Gambiarras: Cultural implications for the art of making.
Hernani Dimantas

Hernani Dimantas is agronomist. Ph.D. in Communication. He studies collaborative projects networking, Internet as an open medium to collective production, art, gambiarra, diy, digital culture, digital inclusion, collaboration society, cluetrain manifesto, marketing hacker, gift economy, peer-production, ethical hacker, free software, open design.

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What do we understand as gambiarra? In a superficial view, the word expresses insecurity, lawlessness. It can indicate any deviation or improvisation applied to certain uses of spaces, machines, wiring or objects which are previously intended for other functions, or properly used in a new setting.

It is understood as a consequence of a society not yet fully matured, which did not develop the appropriate structures, the right tools, specialized workers, or even the investment needed to transform projects into realities. In such cases, improvisation becomes the product itself.

The development of new technologies has opened up spaces for the emergence of cultural appropriation in the improvisation and innovation fields. People are inventing shortcuts for network participation. Digital culture provides access to the means of production. In this sense, gambiarra is the process of making things with the available tools. It makes easy activities of ordinary people who started using computers to replace means of production that were once inaccessible. Both in production as in the research of new ways of doing. Connected to the Web and with a little knowledge and desire to research, we get in touch with an world of experimental possibilities.

These features are enhanced when they become distributed in networks. People connected by computers, mobiles or other devices exchange files, projects and ideas with people or groups dispersed on the planet. This set of tools impact on how society produces. And, consequently, on its own survival.

The society we live in was influenced by the punk movement, which was the first to claim the 'do it yourself' (DIY) as a creative explosion. The guitars out of tune formed the backdrop for breaking with the traditional model. It emerged, then, as a micropolitics of a youth that does not have an easy road for the future and thus causes social transformation under the seal of the 'do it yourself'.

The street finds its own applications for things (Gibson, 1991). This is the reconfiguration of the technical object which finds, in practice, its final use. Such features are claimed and valued as a fundamental part of artisan work, and that since medieval times: keep working slowly, seeking perfection in something that will never be perfect, stressing the difference and repetition as an auxiliary of the development of the art of doing.

The cultural movement seems to foreshadow the 'state of the art' of gambiarra when accompanying creative cultural processes that involve experimentation and innovation. However, it is necessary to investigate by which ways we can observe trends towards cultural appropriation of technology and if they are able to involve new cultural and technological inventions, in ordinary daily life.

De Certeau (2007) mentions tactics and strategies in different types of operations that cross the daily life. These styles of making or ways of living invent surprising paths to the products created.

The gambiarra and its appropriation effects are, moreover, able to act in the information society combining advanced technologies with handcrafted work processes, constituting a practice that Lemos (2010) called postmodern cyberpunk. This practice is distinguished by the common thread of everyday inventiveness, as well as of improvisation, spontaneous discovery, transformation of realities from the plethora of uses. The most trivial of objects is full of potential uses for the solution of problems in the improvised ornament, in the simple reinvention. The potential of deviation and reinterpretation in each use. The tactical innovation, taking place day by day, everywhere. Thus, gambiarra comes to be seen as a creative process of the hyperconnected society.

In its nature, the Internet has taken off the mass culture logic, decomposing in numerous interventions, small group discussions, a multitude of communication spaces, forming various sharing environments and catalysis of knowledge. When we

speak of Internet we are referring to the people who inhabit it, using Facebook, Google, email, Instagram, Twitter, blogs, YouTube, Flickr, Torrents and countless other networks that are being built all the time. People who exchange emails with friends, and who use Skype to talk. They are ordinary people who attend an invisible world, which is made up of networks that feed on themselves, intersect, amalgamate.

This cultural moment is very rich. Affinity groups meet to chat, create projects, organize hacklabs, fablabs, initiatives "do it yourself" , projects and products created from free software, low-cost robotics, open hardware and experiments of various kinds. On the Internet, more is produced than it is consumed. This production has, as an effect, the deconstruction of the technical object, deconstructing preconceived ideas and paradigms.

Gambiarra deals with the capacity of every human being to reinvent its own culture from the various experiences and understandings which translate meaning for the actors. The invention arises from a tendency to reinvent and counteract daily controls. Culture is invented from its own conventions and characteristics, through associations we perform in our cultural contexts. Similarly, inventions require conversations. They require a communication basis of shared conventions so that they can relate to others and to the world of shared meanings.

The state of the art gambiarra develops on creative cultural processes involving experimentation and innovation. So we come back to the idea of gambiarra as a process of making. A set of social and communicative practices of free access to (re) combinations, download, copy and paste earning breath, to remix, through digital technologies.

But gambiarra still goes beyond the possibilities of cultural innovations. It is through this form of perception that it can not be recognized as a sign of lower economical growth or inadequacy, but rather as a warning and a call to the world: "Develop this essential skill and sensitivity that it requires in relation to objects and usages. Do not alienate creativity! Do not believe in the Western world structures which want to turn creativity in nothing but a sector of the economy, restricted and regulated. "

Gambiarra appears as a replacement device to the plastercasting caused by intellectual property. It is the replacement of the original product for improvisation or precarity that results in a usage experience very similar to the use originally intended.

It is also important to question the use of Gambiarra as an aesthetic renovation instrument because it is not a process to art galleries. The idea of Gambiarra is in the production of subjectivities, in the capacity of reinventing culture. Gambiarra makes sense in the appropriation of technology for social change. It should be legitimized, for not being confused with the idea of lower economical growth, and to involve the crowd in the perspective of tactical creativity.

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