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# arquitetura e urbanismo participativos: uma gênese participatory architecture and urbanism: a genesis

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## Abstract

This article, primarily memorialist, explores participatory project for Architecture and Urban Planning, methodology and value as process and art, collective and interdisciplinary creation. In the studied cases, made between the 1970s and the 1990s in São Paulo, Brazil and Cordoba, Argentina and in which authorities, communities, education and environment were associated, two strong ideas are connected - participation and collaboration -, filled with dialogical sense, aiming to guide the discussion of each of them on the subject, and on what connects, or can connect them. The production of places and landscapes, product and process of men's action and creative activity, contains the alienation condition in which the production of every object within private property is subordinated. The dilemma "use value-exchange value" reveals the contradiction between art and commodity, as any product in the capitalist system of production, is separated from the artist who creates, becoming a commodity. Aiming to find gaps to overcome this contradiction, we understand that the relationship between art-politics-economy may create a possibility to overcome alienation. This would allow a creative activity, together with the inhabitants of places, opening doors to a democratic discussion about urban-landscape projects of these places, revealing potentialities.

**Keywords:** Participation, Genesis, Architecture and urbanism

## 1 Architecture and urban planning: participation

The word participation (lat. *part+cipere*) consists of the notions "part of, being part of" (lat. *part*) and "grab, take" (lat. *cipere*), indicating a voluntary and determined action. The word collaborate connects the latin meaning *laborare* - "to work, to feel pain, to be tired" - to the collective condition given by the *co* prefix - "together, with". Maria da Gloria Gohn (1991) differentiates formal participation and real participation: the first

carries a institutionalizing project and the second contains a transformative design, in which the popular management reveals conflicts, finding ways to desired changes from the root of its problems.

There is a convergence between education with participatory goals and participatory urbanism in the search of methodologies that allow insertion in place and its appropriation, developing creativity, cognitive imagination and democratic discussions, building a sense of belonging intertwined with citizenship construction.

The examined cases, carried out between the decades of 1970 and 1990, in São Paulo, Brazil and Cordoba, Argentina, connected authorities, communities, education and environment. It allows us to recognize that participatory process, permeated by affection for a place, is connected to the struggle for civil rights, contributing, often with resistance and insurgency, to an urban development that gives priority to the sense of belonging.

The simplicity of the "Uma fruta no Quintal" project proposal in 1996 was surprising for me: foresting the city through a planting made by its inhabitants, especially in schools. The proposal's development was in the veins of the existing school organization, opening a place for discussion about the city as a subject, each time more distant from nature as an insensitive and violent concrete jungle. In a speech made by the general coordinator Raul I. Pereira, he questioned me about the meaning of being an architect, because in my career I have often heard phrases such as: "do not worry, architect, with this building's facade, it is for the poor" or "it does not matter if the bed does not fit in the room, it is just for the poor."

On the other hand, I simply believed that drawing develops perception and sharpens the sight. Thus, to give people the opportunity to develop their drawing skills would enable a better understanding of their places of socialization, the advantages of preserving trees, rivers, etc. I relied more on the efficiency of making drawings than on making speeches to arouse sensitivity and humanity.

So the answer to the problem of how to solve the environmental education of children and teenagers: "the exit found was art" (Pereira, 1996, p.1) summarizes the central idea that permeates this reflection: through participatory project it builds, in a dialectical process, the relationship between politics, economy and art, creating an instrument for action against alienation (Anderson, 1999).

I realized, in the context of this project, that making art in schools, triggering and stimulating reflections on the city and the identity of those involved, contributes to the development of the appropriation of their places. To plant of trees, in an action carried out by the residents, after a process of discussion and reflection through art, enabled its transformation into a higher dimension: to be part of the construction of a sense of belonging.

I attended one of the events in a school in Diadema, located in a neighborhood of unfinished buildings made of perforated clay bricks, cramped buildings, cement and red earth, and no green areas. It was possible to see several four-storey buildings on narrow lots, no more than five meters wide. I have remembered of the image of the film "Pixote", the ugliness of the suburbs, poverty, places with almost no trees. As a rare reminiscent of a rural past, one could contemplate a wattle and daub ranch in an extensive land with horses, ducks and some trees. The school, enclosed by bars and with cement floors, red earth, rare patches of grass, embankments eroded by rain and a few recently planted trees on the occasion of the project. I noticed the school was in a celebration: children and adolescents, students smiling, elated and dazzled. The teachers, mostly women, making some efforts; worried, but happy. In the courtyards, in front of the outdoor stage, behind the bars, a standing crowd of parents, uncles and grandparents, cheering, proud to see their children - teenagers and children from the periphery - as "rockstars" in the school stage. The event, the culmination of the period of reflection and study about the environment, was the time when each class presented the issue through art.

Initially, the coordinator asked, "Who likes soccer? Which team do you root for?" From these simple questions the central issue came on: "Every day, a forested area corresponding to two soccer fields is destroyed in Brazil". After that, it was time for students and teachers present themselves, until moment of distribute fruit tree saplings.

A couple of anxiously expected clowns also took part in this party. A little girl insisted on saying that clowns were made of paper and did not exist, however, when challenged, she touched them carefully and, with surprise, she said: "they're for real! They're made of meat, like us!". This girl's feelings aroused intense questions in me, making myself to think about the great distance that separates periphery from artistic expressions, as popular as they are, such as circus or theater. I thought about how this contact is restricted to the small screen of television, in which distant actors, fictitious and "paper-like", take the place of art in everyday life.

I noticed that often teachers took the students place, drawing for them, as they idealized a children's drawing but better. I wondered why: perhaps they had the feeling of being pressed to make their classes appear

better. But in taking the place of the student, they included themselves in the multiplier circle of low self-esteem, since they, mistrusting of their own competence as educators, generated unconsciously on their students the feeling of not being able to do something well. Several educators in the process faced students that developed skills that they did not suspect to have, expressing euphoria and enthusiasm in these cases. Mathematics teachers were part of choirs, theater plays; biology teachers made models: the "Uma fruta no quintal" project opened the possibility of leaving their isolated boxes to join an integrated whole, regaining abilities and potentialities.

I realized in this project the possibility of lighting paths so that people could regain by themselves intrinsic issues to human beings, such as dancing, singing and drawing; activities that had been taken away by the decrease of hours reserved for art education and also by the transformation of art into commodity.

I wondered about the power that this truncated art would have to unravel the contradictions of the world. The evidence of, in the school network, bringing together people of different ages, social classes and the amplifier echo of the reflections formed there, offered the project the possibility of disseminating contributions about the city from participatory means, with multiplier effects, embebeded by everyday life.

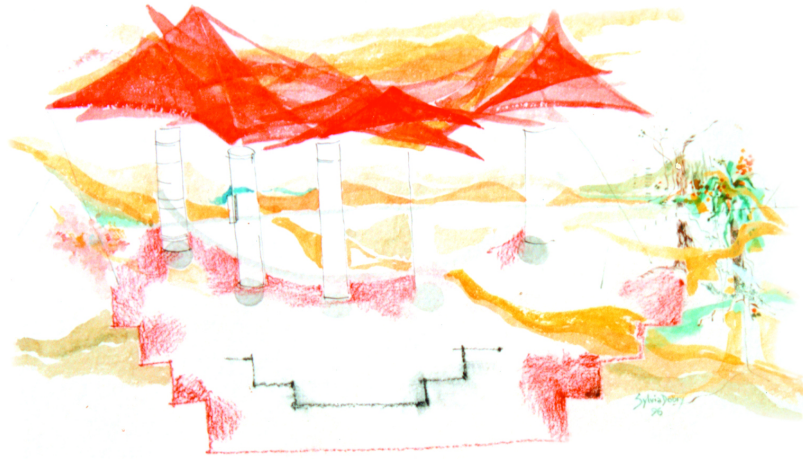
I joined the project developing the subject "Perception of space through design". Initially, the workshops were addressed to teenagers because of my experience as a professor at FAU, National University of Cordoba. Then, I developed workshops with teachers. This process reminded me of experiences I attended earlier in my career: the *Taller Total*, at FAU-UNC; the formation of ADAU (Architecture and Urbanism Teachers Association) part of FADU (University Teachers Associations Federation), Argentina, in the 1970s; and the performance of these organizations, bringing first and second degree teachers together, in actions for better working and educational conditions. Also, small schools of politics that were part of the resistance to the Argentine dictatorship, after the military coup of 1976, joining teachers of all educational levels.

The memory of these experiences gave me confidence to start, over twenty years later, working on this project with teachers from municipal and state schools. I accepted the challenge of working with children, considering that the team would offer me support. It was an enriching experience to expand the perception of people in this age group, through the conception of paths, games, drawings and other art forms (Figure 1). "Uma fruta no Quintal" acted as the backbone, assembling projects from different departments and enabling interdisciplinary and interaction between them. At the meetings, team work guaranteed the non-conception of a "patchwork quilt" but a great flow, through all projects from different departments, to the general subject they were all included: the environmental issue. So, initially, appearing as a simple project for tree planting, it integrated and embedded issues such as pollution, trash, violence, traffic, sexuality, nutrition, etc., and included, as the centerpiece, the possibility of open people's eyes to the place through art.



**Fig. 1.** Drawings produced in workshops with children in Diadema, in the project context. Source: Personal archive of the author.

During the "Uma fruta no Quintal" project, as a result of interaction with children, teenagers and teachers from schools in Diadema, my own artistic language has also been modified (Figure 2).

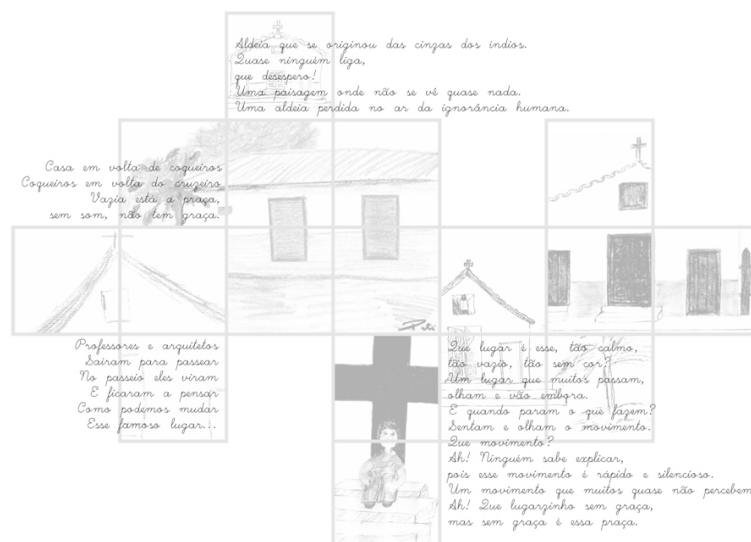


**Fig. 2.** Watercolor Park Jesuit, held by the author. Source: Personal archive of the author.

The project created in the Municipal Educational System of Diadema has developed a lot, accumulating experiences and effective partnerships between City Hall and the State. From that, municipal and private schools requested their inclusion, in the second semester of 1996, contributing to the divulgation on TV and newspapers. The deadline was too short to attend their requests, so it was decided to hold workshops together with teachers.

The direct contact with the students was lost but, on the other side, the exchange with the teachers - to which staff and parents were added - was enriching, enabling a better understanding of their point of view and the school structure in their daily lives. Presenting itself as a disadvantage, the situation has opened the possibilities for future experiments, such as the Environmental Studies in Carapicuíba village, related to the elaboration of a park project, implemented in 2004. Besides this, other participatory content projects such as "Pinheirinho water park" and the project "Tudo em Volta" in Santo André, developed by the interdisciplinary team from Laboratory for Research and Education in Human Sciences - School of Education - USP, LAPECH-FEUSP. Teachers involved in the "Uma Fruta no Quintal" workshops in Diadema, indicated that team which "coincided with the same ideas," and developed particularly environmental studies in an interdisciplinary way, supporting teachers of Municipal and State System, coordinated by Prof. Dr. Nidia Nacib Pontushka, allowing this connection.

In 1997, I took part in the architectural design study for the implementation of an urban revitalization project in Carapicuíba village in São Paulo. Beginning from an academic perspective, its limits were extended, including an urban design and landscape intervention in the place. At the initial meeting, Prof. Dr. Nidia Nacib Pontushka synthesized the history of Environmental Studies, a methodology that establishes an educational form in which all people participate: students, teachers, directors, employees, residents, parents, family and the school are not seen as an isolated environment. Born in the early twentieth century from the anarchist rebellion, it refuses classroom as hegemonic and emphasizes the direct observation of reality as a primary knowledge source (Figure 3). Another important aspect is that this interactive method can create expectations that suggest the reflection on the retribution of this design conception to the community group.



**Fig. 3.** Design and poetry of child School Carapicuíba village. Source: Personal archive of the author.



**Fig.4.** The Church Village of the Jesuits, Sylvia Dobry, watercolor. Source: Personal archive of the author.

The interaction with other forms of representation of the world, through workshops with Carapicuíba village school teachers has resulted in new representational forms of the author's creative process (Figure 4). These experiences have confirmed that one of the most important knowledge construction sources is based on the appropriation of living places. This relationship is marked out in multiple writings of Paulo Freire, a strong reference to Prof. Dr. Nidia Nacib Pontushka and the LAPECH - FEUSP staff, but also for Maria Saleme de Burnichon, who ran Taller Total's Psychopedagogy team in the years 1970-1975 in Córdoba, Argentina. It is possible to enhance the active participation of the students as a result of the link between life and school. The presence of a liberating pedagogy is possible only through this way, especially when considering that the educational relationship always occurs between people who represent the social complex, not only between individuals alone, indicating the existence of a connection between individuals and social development.

There is a coincident way of seeing the world between knowledge construction and places and landscapes construction, which allowed the detection of some important analogies to deepen this reflection. Among them, the relationship between community and its environment, understood as a dynamic process permeated with affection for the place and connected to struggles for citizenship rights. There is an interrelationship between the teaching practice, as formulated by Freire, and the architect, urban planner and landscape architect in participatory projects: both are dialogical and interactive.

## **2 Dialogue of knowledge**

Participatory projects reveal strong concerns about the collective achievement of citizenship rights and are deeply permeated by the affectionate relationship with the place.

The lack of affection for the place and for what they represent is a straight path to the cultural poverty. People get disoriented when they can no longer understand the spatial language in their everyday living and that tells them that in this particular present, there are reputable past and hopeful future (Santos, 1984, p.61).

Architecture and Urbanism and its teaching have traditionally been based on rational positivism which, for Merleau Ponty (1964), is a flyby view of what one thinks of reality and not reality in itself, ignoring its complexity. It is a view in which the other is an object and not an individual with whom establishes dialogues, in a relation of alterity, and someone one can learn in an interchange process. Closed in architectural offices, the logic often is not given together with its actual users and their everyday lives. The act of rethink the relation between architect-user and teacher-student is possible if the flyby attitude of authoritarianism, become a reciprocal action, building knowledge collectively, as well as places. However, this relationship is part of a society dominated by the market logic and power games, making it difficult to search for paths. For this, the observation of philosophical ideas and references that experience precursor alternative practices made the understanding and deepening of processes of creation in art, architecture, education and landscaping possible, developing relations of reciprocity.

There are many world views: an user can see meanings in the environment that an architect does not see and "vice versa", which also happens in the teacher-student relationship. The awareness of the other and mutual

transformations that can be generated in dialogues open possibilities for interactive attitude changes.

Freire inspires a connection between interactive and dynamic teaching practices, intertwined with forms for the architect operate in society, dialogical, interactive, seeking to build participatory project for places, recognizing men as a relations being "not only in the world but with the world" (Freire, 1999, p.43). Likewise, he lit educational spaces, considering them as interactive relationships that go beyond formal space and reach the informal "in the city that extends itself as educational" (Freire, 1997, p.16). The author highlights:

[...] relationship between education as a permanent process, and the life of cities as contexts that not only hold educational practice as a social practice, but also constitute, through its multiple activities, in educational settings in themselves" (Freire, 1997, p.16).

Therefore, the perception on the city required to the architect and architecture student's action, reveals the view that:

[...] breaks down or dissects its innermost meaning, expresses or explicits the understanding of the world, [...] the intelligence of life in the city, the dream around this life, all this pregnant of political, ethical, aesthetical and urban planning preferences of who does it" (Freire, 1997, p.16).

The action as of teachers with students, in the formal academic space, in the dialogical relation that composes education, will include the city as a study object and design proposal, in which converting into an action with the city, replaces the simple remote object-city observation. This action as educators, converges with the architects' one when "surprising the city as an educator, too, and not only as the context in which education can be given, formally and informally" (Freire, 1997, p.18). These are ideas that coincide with the ones from Maria Saleme of Bournichón and Nidia Nacib Pontushcka.

In architecture, urban planning and landscape architecture, there are present some abundant admirable examples on paper that stop being so when they are experienced by real users. The absence of dialogue with the people who live in those places, in accordance to the flyby logic of the positivist-rationalist architect, gives architecture the power to solve the problems of society as, for example, in the Charter of Athens, one believing to have the ability to control everything, to predict everything. When the architect or other racionalist-positivist professionals put themselves up to the actual residents, they exercise design and space tyrannies (Lima, 1989). This is proved when collective housing or public schools addressing, for example, when its clients are anonymous urban or rural workers, do not have voice or will. Their wants and needs go through the interpretative sieve of those who often dominate (Lima, 1989). This coincides with the attitude of the educator who considers its students passive recipients of absolute, indisputable and objective knowledge, away from emotions, coldly swept aside not to interfere in their logical reasonings, refusing to talk with them. However, Damasio states that "unlike traditional scientific opinion, feelings are just as cognitive as any other perception" (Damasio, 1996, p.45), and by linking emotion to the process of knowledge construction, this becomes richer.

By failing to examine people and their diversity, their various ways to feel and perceive, the spaces, the planning of places, cities and neighborhoods may be unsuccessful. The multiple and intertwined livings are demonstrated by Paulo Freire when he says:

The city makes itself educational by the need of educating, of learning ... of creating, of dreaming, of imagining that all of us, women and men impregnate their fields, their mountains, their valleys, their rivers, their streets, their squares, their sources, their buildings ... The city is culture, creation, not only by what we do in it and of it, by what we create on it and with it, but also it is culture by its own aesthetic glance or astonishment, free, we give to it. The city is us and we are the city ... As an educator, the city is also a pupil" (Freire, 1997, pp.23-24).

### **3 Participation, art and perception**

An old Chinese proverb "I hear ... I forget; I see ... I remember; I do ... I understand" guided the Project "Uma Fruta no Quintal" - it recalls the atmosphere of Sergio Ferro, Rodrigo Lefevre and Flavio Império studio that, "besides studio was a political core, where the artistic - critical production happened while [...] producing by living force the marks of doing" in the 60s (Arantes, 2000, p.22).

In the Teatro da Arena, where Império created scenarios, trying "to do with his own hands what he thought and, while doing, instruct its thoughts [...] and for Sergio Ferro, the time of doing, both in painting and in the



theater, is the richest and most productive moment." (Arantes, 2000, pp.22-23). The architect's thinking, disconnected from the workman's making, for Ferro, neutered their creative powers within capitalism and shows the intellectual division of labor and manual. The production of space in the city separate doing and thinking, and between those and fruition. This author puts the architecture, urban planning and landscaping within the capitalist production process<sup>1</sup>, in space and time, moving them from the ideal and abstract place that these are traditionally appointed, considering that architectural, urban and landscape productions, can be summarized as the production of goods.

This is one of the most complex issues of contradiction that characterizes alienation within society. From this contradiction I try to show a central idea: the link between art and political economy as a weapon against the alienation, which also includes the feeling of not belonging to places. Relating these statements to the "Uma Fruta no Quintal" project allows people to see its origins or referential point. This is because Ferro, Imperio and Lefevre were important references to this project, especially for the author and the project's General Coordinator, Raul I. Pereira, who was their student at FAU-USP. For him, it was insufficient to simply deploy squares and other leisure facilities, isolated from the process in which the locals could understand and recognize those places. Previous experiences, for example, in Osasco (1982 to 1986), and those referred therefore, corroborated the idea that environments are best sustained when their residents are included in the resolution process and/or execution of these places.

#### **4 The school: a connection between residents and their places**

When Raul I. Pereira looks at the the connection between inhabitants and their places, concludes that schools would enable that

[...] because they are potentially rich spaces for fluxes, meetings, energy and disponibilities. They condense, in a microcosm, all the contradictions inherent to Brazilian society because they are stages, also, of the conflict, the dry short-circuit between thought and hard concrete daily routine, between deprivation and solidarity. They are not only representational and reflectional spaces of reality, but an extension without breaking with the extramural world. Even with physical and pedagogical disabilities, an echo of the abandonment that was relegated to the public education in Brazil, schools have endless opportunities to become spaces of changes and irradiation poles of collective and transformative actions (Pereira, interview given to the author cited in Dobry-Pronsato, 2005, p.53).

The idea that school is important in the participatory approach of public space projects is common to a number of architects in various places and times. Mayumi Souza Lima (1989, p. 74) conducted experiments in Jardim Guedala and Vila Sonia (São Paulo) in 1975, with children who developed "spoken projects" and going to the drawing designs and cardboard models. In this participatory work with children, she concludes: "[...] the spacial design and construction constitute an activity that necessarily relates and articulates continuously and dynamically thinking and doing, showing that one interferes and modifies the other" (Lima, 1989, p.75). Experiences of similar content are held in many countries, not always known by each other and not necessarily in the same period. Mayumi S. Lima, quoted in "A cidade e a criança", the experience of Boris and Hirschler in the 1960s (Boris and Hirschler, 1971 cited in Lima, 1989, p.74).

The beautiful work of EEPG João Kopke (1967-1978), effectivated by Mayumi Souza Lima and other architects (Lima, 1989, p.78), shows possibilities to involve students in the school construction planning. Its participation was permeated by space perception games and, through this process, has built the awareness that "every new construction is linked to a destruction" (Lima, 1989, p. 80) which was quickly perceived by children and teenage participants. The affinity with the Projeto Mutirão held at Mutinga Garden (Osasco) is present, although in 1983, Raul I. Pereira, its coordinator, did not know the work of this architect.

In a school at Parque Continental neighborhood, in 1979-80, there was an Environmental Study in which its participants worked with pictures of São Paulo in different historical periods, recognizing buildings, neighborhoods and the street and the house where they had been living to discuss and understand the transformations of space-time. Teachers had the participation of Paulo Freire and organized discussions with other interested groups, aiming to develop a collective reflection. These activities were similar to those developed, for example, in the Taller Total's Studio 11, in Colonia Lola School, of which we will speak further on and that indicate that the paths taken by different people in different places, in upcoming periods, but not simultaneous, are related to the constraints of their time and earlier references.

However, participatory experiences are not settled only by working with children. Interviews and bibliographic searches demonstrate they were developed close to popular struggles and resistance to military dictatorship. Some important indications are from Osasco, where the labor movement was one of the first to suffer

repression from the 1964 regime. When working with adult literacy in the neighborhood Helena Maria, Paulo Freire developed important theories that made him internationally known. In this neighborhood, in the 80s, he developed, among many, the Mutirão project. Simultaneously, Caio Boucinhas, who assumed the position of Secretary of Municipal Works, mentioned participatory approach in a speech quoting Bertolt Brecht:

I must not ever forget a poet very connected to popular struggles that, in poetry, asked: 'Who built the Seven-Gated Thebes? There are kings' names in the books. Did they dragged the stone blocks? Where did the masons go in the night the Wall Of China was concluded?' Because you can not forget the employee whose daily task is to clean a manhole or the bank of a stream full of rats; can not forget the affection of Seu Albano, a 70-year old gardener who keeps the huge Mutinga recreation area by himself; of Munhoz and his pride of seeing the lawn full of sunshine and children at the end of the day; one can not forget the accuracy of the pointer in the supervision of spent material, of woked times by the machine, caring for our costs; it is not possible to forget the commitment of engineers and architects in the projects of underground galleries, stream pipelines, alleys, squares, retaining walls; can not forget the patient manual work that carves a three meters tall rock, giving way to a guide, gutter or some house; It is not possible to forget the dedication of the staff of our paving plan and the staff of affordable housing, of the private construction, license plate, topography, purchasing and human resources supervisors, secretaries and typists. Anyway, you can not forget them because without them nothing happens. My job will simply be summarized by managing, organizing and mobilizing this great team, within our goals and available resources (Boucinhas, cited in Dobry-Prnsato, 2005, p.56).

The Mutirão project (1980) included the participatory landscaping "Adventures of land" in Jardim Mutinga (Figure 5), "specifically aimed at children and young people from the neighborhood, inviting them to imagine, to design their dreams and really take ownership of this space through playing and drawing" (Pereira, 1983, p.48), opening up possibilities of a professional-community interaction and the consequent design and execution of spaces. The participation of the users of these spaces helped to keep its maintenance, of which assisted to the consolidation of the spirit of the place and the development of citizens rights conquests.



**Fig.5.** "Adventures of land: Jardim Mutinga": workshop with children, participatory design court. Source: Personal archive of the author.

The "Environmental Studies in Carapicuíba village" on one hand, came up by integrating itself to the team led by prof. Nidia Nacib Pontuschka, reinforced by some other works done by her and other teachers in Parque Continental neighborhood school. On the other hand, it came up from "Uma Fruta no Quintal", later to the Mutirão project.

## **5 Years of dictatorship**

In the 1960s and 1970s, Rodrigo Lefevre sought references in Freire. For him, there were some pertinent questions to initiate a design process: "what", "when", "how" and "for whom" (Arantes, 2002, p.18). In those years, the Faculty of Architecture and Urban Planning of the National University of Cordoba, in Argentina, also developed a political-educational proposal articulated closely to projects supported by several groups that have boosted and defined it. In the disciplinary field, on the other hand, it was inserted in the debate about



Architecture and Urban Planning teaching, that permeated the decades of 1960-70 and that revalorized the thought of the Bauhaus. In Brazil there were: Fau-São José dos Campos, where Rodrigo Lefevre, Mayumi Souza Lima and sociologist Francisco de Oliveira participated as teachers; Fau-UnB, directed by Miguel Alves Pereira; and after 1976, "Self-government" was created in Mexico at FAU-UNAM, with similar premises.

These references indicate similarity between ideas expressed in several countries with the ones from Taller Total, in which some themes were developed, such as:

[...] the social problem of housing shortage, and were given as an academic task on thinking about ways and means to offer an alternative to overcome this stagnation deficit. Therefore, they tried to link themselves to base unions in neighborhood organizations that until then have existed, to prepare a work that would suit their operational organization and fulfill their goals. We sought a mode of finding a way that the same people, through community cooperation, could obtain their houses, creating jobs at the same time. Thus, a large group of students and teachers held a project related to the "El Huanquero"<sup>2</sup> cooperative, of waste collectors and recyclers from the Villa "Sangre y Sol", from San Vicente, Córdoba. In order to carry out a really surpassing academic experience, in the search for an ideal of all sharing efforts and trying to point out solutions, a distinct College was formed, almost self gestated, but ideologically wide. In this academic exercise on the real, the goal of a solid professional training was pursuit [...] Juan Antonio Roman and Inés Gauna [...] and a group of people [...] with Camel Rubén Layún and Inés Graffigna, brought the issue to the initial table of our Taller and to all of us - teachers and students without distinction of possible party flags - it seemed acceptable to take it as its theme [...] (Ciámpoli, 2015, p.1).

Among the teachers, Elsa Larrauri, while exiled in Mexico, participated in the "autogobierno" formation from her experience in the Taller Total. In her honor, an university auditorium was named after her. Maria Saleme of Burnichon and Martha Casarini, members of the Taller Total teaching staff, also got exiled in Mexico, as well as some graduates, among whom Cristina Salvarezza, who participated in the Huanquero experience.

In studio 11, architect and teacher Osvaldo Bidinost marked the teaching and learning processes, as well as Miguel Angel Cuenca, Pedro Rojo, better known as "Gallego", Erik R. King, among others. In this workshop, concrete practices of participatory architecture took place in Colonia Lola, which

[...] meant an architectural practice deepening in Taller Total, taking the basic elements of it, deepening and leading to concrete practices that landmarked the relation between student and teacher - user and society. [...] we proposed the transmission and development of knowledge collectively, in which teachers, college students and the surrounding neighborhood intervened. [...] it was thought that the projects [...] should arise not only from the studio's needs, if not also from the studio's relationship with the people on the street (Lastra, 2015, p.1,4).

Pedagogy team incorporated to the faculty of the UNC-FAU played a key role in the new curriculum construction.

## **6 Pedagogy Team**

The educational team formed by teachers with different trajectories, united by the idea of a critical pedagogy, contributed significantly to the development of this experience.

From the intervention of the group in preparing the theoretical and methodological proposal of Taller Total, the most advanced pedagogical theory in the area was summed up in these years (Lamfri, 2007, p. 31).

The critical thinking was put into teaching practice, expressed in a proposal that presented challenges and required creativity, since there was no other reference (testimony of a pedagogy team member of granted to Lamfri, 2007, p.131).

Maria S. Burnichon was one of the pedagogical pillars of Taller Total FAU-UNC, coordinating the Pedagogy Team and simultaneously developing literacy works in Salta (Argentina), where she directed the *Ano Básico Comum* (ABC) [Common Basic Year] for entering people. She was one of the top educational references in Argentina. She was fired from the National University of Cordoba, during the Organia coup in 1966. She went into exile in Mexico, where she worked as a researcher at the University of Veracruz in Xalapa, holding an

important adult literacy work in indigenous communities and rural schools; she organized the postgraduate school in the same university, and participated in the creation of the *Centro de Investigações Educativas* (CIE) [Educational Research Center]. In 1976, Maria Saleme de Bournichón had to go into exile again in Mexico and returned to Argentina only eleven years later, reassuming her position at UNC. The teaching team was formed, among others, by Alicia Carranza, Justa Ezpeleta, Lilians Fandiño, Marta Casarini, Lucia Garay, Guillermo Villanueva, Lucy Jachewasky, Susana del Barco, Neolid Ceballos and also by the advisory Delich, who was invited to develop Taller Total activities and who was listened with attention by students and teachers

For Maria Saleme de Bournichón (Figure 6) "Teaching is learning how to listen, it is to be attentive to the gesture of the other" (2005, s.p.). She also reflected: "The value of silence in school I recovered from Mexico. We have to listen a lot. Because there are things we do not say, there are languages that we, with our orality, took the vital weight they have, the communication weight" (2005, s.p.).



**Fig. 6.** Portrait of Maria S. Bournichón. Source: Personal archive of the author.

It is undeniable the *Taller Total* affiliation with Bauhaus which expressly influenced FAU-UNC. It is also impossible to isolate *Taller Total* from the pioneer experiences cited in Brazil and Mexico. The experienced context experienced in Latin America in the years 1960-70 had a strong impact. In 1968, the protracted wars in China and Vietnam were also foundational moments, which contributed to create a atmosphere of hope, intellectual effervescence and great debates, and in the specific field, to the development of the paradigm of the artist committed to its reality, surpassing the division between social architect - artistic-technical architect.

## **7 Art and Participation**

The option summarized in the phrase "The solution found was art" (Pereira, 1996, p.1), joins senses and intelligence, thought and emotion. It is based on the idea that men appropriate objects in all their relations with the world: through hearing, smelling, seeing, feeling, tasting, thinking, realizing, observing, wanting, loving, senses formed during the history. The human being affirms itself in the world when it thinks and with all its senses. But often it believes that an artifact is only ours when we have it or when it is used by us; and thus the sense of having alienate every other way. Art allows gaps to overcome alienation: artistic creation has a role on the alienation-disalienation balance of power, strengthening the last one.

Art and science, particular production modes, are subject to the general law of capitalism and included within the alienation process. A social economic system that generates men's alienation from its own production, when converts it into product, into a separated object from the creative act in which becomes independent, could not generate a different art. Also art as a product, when it is finished, it separates from the man who produced it, turning itself into a commodity and part of the system logic. On the other hand, as a process, art

enables insights that retrieves men in their doing and thinking. It is a less alienated possibility because, while appropriating these objects through the senses, men do not need to have them to cherish them.

Still commodity, art is free labor, says Ferro (2006), summarizing the contradiction art-commodity:

[..] art has become an exceptional treasure, [...] because free labor is the rarest thing, [...] the contradiction is within the art, [...] penetrated by the capital [...], but at the same time is the last little place where remains a shadow of something that escapes from the capital, a small shadow of freedom and autonomy [...]. Adorno often says that freedom is yet possible within art, [...], it is necessary to safeguard it, even though it is commodity (Ferro cited in Arantes, 2006, p. 30,31).

Therefore, Ferro incorporates a problem anticipated in Bauhaus: the respect of architecture and urban planning processes, understood as men's product and action, such as the relations between art, technique and culture. Issues that also approaches Bauhaus to the ideas developed, among others, by Merleau-Ponty, Beuys and Paulo Freire's pedagogy, Nidia Nacib Pontushka and Maria Saleme of Bournichão.

## **8 Final considerations**

The search of a self-identity through art is intertwined with community organization possibilities in order to endow their places of life, building subtly a dynamic of a delicate relationship between art and politics, that converges into a permanent fight against alienation in which we are inserted. The mentioned cases contemplates three premises: architecture is primarily a social field; its teaching must start from the social analysis; its management must be democratic and participatory. In the analyzed cases two strong ideas filled with dialogical sense are connected - participation and collaboration -, aiming to guide the discussion about them, and on what connects or can connect them. Current experiences that respond to these assumptions are generally related to university extension or in isolated or with few interrelations disciplines in formal curriculum.

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**1** For details, see "The Design and Construction" (Ferro, 1979, p.9).

**2** Huanquero, in Castilian, is a big fly, with a strong hum, of green color, that flies over the garbage.