing, understanding the formation of favelas, in addition to other aspects such as land issues. Through UMAPAZ, in addition to the interest in the **Right to the City** (in its various social, urban and environmental dimensions), I started studies on the Guarani-Mbya and all their wisdom, spirituality and integration with the environment. These studies are serving as the basis for the new courses and activities.

Another aspect that I identify as very relevant in my trajectory, is a search for coherence in the daily performance as a municipal public servant. Since I became a civil servant, I have been looking for places with a lot of professional engagement and the strengthening of **public policies** that, more and more, I have understood as vital for any basic civilization project!

Regarding these experiences, I started at the Municipal Housing Secretariat, working with **slum urbanization, notably in Paraisópolis, one of the largest in São Paulo**, where I had a huge learning experience with the urgency of life: shacks falling on rainy days, articulation with civil defense, the issue of drug trafficking, the conflicting relationship between contractors, residents and city hall; the sensation of "wiping" ice at different times, among many other conflicting feelings. After this experience, I worked on the elaboration of the Strategic **Master Plan** (PDE) in São Paulo, defining, together with the team, the guidelines for the Special Areas of Social Interest (ZEIS) and elaborating the mapping of these locations. After this moment of completion of the PDE, I transferred to the **Municipal Secretary of Culture** to join a wonderful team that worked with several cultural **development programs in the São Paulo's periphery** and also with the Guarani indigenous villages, among them: Programa VAI, Fomento à Periphery, Villages, Young Monitor, Culture Points. We worked in the peripheries, accompanying artistic and cultural groups throughout the city, making their projects feasible and seeking to articulate them with each other. It was a public policy that sought to offer a lot of autonomy to the participants, in a very attentive monitoring and training process. I worked as a stretch supervisor in the East Zone of São Paulo. Finally, I am currently at **UMAPAZ**, as mentioned above, where we seek to provide ongoing training not only for interested citizens, but also through partnerships with Education, Sports, Health, among others Secretariats.

PEDRO VINICIUS ALVES

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Researcher, educator and poet

PROFESSIONAL BACKGROUND

2017 - Present: Black Cartography Collective: Researcher, articulator and educator. One of those responsible for researching the history of the black population in São Paulo, making contact with social movements linked to racial issues, the collective produces a course on this history for high school students and we also organize walks through important historical points for the black population in the center of Sao Paulo.

June / 18 - Volta Negra Activity - We held the activity at the Nossa Senhora das Graças School, three meetings with students in the second year of high school, two meetings in the classroom where we discussed racism, family structure and sharpened the students' sensitivity to such themes and a field trip that we make through the historical points researched by the collective.

August / 18 - Volta Negra Public Activity - Through an open event created on facebook and disseminated by the media Revista Vaidapé, Alma Preta and Catraca livre, the Cartography Negra collective received a group of people of different ages and social media, to make the historic walk through downtown São Paulo. The event takes place every month, since its creation.

January / 19 - Trainer in Cultural Cartography - Activity carried out for the Training Program for Young Cultural Monitors in the city of São Paulo, at the invitation of Cieds.

Throughout 2019 - Voltas Negras: Route made by researchers and educators from the Cartography Negra collective, for a group of high school students from the Móbile school, within the Móbile na MetrÓpole project; Volta Negra on World Day for the Right to the City - Activity carried out in partnership with the Global Platform for the Right to the City, Instituto PÓlis and Coletivo Cartografia Negra; Volta Negra in partnership with M.I.T. - We carried out a Black Tour for the class of an M.I.T. extension course.

August / 19 - Partnership with the PÓlis Institute - Through an announcement from the PÓlis Institute, the collective Black Cartography, carried out the Black Laps during the second semester of 2019, developed and spread through the center of SP, lambes demarcating the researched territory.

May - August / 20 - Course "Race and City" in partnership with Instituto PÓlis - Development and dissemination of the course. Course held in August.

August / 20 - Circuit of lives "Black people, memory and city." - Activity carried out for the project of the Secretary of Culture of the Municipality of São Paulo, "Online Libraries"

November / 20 - IMS Invites

January / 21 - Occupation on IMS Educa's Instagram - Creation of virtual content for the IMS educator's social network

January - February / 21 - Article for the magazine Rampa do Sesc May 24 - Writing of the article in January for publication in February.

2014 - 2015: Secretary of Culture of the State of São Paulo: Intern at the Department of Libraries and Reading. Responsible for contact with the libraries of the State of São Paulo, maintenance of SisEB (State System of Public Libraries of São Paulo), organization of events such as the VII International Seminar of Public and Community Libraries (2014) and also the VII Festival of Mantiqueira (2014).

2013 - 2017 - Vaidapé Magazine: Playful Curator. Responsible for the selection of texts and illustrations for online and printed publications, organization of festivals to launch printed editions, production of art fairs and exhibitions, soirees and debates on the art market and one of those responsible for writing the project for magazines V and VI approved by PROAC.

2014 -2015 - Grito do Pé Preto - Project approved by the edict Redes e Ruas of the Municipal Secretary of Culture of São Paulo, where the collective Vaidapé organized a course on independent media at the Casa de Cultura of Butantã, for students of the public school in São Paulo Paulo.

2016 - Coordinator of the Playful Nucleus of editions V and VI of Vaidapé Magazine - Responsible for creating and selecting the artistic content that would compose these editions of the printed magazine, approved by PROAC in the previous year. Also Launch Festivals of the V and VI editions of the Vaidapé Magazine - Responsible for assisting in the organization of the launch festivals of each edition, contacting sponsors of the event and the invited artists for the presentations.

ACADEMIC BACKGROUND

2014 - School of Sociology and Politics ESP - SP - Social Sciences - Incomplete

2011 - Pontifical Catholic University PUC - SP - History - Incomplete

Pedro Vinicius Alves, 1992, São Paulo

While I was in high school, I had a big question, whether I was going to study History or Economics, my father had a degree in Economics from PUC-SP, in the early 80's and recommended me to think well about what course I would take and encouraged me to take university entrance exams at USP and PUC, if I decided to go to History and if I went to Economics, some other universities were also encouraged. In the last year of high school, I chose to do Economics, I went to some universities and went to the second phase of FUVEST, I didn't pass to FEA-USP, so I decided to study another year to try the exam again, but in the course of the year, I decided on the History course, I was approved at PUC and again, I went to the second phase of FUVEST in the year when the second phase was not about specific questions, again, I did not pass and went to study at PUC.

Getting there, a very different environment from what I had lived before, although with many similarities, always during the course, there was a feeling of not belonging to the space and the way the academy functioned, but until then, I didn't understand it well the reason for this distance, at a given moment I felt that I should change course and university, since it was not my place there. I left PUC and went to study Sociology and Politics at ESP (School of Sociology and Politics), in this second undergraduate course, I got closer to research and some subjects that motivated me to do more research, however, academia remained a problem, but that point, I could already identify some of the reasons why I didn't feel fully integrated into this system,

I missed a greater plurality of theorists studied, I felt a great distance from academic knowledge in relation to the general population of the city, I started to realize what I now know is called structural racism in the education system. During all this time, I had never distanced myself from one of my passions, poetry. I worked in parallel to college and work at the Secretariat of Culture, in an independent media magazine, in the west of São Paulo, Vaidapé magazine, which was created by some friends, in the Butantã region, which is where I live. These crossings that I had with the education system, were manifested in my artistic work, until at a certain moment, I decided to focus on that work, both writing my texts, and also the curator of the magazine's playful nucleus, I stayed like that around one year. Until Raissa came up with a research idea, which I became very interested in. From that point on, we started to do more research and invited Carolina, and so the formation of the Collective, Cartography Negra, took place.

In this work, which made me go back to the world of research and education, something I had already discarded from my trajectory, I realized that my problem was not with research or teaching, but with the racism of academia, that makes us study practically, only European theorists and with the traditional and plastered education system that we have in most schools in the country. I realized that this research, about the stories of the black population, which were and are constantly erased by the official narrative in the country and mainly, in São Paulo, where the focus of the collective research, said a lot about me, my life, my family and the possibility that we give ourselves to create our dynamics, since we are not within the formal education system. We know that the history of the Brazilian population is made up of different peoples, but the books prioritize the history of the white, slave-owning elite and deny us the history of the native and black peoples who built the wealth of that country. As well as, within my own family and that of millions of miscegenated Brazilians, who know their white ancestry much more than their black ancestry.

Starting from this personal absence, which we three of the collective felt, we looked at the education system and the construction of the city, not only the urban plans, but the motivations of such plans, as the project to whiten the population worked to erase these stories of its creators and how the education system operates in maintaining this erasure. We realized that these faults were not only ours but a fault for the entire population, something that makes it difficult to create a complete national identity, given that we are diverse, we cannot have a single, white history.

We then started to create activities, courses, field visits and everything else that would help us take our research, to the streets, to the population directly, without having to go through the paths of the academy, which both exclude and secrete knowledge. Today, we have been researching and acting in the area of research and education for more than three years, taking our research to schools and institutes, as well as to the street, in direct action, for May of Volta Negra, an activity that before we entered into pandemic, last year, we held every month, rain or shine, on a Saturday of the month we would be in the center of São Paulo, sharing our research and our experiences with anyone who wanted to participate, since the Black Laps, made in this way, open to Saturdays were free events, with no mandatory cost, only voluntary contributions.

This whole story represents a little of my ways to get here, the comings and goings within the world of education and research, the meeting with a greater purpose, being part of a group, which today I know is large, of figures who seek to keep alive, the legacy of the black population, in the midst of a Brazil that is created and developed within a racist structure. And so, we move on.

RAISSA ALBANO DE OLIVEIRA

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Educator and Anthropologist

ACADEMIC BACKGROUND

2019: Social Technology of Memory - Museu da Pessoa.

2018: Entreolhares Visual Arts training program: Corpo Intruso, Corpo em Cena- Itaú Cultural.

2017: Graduation in Social Sciences - PUCSP.

2016: Art, History and Memory: Museums, Galleries, Urban Spaces and Aesthetic Experiences - Faculdade Paulista de Artes.

PROFESSIONAL BACKGROUND

2020: Participation in the Invita Program of the Moreira Salles Institute.

2020: Organization and teaching of the Race and City course.

2019: Trainer at the Rolês Workshop for Public Spaces at the Pólis Institute on the World Right to the City day.

2019: Trainer in the Course The Influence of African Culture in the constitution of the Brazilian Identity of the Municipal Secretariat of Education and DREI Ipiranga.

2019: Trainer in the Youth Cultural Monitor Program.

2018- Current: Educator at the Diadema Culture Factory Library.

Raissa Albano de Oliveira, São Paulo

I am the granddaughter of my grandparents and the daughter of my parents, I am the most daring dream of my ancestors. I learned to see the world in a critical way from my degree in social sciences at the **Pontifical Catholic University**, the institution that gave me an intellectual basis to look at the world, it was also the place where I could perceive racism and all sorts of inequality and prejudice until then hidden under a veil placed by the loving protection of my parents and friends. I finish my training in 2017 and look for myself in the world, in the streets I frequented, in the museums I loved. I didn't see myself in spaces, I only saw people like me serving or busy getting to work. I was always mistaken for an employee or waitress, countless times I was directed to back entrances or to the service area and here architecture is a master helper because it ensures that there are secret spaces between who goes on the service elevator and who is welcome at front door. So I grew up in and sprouted like water in the cracks in the city, I started to research the history of my people in Diaspora and the joy of discovering an immense politically invisible legacy, I was intoxicated and the **Black Cartography Collective** that gave birth to my two great loves was born Carolina Piai Vieira and Pedro Alves. Our work investigates the history of the black people in diaspora in the center of the city of São Paulo and claims the recognition of their influence and transforming role in the narratives of the city, we divulge our research from walks in the center of São Paulo, that for now are suspended by the pandemic.

2018 was a decisive year in my trajectory, with the work of Cartography Black opening paths in my knowledge of the city, it is also the moment that I start working as an **educator at the Diadema Culture Factory**, which was a great school to be able to be close to of my people, thinking of the city from the outskirts, there I worked with children and adolescents exposed to various vulnerabilities and at the same time sweet and affectionate, as all children are. I learned to collectively create spaces for dialogue and listening and to weave that embraced the diverse subjectivities present in each body.

In 2019, although I can't be in the city, I was invited to participate in several virtual debates to think about alternatives to live and occupy the city in times of pandemic.

I currently work at the Fábrica de Cultura, I am an assistant professor in the postgraduate grading Cities in Dispute at **Escola da Cidade Universit** and a researcher and educator at the Cartography Black Collective. I am in constant transformation, as are cities, with open pores so that weeds, PANCs and rivers sprout here and there.

THIAGO SOUSA SILVA

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ACADEMIC BACKGROUND

- **2015** - current undergraduate degree in Geography at the Federal Institute of Education, Science and Technology campus São Paulo. With the monograph: Comics as a didactic tool for teaching Geography in Basic Education.

PROFESSIONAL BACKGROUND

- **2018 - 2019** - Composition of the Ethnic Racial Dialogues Front at the Open University of the Environment and Culture of Peace (UMAPAZ): Coordination and Facilitation of meetings focused on the dialogues of the concept of race from the most diverse perspectives, and also of courses aimed at teaching and learning of African and Afro-descendant history and culture at the Open University of the Environment and Culture of Peace, an organ of environmental education and culture of peace in a free path promoted by the Secretariat of Green and Environment (SVMA).
- **2016 - 2018** - Coordination of the AYA Study Group together with the collective Quilombo Cabeça de Nego :, who was also one of the founders. Quilombo Cabeça de Nego is an Afrocentric space for research, study and dissemination of epistemologies and cultural expressions of the African and Afro-descendant population. Composition of 5 editions of the Semana Preta do Quilombo Cabeça de Nego event held at the Federal Institute of Education, Science and Technology campus São Paulo and at the Center for Black Awareness at USP. Coordination of the Aya Study Group giving meetings about African Spiritual Manifestations, just like its History and Culture.
- **2018 - 2019** - Experience with the Teaching Initiation Program Pedagogical Residence: with the Federal Institute of Education Science and Technology campus São Paulo experiencing three semesters in different field schools in regions of São Paulo in order to experience multiple realities of the classroom. class in terms of Integral Education, Technical High School and Regular Education regarding the Governance and Educational Evaluation of a Degree in Geography.
- **2017** - current - Making of Comic Book Material as a paradigmical tool for teaching Geography and Geomorphology in Basic Education through the Teaching Project Scholarship: Research in basic Geography teaching methodologies for making, drawing, plot writing , diagramming and editing of material in comic book format, presenting a storyline with a beginning, middle and end, which teaches the classic scientific theories of geomorphology for elementary school students.
- **2015 - 2016** - Participant in the PIBID Teaching Initiation Project at the Federal Institute of Education, Science and Technology campus São Paulo: Initiative to improve and enhance the training of teachers for basic education, developed by Higher Education Institutions (HEIs) in partnership with public schools of basic

education for undergraduate students. It promotes the insertion of students in the context of public schools since the beginning of their academic training so that they develop didactic-pedagogical activities, under the guidance of a teacher from the undergraduate and a teacher from the school.

•**2012 -2012** - ICONS Project of Colégio Bandeirantes: ICONS is a project of experience and guided discussions on matters of international scope. The aim of the project is not only the relationship of young people with young foreigners via the Internet, such as raising their awareness when discussing disarmament, sustainability and other issues on the agenda regarding problems in the modern world in a diplomatic way.

• **2002 - 2004** - Painting project with the NGO Casa Caiada 35: Project of union between several Brazilian plastic artists, who each specifically within their techniques teach young people the importance of language through Visual Arts and preservation of the environment. Inside the workshop there are exhibitions of the works made by the children. Everything at a professional level.

Thiago Sousa Silva, 1994, São Paulo

Black. Man. Artist. Scientist. Kemet. Since I was very young, influenced by intellectual training, in the visual and performing arts, I had an awakening in corroboration with the peripheral manifestations and access to places, which were segments of survival. Thus, even as a scholarship holder in one of the largest private schools in São Paulo, it is impossible not to have been overly critical of space, segregation - inequalities. And that same structure was crucial in the loss of this scholarship and expulsion from school, which for a black mother's family, represented a weight, guilt and loss of an opportunity considered crucial for their rise. Still, this factor was not a defeat, but a possibility of the consecration of an awakening - the return to public school is violent, desperate, but also enlightening.

The next level reached was racial literacy and identity as black, insofar as misery and white-centeredness are powerful structures to transform those fruits of miscegenation, but which still carry black phenotypes, in the "brown", "brown" categories ", etc. All in a segment of violence that bars identity. When such a structure falls apart, what gives me is a range of possibilities to transform infinite cycles of lives - improvement of karma. The discovery of science, history and black ontology is a historical debt that brings up all the ancestral reunion with my own self. Among so many encounters with the language (the hieroglyphs), the aesthetic (the hieroglyphs), the worldview (the hieroglyphs) - the awakening of spirituality is a consequence that opens paths, so that we no longer speak in hieroglyphs, but in Medu Neter. Skepticism, like Christianity, is the driving force of colonization, it is like the cross and the sword that have already killed so much. The Jesuit and the pioneer who have already enslaved so much. The bullet and the Bible, which still govern today. When Ori is awakened to African orientation, the spirit moves in another way, no longer chained - free to be and to conceive. And from then on, the fruits are abundant, and generate keys to new horizons.

Since then, it is in this new paradigm that I make myself. A deity on earth, who in balance where she steps, creates life wherever she goes.

VIVIANE DE ANDRADE SÁ

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Architect and Urban Planner

ACADEMIC BACKGROUND

- **2021-current** PhD in Architecture from the Faculty of Architecture and Urbanism of the University of São Paulo with the title: Absent Bodies, overexposure as a process of social and spatial erasure in the contemporary city. Project, Space and Culture concentration area.
- **2012-2014** Master in Visual Arts by the School of Communication and Arts of the University of São Paulo with the title: Build with [body]: the fragmented body as a dimension of space. Orientation by professor Dr. Silvia Regina Ferreira de Laurentiz and financed by the Coordination for the Improvement of Higher Education Personnel, CAPES.
- **2010-2012** Graduation in Visual Arts (interrupted in 2012) by the School of Communication and Arts of the University of São Paulo. Bachelor in Multimedia and Intermediate.
- **2002-2006** Graduation in Architecture and Urbanism from the São Carlos School of Engineering, University of São Paulo. Scientific initiation with the title Art, Architecture and Landscape: intervention processes in the contemporary city. Orientation by professor Dr. Manoel Rodrigues Alves and fellow of the Foundation for the Increase of Research and Industrial Improvement, FIPAI.

PROFESSIONAL BACKGROUND

- **2021-2023** Adviser to CAU / SP (ARCHITECTURE AND URBANISM COUNCIL)
- **2015-current** Professor at Universidade Paulista in the disciplines of Contemporary Architecture, Urbanism and Landscape Seminars, Urban Project - Open Space, Architectural Project Collective Housing and Coursework.
- **2013-2015** Member of the Realidades Research Group: from tangible realities to ontological realities and their correlates at the School of Arts Communication at the University of São Paulo.
- **2012-2014** Organization and participation in the International Meeting of Research Groups: Mixed Realities and Convergences between Art, Science and Technology. Themes: New built spaces, architecture in the era of digital creation (2012), Devices (2013), The image of the body as a fragment and dimension of space (2014).
- **2012** Participation in the EmMeio # Exhibition at the University of Brasília with the collective work $(-1) \times (-1) = 1$ An enigma for Flusser.

- **2011** Participation in the meeting with Olafur Eliasson to discuss projects and works of the art faculties of the University of São Paulo, Santa Marcelina Faculty and Berlin University of Arts. Mario Ramiro, Lisette Lagnado and Fabio Cypriano participated.
- **2007-current** Technical production of architectural projects and artistic works that expand architectural practice in the relationships between body and space.
- **2002-2003** Producer of educational videos at the Optics Center of the Faculty of Physics of the University of São Paulo in the Instrumentation for Interdisciplinary Teaching of Sciences and Mathematics project in partnership with the Faculty of Physics of the University of São Paulo and the Outreach Center Scientific and Cultural Center of São Carlos (CDCC).

Viviane de Andrade Sá, 1981, Ribeirão Preto

I am an architect, artist, teacher and researcher interested in the relationships between bodies and urban spaces, especially due to the erasure processes linked to race, gender or marginalized and peripheral individuals. My interest and contact with the theme of architecture and exclusion were already ingrained before my formation due to my origin divided between the periphery of Ribeirão Preto and the rural area of Ibiraci (Minas Gerais) due to my father's double journey who worked with mason and farmer in both cities.

My training was carried out entirely in public schools and my entry and stay at the public university, still without any quota regime, was only possible thanks to the assistance programs existing at the time. The presence in an extremely elite academic space only fostered my interest in the most human aspects in architecture, as well as in the interfaces established by it, such as the relationships between countryside and city, center and periphery, art and architecture and body and space. My work seeks to expand architectural practices through artistic experiments, academic research and guidance on experimental undergraduate projects, especially in peripheral areas of the city of São Paulo such as Capão Redondo and Heliópolis.

I joined the **Faculty of Architecture and Urbanism (2002)** at the São Carlos School of Engineering at the University of São Paulo, now the IAU. During the course I developed works related to architecture and visual arts. From 2002 to 2003 I was an **educational video producer** at the Optics Center of the Faculty of Physics of the University of São Paulo in the Instrumentation for Interdisciplinary Teaching of Sciences and Mathematics project in partnership with the Faculty of Physics of the University of São Paulo and the **Center for Scientific and Cultural Dissemination of São Carlos (CDCC)**.

The research trajectory in the field of Art and Architecture still begins in the undergraduate degree in architecture with the scientific initiation **Art Architecture and Landscape: intervention processes in the contemporary city (2006)** in which I investigated intervention projects at this threshold, especially the interventions that used walking as an artistic practice.

As a continuation of the research, I entered the undergraduate course in **Visual Arts at the School of Communication and Arts of the University of São Paulo** in 2010. From 2010 to 2012 I took courses more focused on the field of sculpture, body and multimedia, with a particular interest in the relationships between body and space. The first approach was through the discipline **Drawing the human figure (2010)**, taught by visual artist Luiz Cláudio Mubarac, who sought through Mubarac's own words "approaches to the idea of the invention of the body as a cultural construction and its praxis in the visual arts". The second notable approximation was with

the works developed in the disciplines of **Performative Practices** (2011), a laboratory integrated between the courses of Visual Arts and Dramatic Arts of ECA (School of Communication and Arts at USP) organized and taught by the artists Ana Maria da Silva Araújo Tavares and Mario Celso Ramiro de Andrade, with the participation of Lucio Agra, Marina Gazire and Marion Velasco. The laboratory analyzed the works of Maya Deren, Martina Kudláček, Marina Abramović, among others and ended with the execution of a series of performances.

It was with a personal artistic work, **Walzer** (2011), performed as a performative practice, that I aroused the interest for entering the master's degree in Visual Poetics. This work investigated the relationship between body, space and image, through a practice of performance and photography. In 2012, I joined the **Visual Poetics** program with the project **Build with [body] the fragmented body as a dimension of space**, which was an investigation and critical artistic practice on the relationship between body and space through the bias of virtual images. It was an analysis that aimed to understand the most genuine and personal relationships so that in the future it could extend that understanding to the field of the city and the social relations between urban bodies and public spaces.

A section of the reflections in Visual Poetics was published in the book *Aesthetics, convergence, creative events, urban perceptions and transformations of arts, science and technologies* (2014) organized by Raúl Niño Bernal, professor in the Department of Aesthetics at the **Faculty of Architecture and Drawing of the Pontificia Universidad Javeriana in Bogotá, Colombia**.

The passage through undergraduate and graduate studies in Visual Arts and the opportunity to participate in the organization of international meetings has resulted in important contacts with universities and researchers working in research laboratories in the field of art and architecture. From 2010 to 2014 I got to know the research of Studio Olafur Eliasson, Grupo cAt - science / art / technology - IA-Unesp / CNPq, Department of Aesthetics of the Facultad de Arquitectura y Diseño de la Universidad Javeriana, IT University of Copenhagen, among others.

In parallel, since 2007 I have been developing works and collaborations in architectural projects and, since 2015, I have been teaching at Universidade Paulista. In the last year, it has been more focused on scientific research guidelines (initiation) and the Final Course Work (TC) and disciplines of Planning, Design and Theory and History with contemporary cuts. There is an important highlight for the proposals for urban and cultural **intervention in the Heliópolis favela** (2020) carried out in the Course Work discipline, the urban **interventions in the Capão Redondo neighborhood** (2020) carried out in the **Urban and Landscape Project** - Open Space discipline taught together with professor Larissa Francez Zarpelon and survey of Tactical Urbanism practices in peripheral areas of the city of São Paulo, orientation work on scientific initiation.

In 2021, I entered the doctorate at the Faculty of Architecture and Urbanism of the University of São Paulo in the Project, Space and Culture (PEC) program with the **Absent Body project, overexposure as a process of social and spatial erasure in the contemporary city**. The work will address the relations of visibility and erasure in public spaces in the contemporary city.

I'm currently an **advisor to CAU / SP in the 2021-2023** term and participated in the coordination of the CAU + Plural Plate, composed of a collective of 156 female architects from the State of São Paulo.

MODELO-CRONOGRAMA

CRONOGRAMA 13ª BIA TRAVESSIAS																				
	2021											2022								
	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10
PRÉ-PRODUÇÃO																				
Pesquisa de Curadoria		16/04																		
Planejamento/Cronograma																				
Checagem do Orçamento																				
PRODUTO 01: Proposta de Co-Curadoria Detalhada e Ajustada																				
PRODUÇÃO																				
PRODUTO 02: Projeto de Co-Curadoria e Desenvolvimento dos editais para as chamadas abertas (<i>confirmação de convidados, contratação de equipes, planejamento de mídia</i>)																				
Chamadas Abertas																				
PRODUTO 03: Projeto Final da Curadoria (<i>resultados das chamadas, textos e materiais finalizados</i>)																				
Produção da Exposição																				
Identidade Visual																				
Expografia e Sinalização																				
Divulgação																				
Montagem																				
13a BIA																				
PÓS-PRODUÇÃO																				
Design de Publicação																				
PRODUTO 04: Relatório Final e Publicação																				

ORÇAMENTO 13ª BIA -TRAVESSIAS - VALORES EM REAIS

ITEM	DESCRIPTIVO	DETALHAMENTO	VALOR ESTIMADO
1	PRÉ-PRODUÇÃO		450.000,00
1.1.1	Curadoria Selecionada	9 curadores por 15 meses equipe de pesquisa - equipe de mapeamentos e diálogos com lideranças comunitárias - equipe de articulação (projetos e intervenções urbanas) - equipe de comunicação	135.000,00
1.1.2	Equipes Técnicas auxiliares à Curadoria Selecionada	2 estagiários por 15 meses	15.000,00
1.1.3	Chamadas Abertas	- 5 jurados por 1 mês para chamada de projeto expográfico - 5 jurados por 1 mês para chamada de intervenções urbanas - Pró-labore para os vencedores da chamada de projetos - Pró-labore para os vencedores da chamada de intervenções urbanas com possibilidade de desenvolvimento de protótipos	50.000,00
1.1.4	Projeto de Intervenção Urbana	- Projeto de intervenção urbana que contemple 6 pequenas coberturas abertas espalhadas em pontos de interconexões de modais de transporte deslocados de eixos centrais da cidade, em áreas periféricas de São Paulo - construção e desenvolvimento que envolvam a participação direta com a comunidade local. - elaboração de protótipo de dispositivo desmontável e que possa permanecer no território após o encerramento do evento (mas não necessariamente)	100.000,00
1.1.4	Projeto Expográfico	Projeto expográfico que contemple 2 espaços expositivos distintos e articulados com as intervenções urbanas propostas	100.000,00
1.1.5	Projeto de Comunicação Visual	- Elaboração da identidade visual da 13ª Bienal; - Projeto de comunicação visual para 2 espaços expositivo e 6 pontos de intervenção urbana; - Projeto visual do site e articulações com dispositivos móveis e de geolocalização; - Diagramação de peças gráficas para divulgação da 13ª Bienal (mapas, banners, cartazes, redes sociais, etc)	50.000,00
2	PRODUÇÃO		455.000,00
2.1	EXPOSIÇÃO E INTERVENÇÕES TEMPORÁRIAS		255.000,00

2.1.1	Espaço físico e necessidades estruturais prévias	<ul style="list-style-type: none"> - Materiais de sinalização acessíveis que colaborem para o deslocamento dos visitantes (mapas, app de deslocamento, recursos audiovisuais, todos priorizando acessibilidade visual, tátil e motora); - Montagem da cenografia – material e mão de obra; - Projeto elétrico; - Locação de equipamentos (de luz, de som, de projeção, etc); 	30.000,00
2.1.2	Equipe técnica	<ul style="list-style-type: none"> - Montagem e desmontagem de trabalhos; - Montagem e desmontagem das intervenções temporárias; - Instalação de sinalização e da comunicação visual; 	50.000,00
2.1.3	Conteúdo	<ul style="list-style-type: none"> - Material para as intervenções temporárias; - Material para as obras selecionadas; - Produção de obras selecionadas; - Revisão e tradução de textos; - Acessibilidade. 	150.000,00
2.1.4	Logística	<ul style="list-style-type: none"> - Fretes e pequenos transportes; - Armazenagem de obras 	25.000,00
2.2	CONFERÊNCIAS		35.000,00
2.2.1	Convidados	<ul style="list-style-type: none"> - Remuneração de 2 conferencistas; - 2 passagens internacionais (ida e volta); - 2 passagens nacionais (ida e volta); - 5 diárias de hospedagem; - 5 diárias de per diem; - Seguro Viagem. 	25.000,00
2.2.2	Logística	<ul style="list-style-type: none"> - Tradução Simultânea das Conferências; - Transcrição das Conferências; - Tradução da Transcrição das Conferências. 	10.000,00
2.3	PALESTRAS E OFICINAS		50.000,00
2.2.1	Convidados	<ul style="list-style-type: none"> - Remuneração de 10 palestrantes nacionais; - Remuneração de 1 palestrante internacional; - 4 passagens internacionais (ida e volta); - 2 passagens nacionais (ida e volta); - 5 diárias de hospedagem; - 5 diárias de per diem; - Seguro Viagem. 	35.000,00

2.2.2	Logística	- Tradução simultânea das Palestras e Oficinas; - Transcrição das Palestras e Oficinas; - Tradução da Transcrição Palestras e Oficinas.	15.000,00
2.4	ADMINISTRATIVO		30.000,00
2.4.1	Despesas Operacionais	- Compra de Materiais Diversos; - Correio/Remessas; - Motoboy; - Transporte das Equipes.	15.000,00
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.	15.000,00
2.5	COMUNICAÇÃO E DIVULGAÇÃO		50.000,00
2.5.1	Sinalização e Comunicação Visual da Exposição	Dispositivo de circulação informal: desenvolvimento de meios de circulação fora dos eixos tradicionais da mídia (redes dispositivos fotos e vídeos colaborativos);	25.000,00
2.5.2	Divulgação	- dispositivos móveis e de geolocalização; - Peças gráficas de divulgação (mapas, banners, cartazes, redes sociais, etc)	25.000,00
2.6	EVENTOS		35.000,00
2.6.1	Abertura	Comcentrar um evento em algum equipamento institucional de grande porte na periferia: algum SESC, possivelmente	35.000,00
3	PÓS-PRODUÇÃO		95.000,00
3.1	PUBLICAÇÃO		
3.1.1	Diagramação	- Diagramação de publicação digital e impressa que evidencie todos os processos participativos envolvidos.	15.000,00
3.1.2	Impressão	- Impressão de 2000 exemplares, com ao menos 50% destinados às comunidades envolvidas.	50.000,00
3.2	REGISTRO		

3.2.1	Cobertura	<p>Dispositivo de circulação informal: desenvolvimento de meios de circulação fora dos eixos tradicionais da mídia (redes dispositivos fotos e vídeos colaborativos);</p> <ul style="list-style-type: none"> - Cobertura em foto e vídeo dos eventos da Bienal; - Registro fotográfico da exposição; - Streaming das conferências e das palestras e debates; - Vídeo síntese colaborativo. - Catálogo digital com imagens de processo e participação e conteúdo de projetos apresentados. 	30.000,00
			R\$ 1.000.000,00