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# CORPO CINE-GRÁFICO: PROPOSTA DE MÉTODO TRANSDISCIPLINAR PARA CIDADES CORPORIFICADAS KINEMATIC-GRAPHIC BODY: A TRANSDISCIPLINARY METHOD PROPOSAL FOR EMBODIED CITIES

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## Abstract

This paper aims to present methodological strategies to a qualitative analysis supported by the interpretation of quantitative data in public urban spaces, as

'Corpography' has done. Including new narratives for urban planning and public policies that take into account perspectives that consider not only physical spaces but also the subjective ambiances and performances stimulated by the relationship of the body with public environments is a challenge for the Applied Social Sciences and especially urban ethnographic research. In an effort to evade the limitations caused by a technocratic approach or reductionist analyses of gender in urban spaces and steering towards an approach that considers the social-political body as a unit of analysis, the intention hereby proposed is to raise questions, issues, and possibilities inherent to a research of this nature. Therefore, this paper aims to shed light on theoretical and practical challenges in this kind of research and highlights possible methodological paths to follow in order to fill in those gaps and build a reliable, serious, deep, and complex analysis of gender and public spaces under the perspective of women's corpographies: the choreography of political bodies active in urban spaces as an alternative of resisting in a gender-excluded city.

**Keywords:** Gender, Ambiances, Urban space, Body, Methodology

## **1 Introduction: background and context**

The exercise of citizenship is historically linked to the collective use and appropriation of public spaces. The Greek Agora is an important landmark in Western thought, in which discourse and urban practice merge and are transformed simultaneously into a political and social acts. This practice clearly required a specific political body but at the same time excluded part of the population, as several historical records point out (Aristoteles, 1998; Loraux, 1989; Ferraz Júnior, 1993).

Nowadays, this exclusion also takes place. Urban philosopher and sociologist Henri Lefebvre (1968) forcefully questioned and conceptualized this issue in "The Right to the City": Who has the right? How can we create democratic and non-exclusive spaces through architecture and urbanism? Public spaces can only be contemplated as such by including diversity. Different bodies, different needs, different contexts. Politics, it can be argued, is basically about the struggle of excluded people for their inclusion in the considerations, deliberations and confrontations of public spaces. In the same manner as the arts, it is about the rearrangement of our perceptions.

In this sense, art is like politics and vice-versa, if we understand art as something that goes beyond creations exclusively made by formally recognized artists (Rancière, 2015). This, we believe, can be applied to the resistance of women's performances of poetry in urban public space: Slam das Minas is urban politics and art at the same time.

While proposing to analyze the city and the right to the city through the perspective of gender and **the body** in the city, this paper simultaneously understands the city as a set of diverse ambiances (or atmospheres). These ambiances are experienced in space through the combination of subjective and objective factors that concomitantly affect and change one another. Therefore, ambiances reciprocally affecting and being affected have powers of space transformation.

From this viewpoint, in order to better understand the scope of the city, we can say that it is not only composed of the material environment in which one lives but also of the "moral effect that this physical environment induces on the behavior of individuals" (Bestetti, 2014, p. 602, our translation). Similarly, the contextual and affective impact of the ambiance on the body should be emphasized:

The environment in which we situated, whether built or not, emits stimuli that may please or displease us, creating a feeling of discomfort if there is a great disparity with the limits of our body. Moreover, the cultural background of the individual will determine what is pleasing or unpleasant, as the choices depend on one's history (Bestetti, 2014, p. 602, our translation).

Thus, ambiances are produced through experiences, affectivities and sensations in each environment (Pinheiro, 2010). We may have ambiances that affect an individual (or a group of people) positively or negatively, while ambiances can also be affected by an individual (or a group) in a mutual scenario. In the context of this field of knowledge, this research expands and updates the concepts of sensitive ambiance and spatial empathy according to the concepts coined by LASC (Research Laboratory Architecture, Subjectivity and Culture - Federal University of Rio de Janeiro), which highlights the contribution of researches and

methodologies to the development of practical actions that fulfill the complex contemporary urban demands. It, therefore, seeks to contribute with ideas and solutions more humane, creative, and fair for the problems and difficulties inherent to the coexistence of differences and, moreover, to reduce inequalities.

Given this background, we rely on theories of affection when considering relationships of mutual and simultaneous (positive or negative) affectivities: by affecting and being affected, and by imposing conditions and being conditioned (Anderson and Ash, 2015). Active and passive elements are in constant exchange:

I understand the world because I am in it and it envelops me. I understand my body the moment I experience the body of the Other. The expression of the body itself is, finally, the encounter and communication of a significant correlate data in the body of the Other (Falabretti, 2010, p. 528, our translation).

The process of the body that transforms the space (active position) and the body simultaneously transformed by it (passive position) is the subject matter of the present analysis. The body and ambiances in public spaces can impose conditions and be conditioned at the same time. While most research on ambiances and atmosphere is concerned with how these affect us, for instance in commercial centers, that focus on the perception and where people are passively affected by the atmosphere, this research is interested in how people's active expression of the atmosphere affects and transforms those atmospheres/ambiances (Bille and Simonsen, 2019).

The unit of analysis for our research is the body since it is the common link between gender and the city, which affects and allows itself to be directly affected in a constant and culturally perpetuated relational dynamic. It is this constant challenge of 'resistance action' in the body/space relationship that, in this research, defines women's bodies in the contemporary city. Here, the term 'Women's Bodies' refers to any kind of body that identifies itself as woman, that performs or has been socialized as such, whether cis, trans or non-binary. That is, those treated as such bodies independent of the gender identification or expression that pervades the concept of woman and the historical/spatial oppressions that accompany it.

When suggesting that the body has the power to re-signify ambiances, the identification of this body of resistance and the understanding of its movements transcends the role of the urbanist. Therefore, we searched for methodologies outside this field. Additionally, given the proposed transdisciplinary possibilities and methodological challenges, technological support is needed to successfully contemplate the contemporary city and its complexity. Hence, to understand patterns of the body through its Resistance Corpography, biomechanical analysis using computerized tools from other disciplinary fields were applied to provide data for measuring technical performances. Thus, this research presents a new methodology to illustrate how this analysis can be applied to body language and how it can complement the ethnographic narratives of ambiances.

## **2 Resistance, body language**

In addition to the rationale presented above, it is, however, necessary to highlight an intersectional perspective, which is indispensable when dealing with women's bodies in public space. In the Brazilian case, like in many other, gender, class, and race are inseparable and associated with other articulations embedded in this concept, not only in terms of diversity, but also complexity. Intersectionality goes beyond adding up different forms of oppression. It is understanding how these oppressions affect one another and are structurally connected (Salem, 2018).

The categories of gender, class and race transit and arrange themselves intersectionally in each context, and thereby reflect relationships of power, oppression, and resistance. Intersectionality concerns not only diversity, but also context.

Moving away from the logic of intersectionality as an embodiment of gender-related oppressions and their expressions in the territory, we perceive that women's bodies create public atmospheres of resistance, re-signifying space. The issues of gender do not, and will not, cease in the private sphere; the way society thinks and deals with different genders affects public life, urban environments and its politics. (Scott, 1988, our translation).

In many cases, bodily performances are not limited to free choice but also are a consequence of subjectivities embedded in urban experiences. Seen in the intersectional perspective of gender oppression, there is a recurring atmosphere/ambiance of 'fear' ('atmos-fear!') which sometimes are more forcefully imposed than others, and is the result of historical daily oppressions and violence reiterated by the 'industry of fear' (Moreira, 2003, our translation).

However, in opposition to the 'atmosphere of fear' there is also the powerful 'atmosphere of resistance', that occurs through daily acts, circulation strategies, policies, and occupation. In this scenario, art plays a fundamental role in criticism and dissent, just as demonstrations and protests confront reality through political bodies. Therefore, aiming at recognizing and understanding women's bodily performances as a form of re-signifying urban atmospheres, we developed a new conceptual and methodological approach to better illustrate the body-space relationship: Resistance-Corpography. Here, the term Corpography refers to bodies' expressive choreographies in the urban context, which we define as a graphic-kinematic-body that responds by changing and re-signifying its surrounding atmosphere.

Researchers from the Federal University of Bahia (Brazil), Fabiana Dultra Brito and Paola Berenstein Jacques, developed the concept of 'corpography' associated with micro-resistances to, and resulting from, the process of spectacularization of contemporary cities: "an urban corpography is a type of cartography performed by and in the body, that is, the urban memory inscribed in the body, the record of its experience of the city, a kind of urban spelling of the lived city itself, which is inscribed but also shapes the body of those who experience it" (Jaques, 2008, our translation). In this case, it is as if the city has gained a body, embodying the active and passive relations between subject and environment.

Given this context, this paper will focus on Slam das Minas (Women's Slam) as a potent and representative case study of 'Resistance-Corpography', examined according to the kinematic-graphic method developed during a doctorate stage at Arkitektuskolen Aarhus, in Denmark, from September 2019 to February 2020.

Slam Poetry is a growing movement, organized and performed by women (cis, trans and non-binaries) in public urban spaces of many cities in Brazil, changing the local ambiances by those resistant bodies' performance. The Slam das Minas is more than a everyday bodies' performance of resistance but is also an alternative way of using public spaces, circulation, and appropriation. It should also be understood as a bodily way of reclaiming the Right to the City by challenging it through art (as politics) and through the voice of the excluded, which can be considered as an elementary principle to rethink urban planning based on real demands of inclusion and equality (Ranci re, 2015).

To understand the impact of bodily performances and their transformation of local ambiances, we must **synthesize observations of motion**. Previous studies from Rudolf Laban (1975) and the concept of theoretical diffusions from Angel and Klauss Vianna (Vianna and Carvalho, 2005) in Brazil and Patricia Stokoe (Stokoe and Sch chter, 1977) in Argentina in the 1960s and 1950s, have described bodily performance through dance using observational documentation and symbols to map bodily movement and expression. However, from the point of view of our expressive ambiance/atmosphere approach to the body, it is important to get even closer to the continuous flow of bodily movements and gestures than such notation systems seem to allow. Here, kinematics might be useful. We, therefore, decided to apply this approach because, according to our knowledge, there is still an application of this direct approach to the body or movement analysis and its impact on urban ambiance and planning.

In order to describe the motion of points, objects and bodies, without reference to the causes of motion, the branch of classical physics known as kinematics has been widely used in all kinds of sciences (Macagno, 1991). The understanding of human motion through kinematics has been consistently involved multidisciplinary approaches encompassing different scientific disciplines: biomechanics, functional anatomy, physiology, neuroscience, among others. Additionally, the development of new technologies regarding human motion analysis has contributed to the advance of film industry, especially animations.

By using a transdisciplinary approach derived from the biomechanics and applied social sciences, it is possible to capture the patterns of bodies' movement in any context, whether it is a single body or a complex interaction between bodies, which could change the local ambiance. In order to perform a simple kinematic analysis to observe, measure and compare movements using two-dimensional (2D) video analysis, we used the Kinovea (<https://www.kinovea.org/>) software (explained further below). This software is simple to use and analyzes the body without physical sensors or markers.

The summary image of the video created by the software generates a composite picture where the overall motion of the body can be described. The data can be then extracted and analyzed according to the needs of each specific scientific field. More precisely, considering the scope of the current study, which highlights the importance of illustrating the body-space relationship, kinematics movement analysis software can be used to quantify and generate a pattern of body performance to subsidize a Resistance-Corpography description.

Having this context in mind, the purposes of this study are: 1) to propose a new transdisciplinary approach to describe Corpography using 2D kinematics movement analysis; 2) to investigate the kinematics parameters which better describe the pattern of the body performance in the case study of Slam das Minas; 3) and

through the inclusion of body, language, and ambiance associations, propose ways of approaching the contemporary city and its complexities through the body.

### 3 Methods

To exemplify this transdisciplinary methodology and its applicability, several parameters were established to tackle the arising demands and limitations of the study. A pilot study with the Danish Slam (2019), undertaken by the doctoral students of this research while residing in Denmark, was crucial to define the methodological feasibility of studying a public event, along with possible analytical kinematic parameters and outputs.

The Danish Slam has the same general rules as the Brazilian Slam, which could be the basis for cross-national comparison, although this was not the intention. The Danish case was only used to test the methodology and to draft the Kinovea software parameters.

The event took place on November 21, 2019, in a bar at the Aarhus University Student House. The Danish indoor event was focused exclusively on the moving body and performance. To maintain impartiality, all footage and other records were taken from the perspective of the general audience with mobile phones. Although the ideal would be a frontal-lateral shot of the body, due to the public's disposition in the event, only a frontal shot was possible. In this logic, the body has two axes, the X and the Y, starting (mark 0, 0 of the graph) at the starting point of the marking made (fists, in this case). The X-axis corresponds to the horizontal movement (right/left) and the Y-axis corresponds to the vertical movement (up/down).



**Fig. 1:** A, location of the fists' markers (indicated by the white arrow). B, Fists' trajectory during the performance. Source: Valicente, M, 2019.

Based on this, we were able to define the first protocol for application, i.e.: possible spatial planes; body structure to be tracked; outputs such as distance, velocity, and the geometrical figure. At the end of the location of the fists' markers (see figure 1-A) throughout the video, resistance-corpography is read by recording the trajectory of the space markers (see figure 1-B), as well as by providing time and distance data on the X and Y axes, resulting in a spreadsheet to be interpreted.

After that first approach, a more precise and structured application of this methodological test was applied for the Brazilian case. In order to standardize the quality of the image, sound, and accessibility of the original video on virtual platforms, we selected a public Youtube video with the quality required for the software video-mapping and methodology application.

The video records the performance of the slammer Mel Duarte, a member of Slam das Minas, during the event called FLIP (Paraty International Literary Festival of 2016). The video is 5 minutes and 6 seconds long and was chosen due to its image quality, enough contrast for locating the markers on the body during the performance, and the frontal location of the camera. After choosing a video that corresponds to the basic criteria of the feasibility of the software and research, the video was downloaded from Youtube (Flip - Festa Literária Internacional de Paraty, 2016) and the established method was applied.

### 4 Transdisciplinary methodological proposal

This new methodological approach is a transdisciplinary proposal aiming to identify and describe Resistance-Corpography in urban spaces, as already mentioned. The body-space relationship in urban spaces is an object of study mainly related to the fields of urbanism and architecture, and the impact of the body in public spaces has moreover been investigated by subjective observations. This proposed methodology was aimed as a subsidy to the Resistance-Corpography quantitative description through the employment of a kinematics movement analysis software, more commonly employed in the fields of sports and rehabilitation. Therefore,

the proposed intersection between the qualitative and quantitative observations produces a transdisciplinary attempt towards new ways of approaching the contemporary city and its complexity through the body.

Our proposal is to analyze videos filmed during performances focused on gender — Women's Slam — in open public spaces and to quantify parameters related to body movements such as the distances covered, speed of movement, and the geometrical figure resulting from the movement of the fist (or wrist). By analyzing bodies in motion in the poetry competitions of Slam, especially in the 'Slam das Minas', the protagonism of the upper limbs' movement can be observed, especially the arms (most visible part of the body when someone is standing). Despite various movements including bending, lifting, and walking in different directions, the arm is an element that is generally synchronized to the performer's speech and gaze, and of the body's imposition in space. The arm, along with the voice, is an essential element of language in a Slam's poetry performance.

Outlining bodily movement is especially important for methodologies in architecture and urbanism that aim to analyze ways of exploring and assessing public spaces, that are concerned with how people and spaces arrange themselves when attracted by someone's singular gesture. We understand this is very common in almost every small and large city. We believe that focusing on this gestural movement is, firstly, of paramount importance, and a crucial contribution to this scientific research methodology. Secondly, another contribution is related to the possibility of applying a non-invasive tool for interpreting the crowd or individuals, as there is no need to get too close or to interfere with the performance, as the mapping is done through video recordings. Given these considerations, we believe that the possibilities presented here are enormous for many other sciences such as anthropology, sociology, physical education, biological sciences, and physiotherapy but mainly for architecture and urbanism. Considering the challenging context of social isolation due to the Pandemic, this approach allows one to track bodily movement at a distance.

Even though arms are usually markers for the identification of resistance corpography, we justify our use of fists as markers given the fact that clenched fists are commonly used as a symbol in various resistance movements, including in the feminist and anti-racist struggle: "Raised and clenched fists are symbols commonly associated with resistance. Thus, in workers' marches, slogans are spoken with one fist clenched and pointed upwards according to the rhythm of spoken words. The Black Power movement also adopted a clenched, raised fist as its symbol" (Camargo, 2011, p. 165, our translation).

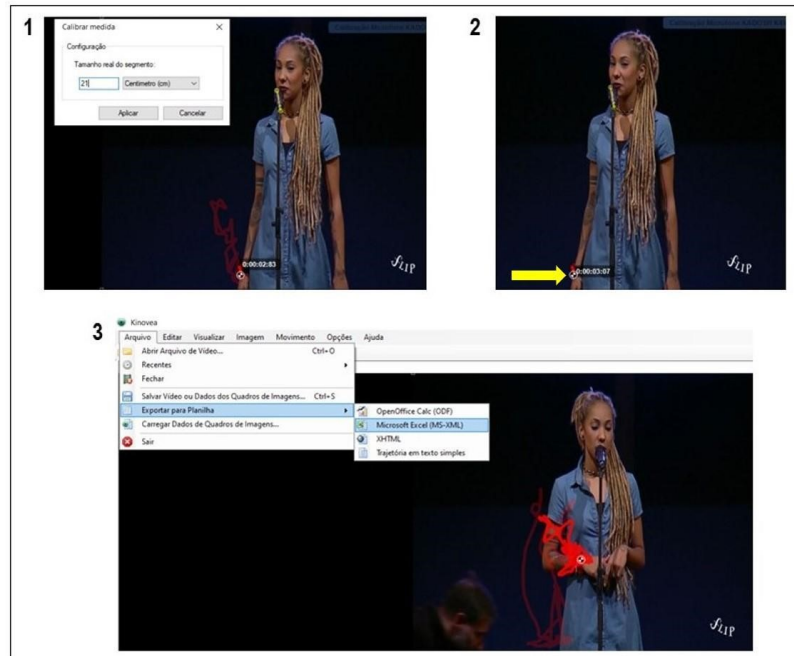
To carry out the fist-movement analysis, we used the Kinovea software (version 0.8.15). Kinovea is a free open-source software under the GPL v2 license, and can be downloaded from the Kinovea project website (<https://www.kinovea.org/>). The source code for Kinovea is versioned using git and hosted on Github. Version 0.8.15 allows you to execute all the functions provided by the software.

Firstly, after downloading the video into the software, a distance reference measure must be provided to calibrate the software and the analysis. In this case-report study, we decided to use the microphone size (the usual size of most wireless microphones is approximately 20 - 25 centimeters). The size of 21 cm was used as reference. Although a reference must be added into the software in order to quantify distances and speeds, the intention of the analysis is not to provide their absolute values but to show the software's applicability. The same stands for the geometric figure analysis and its respective area calculation. For future analysis, it is important to highlight the importance of reference values. Before recording future videos for their subsequent analysis, reference values in centimeters of any object are necessary to calibrate the software.

Secondly, a marker was set on the fist as a configuration option and its trajectory was followed throughout the video. Third, the video was analyzed frame by frame at the speed of approximately 20 - 40 % of normal video speed and for slower movements, and 5 - 10% of the speed for faster movements. Speeding up or slowing down the video is important so that the fist-marker and its trajectory are not lost.

Once the fists' trajectory analysis was concluded, the time and trajectories on Y and X axis (in centimeters) data were exported onto an excel spreadsheet.

Following, a graphic representation to identify the geometrical figure was built. In order to identify the peak events in the distance and speed parameters, we selected the time point where the highest distance and speed on the Y and X axis occurred. To show the geometrical figure drawn by the fist trajectory, a line border was inserted around the events that most occurred on the Y and the X axis. Figure 2 shows the step by step configuration process of the software and the video analysis.

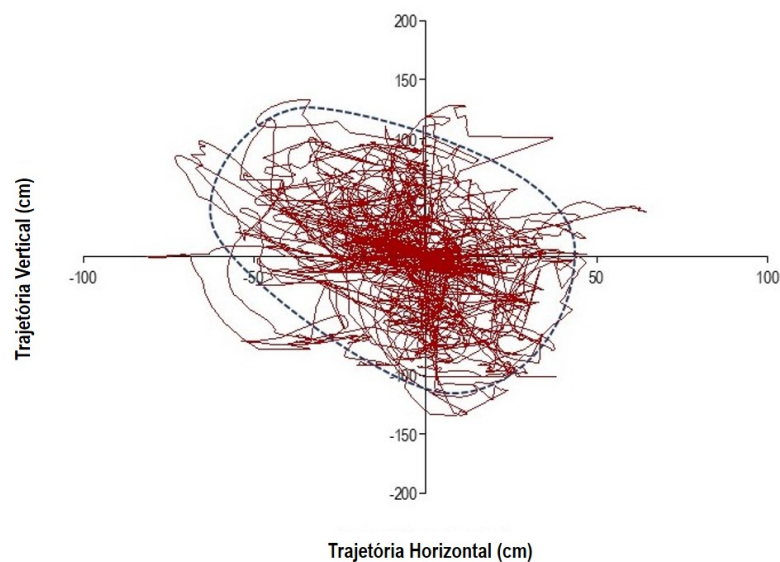


**Fig. 2:** Step by step of the configuration process to analyze the video. Source: YouTube image edited by the authors with KINOVEA Software, 2020. Reproduced with the kind permission of Mel Duarte and FLIP Feira Literária de Paraty.

After inserting the video into the Kinovea software workspace, the first step (1) was to calibrate the measures using a known segment size (as above-mentioned, the microphone size - 21 centimeters - was used in this analysis). The second step (2) was to identify the fist and to set up the marker choosing the option to “follow the trajectory” - the yellow arrow indicates the marker. At the end of the video, after the marker’s trajectory is identified, the time values and the distances traveled in the Y and X axis are exported to an excel spreadsheet.

## 5 Results and discussion

According to Figure 3, we can notice the geometrical figure as an output of the right fist’s trajectory during the performance.



**Fig. 3:** Fist trajectory on Y and X axis during the performance. The blue dashed line represents the geometrical figure as the output for the right fist movement. Source: The Authors, 2020.

In addition to that graphical result, Figure 4 presents the total distance traveled in meters during 4:27:50 (minutes: seconds: milliseconds) of the poetry performance. As presented, the total distance traveled in the vertical direction (Y-axis) was approximately 2 times longer than the distance traveled on the horizontal direction. However, the distance traveled is quite far in both directions, representing the expansion of the body. The total distance traveled was used to identify the expansion of the body in different situations and environments. The other parameters regarding to distance also followed the same pattern, where vertical

movements were most explored by the artist. Regarding the movement speed, higher speeds were also identified in the vertical direction. In this specific case-report, we suggest that the rising and falling movement pattern refers to the affirmation of this body during the performance, while it imposes itself in space. Along with speech (language) analysis, it would be possible to find patterns for movements with higher speeds going in specific directions. Longer trajectories and higher speeds may represent important and impacting parts of the speech. If body kinematics parameters with speech are combined, Resistance Corpography could be analyzed from a quantitative as well as qualitative point of view.

	Distância (cm)		Velocidade (m/s)	
	Horizontal (X)	Vertical (Y)	Horizontal (X)	Vertical (Y)
Trajatória - distância total percorrida (m)	93.3	170.6		
Média			0.3	0.6
Max	64.4	133.0	18.3	33.3
Min	-81.6	-134.2	0.0	0.0
Amplitude	145.9	267.2		

**Fig 4:** Distances (Peak and Average); Amplitude; Speed (Peak and Average) during the performance. Source: The Authors, 2020.

The question then arises: is it possible to identify a Resistance Corpography pattern in this case? An answer to this question cannot be provided merely through the recognition of movement patterns. These must be interpreted from the point of view of bodies as an active agent transforming atmospheres. The body in this regard forms an impressive drawing, an image in space, and performs a corpography, which when associated with the concepts of atmosphere and resistance, gives birth to a corpography of resistance, something powerful that affects and is affected by other bodies. In this sense, this example in a public environment embedded in daily oppressions, with its political and artistic context, shows the body affecting and creating a new ambiance, even if ephemerally.

The issue of security due to proxemics is another point of discussion. A body that produces more reverberations creates a different space next to it, as can be seen in Figure 5, and may end up building a 'spatial language' that informs the amount of space that should be respected. It extends the zone of (unwanted) 'contact', echoing the words from the Danish philosopher and theologian, K. E. Løgstrup (1997).



**Fig. 5:** Kinematic graphic body producing 'spatial language'. Source: YouTube image edited by the authors with KINOVEA Software, 2020. Reproduced with the kind permission of Mel Duarte and FLIP Feira Literária de Paraty.

On the other hand, what is the importance and relevance of a detailed kinematic graphic analysis of corpographical movements for the analysis and interpretation of women's bodies' transformative powers on atmospheres/ambiances in urban public space? We believe that this approach sheds light not only what bodily movement means, but how it produces meaning and how it transforms urban atmospheres. When associated with prose, which can be followed in detail through the video, the bodily gestures (body language) and the gestures in language (poetic language) support and intensify each other (Albertsen, 2012, our translation), and hence, also intensify the expressive powers towards atmospheric transformation.

Our proposal of 'quantitative subsidy for qualitative analysis' is first of all, an attempt to contribute to the methodological discussion in applied social sciences and to emphasize the role of the body in an urban perspective. The intention is not to generalize or universalize movement patterns, but to initiate a new way to discuss diversity as a central element when intervening in public urban spaces and the city, in order to progress and achieve the democratic right to the city.

It is important to emphasize the pilot character of this study. It is based on an already existing technology for movement analysis in sports (Adnan et al., 2018), using a pre-recorded Youtube video, (Available at: [https://www.youtube.com/watch?v=S\\_RYKZqcG4&t=195s](https://www.youtube.com/watch?v=S_RYKZqcG4&t=195s). Accessed in: 30 abr. 2019. Access: 1 Mar. 2020) aiming to explain and illustrate the potential of this transdisciplinary approach. For the usefulness of the methodology in the future, there are many challenges and different ways to move forward, such as how to capture and investigate videos in and from a real world reality and how to analyze bodily movements in interaction with the environment. Can new technologies such as drones be used in this regard? How can we cross-reference movement data with the spoken words? Besides these and other questions and difficulties, the



advantages of this approach are that we used a free 2D movement analysis software, which is an easily accessible and employable tool eligible for many methodological applications.

## 6 Conclusions

This article focused on gathering research from a theoretical point of view in an empirical way. The intent here is not to uncover a pattern or to generalize behavior, since it deals with a snapshot of reality, cut off from its context and scale. This is qualitative research, justified and supported by quantitative data, that does not aspire to any universal statements, which would imply a reductionist perspective in the urban context.

Besides, it is not our intention through our method to attest any specific or binary point of view related to concepts of “the female gender”; this could be used with any person anywhere, and with a different focus, by applying the body performance as a unit of analysis, precisely in order to escape from universal conceptualizations of urban bodies. But some points are, of course, ‘status quo’ in our context: the method can be applied to a single person or more than one person when connected to ambiance concept — in this way, in the current study, the notion of resistance ambiance was adopted under the gender clip, followed by what we named as resistance corpography (1); the body must be visualized in its full content (2); if the assessed person does not produce any bodily movement, it would be useful to assess other people’s body movements to verify the effects of this body-silence (3). Thus, with the proposed methodology, we can analyze body/space in the sense of existence, absence, change, exchange, among others.

We highlight the need to combine different disciplinary methods of analysis, to organize information without creating a rigid scope for a subject that is fluid and ephemeral by nature. The methodological propositions presented here are intended to test, materialize, and illustrate the initial hypothesis. Qualitative research of subjective objects, in essence, cannot be generalized. Therefore, here we presented outcomes and tools allied to the methodology, which provided us with a delimitation of our focus and helped us to expand the context selected for analysis. We build our research through the paths that are chosen to deal with the issues that arise in the analytical and reflexive process. The same research must undergo evaluations, criticism, modifications, complements, and developments. Given that space is also built through movement, this research aims to contribute to this field of study, exploring the methodological ground that must be in constant construction and modification so it can evolve alongside society.

The methodological proposal presented here aims to encourage discussions about the body/space relationship, making urban bodies the unit of analysis of that space. By allowing adaptations to many possible analysis of the body as an element with the power to promote ambiance changes, even if ephemeral, the method can be applied to multiple scales and research topics, promoting other ways of understanding the conformation of space by the bodies that experience it. To add narratives to space is to recognize its territorialized complexity and inequality, which is a starting point for resignification. When understanding space in its most diverse meanings, insurgent urbanism may be a step towards the full experience of the right to the city.

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