

## IN THE COUNTERCULTURE OF THE REVITALIZATION OF FLORIANOPOLIS HISTORIC CENTER NA CONTRACULTURA DA REVITALIZAÇÃO DO CENTRO HISTÓRICO DE FLORIANÓPOLIS EVANDRO FIORIN, PAULA POLLI, SÉRGIO MORAES

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## Abstract

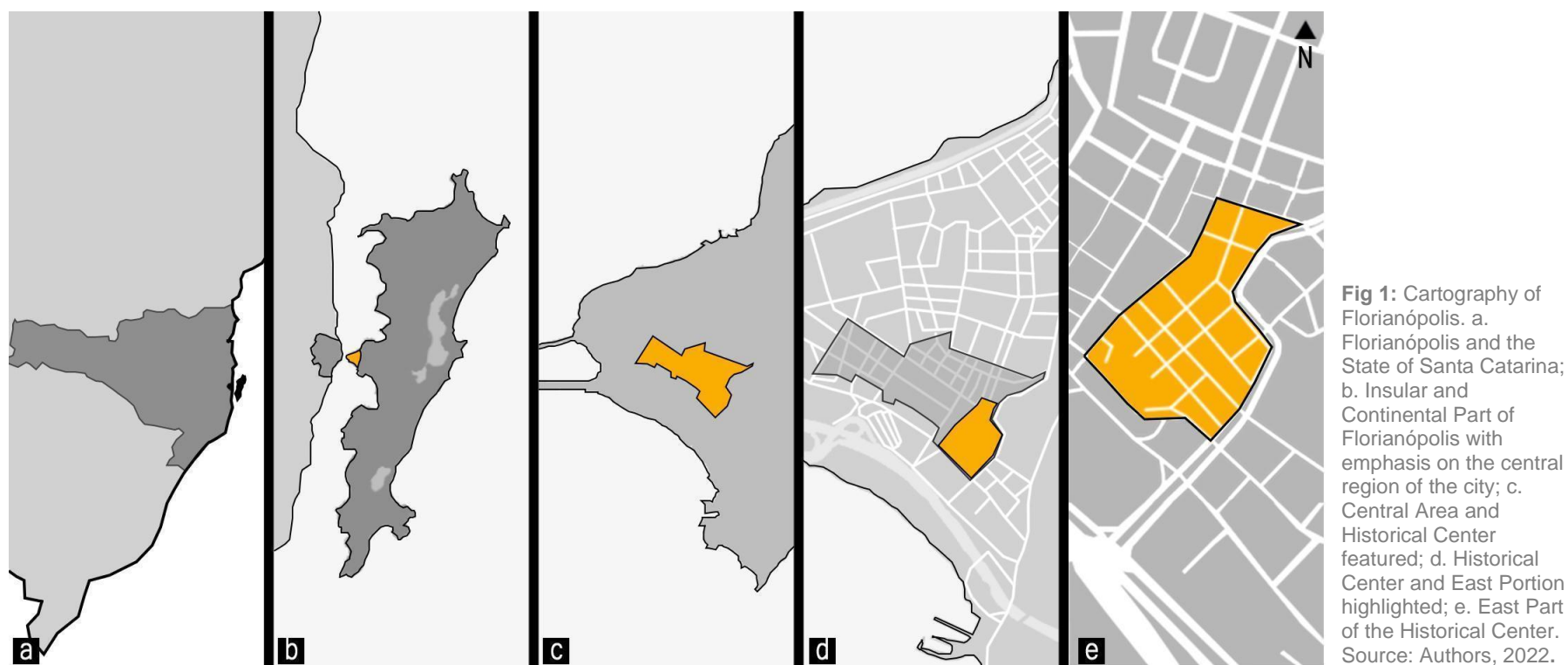
As a new approach to the urban renewal recent practices, this article outlines some of the revitalization processes that have been applied in the historic center of Florianópolis, from a critical point of view. This study fits in a counter-hegemonic bias of the current narrative about the “urban place”. Our aim here is to point out possibilities for a sensitive reading and interpretation of the eastern portion of the old historic center, which can open the way to inclusive projects with different uses and users. The methodology goes through the research modality of walking as an aesthetic practice, by the accurate perception and by the cartography method, in order to experience the urban spaces and refute a hegemonic gaze and interventions on the heritage, architecture and the city. As a result, we collected tactile images, metaphorically worked as the cards of a playing card box. Thus, we compose, in several modes photographic perspectives of a living place, which open way to imagination, for the creation of another sense of urban project as a form of resistance against the simple sanitization processes that are in play and still dominate the current discourses and strategies.

**Keywords:** Revitalization, Historical Center, Florianópolis, Counterculture, Project

## 1 The Historic Center of Florianópolis

This paper opposes to the current discourses and strategies of urban revitalization in the historic center of the city of Florianópolis, in southern Brazil. In this sense, it applies a research modality that glimpses some possibilities of reading and interpretation of its eastern portion of the historic center, seeking to demonstrate its lively aspects, instead of aligning itself to the current narrative of an empty and degraded region. A critical work, which stands out for a counter-hegemonic theme able to questioning this status quo, presenting another perception of this urban place, scrutinized here by means of walking and delineating cartographies.

The capital of Santa Catarina, Florianópolis, (Figure 1) has an estimated population of 516,524 inhabitants (IBGE, 2001), with a territory of 452 km<sup>2</sup>, comprising an island part (401 km<sup>2</sup>) and a continental part (51 km<sup>2</sup>) (Reis, 2013). Due to the geographical characteristics of the place and the recognition of its natural heritage which has more than 42 beaches, the city is constantly explored by the construction of the image of a Magic Island, a recurring and distinctive element of the tourist activity of the region (Kronenberger; Saboya, 2019; Cavanus; Massabki, 2020).



**Fig 1:** Cartography of Florianópolis. a. Florianópolis and the State of Santa Catarina; b. Insular and Continental Part of Florianópolis with emphasis on the central region of the city; c. Central Area and Historical Center featured; d. Historical Center and East Portion highlighted; e. East Part of the Historical Center. Source: Authors, 2022.

Beside the notion of the “Magic Island” we can also add the recently idea of a “Silicon Island”, given the great attractiveness for technology companies and digital nomads, who intend to link the world of teleworking with a so-called quality of life. This sense of image-making is modeling the Florianópolis’s island part as the emblem of the capital of Santa Catarina, whose recent restoration of the Hercílio Luz Bridge brought the spotlight to the historic center. Thus, guided by the imagetic appeal related to tourism, Florianópolis has planned several urban reforms aimed at the revitalization of its historical center, under the pretext of the need to requalify its central space and strengthen local identity and culture (Moreira; Teixeira, 2012).

Some projects, such as the requalification of Vidal Ramos Street completed in 2012 and the project of the Public Market (Figure 2), clearly expose the desire of a city for a pretense greater qualification of central areas, meeting a demand imposed by the tourist capital (Ternes, 2016). At that time also happened the Viva Cidade Project, which in fact did not come off the paper. Nevertheless, in the some cases as the Vidal Ramos Street, the requalification of urban facilities (paving, infrastructure and accessibility) resulted in a good transformation of the local landscape (Pertile; Vieira, 2015). The subtle modification of the scenario established a new social contract through a simple standardization of signs and a cultural appropriation by commercial market agents (De Castells, 2018).

A similar process took place in 2015, in the proposed reform for the Municipal Public Market. Previously the market housed a popular retail trade and has now been changed to another commercial category, more “refined”, simulating a “shopping center food court” in its new covered patio and, in its two side wings, guarding the stands of gourmet products with standardized services and layout (Pertile; Vieira, 2015).

The “old” market acted as a unifying pole of sociability. The open courtyard, in particular, delimited by the two wings of the market was a place of continuous flow of pedestrians (in addition there were the frequent uses of relaxed encounters and exchanges of the local population, vendors, street vendors and the presence of outsiders), allowing the continuity of the central urban plot. [...] after the assembly of the “new” Public Market, the treatment given to the pavement, the new shops opened in this space, the new furniture, brands, prices and the posture and clothing of its attendants - all the set brought by these new order transformed the commonly user audience of the site. The old open and public courtyard of the market became a simulacrum of shopping malls food courts with a very heterogenic public, but always monitored, imposing the private to what pretend to be public (De Castells, 2018, p. 44, our translation).



**Fig. 2:** Revitalizations in the western part of the Historical Center of Florianópolis (from left to right): a. New Vidal Ramos Street; b. New Largo da Alfândega; c. New marquee alluding to Renda de Bilro; d. New Public Market Roof; e. New Mural paintings in the central area. Source: Authors, 2022.

Such revitalization processes expose the most common face of partnerships between public and private authorities, where the city is managed and consumed as a commodity, pretending to reflect a positive image of supply, infrastructure and services (Da Silva, 2011). The examples presented show decisions that are made to make the city look more functional, more attractive for tourism and more profitable for speculators, resulting in fragmented decisions and superficial interventions, which do not meet the real demands of both, material and spatial resources, aimed at the experience of everyday life (Pertile; Vieira, 2015).

Very often, these processes of urban revitalization in the historical centers of Brazilian cities, serve more to ban unwanted uses and poor populations in favor of the construction of a profitable image able to be publicized through new architectural images created as postcards. In this sense, the case of the renovation of Largo da Alfândega (2020), also in the historical center of Florianópolis, can be read as another very emblematic fact.

For this discussion, it is necessary first of all, to evaluate the revitalization actions that have already been purposely undertaken in the western portion of the historic center. Without considering any aesthetic judgment related to its great marquee, (a metal pergola that alludes to the Renda of Bilros)<sup>1</sup>, the renovation of Largo da Alfândega mark a new forms of occupation, which pretend expel the undesirable poor population that roamed everywhere. However, the lack of resources of the public administration made difficult the maintenance of a clean image, free of homeless people, only through this renewed atmosphere with new buildings erected by the government. To achieve the aims proposed, two years after its inauguration, the municipal administration allow a wholesale company in the supermarket business to announce “adopt” the place. Thus, the way found to preserve cleanliness, protect the uses and ensure a supposed harmonious conviviality between people was, after its inauguration, put the management under the responsibility of a private entity. This urban marketing strategy, with a Public-Private partnership is not something new, but demonstrates how complex it is to maintain a fake new image for a central area of the city, through such sanitization processes.

As known, the historical centers of cities are places full of cultures, because their remaining buildings that help tell the story of a civilization, by its physical, mnemonic traits and by the people who roam around. Consequently, even though some nocturnal emptying, given the scarcity of housing in the most central areas of Brazilian cities, the attractiveness of retail

<sup>1</sup> The Renda of Bilros has been brought to Brazil through Portuguese customs. The art would have appeared in Portugal in 1560 and was restricted to convents serving liturgical ornamentation and, later, the practice was expanded among the women of the region.

commerce during the day makes these regions full of meaning. Thus, the appropriations that can happen in these areas are numerous and the processes of subjectivation are always present and have, side by side, rich and poor people. In this sense, the territorialities are dilated for human freedom and should advocate for democracy, even if at the mercy of a conflict (Touraine, 2006).

So, the oldest parts of the historic center of Florianópolis, have their first occupations in the seventeenth century (Nór; Cavanus; De Souza, 2018), and still remains, to a large extent, as a *locus* of great importance. The eastern portion of the central area (Figure 1) is the object of study of this article precisely because it was marked, throughout its urban evolution, by historical processes of abandonment and decline, resulting from migratory flows of investment to other areas of the city (Chibiaqui; Nó, 2020).

Even considered an area with great supply of urban infrastructure, since the gradual decentralization of public services<sup>2</sup>, in the central area of Florianópolis the evasion of activities and services, the presence of buildings without any function, underutilized or careless, homeless people and the feeling of insecurity have become remarkable characteristics in the sidewalks and streets of the place (Chibiaqui; Nó, 2020, p. 7, our translation).

According to a study conducted by the Urbanism Laboratory of the Federal University of Santa Catarina LABURB/AMA (Chibiaqui, and Nó, 2020) for the 83% of respondents, the feeling of insecurity (65%) and perception of abandonment (18%) are some of the main aspects pointed out as characteristics of this part of the central area. This may be due to the low concentration of housing in this region of the city (9% in relation to other occupations). In addition, many of the uses are arranged in an ephemeral and fragmented manner, usually associated with the operation of activities during business hours. Nevertheless, the reduced flow of pedestrians, during long periods of the day, related to the existence of buildings without any use and the constant presence of people in street situation<sup>3</sup>, characterize, inside the image common to the majority interviewed, the aspect of heterogeneity of the eastern part of the historical center of Florianópolis (figure 3).

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<sup>2</sup> The degradation of the Eastern part of the historic center was accelerated, especially after the deactivation of the old public transport terminal, replaced by the terminal of the Integrated Transport System, from 2003, with its new deployment in the vicinity of the Rita Maria Bus Terminal. This change in the mobility center for public transport caused simultaneous impact on the pedestrian flow and, consequently, on the valorization of the urban soil of this central area of Florianópolis (Pertile, Vieira, 2015).

<sup>3</sup> According to data from the city of Florianópolis, the municipality has 421 people in this situation. The 70% of them live in the city center (Nó, Cavanus, De Souza, 2018).



**Fig. 3:** Eastern part of the Historical Center: The reduced flow of pedestrians, the accumulation of waste and the presence of homeless people. Source: Authors 2019; 2022.

Thus, despite the degradation of the area, the place has many potentialities related to its location, due to the presence of an existing infrastructure, built heritage and feeling of belonging and identity inherent to Florianópolis (Chibiaqui; Nór, 2020). It is also possible to highlight that in this spatial cutout we can find the counterpoints between the old buildings that remained standing and the different times of the city. There are also many other relations of use, distinct occupations and some singularities that provide to this place a strong democratic expression of the central region.

In this context, there is a large concentration of activities related to leisure and the presence of bars and nightclubs, as well as an increase in the frequency of a very heterogeneous public. Furthermore, many institutional activities that have been installed in the region. The ambience of this place is characterized by local commerce, where small cafeterias share space with users of second-hand book store, antique shops, bars and entities<sup>4</sup> that support the population in social vulnerability. Saturday afternoons are also vivid in this part of the city, revealed in the cultural expressiveness of “samba circles” and other artistic meetings. Thus, in the eastern part of the historic center gives us a glimpse of this very characteristic way of life (Moreira; Teixeira, 2012).

The eastern part of the historic center of Florianópolis contributes to the setup of a spatial dynamics plenty of urban rituals, specific of this central area. We can say, therefore, that this place contributes to a greater possibility of social interactions and even brings a certain nostalgic atmosphere well connected to the old public square. However, in this study we are not concerned with the romanticized view, which could be a pretext to embalm the *genius loci* of the eastern part of the historic center of Florianópolis - otherwise, we go forward to the plural character that of the eastern of the old center still can has, in order to reveal its contrasts, the misdirections, the possible libertarians spaces and some democratic sense that might still present, even in the face of the many socio-spatial conflicts arising there. The task of recognizing these aspects as potentialities goes in the opposite direction of the current processes of urban revitalization in the historic center of Florianópolis, especially, the project built as a marketing piece called Sapiens Center, which sought to transform the eastern part of the historic center of Florianópolis into a creative district, as depicted below.

<sup>4</sup> The area has a network of governmental and non-governmental entities giving support to residents and contributing to their concentration. Examples include The Municipal shelter, the Social Assistance Reference Center (CRAS), the Arco-Iris Institute and the Human Rights Association (ADEH) (Nór, Cavanus, De Souza, 2018).

## 2 Sapiens Center and the Revitalization Processes

Officially launched in September 2015, the project aimed to strengthen the city's image through technological, innovative and creative potentials<sup>5</sup>. Inspired by international references<sup>6</sup>, the idea was justified due to the historical context of the eastern part of the historical center of Florianópolis, read by the hegemonic discourse as: "the area is too much affected by the physical and economic degradation of decentralization in the region" (VIA, 2017, our translation). From this understanding, the idea of the Sapiens Center as a creative district arose with the pretext of creating new appropriations for the place. The proposal aimed to revitalize the eastern side of the old center through the promotion of the creative economy, in order to establish in this city region a center of innovation and entrepreneurship (Sapiens Center, 2016). This intention would be effective through a process for transforming the physical spaces and giving to it a new social, economic and cultural attributions, focusing on the creation of a friendly environment for attracting investments (VIA, 2017)<sup>7</sup>.

The Sapiens Center's strategy would be structured through partnerships between public and private authorities. Among the several project partners were the Government of the State of Santa Catarina, the City of Florianópolis and the Chamber of Shopkeepers of Florianópolis. It is worth mentioning that the public sector provided, through a municipal bill, the creation of tax incentives aimed at attracting startups and other companies of the creative economy in this part of the city center (Floripaamanhã, 2019). In addition, the municipal authorities would also bear the costs of underground cabling and paving to assure the local urban requalification.

Even though many incentives, the idea did not come off the paper and the Sapiens Center Project was closed in 2019. Other ideas in the same direction have been considered by public administration, such as District 48, but have been also criticized for neglecting the plurality and popular and democratic character of the region and to despise housing use. In this context, is noted that these intervention models make use of incentives and ephemeral and subtle instruments which alter the pace of local activities. They attracted a new population contingent, associating an improvement in the city's quality of life by the transformation of the public domain, precisely in favor of private incorporations and real estate market coalitions (Pertile; Vieira, 2015).

However, the proposal to make the city adequate to the demands of capital, in this neoliberal model of urban intervention, opens space for ventures, sometimes only linked to the profit of the companies (Harvey, 2015). In addition, the few unlikely improvements aligned with this revitalization process<sup>8</sup> are used by many as an apology to sell slogans of cities and monetize historical areas. Therefore, for the eastern part of the historic center of Florianópolis, the sense of revitalization could serve more as a strategy to sanitize the undesirable uses and occupations, banning the most vulnerable population that roams in the region.

Therefore, our criticism goes against the urban marketing strategy employed for transforming areas of the historic center into scenarios for spectacle with strong visual appeal, reinforcing the image of a city with quality of life and safety (Pertile; Vieira, 2015). To counteract this marketing bias, Paola Jacques (2005) proposes that interventions in the city be derived from the sense of urban vitalization. According to the same author, the interventions in these spaces should be linked to the use of local residents, through diversified activities and not restricted to the interests of speculation, businessmen, and/or rulers.

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<sup>5</sup> From the 1980s, with the growth in the tourism and high technology industry, Florianópolis has assumed prominent positions in the national and international context. In addition to being considered one of the smartest cities in the country, according to the Smart Cities Ranking in 2016 (Gaspar *et al*, 2017), it was also classified as a city of the future, described as Silicon Valley with prominence in international journals (Lara *et al*, 2013).

<sup>6</sup> Urban requalification projects in European cities are commonly cited by partners as a reference for urban intervention. The case of Urban Center Bologna (Italy), Incredible Edible Todmorden (England), Centro Barcelona (Spain) and Distrito da Baixa (Portugal) are cited.

<sup>7</sup> Among the main actions developed in this idea, we highlight the creation of a pre-incubator (Cocreation Lab), characterized as a collaborative workspace; the Creative Agency, which would report on the occurrences of events that would take place; the Creative Economy Map, responsible for idealizing innovative and creative businesses in the respective area; the Circuito Baixo Centro, which would include routes focused on cultural, gastro-bohemian and retro tours. In addition, some other initiatives are also mentioned, such as: the realization of the cinema club, exhibitions, Fairs, musical and cultural attractions.

<sup>8</sup> According to Leite (2010), the idea of revitalization can designate different forms of urban intervention, ranging from regeneration processes, rehabilitation, or an action in areas of high historical value.

Thus, the author suggests that this appropriation should be made, then, by means of three factors: participation, effective experience, and living the urban spaces.

### **3 The Eastern Part of the Historic Center as a Project of the Other**

Experiencing urban spaces is one of the most important and positive factors to understand a specific region of the city. We strongly believe that an urban space recognition should precede any proposal project, as a form of cognition of urban forms. From a living experience, the spatial experience can unfold, as well as the approach that aims the participation of "another one" in a collective city project. It is in this sense we defend the spatial experience as a preview of the work of the urban planner. From this conceptual construction, the research methodology emphasizes three fundamental steps for reading and interpreting the eastern part of the historic center of Florianópolis. 1) walking as an aesthetic practice; 2) an accurate perception of reality, as a means of confronting discourses and the prevailing strategies to arise a non-hegemonic view; and, 3) the method of cartography. These are the pillars that support the construction of new urban "pathographys" (Rocha, n.d.).

Under these premises, walking as an aesthetic practice has proved to be a powerful experiential strategy (Careri, 2013), a modality to read and intervene in the city, which will be developed along the way, welcoming the incidents of an erratic path, without the intention of building a finished image of the city. The idea of *andare a zonzo*, from Italian, "wandering", is rescued by the architect Francesco Careri and relates, to some extent, to the sense of *flânerie*, in 19th century Paris. It is also associated with the concepts of drift practice used by the artists of the international situationist in the modern city. However, it gains new contours when this Italian teacher decides to leave the city of Rome, in the direction of its non-urbanized edges.

In this path, the feet found voids, blight areas and places exposed to the time. In these other forms, the practice of walking is updated by the modality of transurbation: a procedure that encourages to cross the current territories, the abandoned areas, the folds of the city, its banks, so as to know them from their fugitive and ephemeral character, to perceive them in their future, representing them without defining them; a powerful cognitive projectual instrument (Careri, 2017).

This scientific work can contribute to a more open research process. The procedural character of walking is more related to the transience present in the eastern part of the old historical center of Florianópolis, and its application demands a dive into the meanders of the city, making possible to evidence its bowels, professing an experimentation anchored in the real (Deleuze; Guattari, 1995). In other words, any research work that seeks a more accurate perception of urban issues must take place in the space to be investigated and do not impose any program. We believe that we should try to make up projects by experiencing the place: by spatial experience and experiencing the various uses and distinct occupations, and find projective alternatives together with the users. An intervention in space, which can give up rigor in order to be re-signified and brought closer to the movements of life. Thus, the effective experience could be achieved through the so-called cartography method, in a coexistence at the place of the research (Passos; Kastrup; Escóssia, 2015).

This procedure would be able to understand the subjectivity of the emblematic spaces of the eastern part of the historical center of Florianópolis, revealing the forms of resistance, the desires and feelings from those who wander there, and then, we should inhabit it as an existential territory - a difficult task, because it would demand the immersion of the researcher's body in the researched place. This dwelling in the heart of the eastern portion of the historical center of Florianópolis could be a way to overcome its interpretation infested with preconceptions, or the one that comes tied to the marketing commitments of the intervention projects that seek its revitalization, as in the case of Centro Sapiens.

Due to this difficulty, this work was carried out only partially, since it was not possible to transfer fully, our day-to-day and night to the eastern part of the historical center. Thus, we tried to make morning and vespertine journeys (figure 4), walking and cartographing the spaces through a phenomenological experience, in order to make up some of its distinctive facets. A cognition that is always produced as an unfinished project of these areas of the city, in order to deconstruct and rebuild possibilities of seeing the existing vitality in the place, regardless of the presence of emptiness (eventually witnessed), contradictions or processes of deterioration. Thus, our search was to meet the dissuasion and new potentialities, which could awaken our imagination (Pallasma, 2018).





**Fig. 4:** Cartography of the Routes in the Eastern Part of the Historic Center. In yellow: First Course (morning); In Black: Second Route (evening). The diagrams were extracted from the mobile phone device applications used to make photographs. Source: Authors, 2022.

In our research- action proposal, the elaboration of any project for the eastern part of the historic center of Florianópolis begins to be in line with the signs that are foreign to the place. The language of this part of the city begins to inform the meaning of the project activity and its new destination, even if it is processed by the deviation of function. From within the space, the researcher can put himself in the place of the "Another One". From this exchange of roles arises a demand, the desire, the design and the designee that is bifurcated (Guattari, 1996). It is, therefore, a regular use of the space that enables us to update the architect's task, because only a singular understanding will define a proper culture to this region and that may result in a project of architecture and urbanism full of meanings, which is not a mere imposition. Therefore, in our field trips, we seek to develop a type of "itinerant projective cognition", which happens by our steps. A drawing that is redesigned all the time, as a ludic and changing interrelationship, always halfway through, in a meeting between professional and user, space and uses (Ferrara, 2000).

This procedure holds a project without a program, whose results depend on living experience and participation, culminating in a type of intervention that is more experimental (Fiorin, 2017). However, our goal in this article is only to pinch the possibilities of reading and interpretation made through a space attendance, whether it is part of a protected historical heritage property or belonging to the most mundane or either, linked to subaltern subjectivities and marginal uses. Thus, we do not seek to romanticize, draw guidelines or map the eastern part of the historic center of Florianópolis; not even to forcibly extract some meanings that have already been lost, that always change, or that, throughout history, are unrecoverable.

We assume the scars that arise in the ancient historic centers as part of an endless stage of change. We welcome this condition as a characteristic that is inseparable from any new reading. Thus, in the counterculture of the current revitalization processes we have as a research modality to the eastern part of the historical center of Florianópolis the walk-cartography, in search of spatial experience, able to bring out its intrinsic culture, revealing a more sensitive view of space, so that this experience can then awaken some future questions for another city project, places outside the central areas (Fiorin, 2021).

The product of this immersion reveals the stimulus that the environment itself produces, registering with mobile devices to capture images, passages, moments and situations that take us unaware. In these erratic paths and full of surprises, we produce in a graphic mode a way of being and doing in the eastern part of the historic center of Florianópolis. There is no script to be followed, or something to be photographed: the experience itself is precisely what interests us. In this playful and experimental construction, we play blindman's buff game, (Fiorin, 2020) and improve the process of walking and draw in the capital of Santa Catarina (Fiorin; March, 2022) causing the movements of all bodies in space activate the lenses of the cameras. We present here these cartography (figures 5, 6, 7 and 8), metaphorically crafted as the cards of a deck that is

played by the presence of “another one” in the city. Thus, we compose as card suits the photographic facets of a living place, full of people, between marquees, fences and alleys - a world that opens to fantasy, to the creation of a project of the Another One.



**Fig. 5:** First Morning Route in the Eastern Section: Local vendors lurking in the covered streets. Tables are protected by the marquees. The conversation of a neighbor who, as he passes in front of the acquaintance, greets him, laughs, goes on; the woman guarded from the sun by the awning; the informal street vendor straightens its stuffs for sale on the edge of the sidewalk protected by the building. Source: Authors, 2019.



**Fig. 6:** First Morning Route in the Eastern Section: The merchant chatting in front of his establishment; two women talk protected in the garage bars; two garis of the city meet, dialogue with residents, exchange words and move on with their work; o the known man passing by, greets the other, makes a stop and talks; friends fraternize in the open-door pub. Source: Authors, 2019.



**Fig. 7:** Second Evening Route in the Eastern Section: A building on the corner and the street closed for vehicles, a place of cultural manifestations; the walls filled with signs of indignation, political nature, representations, accounts of affections, images that expose realities that seek space in a city so diverse; voices struggling to be heard are observed in the walls. The smell of urine, also characteristic of the place, configures a unique atmosphere. Source: Authors, 2022.



**Fig. 8:** Second Evening Route in the Eastern Part: In the eastern part of the historic center of Florianópolis there is space for the artist, the child accompanied by the father, the elderly couple, the wanderer, the table with chairs in the middle of the street. A city invented every moment by the passerby, which configures at every moment, a new project of the Other, in the counterculture of the revitalization processes. Source: Authors, 2022.

#### 4 Final Considerations

The aim of this article was to point out possibilities to read and interpret the eastern portion of the old historical center of Florianópolis, which were not part of a common discourse or hegemonic renewal strategies. The methodology went through walking, accurate perception and the cartography method, in order to build some cartography that juxtaposes tactile images, metaphorically worked as the cards of a playing deck. We sought to foresee, in the surprises of each *click*, a vivid place, which could open itself to the creation of a new type of urban project, more inventive, open to experimentation and, mainly, away from the processes of sanitization that evict the less favored social layers, something so recurrent in the actions of revitalization.

In short, we point to a need for space recognition. And this reading and interpretation of the place cannot be sustained for long, depending on each context. So, this action-research is temporary, because urban conformations change constantly. This understanding is fundamental for any intervention in an urban area. This is due the dependence of the design process on a kind of knowledge that will never embrace a totality, but only a few facets of the context to be studied. Thus, it will always be a hypothesis that will allow the test. The understanding of this incompleteness is the first step towards a counter-hegemonic urban renewals processes. A second point depends on a perceptual ability that can enlighten the new forms for redesigning the former city, respecting the actions of the “Another One” in the urban space. The last issue is the ability of proposing without imposing the uses and forms of occupations in an everlasting unfinished project.

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