EDITORIAL
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NUNCA FOMOS TÃO DIGITAIS
WE HAVE NEVER BEEN SO DIGITAL

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V!21
REVISTA V!RUS
V!RUS JOURNAL

PT | EN

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The compulsory digitization that much of the world has undergone since the first weeks of the health crisis that is sweeping the planet also emerged as an opportunity to review practices, create new routines, and formulate and test computer-aided processes. The search for ways to communicate remotely confronted us with new ways of perceiving ourselves and each other, via the world wide web, but also highlighted the fact that we are constantly producing information and data that can be collected and processed to feed both the huge bases of artificial intelligence systems, as state control systems.

We understand, therefore, that despite its tragic dimension, the present moment is a valuable and unexpected source of inputs to reflections on digital mediation, in many areas of human life. The other side of this same coin is the deepening of inequalities, asymmetries, and precariousness in the social scene, that the measures to fight the virus spread helped to expose, suggesting that the right to confinement, to constant hygiene, to quarantine in case of contagion, among many others, is not given equally to all citizens.

At a time when speculations around the present and the near future are countless and frequent, this issue of V!RUS brings together a collection of academic articles and essays, produced by researchers grounded on scientific methodology, which are willing to tense existing knowledge and expand the frontiers of what we know towards the new limits set by the pandemic.

The extremely varied background of the authors gives density to this collection. They were trained or usually work in the areas of Architecture, Urbanism, Visual Arts, Social Sciences, Communication and Semiotics, Social Communication, Product Design, Graphic Design, Strategic Design, History, Journalism, Letters, Psychology, Psychoanalysis, Public Health, Law, Biology, Cinema and Audiovisual, Digital Technologies, and Administration. Reading their work builds a multifaceted, transdisciplinary, and hopefully fruitful dialogue, around the various problems posed by the actions to limit contagion.

Thus, with great pleasure and hope, we present here the articles and essays by forty-five authors from different institutions in Brazil and abroad, selected in intense joint work with dedicated and generous external reviewers, to contribute to the debate on digital mediation during the pandemic and beyond.

An expanded international overview of the **opportunities opened up by the pandemic and its political and technoethic dimensions** is offered by our guest *Roy Ascott*, an artist and Professor Emeritus of the University of Plymouth, in the United Kingdom, in the interview **Developing ways of recognizing the other** to *Anja Pratschke*.

Relations between city and Information and Communication Technologies are approached in three articles. In their work **Political participation and the ICT in the city of Porto Alegre, Brazil**, *Manoela Cagliari Tosin* and *Heleniza Ávila Campos* question the effectiveness of participatory online platforms created by the state for society to express itself democratically. The papers **Smart Cities, Smart Virus: technoutopias of the new normal**, by *Giselle Beiguelman* and *André Deak Alonso*, and **Collaborative data collection mediated by a digital platform**, by *Geisa Bugs*, *Fausto Isolan* and *Karoline Rocha* discuss issues surrounding voluntary or unauthorized online data collection procedures, produced by citizens. In the first case, within the scope of the smart cities narrative and, in the second case, in relation to platforms aimed at helping to formulate urban public policies.

Four articles and a research report address experiences of remote teaching of Architecture and Urbanism in the first semester of 2020, and propose strategies for didactic-pedagogical continuity: **Non-digital consequences of the digital medium for design teaching**, by *Guilherme Lassance dos Santos Abreu*, **Educational transmedia: bodies, mediations, and learning**, by *María Elena Tosello* and *Patricia Pieragostini*, **The pandemic as an opportunity to integrate means and modes of representation**, by *Arthur Hunold Lara* and *Dalton Bertini Ruas*, and **Virtual teaching strategies on the Healthy City in a pandemic scenario**, by *Ana Maria Sperandio*, *Carlos Henrique de Camargo*, *Marina Corona Cosmo*, and *Rafael Salomão*. In the Nomads section, we present the final report of the **Remote Design Studio Project: final report**, by *Marcelo Tramontano*, *Mario Vallejo*, *Maurício da Silva Filho*, and *Danilo Cazentini Medeiros*, which gathered and analyzed information about remote teaching experiences of architecture design during the first semester of the pandemic, throughout Brazil and Latin America.

In the Project section, the work **Teaching process in times of pandemic, or trying to live with coronavirus**, by our guest, *Jorge Tuset Souto*, professor of Architecture Design at the Universidad de la República, Uruguay, describes how pre-pandemic experiences, motivated by the large number of students at his school, helped to face the challenges of **remote education during the pandemic**.

Reflections on the **relationship between humans and non-human electronic devices** are discussed in the articles **A posthuman dialogue between Michel Foucault and Bruno Latour**, by *Paulo Noboru de Paula Kawanishi*, **Technological neutrality: facial recognition and racism**, by *Alex da Rosa*, *Sara de Araújo Pessoa* and *Fernanda da Silva Lima*, and **Pandemic vectors and the algorithmic modulation of the possible**, by *Danichi Hausen Mizoguchi* and *Leandro Carmelini Borges*.

Two works deal with the **influence of digital mediations in pandemic daily life**. In the article **Digital condition and the pandemic in Japan**, *Marco André Vinhas de Souza* and *Christine Greiner* approach digital culture as a potential catalyst for Japanese society, while the article **The pandemic and its open or closed windows for children**, by *Giselle Cerise Gerson*, *Giselle Arteiro Nielsen Azevedo*, and *Paulo Afonso Rheingantz*, discusses digital mediation as a potentially excluding element of social groups and especially children in vulnerable situations.

In two distinct dimensions, **the physical-human transposition to the virtual environment and the interaction with virtual environments in the pandemic** are also addressed. An expository dimension of historical and cultural heritage is introduced in the work **Museums have never been (so) digital**, by *Renato Silva de Almeida Prado*, on the demand and proportional disinterest in the supply of artistic production in digital format during the confinement period. The other dimension is relational and is examined in the article **Dwelling in the COVID-19 pandemic: the shift into virtual places**, by *Bruna Mayer de Souza* and *José Ripper Kós*, which explore the formulation of categories to rethink living. The essay on **The narrative in mobile technologies: reflections on the short film "It's never nighttime in the map"**, by *Analu Favretto* and *Maurício Vassali*, articulates elements from cartography, audiovisual, and the digital in a reflection on representations of the city.

The Carpet section, which usually brings together articles on the same sub-theme, presents three **works of artistic nature that express experiences in the pandemic** through sound, visual and audiovisual metaphors. In **Quarantine**, *Danielle Pierre Sandrini* examines confinement around the world through photography. The works **Polyphonic windows: a project experience through scenarios**, by *Claudia Palma da Silva* and *Karine Mello Freire*, and **Artificial Stupidity: decoding, protests, and the pandemic**, by *Matheus da Rocha Montanari*, explore digital media and the social distance imposed by confinement to produce readings of the pandemic.

Finally, in the work **The pornification of work: a reflection from Paul B. Preciado**, by *Marcos Namba Beccari* discusses the growing **precariousness of work, more intense in the pandemic context**, in the light of the thought of Paul B. Preciado.

We thank authors and reviewers for accepting our invitation to the academic dialogue that V!RUS journal seeks to encourage. We hope the ideas posted here are a stimulus for complexifying our relationship with digital culture.

In this issue, we are publicizing the name and academic affiliation of **all external researchers** who generously assisted us during the year 2020, in the task of evaluating the submitted articles. Our best thanks to everyone.