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## COSTURA COMO MÉTODO DE INVESTIGAÇÃO DA CIDADE SEWING AS A METHOD FOR INVESTIGATING THE CITY

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### Introduction

This paper aims to present reflections that emerged from the urban intervention "Sewing Dreams", which was initially conceived as a performance of the female sewing, an essentially domestic chore, in a public space. From this practical action, we have built our own "war machine" in which we found the opportunity to search for our methodological process grounded on sewing as a category of analysis, on ephemerality, subjectivity, on the power of evoking female bodies and their history. Assuming feminist epistemologies allowed us to envision fundamental aspects of the reflection regarding the question of method in sciences and, by using uncertainties and instabilities as categories of analysis, we confronted the limits of the traditional scientific method. It was possible, from this other perspective, to develop thoughts about women and the city, about how their territory-bodies are subject to the logic of patriarchal capitalism. Through the subversion of the sewing device, we have established our relationship with knowledge.

**Keyword :** City; Ephemerality; Public space; Feminism; Method.

## **1 Introduction**

This work is a result of reflections that emerged from the urban intervention "Sewing Dreams"<sup>1</sup>, a performance conceived by our comfort and familiarity with sewing as a means for female socializing. As a start point, we came together to bringing women's private matters into the public space. After the performance, however, we realized that several layers of analysis had been unveiled.

This article, therefore, aims to explore these reverberations, revealing how the ephemeral action of sewing can incorporate the body as a feminist expression in the urban context and, concomitantly, establish a methodological investigation process in opposition the limits of the traditional scientific method. It has brought forward other possibilities of analysis by expanding the outlook onto the question of method and incorporating the feminist epistemology<sup>2</sup>, uncertainty, and subjectivity on the construction of knowledge.

The application of the sewing emerged as part of a mythological narrative as a means of incorporating the feminine body and desire into the street. The structured narrative was about three women, sitting under the branches of a fig tree in *XV de Novembro Square*, in the center of Florianópolis, Santa Catarina, in southern Brazil, embroidering hearts: sewing dreams, wishes, or were they rather destinies? While they embroidered, curious people approached. Initially, people were asked to share the story of a dream, a random wish that had already been fulfilled, or a childhood dream. In exchange for that shared moment, they were offered a heart-shaped brooch.

The conception of such initiative was inspired by the myth of the three weavers of fate, which, figuring in various mythological narratives, represent the divine triad and embody divine power. They are an extension of the Moirai from Greek mythology, a symbol of the female representation of the world, of cyclicity: regeneration, transformation, separation, the renewal of life (Liborel-Pochot, 2016). We start from the mythical idea of magical beliefs that carry subversion (Federeci, 2009) to experience the potential that of when women appropriate devices such as sewing and use them as a method to investigate reality, the processes that affect and build social relations in the city and urban space.

Sewing permeates countless issues about the female universe and the historical construction of women's insertion in society. The use of such a device was able to integrate the field of feminist epistemology and urban studies and bring these two areas together. Their overlap catalyzed the emergence of a methodology opposed to the traditional science by incorporating women's subjectivity and which contributed to denying the neutrality and blind rationality of scientific discourse.

## **2 On the method and its construction**

Although the premises of modern, Cartesian rational, reductionist science and the model of traditional scientific method have allowed the development of human knowledge, both have been harshly criticized for their limitations, especially in the context of transposition of natural sciences assumptions into human sciences (Morin, 2011). As well as the supposed scientific neutrality and rigidity of the method, the dualisms<sup>3</sup> of value and the androcentrism linked to universality, on the feminist critique, are scientific principles that have become obsolete. Therefore, feminist epistemology claims for a new way of thinking ways to overcome those limitations.

Let us take the birth of science in the context of the historical process of the scientific revolution and its foundations. Carolyn Merchant (2006) states that Francis Bacon, who is considered as the founder of modern science, based his scientific principles on questioning sessions and torture of women accused of witchcraft. That is how science was born, a science of nature but a dead, tortured, dissected nature that should be subdued to unveil the truth. It is evident that such a way of making science, which came from a structure of oppression against women and nature, must be surpassed. The search for new methodological research possibilities is fundamental for a process of critique, resistance, and resignification of struggles of feminists and other oppressed people as much as of science itself. Sandra Harding (1986) states that, when criticizing science, one should stick to absences, pondering what science does not do, does not address, does not encompass, and what it excludes from its discourse. Such is the context where this experience is inserted, a way of seeking new forms of studying the urban space and dissociating from the paradigms of modern science.

Margareth Rago (2019) affirms that through this process, feminism confers new meanings to the relationship between theory and practice by assuming the subjectivity and the being woman, denying a finalized method, abandoning the researcher's exemption and impartiality. Rago claims that:

[...] it claims for the involvement of the individual with their object. [...] It reaffirms the idea of a path that is built out of walking and interaction. [...] It acknowledges the particularity of this way of thinking and disregards the pretension of being the sole possibility of interpretation (Rago, 2019, pp. 380-381, our translation)

Thus, the author points out that, through the political struggle, arises a feminist counterargument that breaks with the hierarchical way of doing science. From this experience, emerges an innovative and liberating language that leads to new forms of interpreting reality and, consequently, thinking and acting. Such a process towards building a counterargument, a new language, indicates the need to demystify the postulate of a unique methodology replicable in time and space. One single possibility of interpretation does not benefit the plurality surrounding us. By questioning the rationalist scientificity, we cannot stand for the unicity of a feminist methodology, we cannot fall under the same paradigm that we contest. In that way, according to Harding (1986), the simple transposition of subjectivity from men to women is not enough. In this case, opposition to the scientific system is all that is done, a system that has the white heterosexual male as the representation of universality. With the assumption of a generic female figure, the same system of oppression would be reproduced.

The universal woman does not exist. That would not be the model to claim. There is no universal woman as there is no universal man. "We have, instead, myriads of women living in elaborate historical complexes of class, race, and culture" (Harding, 1986, p. 647). Generalization does not comprise the complex aspect of reality. Cinzia Arruzza, Tithi Bhattacharya, and Nancy Fraser (2019) have addressed a concept of universality more consistent with the reality of our compelling struggles. The concept is expressed through the insurgence of several social struggles that are based on differences, which are exalted rather than neutralized. Thus, in feminism, universalism is an unfinished process, "[...] open to transformation and contestation, and always establishing itself anew through solidarity" (Harding, 2019, p. 85).

This sense of universality allows us to aim for a feminist epistemology that does not exclude other epistemologies and does not intend to uniqueness or isolation. Delma Hernández (2016, p. 38) thinks it is fundamental to formulate a new order that ceases the "epistemic violence" that ignores other groups of epistemologies such as those linked to traditional knowledge. The intention is to seek feminist paradigms that aim to combine with other understandings and other views to establish a more plural and inclusive science, through the formulation of methodologies that constitute processes rather than finished constructions sealed within themselves. Harding (1986) points out the same considerations and adds that feminist studies ought not to elaborate theories, concepts, and methodologies as part of a paradigmatic notion of normal science, to be employed in all epistemological fields.

Feminist analytical categories should be unstable-consistent and coherent theories in an unstable and incoherent world are obstacles to both our understanding and our social practices. [...] so that it perfectly expresses *what we think at the moment we want to say*. (HARDING, 1986, p. 649, emphasis added by the author).

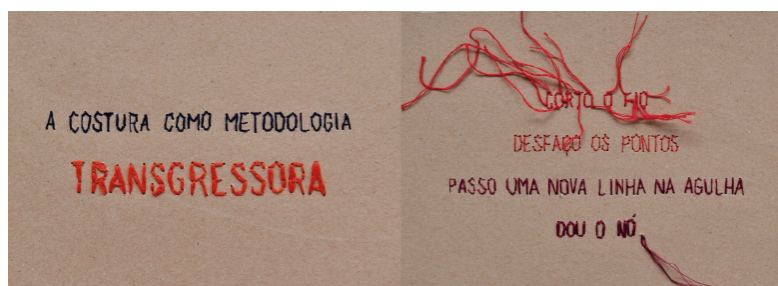
Then, how would the categories of feminist analysis be applied? There are examples, not to replicate, that would provide materiality, inspiration, such as footprints that are left and can help us to find our path. The feminist movements in Latin America integrate this context of new methods that take the instability of analytical categories and the universalism of solidarity into consideration. In this sense, the female body configures into an instrument of fight and resistance in the face of democratic instability and dismantling of social policies that threaten, above all, the most oppressed: the poor, women, people of color, indigenous people, and traditional peoples.

The movement "*Ni una menos*"<sup>4</sup> and the slogans "*mi cuerpo es mi territorio*"/"*ni las mujeres ni la tierra somos territorios de conquista*"<sup>5</sup> are examples that reflect the female fight through the power of bodies, whether living or dead. According to Natália Souza (2019), such movements give new meanings to the feminist struggle while they incorporate new democratic embodied practices that question colonialism and patriarchal standards rooted in state policies, biopolitics<sup>6</sup>, and necropolitics<sup>7</sup>. According to this same author, the corporeal materiality as a form of expression allows us to take a stand in the world according to our female subjectivity. When we assume our body as discourse, subjectivity becomes our attire. We assume that we are partial and that partialities unite for the construction of a new universality, new policies, and new forms of popular organization, which trigger the reformulation of democratic practices.

The use of the body as politics and as a methodology is, therefore, subversive and constitutes a way of breaking up with the rationalizing and dualistic structure of making politics and science. The premise of this structure is the overvaluation of the mind and reason and, on the other hand, the denial of the body and materiality (Souza, 2019). Hernandez (2016) brings similar reflections but with a focus on the study of "body-territory" as a category of analysis. According to the author, this Latin American and Caribbean epistemology focuses on the community struggle when it looks at "[...] *a los cuerpos como territorios vivos e históricos que aluden a una interpretación cosmogónica y política, donde en él habitan nuestras heridas, memorias, saberes, deseos, sueños individuales y comunes [...]*" (Hernandez, 2016, p. 44). The body then becomes an instrument of fight, a means for political change.

From this search for another science, sewing as an investigative method of urban space gave rise to reflections that encompassed these debates, in which our bodies were superimposed to academic research. From this device, we were able to wonder about the method of doing research. Through this course, which fluctuated between practical and theoretical action, we were able to oppose homogeneity and stability, which are grounds where the state operates. In that way, we have had a glimpse onto the nomadic science of Gilles Deleuze and Félix Guattari (2005), finding a way to feminist science and assume instabilities and understand them as a powerful means to act on *intermezzo* and to build another space-time. We used this nomadic perspective, exterior to sovereignty and set on deviation, to build another way of learning. In this space, we found our "war-machine", because in it "[...] lies outside dualities of terms as well as correspondences between relations." (Deleuze and Guattari, 2005, p. 352).

Urban intervention and the interaction between the bodies followed one another as in a schizoid movement, a characteristic of nomads, that territorialized, deterritorialized, and re-territorialized not only sewing from domestic to public spheres but also the female body-territory and the city. It was through transgression through sewing in the square, with the appropriation of the female body as a way of activating the affections and the political affirmation of women in the city and society, that its transformation into a "war machine" succeeded (Deleuze and Guattari, 2005). Figure 1 refers to sewing as a transgressive process.

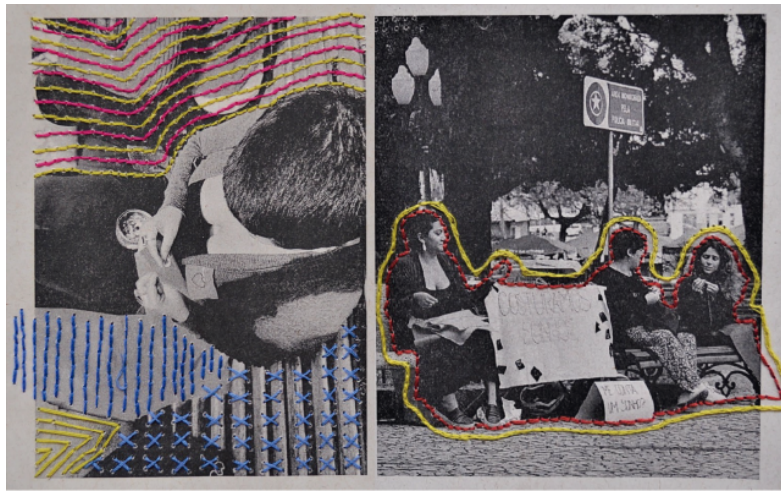


**Fig. 1:** Sewing as a process. Embroidered by Giovanna Magalhães. Source: Giovanna Magalhães, 2019.

However, why using sewing as a category of analysis enabled the creation of a transgressive methodology? Which implications and resistances are interwoven in this know-how? Is it possible that this action, so present in our domestic imaginary, allows us to turn over the bottom, break with the supposed calm, and bring to the surface, however temporarily, what was submerged? In these murky waters, something that was hidden is likely to be found.

### **3 Woman-body**

The transformation of sewing into a "war machine" (Deleuze and Guattari, 2005) took place because we subverted it. We took ownership of symbolic memories and representations present in our collective imagination. However, we profaned this know-how when we remove this knowledge from the domestic, closed, and intimate environment, to take it to the public space of a central square, as shown in figure 2.



**Fig. 2:** Female bodies sewing in the central square of the city of Florianópolis, Southern Brazil. Original photo by Kellen Louzich and Lia Maestrelli, with intervention by Giovanna Magalhães. Source: Giovanna Magalhães, 2019.

Through the transformation of spatiality, the square started to (temporarily) host an activity that evokes the history of women, giving rise to questions such as the socialization of women, the historical obliteration of reproductive work, and the continuous search for expropriation, for external control and domination of female bodies. Making our bodies into instruments for reflection, in a process of bodily contestation and empowerment, has a double meaning because while it contests the product and alienation of the female body, it also challenges the foundations on which expropriation of the body was historically built in patriarchal capitalist society.

The implementation of this capitalist structure was possible, according to Silvia Federici (2009), after the rise of a new patriarchal order. This process was followed by an intense social and economic devaluation of women, establishing a new gender division of workforce in which the female labor lost its monetary value and became a naturalized resource. This situation compelled women to rely on the institution of marriage to survive, on a violent process of disciplining and persecution of dissident bodies that took place in the 16th and 17th centuries and impacts on the present day. In Europe, during the witch-hunt period, there was a state apparatus for the withdrawal of autonomy and social power from women. The implementation of a psychological terror based on violence and torture criminalized the female universe and discouraged their collective disarticulation as they were important resistance spaces against the enclosure and expropriation that succeeded the emergence of capitalism in the late XV Century in England (Federici, 2018).

According to the author, the outbreak of witch-hunt coincided with the growing impoverishment of the peasant population in the context of emerging commercial activities at places where a new order was shaping the socio-economic relations, an order of monetized labor relations. Those accused of witchcraft were women in a context of resistance against poverty, social degradation, and the constant expropriation attacks on the female body. Thus, witches and their subversive mysticism of magical beliefs represented a threat to private property, social control of low-income classes, and the sexuality standard linked to reproduction as a procreation machine, where control over the bodies belonged to the state. It is precisely in this sense that the author affirms that the phenomenon of field enclosure goes further, also concerning "[...] an enclosure of knowledge, of our bodies, and of our relationship to other people and nature." (Federici, 2018, p.39).

As the woman's body was being more and more seized and controlled by this new patriarchal and capitalist order, patterns of femininity and socialization were established, culminating in the female figure of the 19th century: docile, domesticated, demure, full-time housewife. This was how the alienation cycle of the proletariat was complete and, in contrast, naturalization of the woman as the subject of unpaid domestic work. It was not enough to make women legally childlike and dependent. It was also necessary to capture their dreams and desires, limiting their universe and their possibilities (Federici, 2009).

However, it is worth noting that the differentiation and hierarchization between male and female already existed in pre-capitalist societies. However, it was intensified by the establishment of an unprecedented alliance between capitalism and patriarchy, in which women's unpaid work was accumulated into the men's salary, and their persecution was used to divert attention from the class struggle (Federici, 2009). The purpose was to erase the understanding that sexism and gender oppression are inherent to the capitalist system, because "[...] *class struggle includes struggle over social reproduction* [...]" (Arruzza, Bhattacharya, and Fraser, 2019, p. 24, emphasis added by the authors).

In this way, women are doubly exploited by the current production system. At first, by not assigning value to the reproductive work, in other words, by detaching it from the generation of profit, making it invisible and confining it to the domestic sphere. Consequently, in a second moment, women, as social beings and a class,



are inserted in the logic of the market. Thus, the historical process of building a capitalist society has dissociated people's production from profit-making (Arruzza, Bhattacharya, and Fraser, 2019). This is nothing more than the foundation of the various ways to control the female body carried out on a patriarchal system and by the State, in a capitalist mode of production. Accordingly, issues of social reproduction, the invisibility of domestic work, and the control over female bodies in our urban intervention came to the fore through the use of sewing as a mechanism and the establishment of the woman's body in the city as the origin of reflections.

According to Saffioti (1981), such practice is part of know-how in domestic life. When working with the needle, the woman's hands decide the moment to tie the knot, cut the thread, and restart the process, a practical and symbolic representation of women's power of decision-making over their bodies and lives. Figure 3 illustrates this process.



**Fig. 3:** The fig tree in the XV de Novembro Square. Original photo by Lia Maestrelli, with intervention by Giovanna Magalhães. Source: Giovanna Magalhães, 2019.

#### 4 Ephemerality as subversion

In the relationship between women and the city, the reflection focused on the identification of similarities. Both are exploited by capitalism and patriarchy. The body-city and the body-woman are in the same position, both are domesticated and exploited historically. To better explain this relationship, we need to look briefly at the capitalization of culture. Such a process, according to Félix Guattari and Suely Rolnik (1996), is part of a context in which culture and subjectivity have become a disputed territory as they shape our lives and capture our affections through formal elements and discourses of neutrality. For Harvey (2005), everyday life and urban experiences situate in this context because the capitalization of culture also targets architecture and the city. According to the author competition always leads to monopoly and homogeneity. Therefore, cities are inserted in this logic, when conceived as a product, where the urban space is "domesticated" by the capital and turned into a homogeneous scenario.

Rago (1997) sustains that various control methods are used and acting on different scales for the construction of his uniformity. Among these elements, we can mention architecture, the city, and its layout, which work as a background for the establishment of everyday life and shape it through an oscillation between the permission of specific movements and restriction of others. For Lepecki (2011), this control attempt is applied on the body scale. The police, as one of the State's controls apparatus, plays an important role in ensuring the choreographed execution of the bodies and their choreographic-policing. As previously discussed, this is how society controls the execution of social roles. The question is how to overcome these conditions in a capitalized city subvert the logic not only of the material spaces we inhabit but also of the subjectivity of our presented moving bodies.

A possible answer to a rectification process would be the insertion of the perspectives of the body and its sensory perceptions as a way to overcome alienation. Starting with the re-appropriation of elements that compose our subjectivity and construction of singularization processes (Guattari and Rolnik, 1996), such as we experienced in our sewing intervention in the square. For Jacques (2012), it is through this practice based on the seizing of daily life by bodily experiences, in the subversion and reinvention of the established spatiality, that *another body* is built.

The transgression of spaces is founded on the conception of space from the affectivities of a historical subject with a subversive potential on discourses of disciplinary society, through practices capable of taking the efficacy of these devices of control away and build *another* relation of space (Certeau, 2002). In this way, such urban performance also becomes a social practice, an urban cunning. From this being in a space, the

full political subject emerges, searching for new ways of being and existing in the world. Through a new apprehension of the city "topography" and political performance, the idea of a flat public and homogeneous space with delimited and choreography-policed movements is broken (Lepecki, 2011).

An ephemeral intervention as a dimension in the sphere of contemporary art, breaks up with everyday life, giving it a character of transience and precariousness as enunciated by Bourriaud (2009). It broadens the idea of real and keeps it in a constant movement of construction, deconstruction, and reconstruction, which incorporates complications and utopias into reality. Through the choreographed act, dissensus<sup>8</sup> is built. In this way, the city can no longer be the representation of constructions and laws created to increase the control over the spaces for circulation of bodies, desires, ideals, and affections (Lepecki, 2011).

Thus, according to Rita Velloso (2017), ephemeral situations in the city exceed the social configuration of urban space. In the ephemerality, temporary collective occupations invert the design and become challenges, establishing a relationship of complementarity of bonding, sewing, and memory with time.

It is about radicalizing experience and getting human activity to reemerge in its fluidity, incompleteness, contradictory language. [...] so that the inhabitant's conscience could escape the tyranny of the appearance of normality and reflect critically on the current feeling of life in a city. Only the dialectical image can break the fetish of the commodity space in the architectural experience (Velloso, 2017, pp. 62-63, our translation).

The use of ephemerality, apart from allowing to break with the triad city-merchandise-spectacularization, is also present as an element of feminist methodology when it does not refuse instability and uncertainty and embraces the surprises that intervention offers. It constitutes a possibility, a cyclical event encompassing life, body, and sewing, interconnecting them through subversion.

## **5 Conclusion**

Our intervention as a performance, a feminist choreography, was born from the momentary, from the ephemeral. Such ephemerality also emerged from a perspective of the "war machine", subversion. Starting with the appropriation of the problems of our time and the language through which they operate, it was possible to challenge them. It has been feasible to regard ephemerality as a transgressive device, above all, in a world where everything is instantaneous, where everything turns into Instagram, where images, news, and actions incessantly overlap one another, where comings and goings alienated to the city is the immanent aspect of daily life and its processes.

The work intended to stimulate reflections about urban space by arising the doubt, an internal questioning which awakened not only the interest of the people who were in the square but also uncertainty and instability as a process and the simultaneous result of this method. Estrangement and unease aimed at proximity and communication in a gesture of intentional affection marked by the giveaway of embroidered hearts, constructing a new body for the urban – in this case, a female corporeality that welcomes the city and seeks to invite it to the struggle and resistance.

Sewing was – and still is – part of the social contract imposed on women, an obligation that went along the domestic environment and their unpaid work. For many, it was also an income complement, a work for subsistence and, as a feminine work, an unappreciated, ill-paid, and sometimes unpaid work. Many share this old knowledge which is passed on by the women of a family and carry this memory in their hands, present in the memories of a gesture that permeated generations. From this device, with such an ordinary appearance and without the grandeur of the "forefathers" of science, we have built our simple "war machine", in a manual process felt at our fingertips. We took the threads with different colors, thicknesses, textures. We tied the knot, sewed, undid the stitches, changed the thread, and, finally, cut the thread. Our design was not made to have a single texture, sensation, or unity but in a way that the differences could be visible and felt.

Experimenting with a feminist methodology when investigating urban performance has brought unexpected ramifications that allowed complex perceptions and analysis. Accepting instability as part of the investigative process has enabled us to approach pieces of knowledge that were previously separated. By taking domestic action to the public space and renouncing the threshold that precisely marks the space of scientific knowledge, we believe we could finish off our academic and subjective restlessness, which were once dissociated. Accepting uncertainty over the final product, the union of powers in ephemerality and sewing, we managed to raise the debate about the female body and the possibility of destabilizing the role reserved to women on the daily life of the city.

We sought to contribute to the production of a new social and political fabric. Because of the ephemeral character of the urban intervention, we have no intention to follow further reverberations beyond our own. As female researchers, we could highlight the approximation between women and the city, as well as similarities

among their bodies-territories. The intertwining of discourses, so subtle, present in our common actions, has emerged and become evident while we carried out a common customary action that was displaced from its traditional place of belonging.

Something that previously was used to discipline us has turned into a possible subversion. Not only for breaking with the old antagonisms but also for the perception on the micro-scale, the myself-woman-researcher who, during a performance, experienced the marks that our bodies carry as history. And so, we respect those women who came before us, we understand their struggles and pains, and we also dream about the possibility of another future, another reality.

It is necessary to emphasize that the use of our bodies to confront social aspects that are deeply rooted has required from each one of us a reflection over the deviations present in our own bodies and beyond their materialization. This movement, on a dialogue with theory, has revealed the importance of inserting other realities and experiences into the work we carry out as female academic researchers. Therefore, this methodological process derived from the investigation of a practice-action associated with the study of urban space and feminist epistemologies and their assumptions. From that union, it was possible to find a latent subversive power that was expressed when we used women's bodies, their experiences, and histories as a method of analysis. An educational reverberation was also found which provided for practical reflective teaching about the theories that accompany us on this journey of scientific research.

However, it is important to highlight that, for the development of the present writing, we gathered words and traveled the path of sewing. Since (in Portuguese) the word "text" etymologically derives from weaving, the immanent process of weaving lines and words converges, for us, into one unique, ephemeral, and circumstantial meaning. Therefore we understand that tomorrow may be interspersed with other reflections and meshes. The method we experimented with has taught us that there is not a defined origin, nor an end, but a constant mutation.

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**1** The intervention was conceived and performed by Giovanna Magalhães, Larissa Chaves, Marina Marques, during the academic course *Urban In(ter)ventions: the art and architecture as builders of dissent, of the Post-Graduation Program in Architecture and Urbanization of the Federal University of Santa Catarina*, in the South of Brazil.

**2** Feminist epistemology is a field of knowledge consolidated since the eighties with the insertion of gender studies into the academic world, making them legitimate fields of knowledge. However, it is necessary to emphasize that feminist studies have their own history and state of the art, with important minds that made this insertion possible, such as Virginia Woolf, Simone de Beauvoir, Betty Friedan, Angela Davis, among others (Hollanda, 2019).

**3** Dualism is a recurring theme among feminists. Val Plumwood (2002), for instance, believes that dualism is at the base of modern society with binarisms such as: me/other, subjectivity/objectivity, public/private, culture/nature, reason/emotion, man/woman, human/non-human, body/mind, etc.. Such binarisms encompass the logic of denial towards one another and, for that reason, they also carry logics of oppression and patriarchy.

**4** "Ni una menos" is an Argentinian collective, a motto, and a movement that fights and protests against sexist violence and the growing wave of femicide associated with it. A movement that originated in the streets since the first march in 2015, and it spread throughout the world on a wave of feminist strikes and protests.

**5** "Mi cuerpo es mi territorio"/"ni las mujeres ni la tierra somos territorios de conquista" (Hernandez, 2016, p. 36) are slogans and true war cries uttered by indigenous Latin American women when fighting for their territories, their customs and way of life, constantly threatened by the need for expansion of the capitalist mode of production.

**6** In the concept of biopolitics according to Foucault (1978), control over the biological and corporeal processes takes on a new dimension. From the right of the State to control life and death - who should die and who should live - from this biopolitics comes biopower, that is, the power to manage life.

**7** The concept of necropolitics, coined by Achille Mbembe, resumes and gives new notes to Foucault concepts of biopower and biopolitics, expressing through "[...] contemporary forms of subjugation of life to the power of death [...]" (Mbembe, 2003, p. 39).

**8** Dissensus is a concept that Lepecki (2011) takes from Rancière (2010): *Dissensus: on politics and aesthetics*. For Rancière (2010), dissensus represents the fusion between art and politics and is capable of reconfiguring the dimension of experiencing the sensitivity through subjectivity processes.