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FRAGMENTATION AND RECONFIGURATION:  
EXPERIENCING THE CITY BETWEEN ART AND PHILOSOPHY  
[PTDC/FER-FIL/32042/2017]

INTERNATIONAL CONFERENCE

BOOK OF ABSTRACTS

# Thinking the City Through Fragmentation and Reconfiguration: Aesthetic and Conceptual Challenges



SEBASTIANO RAIMONDO, 17\_294, LISBOA 2010

# Thinking the City Through Fragmentation and Reconfiguration: Aesthetic and Conceptual Challenges



# Thinking the City Through Fragmentation and Reconfiguration: Aesthetic and Conceptual Challenges

The relationship between aesthetics, the arts, and the city has taken on new forms in the last century and a half, in a process that coincides with both the development of modern metropolises and the emergence of new technologies that have allowed us to know, study and reinvent the urban experience. At the same time, cities have always raised fundamental aesthetic questions concerning the ways of feeling, perceiving and inhabiting the spatial and temporal structures that condition the human experience, as well as the relationship with nature and the non-urban in general.

If it is true that Western philosophy emerged out of an intimate relationship with the polis, it is not always easy to make explicit the terms of the multiple historical and conceptual interactions between philosophy and the city. In any case, it seems clear that, while appealing to a multiplicity of disciplinary perspectives, urban phenomena interrogate and allow themselves to be challenged and questioned by philosophical concepts: the more properly aesthetic ones, but also, and from the outset, those dealing with social, ethical, and political issues.

Fragmentation and reconfiguration: this conceptual pair is intended to guide the contributions to the conference and the way in which they propose to develop the rapport between philosophical thought and the city. The two concepts naturally communicate with other interrelated notions, such as construction and destruction, fragment and whole, the singularity of each thing and the theoretical tendency to search for a comprehensive synthesis. The main goal of this conference is the exploration of creative and dialectical

tensions between fragmentation and reconfiguration that can open a critical and differential space – a space of thought and practice. In this sense, it seeks to explore the different ways in which human experience and artistic practice engage with and respond to the fragmentation that characterises modern cities. It is hoped that the conference will also be a space to help us to break open the homogeneous images of contemporary cities created by processes linked to capitalism and globalisation, which time and again obfuscate other forms of life.

The concept of fragmentation does not necessarily presuppose a nostalgia for lost unity. On the contrary, it can be seen to be part of an inevitable process of modernity, which has as its productive counterpoint the analysis of fragments, details, and circumscribed case studies, a critical access to an understanding of our present time, however provisional this access may be. On the other hand, the concept of reconfiguration calls upon the very possibility of re-thinking, reconstructing, and reimagining urban space, which is of the utmost importance not only for a philosophical consideration of the city, but also for the artistic practices that deal with it and are inspired by it. This is all the more relevant as the present conference (and the project that gave rise to it) are anchored in Lisbon, a city whose contemporary processes of reconfiguration raise a series of aesthetic and conceptual challenges.

The Organising Committee

JUNE 1 <sup>ST</sup>		PROGRAMME
09H30	WELCOME + INTRODUCTORY REMARKS	
09H45 ↓ 10H45	<b>KEYNOTE TALK → FABRIZIO DESIDERI</b> Cities of memory and ruins of the present: reflections in wartime CHAIR: MARIA FILOMENA MOLDER ROOM: CAN 219	
10H45	COFFEE BREAK	
11H15 ↓ 12H45	PANEL 1 READING CITIES  CHAIR: BARTHOLOMEW RYAN ROOM: CAN 209	PANEL 2 PICTURING CITIES (1)  CHAIR: SUSANA VIEGAS ROOM: CAN 219
	GRAEME GILLOCH  Odysseus impounded: lost sailors, lost times, lost loves	SUSANA MARTINS  Eclipse and revelation: staging 'city portraits' in the photographic book
	FLORA VALADIÉ  Raggedy Row Houses, City of Words : Separation and Connection in John Edgar Wideman's <i>Look for me and I'll be gone</i>	PAULO CATRICA  La notizia della morte di Pietro Mennea scritta su un muro a Roma
	JOÃO OLIVEIRA DUARTE  Hating the city. Pasolini's drift.	CLAUDIO ROZZONI  In Search of Urban Beauty: On Some (Baudelairean/Benjaminian)
12H45	LUNCH BREAK	
14H30 ↓ 16H00	PANEL 3 PICTURING CITIES (2)  CHAIR: PAULO CATRICA ROOM: CAN 209	PANEL 4 EXPERIENCING THE CITY: ATMOSPHERES, TIME, RUINS (1)  CHAIR: JOÃO OLIVEIRA DUARTE ROOM: CAN 219
	ISABEL ARGÜELLES ROZADA  City and cinema, a complex relationship. The cinematic construction of the urban space and the fragmented experience of today's flâneur	MOIRIKA REKER & RUI REGO  The ruin: a spatio-temporal re-reading of the city
	GUILLERMO LÓPEZ MORLANES  La forma della città or "What does it mean to orient oneself in contemporary cities?" Pier Paolo Pasolini meets Walter Benjamin	JOÃO EMANUEL DIOGO  Thinking the city: network, time and ruins
	SUSANA VIEGAS  Virginia Woolf's Notes on Cinema	TAINAH RODRIGUES (ZOOM)  The uses and disuses of railway heritage – towards the flux of things
16h00	COFFEE BREAK	
16H30 ↓ 17H30	<b>KEYNOTE TALK → PAULA CRISTINA PEREIRA</b> Philosophy of the city: rethinking the political CHAIR: NÉLIO CONCEIÇÃO ROOM: CAN 219	

JUNE 2 <sup>ND</sup>		PROGRAMME
09H30	<b>KEYNOTE TALK → DAVID KISHIK</b> My Schizoid City CHAIR: NÉLIO CONCEIÇÃO ROOM: CAN A223	
10H30	COFFEE BREAK	
11H00 ↓ 12H30	PANEL 5 MAPPING CITIES: SPACES, GEOGRAPHIES, FORMS OF LIFE (1)  CHAIR: INÊS SAPETA DIAS ROOM: CAN A223	PANEL 6 MOVING THROUGH CITIES: URBAN AND EVERYDAY AESTHETICS (1)  CHAIR: JOÃO PEDRO CACHOPA ROOM: CAN 219
	EVANGELOS KALFOPOULOS  Irony, fragmentation and urbanity	SUZANA SILVEIRA (ZOOM)  Pensando a cidade latino-americana: produção do espaço para além do horizonte europeu
	GISELA FARIA  Estímulo para um "espaço comum": a experiência estética performativa em contexto urbano	ANDREA PAVONI  Phantom limb Lisbon – lineaments of spectral ethnography
	ABDALLAH ZOUHAIRI (ZOOM)  Where Species Meet: Humans and Non-Humans Parasites in the City	FIDAN CHEIKOSMAN (ZOOM)  Istanbul, A Metaphor City: A Literary Illustration of Turkishness
12H30	LUNCH BREAK	
14H15 ↓ 16H15	PANEL 7 MAPPING CITIES: SPACES, GEOGRAPHIES, FORMS OF LIFE (2)  CHAIR: SUSANA VENTURA ROOM: CAN A223	PANEL 8 MAPPING CITIES: SPACES, GEOGRAPHIES, FORMS OF LIFE (3)  CHAIR: SUSANA NASCIMENTO DUARTE ROOM: CAN 219
	REMEI CAPDEVILA  River and Wall: Fragmentation and Reconfiguration at the United States and Mexico Border	ANA MIRIAM REBELO & HEITOR ALVELOS  Informal city: contributions towards a countervisibility.
	JOÃO GONÇALVES PAUPÉRIO  The periphery is not where the city ends, but where it begins to unfurl. From Renaudie & Gailhoustet to Druot, Lacaton & Vassal: contributions for an architecture of the metropolis	PAULO REYES & LUCAS BOEIRA BITTENCOURT (ZOOM)  Crítica às imagens urbanas sintéticas: entre a boa forma e os sintomas da cidade contemporânea em montagem por fragmentos
	CAGE SEBASTIAN PIERRE  Space in an Age of Hip-Hop	FLORA PAIM  Arqueologia do vazio: um percurso pelo contra- arquivo de um lugar apagado
16H15	PAULA CARVALHO  From Naples to <i>Navigators' Quartet</i> : the concept of <i>Lumbung</i> and aesthetic experiences in Lisbon	
	TIAGO MESQUITA CARVALHO  The art of dwelling as a tacit philia	

16H15	COFFEE BREAK	
16H45 ↓ 17H45	<b>KEYNOTE TALK → JEAN-PAUL THIBAUD</b> Towards a Political Ecology of Urban Ambiances CHAIR: MARIA FILOMENA MOLDER ROOM: CAN A223	
19H30	CONFERENCE DINNER	
<b>JUNE 3<sup>RD</sup></b>		PROGRAMME
09H30	<b>KEYNOTE TALK → ADRIANA VERÍSSIMO SERRÃO</b> Scenes of urban life in Georg Simmel. Passages between house and city CHAIR: MARIA FILOMENA MOLDER ROOM: CAN 219	
10H30	COFFEE BREAK	
11H00 ↓ 12H30	<b>PANEL 9</b> <b>SENSING THE CITY: EMOTIONS, POLITICS, IDENTITIES (1)</b> CHAIR: ALEXANDRA DIAS FORTES ROOM: CAN 209	<b>PANEL 10</b> <b>EXPERIENCING THE CITY: ATMOSPHERES, TIME, RUINS (2)</b> CHAIR: PAULA CARVALHO ROOM: CAN 219
	<b>BARTHOLOMEW RYAN</b> Revolutionary Visions in the City: Certainty/Doubt of the Collective/Individual in Modernity	<b>GIANFRANCO FERRARO</b> O corpo da catástrofe: a cidade bombardeada
	<b>IRANDINA AFONSO</b> Políticas de Identidade Contemporâneas e Cidade. Mais do que fragmentação	<b>PETER MINOSH</b> Metropolis against the State: Architectures of Violence after the Paris Commune
12H30	<b>LAURA ROBERTS</b> Philosophy in the Feminist City: Thinking the interface between fragmentation and reconfiguration	<b>LILIANA ROSA</b> Chorus fragmentation and reconfiguration in <i>Ruins</i> (2009), directed by Manuel Mozos
12H30	LUNCH BREAK	
14H15 ↓ 15H45	<b>PANEL 11</b> <b>SENSING THE CITY: EMOTIONS, POLITICS, IDENTITIES (2)</b> CHAIR: GIANFRANCO FERRARO ROOM: CAN 209	<b>PANEL 12</b> <b>MOVING THROUGH CITIES: URBAN AND EVERYDAY AESTHETICS (2)</b> CHAIR: ALEXANDRA DIAS FORTES ROOM: CAN 219
	<b>FABIO LA ROCCA</b> Tonalities and atmospheres: feel the urbans emotional fragments	<b>CAROLINE MAGNIN</b> After the Fall: Rediscovering a Palimpsestic City
	<b>ABEL B. FRANCO</b> The Aesthetic Emotion That Explains Our Attachment to Cities	<b>VALERIA SAMOVICH</b> Two Columns in Berlin
	<b>SARA VIEIRA ROMÃO</b> Amidst fear and discomfort, can we change the emotional mapping of our cities?	<b>INÊS SAPETA DIAS</b> Atlas of an Amateur City

15H45	COFFEE BREAK	
16H15 ↓ 17H45	<b>CLOSING SESSION</b> <b>NÉLIO CONCEIÇÃO</b> Ongoing reconfiguration: final remarks <b>MARIA FILOMENA MOLDER</b> Closing Conference: On some Fragments of <i>Trás-os-Montes</i> (1976), a film by António Reis and Margarida Cordeiro CHAIR: NUNO FONSECA ROOM: CAN 219	

# Fabrizio Desideri

Fabrizio Desideri lives in Florence and is full professor of Aesthetics at the Department of Lettere e Filosofia, University of Florence. He is member of the scientific board of the journals: *Nouvelle Revue d'Esthétique*, *Paragraphe*, *Rivista di Estetica*, *Boletín de Estética*, *Estética. Studi e ricerche*. Since 2008, he is Editor in Chief of the peer-reviewed and Scopus indexed online journal *Aisthesis. Pratiche, linguaggi e saperi dell'estetico* (published by Firenze University Press). Since September 2015, he is co-editor of the journal *Atque. Materiali tra filosofia e psicoterapia*. For the Publisher Mimesis (Milan) he directs the editorial series "Estetica/Mente/Linguaggi". In recent years, he has been the scientific director of several national and international conferences. He is Coordinator of the Doctorate in Philosophy of the Universities of Pisa and Florence (XXXV cycle). He is Scientific Coordinator of the Research Unit "Pratiche estetiche, trasformazioni antropologiche, scenari contemporanei (PTS)" at the Department of "Lettere e Filosofia" - Università di Firenze. From 1980 to today he edited works of Benjamin, Kant, Novalis, Nietzsche, Rang, Scheerbart, Simmel and wrote several books, articles and essays on these issues. In 1998, he published *L'ascolto della coscienza. Una ricerca filosofica*. In recent years, his research has concerned the project of a radical re-conception of aesthetics based on a new model of aesthetic mind. His last four books: *La percezione riflessa. Estetica e filosofia della mente* (Raffaello Cortina 2011; in 2012 Prize for Philosophy), *La misura del sentire. Per una riconfigurazione dell'estetica* (Mimesis 2013), *Origine dell'estetico. Dalle emozioni al giudizio* (Carocci, 2018; in 2019 Orsello's Prize for Philosophy), *Walter Benjamin e la percezione dell'arte* (Morcelliana 2018) represent the most significant outcomes.

## Cities of memory and ruins of the present: reflections in wartime

The starting point will be a reflection on the ruins of the present: on the images of destroyed, gutted, disfigured cities as confirmation of the revealing power of ruin as the foundation of history as an endless *Trauerspiel*. Along with this, the ruin also testifies to the idea that it resists the most elementary forces of destruction: those of nature and those by human hands. In this regard, a passage by Karl Borinski quoted by Benjamin in his book on the Baroque *Trauerspiel* will be eloquent. Thus, the ruins of the present return the images of cities that had overlapped in peacetime configuration. Both the idea of the city that informs its origin and the memory of what a city has meant for its inhabitants emerge from the ruins for a mindful thought.

The second part of my lecture will therefore concern the theme of the ideal city as it was conceived and designed in the Italian Renaissance. I will discuss this theme moving from a tribute to the Italian scholar of Sicilian origin Rosario Assunto, to whom we owe fundamental contributions to the aesthetics of the garden and landscape. In highly effective essays Assunto has developed a poetics of the modern and contemporary city starting from an opposition that marks the same origin: that between the city of Anfione-Orpheus and the city of Prometheus. The first develops an idea in the sense of measure and of a centered experience as expression of a circular or spiral time; the second defines a city of excess and accumulation. The time of the Promethean city as expression of a progressive destruction of the relationship between places and memory. The time that, emptying space, obeys to a purely functionalistic logic: the logic of the incremental and anarchistic time of the capital and commodity.

The third part of my presentation will finally concern the theme of the cities of memory, as a constitutive part of the construction of our individual and collective identity. In a Proustian dialectic between voluntary and involuntary, the image of the city through the filter of memory, reflects, therefore, the relationship between historical depth and experience. A relationship that can also contain a prophecy of the future. This, to the extent that it gives us back that scene populated by ruins that awaits us at every turn of the time. It awaits us as an imminence of which we should not be surprised. Here, some ideas contained in Benjamin's writings will be analyzed, in his "Images of the city", in *Einbahnstraße*, in *Berliner Kindheit um neunzehnhundert* and in other texts.

The conclusion will concern a question. How can the cities of memory contain, in their character of fragments that include the sense of ruin, a critical force towards the present? A force capable of reconnecting with that idea of harmony of opposites at the very origin of the modern city?

# Graeme Gilloch

Graeme Gilloch is Professor in Sociology at Lancaster University. He is the author of three monographs exploring Critical Theory: *Myth and Metropolis: Walter Benjamin and the City* (1996); *Walter Benjamin: Critical Constellations* (2002); and, *Siegfried Kracauer: Our Companion in Misfortune* (2015). He is the co-author of *The Cinema of Nuri Bilge Ceylan* (with Bülent Diken and Craig Hammond [2018]) and has co-edited three other books: *Walter Benjamin and City Cultures of the 21st Century* (with Changnam Lee [2020]); *The Detective of Modernity. Essays on the Work of David Frisby* (with Georgia Giannakopoulou [2020]); and, most recently, *Siegfried Kracauer: Selected Writings on Propaganda and Political Communication* (with Jaeho Kang and John Abromeit [2022]).

## Odysseus impounded: lost sailors, lost times, lost loves

The Marseilles-born and -based writer Jean-Claude Izzo (1945–2000) is perhaps best known for his neo-noir trilogy *Total Chaos* (1995, English translation 2005), *Chourmo* (1996, 2006) and *Solea* (1998, 2007), featuring the charismatic but ill-fated (ex-)detective Fabio Montale. While the corrupt politics, violent community tensions and vicious organized crime of the city drive the narratives of these thrillers, what stands out most in them is Izzo's own passionate affirmation and invocation of Marseilles as home to diverse migrant and immigrant populations, to contrasting and vibrant neighbourhoods, and to a cultural heterogeneity and hybridity embracing all manner of transients, exiles, itinerants, outcasts, waifs and strays. In Izzo's writings the reader is immersed in details of local foods, wines, tastes, smells, ambiances and atmospheres all attesting to this 'promiscuity' (literally: for mixing) of people, customs and traditions.

This combination of *noir* and *terroir* suffuses all of Izzo's writings and especially his stand-alone novel *The Lost Sailors* (1997, 2007), the principal focus of this paper.

With his cargo freighter, the *Aldebaran*, impounded down at the port, and while trying, as second-in-command, to preserve an uneasy peace between his ever-volatile captain (Abdul Aziz) and his increasingly frustrated crewmates, the Greek seaman Diamantis uses his unexpected and enforced time ashore to revisit Marseilles and seek out a former lover, Amina, whom he abandoned twenty years earlier. Drawing on concepts and motifs from Walter Benjamin, I examine how Izzo, in (re)presenting his native city and its *terroir* through the unfamiliar eyes of a returning stranger, offers the reader a kaleidoscope of temporal-spatial fragments comprising experiences, infidelities, ruminations, regrets, memories, stories, and multiple moments of loss and (re)discovery. Our protagonist is a sailor lost, not at sea but on dry land – lost in introspection, lost in what might have been 'if only'.

Thus, the novel is imbued with an abiding sense of nostalgia understood as both a longing for home and the allure of elsewhere; to be here-and-now and there-and-then. The figure of Odysseus, the very embodiment of this contradiction, is a recurrent motif in Izzo's writings and here in *Les marins perdus* the repeatedly lost sailor of antiquity finds a modern counterpart in the rueful figure of his compatriot Diamantis – a name redolent of crystalline refraction and multifaceted reflection, a prismatic jewel sparkling, like the city of Marseilles itself, in the intense sunlight of the Mediterranean.

# Flora Valadié

Flora Valadié is an assistant professor at Avignon Université. She specialises in contemporary American literature, and has written several articles on John Edgar Wideman, Colson Whitehead, Richard Powers and Paul Auster. Her latest book, *Le Fanon des Artistes: Perspectives Transaméricaines*, coedited with Sophie Large, will be released in March 2022.

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FLORA VALADIÉ    UNIVERSITY OF AVIGNON

ABSTRACT

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## Raggedy Row Houses, City of Words: Separation and Connection in John Edgar Wideman's *Look for me and I'll be gone*

*Look for me and I'll be gone*, John Edgar Wideman's latest collection of short stories, delineates a map of cities that is a map of sorrow and separation. From James Baldwin covering the Atlanta child murders, to New York Penn Station, Cape Town, or even old Sumerian cities, in John Edgar Wideman's urban landscape cities are places of segregation and rupture bearing witness to age-old racial violence. Wideman joins them in an arc of unrelenting history of imperialism and exploitation, reviving lost stories and history to make sense of the geography of the present, erecting what he calls «city of words» to counter the damage and the loss handed down from one generation to the next and haunting the city. This paper will attempt to delineate this geography of separation and will try to analyze Wideman's attempt to build walls of words that «hold» and do not keep things and people apart.

# João Oliveira Duarte

João Oliveira Duarte has a BA in Philosophy at the University of Lisbon, an MA in aesthetics at the New University of Lisbon, and he is currently a PhD student in Art History at the same institution. He was granted a scholarship by FCT (Foundation for Science and Technology) for his ongoing PhD dissertation – *Reconfiguring the Archive: physiognomy, discourses and natural history*. Has several articles published in books and scientific journals. Literary critic in several publications (journals and magazines).

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JOÃO OLIVEIRA DUARTE

ART HISTORY INSTITUTE / NOVA FCSH  
(PHD FELLOW)

ABSTRACT

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## Hating the city. Pasolini's drift

The importance of Rome in the work of Pasolini (in the romances, the unfinished projects, the cinema, chronicles, poems) has been pointed out by several scholars. However, after certain events, Rome almost disappears from Pasolini's work, being replaced by third world countries and other locations in Italy. Our aim will be to understand this "drift", by seeing that, on the one hand, Rome never quite disappears and instead becomes metonymically interlocked with those other places, and that, on the other hand, a hatred towards Rome can be detected in Pasolini's work (and, to the same degree, towards a certain type of city). This aporia, the contradictory relationship towards Rome, is the aporia Pasolini faces towards the city.

# Susana S. Martins

Susana S. Martins is Senior Researcher at the IHA-Instituto de História da Arte, FCSH, Universidade NOVA de Lisboa, where she coordinates the Research Group MuSt - Museum Studies. With a PhD in Photography and Cultural Studies from the Katholieke Universiteit Leuven, she currently teaches photography and visual arts at the Department of Art History at NOVA/FCSH. Her research mainly focuses on the intersection of photography with the fields of exhibitions, editorial cultures, cities, and national identities. Author of various articles and talks on these topics, she regularly collaborates with museums and cultural institutions.

She co-curated the photography exhibition «Charting the Invisible II» in 2018, co-edited the issue of the Revista de História da Arte «The Exhibition: Histories, Practices, Policies» (2019) and published, with Anne Reverseau, the book «Paper Cities. Urban Portraits in Photographic Books» (Leuven University Press, 2016). She currently coordinates the IHA seed-project «Images and Books. Study on the photographic editorial heritage in Portugal (1974 to the present)», and co-coordinates the FCT project «Curiositas. Peeping before virtual reality. A Media Archaeology of Immersion Through VR and the Iberian Cosmorama». She is a member of the Lieven Gevaert Research Center for Photography, Art & Visual Culture, Belgium.

## Eclipse and revelation: staging ‘city portraits’ in the photographic book

By its intricate complexity, the city is often considered as an entity that naturally resists processes of simplification and synthesis and is, therefore, hardly impossible to represent. However, this has not prevented cities from being widely captured and depicted. For example, in the case of photographic books, an editorial practice almost as old as photography itself, the city has been one of the first and most recurring themes. And up to today, cities continue to be profusely photographed in a great variety of materialities, shapes and intentions.

Starting from the analysis of photographs and photographic books dialoguing with the urban space, this paper seeks to explore city representations to understand how they have reconfigured new imaginaries and urban visualities that – even if intangible – can still be perceived and experienced. To do so, we propose, first, to discuss the notion of “paper cities” as a specific photo-editorial genre by which the city can be portrayed while keeping its agency and ability to stare back. Moreover, the notion of the ‘eclipse’ will also be activated in this context, reading it as a phenomenon that conflicts with the very idea of visibility, not just because it is difficult and rare to observe but also because it is, in itself, a process of occlusion and concealment. In a similar vein, cities also keep a hidden and unsurmountable dimension, no matter how attentive and detailed their photographic observation may be.

Resorting to various city portraits on the photographic page, and considering the eclipse as a modality of revelation, this paper further investigates how cities have been shaped through the particularities of a photographic book, suggesting that urban portraits configure an overlooked, yet quite specific, photo-textual practice.

# Paulo Catrica

Paulo Catrica. Estudos de fotografia na Ar.Co., Lisboa (1985); Licenciatura em História, Univ. Lusíada, Lisboa (1992); Mestrado em Imagem e Comunicação, Goldsmith's College, Londres (1997); Doutoramento em Estudos de Fotografia, Univ. de Westminster, Londres (2011). Investigador do I.H.C, Univ. Nova de Lisboa (desde 2019).

Expõe e publica regularmente desde 1997. Das exposições (selecção): Museu da Cidade (Almada, 2020), Carpintarias de São Lázaro (Lisboa, 2020), Galeria do Parque (V.N.Barquinha, 2019), Casa das Artes (Tavira, 2017), Galeria Presença (Porto, 2016), Centro de Arte Moderna - FCG (Lisboa, 2013), Fruitmarket Gallery (Edinburgh, 2012), Blue-coat (Liverpool, 2012), Museu EDP (Lisboa, 2011), Circuit Gallery (Toronto, 2010).

Publicações: *Memorator* (2015), *Mode d'emploi* (2014), *TNSC* (2011), *Liceus* (2005) e *Periferias* (1998).

## La notizia della morte di Pietro Mennea scritta su un muro a Roma

Em *Civilization and its Discontents*, Freud utiliza a analogia entre Roma, enquanto cidade palimpsesto, e a mente humana - memória, trauma e esquecimento. Convidando o leitor a pensar que um observador, informado pela história e pela topografia, poderia reconstruir a Roma Quadrata ou o Septimontium : *“Excepto por algumas lacunas, ele vê a parede de Aureliano quase inalterada. Em alguns lugares ele poderá encontrar trechos da muralha de Servius onde foram escavados e trazidos à luz todo o percurso daquela muralha e o contorno da Roma Quadrata. Dos edifícios que outrora ocuparam esta antiga área não encontrará nada, ou apenas escassos vestígios, pois já não existem (...)”*.

As ruínas do que outrora foi o centro da Roma imperial foram consequência das sucessivas vagas de invasões que devastaram a cidade a partir do séc. V. A cidade pós-medieval foi construída com parte da pilhagem de fragmentos ruínas, que reconfigurados hoje se deixam ver no tecido da nova cidade. Diz-nos Freud: *“a suposição de que tudo é preservado é válida mesmo na vida mental apenas com a condição de que o órgão da mente permaneça intacto e que seus tecidos não tenham sido danificados por trauma ou inflamação”*.

Na leitura de Sebastian Marot, a comparação dos traumas urbanos aos traumas psíquicos do ensaio de Freud, permite imaginar, que tal como na psicanálise, “poderia haver formas de gestão e reconstrução do espaço urbano que permitissem, senão preservar o seu passado, pelo menos possibilitar um outro entendimento deste?”

Em Dezembro de 2013, sem ideia prévia ou itinerário, fotografei em Roma com uma pequena câmara de 35mm. Passados dois anos revelei os filmes e em 2018 decidi imprimir um conjunto de pequenas provas analógicas. O texto de Freud estimulou a necessidade de as repensar, remontar e de as mostrar. Usando como enunciado a ideia de Luigi Ghirri de *“rever e revisitar lugares que, à primeira vista, parecem negar qualquer reinterpretação posterior”*, este ensaio-montagem de matriz warburgiana convoca fotografias de outros fotógrafos, históricos e contemporâneos, e algumas das que fiz em 2013, mapas e textos – que sob a forma de citação relacionam ideias, autores e imagens. Uma elipse desenhada sob a ideia de uma *metáfora reversível*, usando o paradigma de Freud.

# Claudio Rozzoni

Claudio Rozzoni obtained his PhD in aesthetics and theory of art from the University of Palermo with a dissertation on Marcel Proust and philosophy. In 2011, he was awarded the New Aesthetics Prize by the Società Italiana d'Estetica (SIE). He was a visiting scholar at the Husserl Archive at the Universität zu Köln (2013) and at UCLA (University of California, Los Angeles), Department of Film, Television and Digital Media (2015). Between 2013 and 2021, he was a research fellow at the Institute of Philosophy of the New University of Lisbon (IFILNOVA). He is currently a Senior Assistant Professor of Aesthetics at the University of Milan. In addition to articles and book chapters, his most recent works include the first Italian edition of Husserl's manuscripts on "image and phantasy" (*Fantasia e immagine*, Rubbettino, 2017), *Nell'immagine. Realtà, fantasia, esperienza estetica* (Le Monnier, 2017), and the entry *Intentionality, Phantasy, and Image Consciousness* in Edmund Husserl for the *Palgrave Handbook of Image Studies* (2021).

## In Search of Urban Beauty: On Some (Baudelairean/Benjaminian) Motifs in Jeff Wall

Jeff Wall has rightly been defined as the 'photographer of modern life' (see Baudelaire 1863). He expressly takes on the Baudelairean search for the «modern» and the «beauty». For the photographer from Vancouver, Baudelaire's idea of «modern beauty» is not something to 'return' to, but rather something to be found in the present. In other words, such a legacy has to be created and be able to confront the complexity of our contemporaneity.

Such a 'creative' relationship with the past is possible only in a *fragmented* horizon. From this point of view, a fundamental point of reference is the work of Walter Benjamin, who offers to Wall's reflection an idea of tradition in terms of discontinuities. We might suggest, paraphrasing Benjamin, that Wall is not a chemist but an alchemist (see Molder 2011). Against this background, the Canadian photographer finds in cinema a source for giving rise to a peculiar form of photography - which he calls cinematographic photography - stemming from a peculiar temporal process characterized by a tension between fragmentation and reconfiguration (see Wall 2007).

In my paper, I will specifically concentrate on those cinematographic images that make viewers feel as though they are looking at a snapshot of an everyday urban scene. In particular, I will discuss photographs manifesting the possibility of discovering beauty in those urban places in which one would not expect to find it, thereby raising a seminal question as regards the relationship between the artist – be it a poet, a painter, or a photographer –, the viewers and the city (as is well known, already at the heart of Benjamin's account of Baudelaire).

I will show that what is at stake in such a relationship is also the possibility of an aesthetic experience expressing ethical tensions, that is, the experience of a "dialectical beauty" still capable of being felt as "a promise of happiness"—as a value overcoming any sharp distinction between ethical and aesthetic, even in liminal and forgotten urban places (see Benjamin 1936).

# Isabel Argüelles Rozada

Isabel Argüelles Rozada is graduated in Philosophy (University of Oviedo, 2013-2017). She won a regional and also a national prize for the best academic marks of her class. After that, she has obtained a Masters Degree in Secondary Teacher's Training (University of Oviedo, 2017-2018) which has allowed her to be a Philosophy teacher in high school for three years. At the same time, she has finished a Research Masters Degree in Humanities, specialising in Contemporary Arts (Universitat Oberta de Catalunya, 2018-2020). Currently, she is a PhD Fellow in the department of Philosophy of the University of Oviedo. She is conducting a research on the figure of the *flâneur* and its influence in Contemporary Philosophy, which includes its apparition in different cultural products, focusing in the case of cinema. The final aim is to demonstrate that the loss of the activity of *flânerie* is leading us to a strong change of values in our western societies.

## City and cinema, a complex relationship. The cinematic construction of the urban space and the fragmented experience of today's *flâneur*

This proposal is based on a doctoral research which aims to explore the figure of *flâneur* in Contemporary Philosophy, beyond Walter Benjamin (1935). This urban stroller will be understood not just as a literary character but as the birth of the cinematic experience of the city, an idea which already appeared in Fournel (1887). On the basis of examples like *The 400 Blows*, *Lisbon Story* or *Lost in Translation*, it will be discussed to what extent this cinematic *flânerie* is not a pure representation but a way of modulating our actual, daily urban agency. Following Augé (2007), it will be argued how our metropolises are experienced out of the image the mass media has constructed about them. The result is a fragmented urban experience, as their cinematic apparition is built both by real and artificial images, sometimes even recorded in different cities. This fact creates a complex relationship with the urban space, for its impression is mediated by non neutral, deep symbolic codes which condition our understanding of what can and cannot be done, social interactions and expectations. Nevertheless, this does not mean cinema is just a false consciousness. *Flânerie*, urban wandering, connects the inhabitants to these cinematic representations and can be developed into a memory exercise and even a form of *poiesis*, a way of giving new meanings to the forgotten parts of the city, as Guy Debord (2005) has stated. It can show how the urban infrastructures discriminate certain inhabitants, given the inner canonical citizen image they are designed for, the white middle-class male. Also, the way many films represent the individualism and sense of loneliness allow let us reconnect with the urban otherness and, as Simmel analysed, understand how this *spleen* is a consequence of the capitalist system. Therefore, the aim is to demonstrate that cinema can be a form of philosophical, critical approach towards our cities, a central question to understand the modern experience.

# Guillermo López Morlanes

Guillermo López Morlanes is a Ph.D. Candidate at the Complutense University of Madrid (UCM). Graduate in Philosophy and Law from Complutense University of Madrid, and Masters in Philosophy of History. He is a member of the Research Project “Precaritylab: Labour precarity, body and damaged life. A research on social philosophy” and of the research group “Normativity, Emotions, Discourse and Society”, led by Professor Nuria Sánchez Madrid. His main research interests are Aesthetics and Social Philosophy of classic and contemporary Critical Theory and its relationship to Urban Studies. In his Ph.D. Thesis he studies the ‘elective affinities’ between Philosophy and Urbanism from an epistemic and aesthetical perspective using Walter Benjamin and Henri Lefebvre’s works.

*La forma della città* or “What does it mean to orient oneself in contemporary cities?” Pier Paolo Pasolini meets Walter Benjamin

According to many philosophers, one of the most characteristic conditions of our time is disorientation, understood above all in a moral or political sense. Fragmentation and loss of social cohesion in urban societies are sometimes insurmountable obstacles to a guiding horizon of action. But the problem of orientation is first and foremost a spatial problem and, in modernity, an urban one. Perhaps taking city space seriously in philosophy will allow us to more easily reconfigure new ways of delineating community projects. But in order to exercise this “right to the city” we must first know our “place in the world” (as Arendt puts it), a task in which a historical-philosophical perspective can be very useful.

To do so, we will use the epistemology of the aesthetic fragment of Walter Benjamin and Pier Paolo Pasolini.

In *The Work of Art in the Age of its Technical Reproducibility*, Benjamin attempted to test some of the theses that he would later employ in his Arcades Project, his philosophical study of the social implications of urban transformations. At least four conclusions from that essay are relevant to our proposal. First, the primacy of the formal analysis of the work of art over its content. Second, Benjamin insists that the new technological artistic media reveal the existence of an inseparable relationship between aesthetics and epistemology, often overshadowed by the binomial aesthetics/politics. Third, this new form of technological-aesthetic knowledge starts from the fragment and presupposes an awareness of the perspective of the observer. However, we will argue that a possible relativism is mitigated by Benjamin’s necessary reference of the fragment to a totality. Fourth, this epistemology is above all practical, it gives us a key to orient ourselves in the world.

We will show how Pasolini takes up and adapts Benjamin’s conclusions in his short documentary *La forma della città* (1974). First, it is the morphology of the city that gives us an understanding of it. The new urban forms are not mere disorder, but reveal a new order. Second, the camera allows us to aesthetically capture an increasingly ‘fragmented city’ - according to Pasolini -, revealing new knowledge about it. Third, the camera gives us clues to the intelligibility of the totality playing with perspectives. Fourth, this truth can be taught to citizens so that they can reconfigure new ways of inhabiting the city. We thus aim to trace a genealogy of our present (dis)orientation.

# Susana Viegas

Susana Viegas is a Researcher in Philosophy of Film and a full member of IFILNOVA, FCSH-Universidade Nova de Lisboa. She received her Ph.D. in Philosophy (Aesthetics) from the Universidade Nova de Lisboa in 2013 with a doctoral thesis on philosophy of film awarded with a FCT Ph.D. Studentship (2007-2011). She was a Postdoctoral Research Fellow at the IFILNOVA-Universidade Nova de Lisboa and Deakin University with the project 'Rethinking the Moving Image and Time in Gilles Deleuze's Philosophy' (2014-2019) being supervised by James Williams. She is co-editor/founder of *Cinema: Journal of Philosophy and the Moving Image* (cjpmi.ifilnova.pt) and has published articles in academic journals such as *Colóquio-Letras, Revista Portuguesa de Filosofia, Kriterion, Early Popular Visual Culture, and Journal of Aesthetic Education.*

## Virginia Woolf's Notes on Cinema

In July 1926, Virginia Woolf published a small article on cinema showing her affection and worries about this young form of art. Although her interest in photography is well documented (Humm 1999), her article on cinema lacks a full contextualization regarding contemporary theories on cinema (cognitive, psychanalytic) with which she would certainly dialogue.

Seen as light entertainment and the full expression of modern society - 'the chaos of the streets is (...) awaiting a new art to be transfixed' (Woolf) -, a 'parasitic' form dependent on literature and photography, cinema was not intellectually engaging.

Although Woolf starts her text by pointing out these negative remarks, she takes a different approach. In front of silent black and white images, of a time long passed away, she struggles to comprehend the discrepancy between what she is seeing and how she understands it. The senses require the help of the brain: 'The eye is in difficulties. The eye wants help' (Woolf). The cinematographic experience was part of a modern way of life, guided by distraction, fragmentation, velocity, and shadows. Woolf questions modern art's purpose (not to reproduce the visible but to make visible), and its ontological status.

This presentation, grounded on the film-philosophical method of Cavell and Deleuze, aims at scrutinizing Virginia Woolf's notes on cinema regarding cinema's aesthetic and epistemological values, spectatorship, the 'passage' of time, the 'suggestiveness' of reality, and the paradox between absence/presence.

# Moirika Reker

Moirika Reker holds a PhD in Philosophy (2022) from the School of Arts and Humanities of the University of Lisbon, with a thesis on the Philosophy of the Garden in Rosario Assunto, and an MFA in Visual Arts from Columbia University's School of Arts, New York (2001). She is a full member of the Centre of Philosophy of the University of Lisbon. Research topics include aesthetics and the philosophy of nature, with a focus on the garden, the landscape, and the city.

# Rui Rego

Rui Rego is developing a PhD in Contemporary Philosophy at the School of Arts and Humanities of the University of Lisbon. The main purpose of the research is to analyze the principles of practical rationality – the principle of altruism and prudence – closely following the work of the contemporary philosopher Thomas Nagel. In addition to Contemporary Philosophy and Ethics, Rui Rego is interested in Political Philosophy.

## The ruin: a spatio-temporal re-reading of the city

Lewis Mumford spoke of two legacies that accompany human development. One focused on tool making and usage (Prometheus) and the other on imagination, abstraction, and creative expression (Orpheus), advocating for the role played by playful imagination and abstraction in the history of human development. Drawing from Mumford, Rosario Assunto described the Megalopolis as the realm of Prometheus, in sharp opposition with Amphion-Orpheus, the model of the city since the first human settlements, analysing in depth the multifold way Amphion has guided the idea of the city throughout urban history, as well as the multiple attempts by Prometheus to rule over Amphion, the latter finally being supplanted in post-World War II, with the rise of the Megalopolis, a place of total fragmentation, not only in terms of space (instead of a delimited space surrounding a centre – or the city's poetic heart –, the endless urban sprawl with multiple surrogate centres – the finance, shopping, industrial etc.), but also in terms of the experience of time (the rise of the temporaneous and the concurrent elimination of the idea of infinity), in individual and social terms. Furthermore, Amphion welcomes transformation and continuity, multiple architectonic styles overlapping and coexisting, whereas there is no possibility of reconfiguration deemed possible under the reign of Prometheus, whose emphasis lies in the destruction of the old and the apology of the new.

Having this dual reference in mind, what is the place of the ruin in the city? Remnant, fragment, obsolescence, trauma, continuity or memory? Can we think of an ethics of the ruin? What value is associated with it? In a time marked by ephemerality and the new, how can we think about what lasts beyond its functional utility? Taking our cues from Assunto and Mumford, and calling on Georg Simmel's "The ruin", we propose a reflexion on the ruin as a spatial-temporal re-reading of the city.

# João Emanuel Diogo

João Emanuel Diogo graduated in Philosophy from the Faculty of Humanities of the University of Coimbra. He is a member of the Centre for Classical and Humanistic Studies at the same University. He published among others *Transparentes: tópicos para uma teologia secular*, *Epicuro a Tranquilidade da Prudência*, *Atomismo ético de Leucipo e Demócrito*, *Cartografia da Humanidade: o corpo em Homero*.

## Thinking the city: network, time and ruins

From an interdisciplinary perspective, we would like to present some concepts that seem to lead to an understanding of cities based on the concept of a centerless network. Thus, and in the first place, we will explore the concept of the network as an operative concept in the recognition of cities. Until recently we had a concept of a city in which certain places presented themselves as nodal centres of the city's own behaviour (from the connection to the temple or palace, monuments identifying that city or political structures - a kind of regimental architecture - or even networks) of movement - airports, subways, trains, cars).

Our analysis proposal goes beyond these defined networks to think of the city as an indefinite network (network without centres) in which the connection points appear and disappear, establishing innumerable forms of the city, without a point being constituted as central, or even nodal indefinitely. Before, cities are constituted as eventual in which each space is referred to as a time of use, diluting quickly in the liquid city, to use a Bauman term. We will present some examples that illustrate our point. On the other hand, the city's experiences have become less and less communal. If the previous structure maintained centres with high concentration, where the most striking example is that of religious confession and the community mechanisms associated with it, the fragmentation of city experiences is increasingly clear today. It is not, in itself, a negative factor, but an adaptation to an ever greater experience of freedom and autonomy. Still, within the network issue, we must underline the fact that the city is becoming more and more networked with cyberspace, which also becomes a vector of analysis. The connection with the technological devices that have the possibility, if not the need, for location, underlines that cyber-behaviour is also located in space, and - paradoxically - in a time that can be past, present or future, including the eventual city in it.

The network takes us, therefore, to the concept of time. Underlining the examples already mentioned, the city is today experienced as time, more than as space. From the question of mobility - where space is yet another obstacle to overcome - to issues of work and residence in which, unlike the previous aspect, space appears as manipulated (without a negative connotation) to keep inhabitants in the time that they need to work and / or live. An example of this is the new neighbourhoods, built from scratch, like the Parque das Nações space (Lisbon) that will serve as an example of what we seek to defend.

Finally, knowing that cities pre-exist the use we make of them, we find a concept that seems to be hidden in the "modernity" of the experiences presented above. Namely, the concept of ruin is associated with an invisibility structure. When we move from spatial experience to temporal experience, we create invisible spaces because they are not habitable. Our cities abound in ruined spaces (buildings, but also unusable natural spaces). These ruins seem to constitute a blind spot in the view of the city. Basically, they are a point in the network that never lights up. We will try to verify the possibilities of such a change.

# Tainah Rodrigues

Tainah Rodrigues Façanha Bachelor of Architecture and Urbanism from the University of Fortaleza (2017). Enrolled in the Master's Program of Architecture, Urbanism and Design at the Federal University of Ceará, in the Research Line of Theory and History of Architecture, Urbanism and Urbanisation. Currently researching Industrial Railway Heritage of Fortaleza, Ceará, Brazil. She has an affinity for the themes of built cultural heritage, history, and art, and its relationship with urban and rural landscapes and with human and non-human beings.

## The uses and disuses of railway heritage – towards the flux of things

The railways networks allowed us to think about mobility as a component of social life itself. Machinery, energy, people, goods and building materials began to circulate at distances and speeds previously unimaginable, in addition to connecting the most remote places. However, modernity, as noted by Lefebvre (1969), moves under the mantle of both innovation and discontinuity. In this sense, the material legacy of industrial modernity, made of steel, iron, and cement, faces the obsolescence of its original activities and installations. In Brazil, the railroads emerged in the mid-1850s, envisioned as means of transporting export products, such as coffee, sugar, cotton, smoke, cocoa, and fur. In the countryside of the state of Ceará, in Brazilian Northeast, characterized by semi-arid landscapes, environmental challenges related to drought and deforestation, and high social inequality, new towns and communities have emerged somehow connected to the railways throughout the nineteenth and twentieth centuries. Some of these structures – railway tracks, bridges, train stations, steam locomotives, workshops, etc. –, have been put to other uses or remain abandoned. Still, this architecture disappears and subsists through use and disuse, interacting with its surroundings, causing interruptions, estrangement, and remembrance. What, then, is currently happening around them, with landscapes, segmented and discontinuous due to the consecutive processes of destruction and abandonment of built elements? What relationships emerge, persist and transform, through the exchanges between buildings and what surrounds them (i.e. people, nature, landscapes, materials)? Anna Tsing (2019) points out the importance of relearning to inhabit the most degraded spaces. In her work, the author deals with debris and regeneration, extinction and survival, pollution and adaptation, demolition and reconstruction, placed side by side. Tim Ingold (2015) suggests then bringing things back to life, which means restoring them to the fluxes of the world of materials in which they came into being and continue to subsist. In fact, "things" continue to exist, even if facing the decline, they are never an end in themselves, but rather a work-in-progress. What is narrated about heritage reveals the combination of people, places, images, and materials that occupy the same space. Looking upon these questions means opening possibilities to unravel the multiple faces, landscapes, bodies, architectures that involve Ceará's railways in both their state of abandonment and their power as history.

# Paula Cristina Pereira

Paula Cristina Pereira is an Associate Professor, at the Faculty of Arts and Humanities, University of Porto. She teaches Philosophical Anthropology; Public Space: Themes and Problems; Ethics and Politics. She is the Director of the Doctoral Program in Philosophy, Principal Researcher of the Philosophy and Public Space RG, of the Institute of Philosophy (UI&D/502) and coordinates the *Philosophy and Public Space International Network* (PaPSIN). Her current research focuses on the urban condition, philosophy of the city, public space and the *common*. Among the 8 books, 6 special issues of international journals, book chapters, and papers in national and international journals published, the following are some of the most recent publications: *Arbor*, 198, 803-804 (2022), “*Nuevos sujetos políticos en la postmetrópolis*” (ed. invited); *Recerca Revista de Pensament i Anàlisis*, 25, 2 (2020) “*Filosofía de la ciudad: un enfoque interdisciplinar*” (ed invited); “Other Spaces and Peripheral Urbanities” (co-author), Casero, & Urabayen, *Differences in the City: Postmetropolitan Heterotopias as Liberal Utopian Dreams*; “City and common space”, Meagher, S., Noll, S. & Biehl, J. (eds) (2019), *The Routledge Handbook on Philosophy of the City*; “Philosophy of the city”, Pereira, P. C. & Couto, M. J. (orgs.) (2018), *Philosophy, City and Public Space*.

## Philosophy of the city: rethinking the political

In this paper, I intend to highlight the features of *Philosophy of the City* that are indispensable to rethink and reshape Political Philosophy. The growing interest in Philosophy of the City is evident in multidisciplinary approaches within the social sciences and the different branches of philosophy, considering the economic, social, spatial, environmental and political heterogeneity of urban phenomena. The city has never ceased to be a political entity because, as a public space, it is where democracy can be built. However, normative and legal interests have marked thought on the city, especially in modern political philosophy, which reduces politics to an institutional and state level. The extensive and intensive urbanisation of our world, linked to market capitalism, requires a political reflection on phenomena where they *happen* and when they *appear* in urban space. Given the effects of climate change, armed conflicts, pandemics, food crises, and geopolitical shifts, political philosophy has to be *concerned* with the immanence of politics in the social sphere (Negri). This means repositioning philosophy *spatially* (Pereira) and understanding that Political Philosophy has to be based on an “*ontologie de l'actualité*” and not on an “*analytique de la vérité*” (Foucault).

# David Kishik

David Kishik lives on the Lower East Side in New York, and teaches philosophy at Emerson College in Boston. He is the author of *The Manhattan Project: A Theory of a City* (Stanford University Press, 2015), as well as *The Book of Shem: On Genesis Before Abraham* (Stanford, 2018), *The Power of Life: Agamben and the Coming Politics* (Stanford, 2011), and *Wittgenstein's Form of Life* (Continuum, 2008). He is also the translator of Agamben's *What Is an Apparatus?* (Stanford, 2006) and *Nudities* (Stanford, 2009). Some of his shorter pieces appeared in the New York Times and The Los Angeles Review of Books. His new project is a work of autophilosophy that revolves around the schizoid position.

## My Schizoid City

My schizoid city is indifferent to a world from which it withdrew. Its inhabitants are divided from one another and split within themselves. Their driving force is not anger but hunger for love, though they fear its consequences. Seen through the psychoanalytic lens of object relations theory, my talk is a meditation on New York before, during, and after the plague. This twenty-first century schizoid city is used as a case study for the hell in which we all live, as long we assume that hell is other people.

# Evangelos Kalfopoulos

Evangelos Kalfopoulos holds a bachelor's degree in classics from Democritus University of Thrace, Greece and a masters degree in cognitive science from the University of Athens, Greece, with a specialisation in the philosophy of mind. His masters thesis was on non-conceptual mental content and animal thinking. Currently he is an ABD in philosophy in Sofia University, Bulgaria, and working on his PhD thesis entitled "Philosophical Irony: a metaphilosophical study with application to mental health". He is interested primarily in the philosophy of psychiatry and the philosophy of mind, but also the philosophy of the city and architecture. He holds experience in city planning through his tenure as municipal advisor in the city of Drama, Greece, from 2014 to 2017.

## Irony, fragmentation and urbanity

The ties between the concept of irony, on the one hand, and urbanity, on the other, will be explored in this study. Philosophically, irony has emerged with Socrates and his teaching in the city of Athens, in its *agora*. The urban setting and its relevance for the development of philosophical irony is further hinted at, if someone takes into consideration Cicero's term for it as 'dissimulatio urbana'; although the use of the adjective urban here means mostly refined and is contrasted with the more clumsy and coarse sense of humor of the rural people, it can be maintained that the urban environment contributed to the nature of this kind of dissimulation. The ancient city itself, as a context of Socratic irony, is also a place of fragmentation in two main ways. Firstly, in the sense of the various experts, be it technicians or sophists, who boastfully suggest their own versions of virtue – while Socrates is portrayed (by Plato mostly) as trying to find a unified definition of virtue, but doesn't seem to succeed in this endeavour. Secondly, in terms of politics – a term itself derived from *polis* (city) – which appear to be in a fragmented form, not only because of the existing political fractions of the oligarchic and democratic party, but also since everyone is able to address the assembly and articulate his positions. Irony is the Socratic way of dealing with these fragmentations without making them disappear under a unitary metaphysical view, as is the case of Plato and his academy. Therefore it will be shown that Socratic irony is a phenomenon that sprang within the city limits and the urban way of living and tries to accommodate the fragmentations that this way of life provides for human beings without reducing them to the famous platonic onto-theological way of thinking. Finally, the consequences that this kinship has for modern cities, philosophical irony and fragmentation will be discussed by way of conclusion.

# Gisela Faria

Gisela Rebelo de Faria desenvolve a sua atividade profissional com foco na prática da arquitetura e da criação artística transdisciplinar. Os seus interesses artísticos e investigativos centram-se nas temáticas da cidade e do território, experimentando, através da criação artística performativa, cruzamentos disciplinares como veículo de estímulo ao seu desenvolvimento ou à sua revitalização. Salienta-se a implementação do Projeto Interdisciplinar de Revitalização do Centro Histórico de Braga - [con]centração - financiado pelo Município de Braga (2014-2019). Participa a título individual e/ou coletivo em projetos artísticos e académicos de âmbito curatorial e performativo. É cofundadora da Cooperativa Cultural Limina, sediada no Porto, onde desempenha as funções de direção artística e curadoria. Mestre em Arquitetura pela Escola Superior Artística do Porto com a dissertação “Preencher o vazio urbano – Casa do Artista, em Vila Real” e mestre em Arte e Design para Espaço Público pela Faculdade de Belas Artes da Universidade do Porto, com a dissertação “Lugar – cidade – tempo: a performatividade da experiência estética em contexto urbano”. Atualmente frequenta o Programa Doutoral em Filosofia na Faculdade de Letras da Universidade do Porto.

## Estímulo para um “espaço comum”: a experiência estética performativa em contexto urbano

Num período que exige uma maior consciencialização do “bem comum”, como poderá a arte contribuir para ampliar a democratização do “lugar urbano”?

O presente estudo propõe pensar o “bem comum”, transversalmente a uma reflexão articulada entre o “material” (o edificado) e o “imaterial” (a vivência e a ação), fundamentado na conceptualização de um modelo de metacuradoria que procura uma harmonização dessa relação no espaço (de uso) público da cidade.

Henri Lefebvre teorizou sobre o acesso dos cidadãos à vida da urbe, baseado em uma ideologia (o direito à cidade) que privilegie um olhar crítico (a ação e a participação), complementarmente a uma análise tradicional. Os estudos de Nuno Portas, na sua obra *A cidade como arquitetura* (1969), foram absolutamente pioneiros por documentarem um pensamento e prática da arquitetura e urbanismo a partir de uma visão expandida. Destaca “o direito à cidade” de Lefebvre, ao invés da sua valorização morfológica. Todo o espaço urbano carrega uma inevitável carga política que reflete o desempenho dos seus decisores. Propor uma interferência estética provocada por uma criação artística performativa, espelha, neste estudo, o argumento para unir espaço e cidadão durante os processos de transformação da cidade. Nesta conjuntura, será fundamental estabelecer desdobramentos de caráter ético: análise da relação destes sistemas e o estímulo para a consciencialização do “bem comum”, através de uma interposição na vida (urbana) quotidiana – uma condição urbana atuante na condição humana. A definição de “comum” alicerçar-se-á nas conceções de Bento de Espinosa e a de “condição humana” na política de Hannah Arendt, apoiante do “pluralismo” como potência para alcançar a liberdade e a igualdade. A interferência estética, imaterial e performativa, assume-se como um ato efêmero e transitório, mas incisivo na capacidade de transformar o espaço de uso público em espaço público efetivo - um “espaço comum”. Este modelo metacuratorial designou-se por Performageografia: uma indagação entre “urbano” e “humano”, onde a experiência estética performativa se associa às políticas urbanas para propor um modelo de agregação.

# Abdallah Zouhairi

Abdallah Zouhairi is an associate researcher at Hassan II University in Casablanca. He holds a doctorate in sociology. In his dissertation, he examines the day-to-day tactics and long-term strategies that informal workers put in place to deal with the risk and uncertainty of work. On this subject he co-published the articles “Dealing with Uncertainty: The Use of Mobile Phone Among Construction Workers. In: Precarity within the Digital Age. Springer VS, Wiesbaden, 2017. p. 69-79” and “À propos de la notion précarité (Regarding the Notion of Precariousness). Sciences et Actions Sociales, 2016, vol. 3”.

## Where Species Meet: Humans and Non-Humans Parasites in the City

The city is a living space for both humans and non-humans. As non-humans, animals are present in the city in various species and various forms of presence. This presence also includes close or sometimes invisible and distant social relations with humans. If the so-called domesticated animals, the most notorious are cats and dogs, are the most visible in this animal presence, other less noble or even marginal species are imposing themselves as unavoidable inhabitants of cities. This paper discusses the multiple forms of relationality between these non-humans at the margins and humans. Parasitism is a form of relationality between humans and some of these non-humans. The social and emotional exchange seems to be more conflicting than in the case of domesticated animals. To mention only a few of these animals, rats, mosquitoes, lice, fleas or flies, are examples of those parasites that furnish cities' daily day and nightlife. Parasitism is understood in the sense of such a relationship as form of one sided opportunism of non-humans at the expense of human goods, substances or even blood. Parasitism questions the «troubled» relationship of being with the «other» species in the city and the relational materialities between humans and non-humans. This relationship provides spatial materialities of the city to the body as the 'host' of some of these parasites. These materialities are also related to these parasites' mental and sensory perceptions. In addition, the emotional registers associated with these animals' material and symbolic presence are put in perspective with an ontological reproduction of the rejection of this relation. The everyday practices of city dwellers threatened, attacked, disturbed, stung, awakened or frightened by these non-humans. Insecticides, pesticides or artefacts constitute ways of doing and being to counteract or at the very least deal with the risk, damage or disease on the one hand and with the fear, anxiety or shame caused by parasites.

Michel Serres shows how these parasites transform their invisibility, fragility and marginality into a power to harm humans with reason, science and technological power. Also in the sense of an inverted biopolitics, these parasites control the human body from below. From the perspective of phenomenological philosophy, these practices reveal ways of doing and being anchored in relational materiality based on senses and the human physical body. Living the city with insects and other parasites leads humans to deploy registers of being and collective and individual, physical and emotional materialities at the cost of maintaining a status quo that reduces this parasitism to the degree of a 'natural' contract that binds humans and non-humans in the space of the city.

# Suzana Silveira

Suzana Silveira é Doutoranda em Integração da América Latina pela Universidade de São Paulo (PROLAM/USP), vinculada à linha de pesquisa Sociedade, Economia e Estado. Mestra em Direito pela Pontifícia Universidade Católica de Campinas - PUCC. Pós-Graduanda em Sociologia Urbana pela Universidade do Estado do Rio de Janeiro - UERJ.

## Pensando a cidade latino-americana: produção do espaço para além do horizonte europeu

Não é exagero afirmar que uma das condições históricas mais relevantes para o surgimento da filosofia foi o que se convencionou chamar de *pólis* (cidade estado). Pensar em tal relação não apenas é possível, mas necessário. Cidade e filosofia dialogam, misturam-se e relacionam-se desde as suas origens. De modo que, pensar a cidade hoje, sua construção, estética, bem como suas contradições, é sensivelmente fundamental. A identificação da cidade pode ser acessada a partir das relações havidas em decorrência das estruturas e funções urbanas que se conhece, mas, igualmente, por meio de componentes presentes nos momentos iniciais de organização e transformação das aldeias em locais de convívio mais complexos. Pensar a cidade fora do modelo europeu impede apresentar desde a constituição, como o fenômeno da urbanização possui delineamentos para além, porém sem deixar de estar representado como modelo pertencente à racionalização do espaço produto do Iluminismo. Pelo enquadramento da cidade na forma urbana cristalizada pela determinação histórica do modo de produção capitalista há uma centralidade assumida pelas cidades no que se refere à formação socio-territorial latino-americana. A tomada das cidades e o processo de urbanização na América Latina estão intrinsecamente relacionados ao processo de expansão do capitalismo rumo à periferia do sistema. No momento em que há busca por novos territórios para além dos estritos limites da Europa, inicia-se o processo de espoliação e de exploração do continente americano, razão pela qual o início do processo de formação das cidades (seus signos e símbolos) e da constituição socioespacial, sobretudo na América Latina, volta-se para a acumulação do capital.

# Andrea Pavoni

Andrea Pavoni is assistant research professor at DINAMIA'CET, ISCTE-IUL (Lisbon, Portugal). His research explores the relation between materiality, normativity and the urban from various interdisciplinary angles. He is a fellow at the Westminster Law and Theory Lab, co-editor of the Law and the Senses Series (University of Westminster Press), and associate editor at the journal *Lo Squaderno, Explorations in Space and Society*. His book, *Controlling Urban Events. Law, Ethics and the Material*, is out with Routledge.

## Phantom limb Lisbon – lineaments of spectral ethnography

There are images in which the past flashes into the present, and the linear progression of history is shown as a frozen bundle of contradictions – Walter Benjamin called them dialectical. This quality I found in a black-and-white map, where a chequered, three-fingered cloud hovers over Lisbon's eastern riverfront, severed at the wrist, just as it crosses the water. It is the radiography of the unrealised plan for a bridge over the Tagus, scrapped on the aftermath of the 2008 financial crisis.

After an amputation, the brain may fail to register the loss, remaining faithful instead to the original image of the body. This may cause the perception of a limb to persist even if physically absent, as a ghost. Cities often experience phantom limb syndrome. Multiples are the traumas they endure, yet they rarely acknowledge the damage. Stubbornly believing in the healing force of progress, they mask their wounds beneath cosmetic surgery, prosthetic monuments, or inflated rhetorics of denial.

Benjamin conceived urban fossils as “the survival of past history within the present”, the hollowed-out artefacts in which history is petrified, naturalised, and thus exposed; and urban ruins as the “failed material” of a historical era, an allegorical reality of a latent, yet effective code. This program can be reoriented towards the future: future fossils as the hollowed out material of unactualised futures; future ruins, embodying the submerged contradictions of future trajectories, already existent although invisible in the emptied landscapes of the present.

In the Easter riverfront of Lisbon, the railway cut a long, narrow stretch of land facing the Tagus, physically and, increasingly, socio-economically severed from the rest of the neighbourhoods of Marvila and Beato. This strip, dubbed the “trendiest” of Lisbon by specialised magazines and estate developers’ brochures, soon to be home to start up incubators and luxury apartment complexes, is a fragmented landscape where the hypothetical trajectories of possible futures intersect the holes, scaffoldings, metal skeletons and cranes of its present *under reconfiguration*.

Such “future ruins,” as Robert Smithson would have it, expose the submerged contradictions of future trajectories that are already existent, although invisible, in the emptied landscapes of the present. How to engage with these spectral realities and their spatial and temporal fragmentation of the city? The paper addresses this question conceptually, methodologically, and aesthetically, drawing the lineament of a spectral ethnography of the urban.

# Fidan Cheikosman

Fidan Cheikosman is a second year doctoral candidate at the University of Edinburgh in Comparative Literature with a focus in Islamic and Middle Eastern Studies. The title of his dissertation is *The Significance of the Insignificant in Elif Shafak and Orhan Pamuk's Istanbul: A Study of Turkishness from an Aesthetic, Cultural, and Psychoanalytic Perspective*. It seeks to understand how Turkish novelists, Elif Shafak's and Orhan Pamuk's fiction represents Turkey's socio-political climate as a "wobbly geography." He is currently studying the ways in which Turkishness is subverted within fictional representations of the nation-state. His theoretical concentrations are on archive studies, particularly Roland Barthes' concept, "the significance of the insignificant."

## Istanbul, A Metaphor City: A Literary Illustration of Turkishness

Istanbul's culture is made up of a long series of Ottoman sultans, Byzantine calligraphers, and a mystical social life that has brought together Eastern and Western forms of existence. Dilapidated architectural structures, lingering melancholy, and vague notes of self-reflection penetrates a city where the past knocks hard. Istanbul's compelling synesthetic qualities are experienced in a number of ways: the echo of the call to prayer, the melange of languages heard in the Grand Bazaar, the weaves and turns leading from Eminönü to Galata, the loud waves of the water off the Bosphorus hitting the shores of Bebek, and the constant thunder of tourists amongst the crowds. Underlying these sites of remembrance is the desire to reshape culture. Istanbul as subject is crucial within the Turkish literary canon because it is both a setting and a protagonist, with characters playing a secondary role alongside it.

This conceptual outline leads me to the central purpose of this study, to which I will interpret Istanbul according to Ben Highmore's "metaphor city" to refer to Istanbul being determined by meanings. The question that guides my research is as such, 'What does it mean for Istanbul to be a metaphor city, and in what ways is this reflected in novelists Elif Shafak and Orhan Pamuk's oeuvres?' The vignettes of everyday life in contemporary Istanbul are constructed by Shafak and Pamuk as a reaction to a number of dichotomous ideologies that the reader should be advised to keep in mind: tradition and modernity, imitation and truthfulness, East and West. As I progress through my research findings. I translate minute sensory details and portrayals of Istanbul in relation to its metaphoricity. In doing so, the importance of literary techniques in the quest to highlight the interdependence between geography and identity is measured. The writing of Istanbul functions as a way for the city to contemplate identity. This includes its position geographically, the pluralistic definitions it appears to oscillate between, and the resurrection of its past and how its memories superimpose upon the present. Space and identity become constructive, and constitutive elements that trigger a chain of political, cultural and social connotations. Via close readings of Shafak and Pamuk's novels as well as theoretical studies that address the role of city to nationhood, this study will determine the persistent affinities that happen within conditions of inauthentic identity, suppression of freedom of expression, and corrosion of human rights.

# Remei Capdevila

Remei Capdevila-Werning is Assistant Professor of Philosophy at the University of Texas Rio Grande Valley. She received her PhD from the Universitat Autònoma de Barcelona, and a SMArchS in History, Theory, and Criticism of Architecture and Art from the MIT. She has taught at Oberlin College, Fairfield University, the School of Visual Arts, and served as Director of Education and Public Programs at El Museo del Barrio in New York City. Her expertise is in aesthetics and the philosophy of art, with a particular focus on the philosophy of architecture. Among her publications are: “Every difference makes a difference: Ruminating on Two Pavilions and Two Modernities” (Tevon, 2017), “Preserving Destruction: Philosophical Issues of Urban Geosites” (Open Philosophy, 3-1, 2020), “Intergenerational Aesthetics” (Philosophical Inquiries, 9-2, 2021).

## River and Wall: Fragmentation and Reconfiguration at the United States and Mexico Border

Borderplexes are the bi-national urban areas throughout the United States and Mexico border. There are currently six borderplexes, bi-national metropoles or transnational conurbations traversed by the Rio Grande, as it is known in the United States, or the Río Bravo, as it is known in Mexico. The river is the natural feature that serves as political border; historically, its constant fluctuations and meanderings, i.e., reconfigurations, meant that the border's boundaries were constantly being altered as well. But the river is also the element that brought the populations on both riverbanks together and bound them creating a single urban, economic, and cultural region. This state has been altered dramatically due to recent political events, in particular since September 11, 2011, the recent push to build a border wall from November 2016 to January 2021, and the global pandemic, which entailed closing the border between Mexico and the United States from March 2020 to October 2021.

This paper aims at reflecting about the role of the river and the border wall as elements of fragmentation and reconfiguration that determine the urban fabric and everyday life in Borderplexes. To do so, it discusses the easternmost of them, composed by the Texan city of Brownsville on the northern bank, and Matamoros, in the Mexican state of Tamaulipas, on the southern bank. The paper takes as its main theoretical framework the notion of “New Mestiza” proposed by Chicana writer, philosopher, and activist Gloria Anzaldúa (1942-2004) in her 1987 book *Borderlands/La frontera: The New Mestiza*. For her, “new mestiza” refers to someone who is aware of her conflicting and meshing identities, of her complex identities and internal multiplicities that uses these to challenge binary thinking or white rationality of Western world. The new mestiza goes beyond oppositions, thinks in the in-between spaces that are the borderlands, engages with the contradictions and juxtapositions of mixed races, heritages, religions, sexualities, and languages. In this way, one can philosophically reflect on the complex identity of the place without imposing an extraneous worldview. Honoring Anzaldúa’s work in content and form, this paper offers a series of fragments and images that, once juxtaposed, aim at giving a sense of the everyday experiences in borderplexes and borderlands, where borders are both boundaries and binds, determining not only the physical reality of the place, but also how it is lives, understood, and conceived.

# João Gonçalves Paupério

João Paupério holds a master's degree in Architecture from Faculdade de Arquitectura da Universidade do Porto. Between 2014-2018 he worked as an architect for Baukunst (Brussels), participating in several projects co-authored with Bruther (Paris). In 2017-18, he was Invited Assistant [Projet V] at Université Catholique de Louvain (LOCI Tournai), integrating juries of several MSc. Thesis as an external critic. He is co-editor of *Punkto* and *(Com)posições*. He has published internationally in specialised magazines such as *Plot* (Argentina), *Lieux Dits* (Belgium), *Engawa* (Spain), *PianoB* (Italy), *Failed Architecture* (Netherlands), *Dédalo, ArteCapital* and *Punkto* (Portugal). In 2019, he co-founded the architectural practice *atelier local*. Currently, he is a PhD candidate and researcher at the Centre for Studies in Architecture and Urbanism. As a grantee of the Foundation for Science and Technology (FCT), he develops the thesis: "On the Periphery. From Paris to the World: city and landscape, subalternity and subversion."

## The periphery is not where the city ends, but where it begins to unfurl. From Renaudie & Gailhoustet to Druot, Lacaton & Vassal: contributions for an architecture of the metropolis

As the title suggests, I propose to explore the Parisian metropolis through the lens of two teams of architects –Renaudie & Gailhoustet (Ivry-sur-Seine, 1970's-1980's) and Druot, Lacaton & Vassal (Paris 17, 2005-2011) – for whom peripheral urbanities were not the matter of disinterest and abandonment, but a fruitful field for investigation, ideological conflict and artistic creativity. Particularly, considering that both their works were developed in the aftermath of social upheavals contesting life in the metropolis: for the former, May 1968; for the latter, the French riots of 2005.

Since the XIX century, Parisian outskirts became a pole of attraction for both centripetal movements, triggered by industrial development and materialised by significant waves of rural exodus and immigration, as well as centrifugal movements, imposed by processes of urban renewal in the city centre. If in "The metropolis and mental life" (1903), Simmel unravels the psychological and social implications of individual lives under the metropolis, by comparison with life in the rural world, for its part this paper focuses in what results anew from these dialectics between rural and metropolitan forms of life: fragmented and heterogeneous peripheries, subordinated to the city centre.

Mirroring different phases of (both public and private) response to the housing shortage brought about by these phenomena - the 'life and death' of large blocks of moderate-income housing built in post-war France - the aesthetical singularity of both Renaudie & Gailhoustet and Druot, Lacaton & Vassal experiences constitute not a pragmatic and quantitative response to metropolitan incorporation, I argue, but rather new urban potentialities arising from and opening fractures within it.

Therefore, this paper aims to investigate specific spatial qualities and forms of life developed in the outskirts along their process of becoming-urban, as well as to hypothesise about the subversive role that architectural projects may play in the political reorganisation of the city by creating figures for an alternative philosophy emanating from its fringes.

# Cage Sebastian Pierre

Cage Sebastian Pierre is an actor from Houston, TX, USA. He's trained as a classical actor at the University of Minnesota/Guthrie Theatre BFA Actor Training Program and in London at Arthaus Berlin (formally LISPA) and the Globe Education Program at Shakespeare's Globe. Since graduating, he's moved to Chicago, where he had a successful career working as a theatrical and commercial actor. While in Chicago, he became the special programs coordinator on the board of Open Architecture Chicago, working to develop programming and support projects under the mission of "socially responsive design." Finally, he's currently a Master's in Design for Social Impact candidate at the Paris College of Art. There, he is a coordinator of the Student Council and a Terra Foundation Fellow.

## Space in an Age of Hip-Hop

After the Great Depression in 1933, President Franklin D. Roosevelt introduced the New Deal, a series of federal programs meant to alleviate the American housing crisis. The most notable of these programs was the Home Owners Loan Corporation (HOLC). They created a series of over 230 maps that sectioned American cities into a gradient of "Grade A" to "Grade D," known informally as "desirable" and "undesirable," respectively. While these classifications based themselves on various criteria—amenities, presence of green space, density—a consistent marker of "undesirable" space was the "infiltration of negroes." Decreasing property value was then (and is now) federally associated with the black body, which prompted a more profound racial and spatial schism between an already divided country. While this fear-based narrative had no factual grounding, the collective consciousness created by this proposition would see its fulfilment through a myriad of forces, including white flight, segregation covenants, and other such practices. While the maps themselves are not the sole culprit of all the following (or preceding) disparagement of black neighbourhoods, these "undesirable" spaces made concrete the more informal and, at the very least, less organised practice of devaluing black space.

This new aesthetic now associated with the larger black community would act as an incubator for one of the world's most influential cultures: Hip-Hop. Craig L. Wilkins extends the application of hip-hop to enter the realm of architecture and city planning, positing his own extracted principles built on the spatial theories of bell hooks, Michel Foucault, Henry Lefebvre, and John Locke. Other architects, designers, and activists have already begun using this new aesthetic to reimagine the aesthetic of their cities and the process by which they are built and maintained. However, while Wilkins' work provides criteria, little is to be said about the process one should follow. The theatre is an arena as old as culture and has a history of effectively negotiating varied space, identity, and discipline. Using Hip-Hop Architecture and Theatre, is it possible to take the work done to marginalize black space and use it as a guideline to develop it? Can theatrical practices define and manifest a communal identity in the built environment? Finally, what are the social, economic, and environmental implications for the international community of repurposing the wasted space of urban cities?

# Paula Carvalho

Paula Alexandra Carvalho holds a PhD in Philosophy – Aesthetics in 2019 from F.C.S.H./ Universidade Nova de Lisboa. Her PhD thesis, *Wittgenstein and Performance. Crossovers and Influences*, focuses on Wittgenstein's philosophy and its main motif consists in showing that a musical practice impacted the development of Wittgenstein's thought, whilst concurrently seeking fertile elucidations to think about musical performance. Her interests focus on aesthetic questions and the relationship between philosophy and music. Chief authors: Nietzsche, Wittgenstein, Walter Benjamin, and Gilles Deleuze. Bachelor in Piano, she has been a Piano teacher at N. Sra. do Cabo Music School, Lisboa. She is member of the CulturLab's research group "Arte, Crítica e Experiência Estética" and has been developing her research within the scope of the project "Fragmentation and Reconfiguration: experiencing the city between art and philosophy."

## From Naples to Navigators' Quartet: the concept of Lumbung and aesthetic experiences in Lisbon

In his *Images of Thought*, Walter Benjamin describes Naples or the suburbs of Marseille by mentioning typical features of these two cities that one can easily identify as those of the periphery of Lisbon, where poverty and misery are deeply intertwined with community life. For the dispossessed living in the suburbs, deprived of everything but the cheap labor status that serves capitalism, *the atmosphere is inherently political*.

The dismemberment of the Portuguese bidonvilles, forced to "navigate" to the periphery of the peripheries, resembles a banishment. Not only are these new quarters, like the *Navigators' Quarter*, banished from the proximity of the city, but the very notion of a city as an urban center is made to disintegrate: the metropolis grows with the proliferation of these suburbs and multiple peripheries, up until the last one, drawing a demarcation line, the last before the next one. At the same time, the structuring ties at the basis of the cultural and social life of the community of dwellers are also fragmented. In the new quarters, life is no noisier, and "[b]uildings are [not] used as a popular stage [...] and private life is [not] porous and hybrid" [W. Benjamin, op. cit., pp. 417-19].

How can we restore this community life by resisting exclusion, segregation, and the isolation these populations have been subjected to?

Can we think of the new suburbs not in terms of urbanization but as essentially linked to the artistic life of the city center?

*Lumbung* is the name given to the space that collects crops in Indonesia. In it, the communities keep the rice and then redistribute it: this performative act, whose image is the barn of a community, represents the values of sharing space and redistribution in solidarity. It is also the operating concept of the Documenta 15 in Kassel, 2022.

This paper will attempt to delineate the connection between the aesthetic meaning of the concept of *Lumbung* in benjaminian terms, and then proceed to show the reconfiguration paths that stimulate and foster artistic practices within the peripheries of Lisbon. Our goal is to illustrate how an assembly of artistic voices promotes "the overcoming of alienation and the impoverishment of experience" in the metropolitan areas of Lisbon.

# Ana Miriam Rebelo

Ana Miriam Rebelo Graduated in Fine Arts by the Fine Arts School of Bordeaux (2005). Master in Contemporary Artistic Creation, by the University of Aveiro (2019). Currently enrolled in the Doctoral Program in Design, at the Faculty of Fine Arts of the University of Porto, she holds a scholarship by Fundação para a Ciência e Tecnologia for the development of the research project “Visual and semantic identities of the city of Porto: an ascertainment of the contributions of informal dwelling,” hosted by the Research Institute for Design, Media and Culture (ID+) and by the Center for Studies in Architecture and Urbanism (CEAU). Her research interests concern experiences, perceptions and representations of urban space and their manifestations as visual culture.

# Heitor Alvelos

Heitor Alvelos PhD Design (Royal College of Art, 2003); MFA (School of the Art Institute of Chicago, 1992); Member, Academia Europaea. Heitor Alvelos is Associate Professor at the University of Porto, where he directs the PhD Program in Design and the Unexpected Media Lab / ID+ Research Center for Design, Media and Culture. Curator of the *Future Places Media Lab* since 2008. Current Chairman of the Scientific Board for Humanities and Social Sciences at the Foundation for Science and Technology. Research interests include the lexical implications of new media, the ecology of perception, and cultural criminology.

## Informal city: contributions towards a countervisuality

The proposed presentation builds on Rancière's concept of "distribution of the sensible" and its subsequent application to the domain of visual culture by Mirzoeff, to inquire into the contributions of informal dwelling to the construction of counter-hegemonic representations in the city of Porto. We argue that in the context of a gentrified western city, where rapid reconfigurations of the physical environment and social fabric have been taking place for the last decades, driven by top-down processes supported by hegemonic capitalist discourses, the aesthetics and politics of informal dwelling can provide relevant contributions to the production of what Mirzoeff has called countervisualities.

Rancière's enunciation of politics in aesthetic terms, as a matter of "what is seen and what can be said about it" of "who has the ability to see and the talent to speak," informs our examination of architecture's discursive role in public space, one that is increasingly dominated by local administrations and major actors in the real estate and tourism markets.

Addressing the necessity of a countervisuality that as defined by Mirzoeff, provides an alternative, while asserting the right to produce autonomous sense of reality, our visual research explores meanings that can be articulated between "the silent language of things and the coded language of images" regarding the presence of informal dwelling in western urban environments. The potential of art for "reconfiguring the territory of the visible, the thinkable, and the possible," as acknowledged by Rancière is at the core of our approach.

Fragmentation and reconfiguration permeate our discussion as we address the need to challenge the apparent self-evidence of the distribution of power that underpins global capitalism, and to reconsider the established forms of partaking in society.

# Paulo Reyes

Paulo Reyes tem Pós-Doutorado em Filosofia [2020] pelo Instituto IFILNOVA, com Bolsa CAPES PRINT. Doutorado em Ciências da Comunicação [2004] pela Unisinos e UAB Barcelona. Mestrado em Planejamento Urbano [1992] pela UnB. Especialização em Design Estratégico [2008] pela Unisinos. Graduação em Arquitetura e Urbanismo [1987] pela UniRitter. Professor Associado da Faculdade de Arquitetura da UFRGS e no PPG em Planejamento Urbano e Regional PROPUR UFRGS. Coordena o Grupo de Pesquisa POI- ESE [Laboratório de Política e Estética Urbanas].

# Lucas Boeira Bittencourt

Lucas Boeira Bittencourt é Arquiteto e Urbanista pela Universidade Federal de Pelotas, Mestre em Planejamento Urbano e Regional pela Universidade Federal do Rio Grande do Sul (Porto Alegre, Brasil) e membro do grupo de pesquisa POIESE [Laboratório de Política e Estética Urbanas]. Dedica-se à construção de um pensamento filosófico com a cidade contemporânea, na sua dimensão estética e política, e através das noções de imagem e montagem como crítica à teoria urbana moderna em contextos hegemônicos.

## Crítica às imagens urbanas sintéticas: entre a boa forma e os sintomas da cidade contemporânea em montagem por fragmentos

Este ensaio trata das imagens urbanas no seu modo dissonante. Problematiza-se, a partir da filosofia, uma compreensão sintética para as imagens habitualmente operada pelo campo da arquitetura e urbanismo. As categorias de síntese são enquadramentos cognitivos que buscam apaziguar as complexidades em jogo nas experiências visuais urbanas. São enquadramentos, sempre frágeis, se pensados frente às intensidades cotidianas das cidades. Essa compreensão foi amplamente difundida e aceita no campo da arquitetura e do urbanismo, impondo uma visão restritiva frente à complexa diversidade da cidade. Com forte peso na teoria desenvolvida por Lynch em meados de 1960, a experiência estética da cidade na sua dimensão perceptiva, sensorial e espaço-temporal, expressa como experiência visual da cidade, nesse caso, é pressuposta de uma “boa forma” (2010), legível e inteligível, a partir de uma leitura estrutural do espaço urbano. Uma imagem sem conflito e apaziguada. Por outro lado, pensemos as imagens como uma “verdade que queima” (2020), o que lemos de Benjamin, ainda, “imagens dialéticas” (2018), irresolvidas e fragmentárias, pouco sintéticas e longe de qualquer sentido apaziguador. Assim, o objetivo é rasgar a compreensão sintética de imagem na teoria urbana moderna, e abri-la para um pensamento filosófico das imagens, como uma possibilidade latente de ruptura contínua em que se possa fazer uma leitura da cidade por imagens fragmentárias com uma perspectiva de reconfiguração. Para isso, pensemos com Didi-Huberman, e sua noção de *sintoma* e *informe* (2015), e Jacques Rancière, acerca da potência que as noções de *dano* e *ficção* nos orientam em um roteiro estético e político do mundo contemporâneo (2009), e ainda, livremente, como “fantasmas” de nosso pensamento em montagem: Lewis Mumford escrevendo sobre o passado da cidade; Roland Barthes acerca das espessuras da escritura; e, sobretudo, novamente Benjamin, no trabalho de um contra sentido, anônimo e sintomático, para as imagens de nosso tempo, sempre fragmentário e latente de elaboração política.

# Flora Paim

Flora Paim é arquiteta, artista e investigadora. Mestre em Arte e Design para o Espaço Público pela Faculdade de Belas Artes da Universidade do Porto e graduada em Arquitetura e Urbanismo pela Universidade Federal de Alagoas. Atualmente desenvolve o seu projeto de doutoramento em Estudos Artísticos - Arte e Mediações pela Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa com o apoio da Fundação para a Ciência e a Tecnologia. A investigação dos lugares em suas múltiplas dimensões - físicas, mnemónicas, afetivas, políticas,... - é frequentemente o ponto de partida de suas práticas artísticas.

## Arqueologia do vazio: um percurso pelo contra-arquivo de um lugar apagado

“Isto foi a mesma coisa que pegar numa bomba e meter aqui. E depois os estilhaços ficaram todos separados.”

Ana Santos, autora da fala citada acima, morava no São Vicente de Paulo, um dos bairros sociais mais antigos do Porto, construído na década de 1940 na zona oriental da cidade. Após a demolição do conjunto, no começo dos anos 2000, Ana e seus antigos vizinhos foram separados e realojados em diferentes bairros camarários. A remoção encontrou forte resistência desses moradores, que até hoje parecem enfrentar um processo de luto coletivo pela perda da casa e da comunidade. No descampado aberto pela demolição do conjunto, pouco mais restou do que alguns vestígios das antigas construções. A aparente nulidade do espaço, um vazio tomado por vegetação ruderal e pontuado por alguns escombros, quase não deixa antever o que terá existido ali. A fala de Ana fornece uma pista para pensar a demolição como uma operação violenta de decomposição do espaço, tanto em sua dimensão física quanto imaterial e simbólica. Como olhar, então, para um lugar onde já “nada” existe? Como ensaiar recompor, pela prática artística, os fragmentos dispersos pela destruição? Para Didi-Huberman, olhar as coisas de um ponto de vista arqueológico corresponde a comparar o que se vê no presente, o que sobreviveu, com o que se sabe ter desaparecido (2017, p. 41). “Para saber desconfiar do que vemos, devemos saber mais (...), apesar da destruição, da supressão de todas as coisas”, para que estas começem “a nos olhar a partir de seus espaços soterrados e tempos esboroados” (2017, p. 61). A tarefa de arqueologia do vazio responderia, então, à desconfiança diante da ausência materializada pelo descampado. Investigar o vazio com um olhar arqueológico consistiria em escavar os seus estratos para desvelar os vestígios e as tensões latentes, buscando sublinhar movimentos passados, expectativas futuras e dinâmicas ativas no presente.

A proposta de comunicação pretende explorar a investigação artística desenvolvida a partir do descampado do antigo bairro por meio do projeto “Arqueologia do vazio” (2019), um percurso pelo terreno mediado por som e imagem. Neste articulam-se dois métodos de trabalho, a caminhada e o arquivo, para reunir e remontar materiais heterogêneos em conexão com o espaço. Diante do vazio e da presença lacunar do bairro no arquivo oficial da cidade, busca-se apresentar um contra-arquivo do lugar pelo cruzamento das diversas temporalidades que povoam o sítio, das imagens e narrativas dos antigos moradores.

# Tiago Mesquita Carvalho

Tiago Mesquita Carvalho is a researcher at the Philosophy Institute (IF) in FLUP with a project concerning responsibility and catastrophes. He graduated in both environmental sciences (IST-UTL) and environmental philosophy and aesthetics (FLUL). Afterwards he obtained a PhD in FCUL with a thesis on how the good life demands the deliberate use of things, crossing both virtues ethics and philosophy of technology. He was part of the FCT projects “Landscape Philosophy and Architecture” and “EyeHear - Qualitative sound maps for visualization of the urban soundscapes”. He authored the book chapter “A Estética do Som na Paisagem e na Arquitetura” in the book “Filosofia e Arquitetura da Paisagem. Um Manual” and the paper “Errar é Urbano” in “Pós: Journal for Post-Graduation course in Architecture and Urban Planning from Universidade de São Paulo” about the interrelated history of dwelling, building, and automobility in Lisbon. In 2017 he translated and edited Jan Gehl’s oeuvre *Life Between Buildings*.

## The art of dwelling as a tacit philia

This proposal deals with the art of dwelling and whether - if and how - modern urban planning and architecture can design places where one can dwell. In a first sense, dwelling will be defined as an intrinsic communal activity proper to human beings. Without dwelling they will be at a loss, unable to thrive since their environment cannot be actively shaped by their values. Cities have therefore a teleological assumption about them, given that they should be designed not as ends in themselves but according to what they shelter.

Dwelling is a contextual practice, either in its judicious use of materials or in its tender response to circumstances. It has to do with how places and communities are sustained by collective unintended action, a tacit unspecifiable knowledge that can be picked up but not formalised by rules. In contrast, professionalized architecture resorts to general, representational guidelines and objective procedures. Nowadays people are largely no longer dwellers but residents, passive consumers of spaces produced as commodities. Dwelling was pushed to marginal areas of invisibility and even disobedience. Nevertheless, in the outskirts of cities and forsaken neighbourhoods, dwelling is still there to be found. The question, then, is if such tacit knowledge can be captured and reproduced by architects.

The unstated assumption of urban planning is that there is a material relation between the design of environments and their lived quality. However, modern professionalisation of architecture is mostly based in visual standards and has nefariously contributed to the crisis of dwelling. This is not an accident since urban planning history as well as the once dominant aesthetic theory, detaching contemplation of beauty from utility, have both influenced the way cities are planned. I suggest that dwelling comprises an embodied lived unity between oneself and the environment. Conversely, describing how such engagement can be hindered is tantamount to establishing normative and social criticism of built environments. Negative aesthetic experiences are then about how places can be shattered in their identity, coherence and hospitality. Ultimately, a comprehensive understanding of cities needs to borrow concepts from both moral and aesthetic theory, as well as from philosophy of technology.

# Jean-Paul Thibaud

Jean-Paul Thibaud, sociologist, is CNRS senior researcher at Cresson – Research Center on Sonic Space and the Urban Environment, UMR *Ambiances Architectures Urbanités*. His field of research covers the theory of urban ambiances, ordinary perception in urban environment, sensory culture and ethnography of public places, anthropology of sounds, qualitative *in situ* methodology, and sensitivities to lifeworlds. He has directed the CRESSON research lab and has founded the International Ambiances Network ([www.ambiances.net](http://www.ambiances.net)). He is currently leading the ANR research program SENSIBILIA on the emergence of ecological sensitivities. Jean-Paul Thibaud has published numerous papers on urban ambiances and has co-edited several books on this field of research: <https://cv.archives-ouvertes.fr/jean-paul-thibaud>. His latest book: *En quête d'ambiances. Eprouver la ville en passant* (Genève, MétisPresses, 2015).

## Towards a Political Ecology of Urban Ambiances

Our ways of being sensitive to the spaces we inhabit are changing. Not only is the city changing, but our sensitive relationship to the city is also changing. In other words, the current urban mutations operate a new distribution of the sensible and involve new modes of feeling. From this point of view sensitivity is not a simple passive reception but rather a power of intensification and transformation of our relationship to the world. The aim of this presentation is to show how the question of sensitivity enables us think afresh about the current and future changes in our living environments. A political ecology of urban ambiances will be sketched out which highlights the emergence of an ambient sensibility.

# Adriana Veríssimo Serrão

Adriana Veríssimo Serrão is Professor Emeritus at the Faculty of Letters of the University of Lisbon. She holds a masters degree in Kantian Aesthetics and a PhD in Ludwig Feuerbach's Anthropology. Main research areas: Philosophical Anthropology, Aesthetics, Philosophy of Nature and Philosophy of Landscape. Coordinator of the books: *Filosofia da Paisagem. Uma Antologia* (2011); *Filosofia e Arquitectura da Paisagem. Um Manual* (2012); *Filosofia e Arquitectura da Paisagem. Intervenções* (2013); *Philosophy of Landscape. Think, Walk, Act* (e-book with Moirika Reker, 2019). Main books as author: *A Humanidade da Razão. Ludwig Feuerbach e o projecto de uma antropologia integral* (1999); *Pensar a Sensibilidade: Baumgarten - Kant – Feuerbach* (2007); *Filosofia da Paisagem. Estudos* (2013). She has translated works by Kant, Ludwig Feuerbach and Georg Simmel. Between 2012 and 2021 she was chief editor of the review *Philosophica* (Department and Center of Philosophy of the University of Lisbon) and since 1997 president of the scientific committee of the Feuerbach Gesellschaft (Berlin, Münster).

## Scenes of urban life in Georg Simmel. Passages between house and city

Author of an already classical theory of metropolitan culture and of the transformations that the concentration in cities have imprinted on collective organisation, interpersonal relationships and the sensitivity of individuals ("Die Großstädte und das Geistesleben", 1903), Simmel's sociological and philosophical work also offers important perspectives on the changes that occurred inside the houses at the beginning of the 20th century. Among the essays he dedicates to these themes, two lines stand out, both containing contrasting aspects. One observes the growth of a culture of objects (the organisation of space, furniture and everyday artefacts, decorative styles), with implications in new aesthetic categories and the growing preponderance of objective culture over subjective culture, one of the symptoms of the tragedy of modern culture. The other analyzes the ambivalence of the space of the house: if the latter is, on the one hand, a refuge of protection of the *homo urbanus* against the speed and nervousness of the city's rhythms, it is, on the other hand, the place of preparation to go out on the street and return to public life. Topics related to clothing, fashion, adornments are mediating elements between subjectivity and inter-subjectivity. The passages and alternations between home and city, interior and exterior, private and public, permanence and change, portray the anthropological condition of an intermediate being, "bridge and door" between two worlds.

# Bartholomew Ryan

Bartholomew Ryan is a philosopher and musician, and coordinator of CultureLab at IFILNOVA, Universidade Nova de Lisboa. His academic and creative works orbit around the central motif of 'transformation', which takes into account the masks, ecologies and (multiple) identities that define the modern human condition. He has published various books and essays on philosophy and literature, the most recent book being *Fernando Pessoa and Philosophy: Countless Lives Inhabit Us* (co-editor, 2021). He has taught at universities in Brazil, Berlin, Oxford, Aarhus, Dublin, Lisbon and Bishkek. He is also member of the international band The Loafing Heroes and experimental audio formation Headfoot, and solo project Loafing Hero.

## Revolutionary Visions in the City: Certainty/Doubt of the Collective/ Individual in Modernity

There is a tension between the collective and the individual in the role of revolutionary and subversive praxis in the modern city. Contemporaries Karl Marx and Søren Kierkegaard are two disruptive dialecticians (in the wake of Hegel) at the beginning of modernism, taking diverse city-dwelling paths towards forging their philosophical and social critique.

For Kierkegaard, the collective or what he calls 'the crowd-man' [*Mængden*] is synonymous with 'untruth', while the 'single individual' [*den Enkelte*] emerges as a subversive figure sauntering the streets of Copenhagen (not dissimilar to Baudelaire's flâneur of Paris), donning masks and disturbing the pillars of the bourgeoisie – such as church, state philosophy, and newly emerging democratic politics and media. In "The Seducer's Diary" from *Either/Or*, Kierkegaard's pseudonym creates a phantasmagoric landscape, naming various streets, making symbols of quotidian events, and providing images of thought in his voyeuristic view of the city as a shadowy bohemian-bourgeois figure with a cape.

For Marx, it is with the collective in the urban landscape where the revolution should happen and triumph. If Kierkegaard presents us with the passionate, concrete, single individual; Marx shows us the deceived, alienated and abstracted proletariat of the city. The proletariat's certainty as emerging self-conscious revolutionary can nullify the flâneur's doubt. The modern city provides the landscape for clandestine meetings, pamphlet and newspaper distribution, posting slogans, a questioning and renaming of streets/signs, and guerrilla warfare. But perhaps as a reversal of Kierkegaard's process of doubt and despair towards decision and faith as inner certainty; Marx's thought moves from certainty and decisionism to a shifting space of increasing doubt and ambiguity in the increasing awareness of the totality and agency of capitalism, as he writes *Grundrisse* and then *Capital* in the metropolis of London.

# Irandina Afonso

Irandina Afonso é investigadora do RG *Philosophy & Public Space* do Instituto de Filosofia (UI&D/FIL/00502) da Faculdade de Letras da Universidade do Porto (FLUP) e doutoranda no Programa Doutoral em Filosofia da FLUP. É Bolsista de Doutoramento IF/FCT (referência UI/BD/150998/2021). Licenciou-se em Filosofia e é mestre em Filosofia Contemporânea pela FLUP. Tem como principais áreas de interesse as políticas de identidade contemporâneas, a filosofia da cidade e espaço público, os estudos de género não-binário, a subjetividade contemporânea, a filosofia contemporânea, a ética e a filosofia social e política. É nestes âmbitos que investiga, apresenta comunicações e publica trabalhos científicos - dos mais recentes: “Collective and Individual Subjectivities: contemporary perspectives for *being and doing in common*” (comunic. XVII JIFP Barcelona, 12 janeiro 2022); “The Body as a Political Statement” (in *Astrolabio revista internacional de filosofia*, 2021 (24) pp. 53-64).

## Políticas de Identidade Contemporâneas e Cidade. Mais do que fragmentação

As cidades são lugares onde crescem, par a par, a liberdade e a dominação, o progresso e a violência. A urbanidade repercute força e resiliência, mas também fragmentação e conflitualidade. Condição onde a desigualdade pode ser lida como privação material, falta de segurança e de dignidade, exclusão do debate acerca dos termos de reconhecimento e de participação no viver coletivo (Nuttal & Mbembe). Leituras diversas, mas sobretudo, interdependentes, sobreponíveis e globais. Daí a necessidade de direcionamento coletivo, crítico, criativo na mitigação das desigualdades e injustiça social. Daí a relevância de lutas democráticas englobantes, mais do que segmentárias.

Aqui inserem-se as políticas de identidade contemporâneas (PdIC). Têm na urbanidade o palco maior - físico e circunstancial - das suas reivindicações; articulam a reflexão crítica com o exercício consequente de esforços e compromissos sociopolíticos coletivos (Butler; Coate & Thiel). Apesar dos críticos que as veem como despolitzantes, fragmentárias ou uma moda, as PdIC podem denotar: o mútuo condicionamento de problemas locais e globais (Coate & Thiel); a sobreposição de desigualdades; a intersecção de resistências, reivindicações, espaços e sujeitos políticos (Butler); falsos antagonismos. Encarnam narrativas e possibilidades sociopolíticas que excedem a dicotomia reconhecimento/redistribuição, numa solicitação de imaginários políticos - espaços heterogéneos, heterotópicos e utópicos (Foucault) - que realizam modos outros de sujeito, sociedade e partilha de experiências subjetivas. Com compreensão pós-metafísica da identidade (Heyes; Butler; Benhabib), alternativa à unidade, essencialismo e prioridade ontológica do sujeito, as PdIC materializam dimensões ético-políticas e multiplicam modos de emancipação, de construção de si e do mundo, em corresponsabilidade. Movemo-nos, então, na heterogeneidade para objetivos radicais, como a igualdade e a liberdade. Ao promoverem novas solidariedades e alteração das categorias, termos e premissas que fundam dada ordem de coisas - e a percepção que se tem dessa ordem -, as PdIC podem contribuir para mudanças estruturais e superar fragmentações. Inscrevem-se, portanto, na transformação positiva da coexistência e do experientiar urbanos.

# Laura Roberts

Laura Roberts received her PhD in Philosophy from The University of Queensland (Meanjin), Australia, where she taught philosophy and gender studies before taking up an ongoing position as Lecturer in Women's and Gender at Flinders University in 2020. She is the author of *Irigaray and Politics: A Critical Introduction* (Edinburgh University Press, 2019), co-editor of a Special Issue on Irigaray and Politics (*Sophia*, 2022) and has published articles in anthologies and journals including *Hypatia* and *Australian Feminist Studies*.

## Philosophy in the Feminist City: Thinking the interface between fragmentation and reconfiguration

In ‘Bodies-Cities’, a chapter from *Space, time, and perversion: essays on the politics of bodies* (1995), Australian philosopher Elizabeth Grosz thinks through the relations between bodies and cities. Grosz argues that the city is a crucial factor in the “social production of (sexed) corporeality: the built environment provides the context and coordinates for contemporary forms of body” (104). In this work Grosz argues that cities and bodies are mutually defining and while there “there may be an isomorphism between the body and the city” it is not a mirror, rather, “there is a two-way linkage that could be defined as an interface” (108). Ultimately Grosz argues that cities and bodies define and establish each other in particular ways (108). This paper explores this idea of a ‘bodies-cities’ interface through the concepts of fragmentation and reconfiguration and does so alongside aspects of Luce Irigaray’s writing on spatiality which are often overlooked. Grosz argues in ‘Feminist Re-occupations of Space’ (2001) that we must take seriously Luce Irigaray’s writing on spatiality and “space, time, subjectivity, and corporeality” (120) where she is interested in how excluded (gendered) others can occupy spaces “from which they have been ... expelled...” and “generate new perspectives, new bodies, new ways of inhabiting” (120). The expelling of women and gendered others from public space (cities) and from philosophy is read in tension with this reconfiguration and generation of new perspectives. Engaging with the philosophies of both Grosz and Irigaray this paper explores the relations between bodies, cities and philosophy, and, in doing so, hopes to illustrate the important role fearless and feminist cities such as Barcelona have in generating new perspectives, new bodies, new political subjectivities, and alternative imaginaries that challenge the dominant neo-liberal racial capitalist system.

# Gianfranco Ferraro

Gianfranco Ferraro estudou Filosofia em Pisa (Itália) e Paris (França) e colabora há muitos anos com o IFILNOVA, no quadro das actividades dos grupos “Art of living” e “Arte, crítica e experiência estética”. Coordena atualmente o Grupo de investigação sobre “Conversão e educação” do Centro de Estudos Globais da Universidade Aberta (Lisboa), onde é também doutorando FCT com um projecto sobre as raízes antigas e as influências modernas dos “Exercícios espirituais” de Sto. Inácio de Loyola. O seu trabalho de investigação foca-se na questão da conversão, estudada a partir do âmbito filosófico, teológico, pedagógico e político. Neste quadro, escreveu vários ensaios sobre o pensamento de Foucault, Hadot, Weber, Nietzsche, Pessoa, sobre a tradição utópica e sobre a questão da catástrofe. É também diretor da revista internacional de estudos utópicos “Thomas Project”.

## O corpo da catástrofe: a cidade bombardeada

A cidade foi sempre o cenário da catástrofe: é impossível, dito de forma diferente, abordar a catástrofe sem pensá-la como um acontecimento que tem diretamente que ver com a cidade. Neste sentido, a cidade torna-se o verdadeiro corpo sobre o qual é exercida a violência da natureza ou a violência humana. Esta comunicação pretende abordar o “lugar da catástrofe”, considerando as catástrofes provocadas pela guerra. A partir das reflexões desenvolvidas por W. G. Sebald, tentaremos, portanto, abordar as formas com que a cidade se pode tornar um corpo objecto de destruição e, ao mesmo tempo, como ela representa o terreno no qual se reconfigura uma forma de vida. Que traumas, que memórias se definem no espaço de uma cidade que foi objecto de destruição? E que técnicas culturais permitem a uma cidade sobreviver a estes traumas? Se a história mais recente das guerras, de certeza a partir do Segundo Conflito Mundial, foi uma história de guerras contra as cidades e contra as suas populações, reflectir sobre os lugares e as memórias que sobreviveram ajudam-nos a compreender as modalidades com que a cidade foi reconstruída no pós-guerra. Contudo, os traumas das guerras passadas não impediram em nada que novas destruições voltassem a acontecer. Só para dar exemplos mais próximos, é possível lembrar as destruições das cidades dos Países da ex-Jugoslávia, a destruição das Torres Gémeas em Nova Iorque, o bombardeamento das cidades iraquianas e palestinianas, os ataques contra as cidades ucranianas. O que têm estas destruições em comum com os grandes bombardeamentos de Hamburgo, de Dresden ou de Hiroshima? Na nossa comunicação tentaremos oferecer, neste sentido, uma comparação entre estas catástrofes humanas através de testemunhos interdisciplinares. O objectivo será, por fim, o de abordar a “cidade bombardeada” como um objecto cultural específico, que nos permita compreender um dos recalcamientos mais angustiantes da própria cultura ocidental e, ao mesmo tempo, abordar a própria cidade “sobrevivente” e as memórias das destruições como uma “heterotopia” que abra o caminho para uma cultura capaz de afastar de si mesma qualquer forma de belicismo.

# Peter Minosh

Peter Minosh is a historian of architecture, urbanism, and landscape with a focus on relationships between politics and the built environment. He has taught architectural history at Oberlin College and at the University of Toronto. His research considers architecture's modernity within the interlinked phenomena of expansions of global capital, new formulations of sovereignty, and revolutionary political movements from the 18th century to the present. Minosh received his PhD in Architectural History and Theory from Columbia University. His writing has appeared in the *Journal for the Society of Architectural Historians*, *Race and Modern Architecture*, *Writing Architectural History*, and *The Burlington Magazine*.

## Metropolis against the State: Architectures of Violence after the Paris Commune

May 28th 1871 concluded the semaine sanglante, the “bloody week” in which the government of France brought a brutal end to the 62-day experiment of Paris Commune, destroying much of the city in the process. Two contrasting visions of the Paris emerged from the ruin. The government’s vision was an erasure of the Commune and a return to the city as phantasmagoria – a site of alienation employing the urban space to veil the operations of capital. An alternate vision, offered by architect Hector Horeau, imagined a continuation of the Commune through an unconcealed vision of the metropolis that formulated a space of social production led by the proletariat.

This paper considers the Paris Commune, the politics of violence, and differing notions of the political within the space of the metropolis. Horeau’s projects – to transform Garnier’s Opera into a palais du Peuple; a counter-project for the reconstruction of the Hôtel de Ville; and a panorama of Paris collecting a survey of his architectural projects atop the ruined city – envisioned Paris as a fragmented metropolis to formalize revolutionary violence of the Commune. I take Horeau’s projects to be sites of experimentation in which he sought to resolve the revolutionary violence of the Commune with the urban condition of the metropolis. This research takes up Paolo Virno’s distinction of a fragmented subjectivity of the multitude from the unified body of the people as well as Michael Hardt and Antonio Negri framing of the metropolis as a Body without Organs of that multitude. I consider the Horeau’s fragmented vision as a metropolis for the multitude that generates political contingencies. By linking the social form of the Commune to the urban form of the metropolis, Horeau posited a productive space in the making of a commons – a space of shared intellectual, material, and political resources. This offers an alternative to liberal democracy through a politics of the multitude; a non-representational democracy fashioned by a demos – the rule of a people with no proper right to rule, and whose proper site was the metropolis.

# Liliana Rosa

Liliana Rosa PhD in *Cinema and Television* at Universidade Nova de Lisboa. Researcher at Instituto de Filosofia da Nova (Ifilnova) / Laboratório de Cinema e Filosofia (CineLab), Universidade Nova de Lisboa (UNL), and an Invited Assistant Professor of Cinema in the Theatre and Cinema Department of Escola Superior Artística do Porto (ESAP) and an Invited Assistant Professor of Cinema at Instituto Politécnico de Tomar, Escola Superior de Tecnologia de Abrantes (IPT/ESTA). She is co-editor of the various volumes *Cinema e Outras Artes: Diálogos e Inquietudes Artísticas*, published by LabCom. She is coordinator of the Postgraduate Studies in *Cinema and Audiovisual* of ESAP. She is Director of the Theatre and Cinema Department of ESAP.

## Chorus fragmentation and reconfiguration in *Ruins* (2009), directed by Manuel Mozos

There are several theories that focus on the chorus of Greek tragedy to investigate the representation of the Athenian people or collective on stage. According to Nietzsche (2004), the muteness of the tragic chorus signals the end of the Greek tragedy and the chorus even goes away on the stages of the following centuries. This absence of the chorus can be read as an absence of the representation of the city collective on stage. However, in our opinion, in the film *Ruins* (2009), directed by Manuel Mozos, we can observe not only a resumption of the chorus, but also a new reconfiguration of the chorus.

So, taking the concepts of "fragmentation" and "reconfiguration" as a starting point, the main objective of this communication is to analyze the fragmentation and reconfiguration of the chorus in the film *Ruins*. The analysis of the film leads us, at first, to the study of the importance of the chorus in the narrative structure of Greek tragedy and to a deepening of the different proposals about its fictional identity and function: (a) those that follow the Aristotelian legacy (Schlegel, 1846; Schiller, 1991); (b) those who think the chorus from its performance (Easterling, 1997); (c) those that legitimize the representation of the collective on stage (Vernant, 1988) which provides a foundation of memory (Gould, 1996); (d) those who defend the chorus's marginality (Gould, 1996). In a second moment, we intend to relate some aspects of these proposals on the chorus with the film *Ruins* (2009), directed by Manuel Mozos. In our view, *Ruins* is a choral film because it is a film with several voices: voices that witness life experiences and that come to us in pieces.

# Fabio La Rocca

Fabio La Rocca, Sociologist, Maître de conférences at Université Paul-Valéry Montpellier 3 where he is a member of LEIRIS (Laboratory of Interdisciplinary Studies on Reality and Social Imaginations). Member of the CAC Research Group (Communication, Art and City), Postgraduate Program in Communication, Rio de Janeiro State University (FCS / UERJ Brésil) and the Kinepolitcon Group (PUC-RS). He has experience in the field of Sociology with an emphasis on the themes of Cities and Urban Environments, Visual Sociology, Sociology of the Imaginary, Culture, Communication and Media. He is the author of the book *La ville dans tous ses états* (CNRS éditions, 2013, Sulina, Brazilian Translation 2018) and several articles and book chapters on the city, visual sociology, technology, culture.

## Tonalities and atmospheres: feel the urban emotional fragments

The distinctive relationship we establish with places and spaces is the product of the effects of the territorial environment from an emotional and affective point of view. The lived space supports a collective identification with the development of a diversity of sensitive practices that constitute the variety of atmospheres and a form of narration of the urban and social scene that emphasises atmospheric qualities and urban tonalities. We focus our attention on the sensitive qualities of space and the correlation of a phenomenology of sense that emphasises an ontology of coexistence of being with space producing a narration of the arrangement of ambiences and atmospheres in the sphere of an optic of understanding the perceptions of urban emotions. This produces a potential ontological narrative of urban life as a space created through its sensory qualities, forming a kaleidoscope of sensations; emotions must be understood as a way in which to identify an experience amplified by moods within a space.

To understand the atmosphere of city we can adopt the immersion method of *flâneur*: a wanderer's approach directly related to deciphering, with the application of a poetic sensitivity (Sansot) allowing for the city to be perceived in such a way that ordinary details (Kracauer) and fragments (Benjamin), can be composed in order to construct a narration of this text - the city as the object/subject of observation - from the point of view of its moods and tonalities. Our attention will be focused on the different expressions of ambiances that we can define as "zones of emotional affects" into the lived space and resonate from the perceived space in an ephemeral experience. The zones can be understood through the concept of "atmospherology" (Griffero) to understand the feelings within an ambient environment and how the influence of the perception characterise the connection between humans and spaces. Urban sounds, spectacular forms, concentration of festive circumstances, can be taken as examples and they summarise the idea of an affective and emotional that modify the way to feel the environment. When spatial essences and societal energies are captured by combining atmospheric feelings and expressive moods, they become a method of feeling based on mood ambiences. In employing a sensitive thought process, we reflect on the notions of atmosphere, mood and ambience as an aesthetic whole forming a way to explain the lived spaces.

# Abel B. Franco

Abel B. Franco holds a M.A. in History (1998) from the Graduate Center of the City University of New York (CUNY); a Ph.D. in Philosophy from the University of Salamanca (1999) and a Ph.D. in History and Philosophy of Science (2006) from the University of Pittsburgh (EE.UU). He has taught in different CUNY campuses, at the University of Pittsburgh and, since 2006, at California State University, Northridge (CSUN) where he is currently a Professor in the Philosophy Department.

## The Aesthetic Emotion That Explains Our Attachment to Cities

I have argued somewhere else that our everyday aesthetic evaluations of architectonic structures *qua* architecture are primarily evaluations of spaces—rather than of physical objects or their features—and, in particular, of their *inhabitability*. I have also argued that this aesthetic valuing is a constitutive feature—i.e., it occurs as *part of* and is revealed by—an aesthetic emotion that I call *inhabitability*. I am defending here that this aesthetic emotion about spaces (i.e., *inhabitability*) can explain what we usually call our (positive) emotional attachment to larger built environments such as cities.

A space can be said to be more or less inhabitable *for me* and *at this moment of my life*, in a general sense, depending on the perceived range of possible activities of significance which that space both affords and enhances qualitatively (e.g., the inhabitability of a house); and, in a particular sense, depending on the perceived actual or potential capability of that space to enhance qualitatively the experience of realising a *particular* activity in it (e.g., the inhabitability of this library to write a paper). Thus, in order for me to read for a while at this moment, the 19th-century *café space* appears to have greater inhabitability—that is, to be aesthetically preferable—than the park bench.

The main difference between our (accumulated) experience of *this café* and our (accumulated) experience of *this city* might reside, not on whether the individual constitutive experiences are such of a whole object, but rather in the way those partial experiences are joined together (accumulated). The attachment that results from our experiences of inhabitability in a city has its unity in the life we lived when that attachment was formed, that is, in the fragment of our life that developed through the spaces of that city. My Lisbon is, at most, the set of Lisbon spaces through which my life developed while I lived there. More properly, it is the Lisbon to which I am attached, the Lisbon whose inhabitability I lived, the Lisbon that has resulted from the experiences of inhabitability I had in Lisbon spaces as I lived there.

We can, thus, say that our emotional attachment to a city results from the experiences of the possibilities that the city *qua* built environment afforded us (a) during a particular period of time of our life (b) in order to realize activities or to have experiences which were significant for us (in relation to our ideal of life) at that time. This also means that, insofar as inhabitability is an aesthetic emotion, our emotional attachment to cities *qua* built environments is of an aesthetic nature. And insofar as the ultimate reference for this aesthetic value is the quality of our life, we must also conclude that our greater emotional attachment to a city is the phenomenological expression—everything else being equal—that the quality of the life we lived in that city was also better.

# Sara Vieira Romão

Sara Romão has a MA and BA in Philosophy from the School of Arts and Humanities of the University of Lisbon. She is currently a PhD student with an FCT scholarship, integrating the PRAXIS research group from the Centre of Philosophy of the same University. Her areas of interest are contemporary aesthetics, landscape philosophy and ecology. The scope of her investigation is the concept of place, central to the relationship between man and the world.

## Amidst fear and discomfort, can we change the emotional mapping of our cities?

The everyday experience of the city can be overwhelming, driven by emotions such as discomfort, fear, and inadequacy. Through a dialogue between authors such as Augé (1995), Dovey (2009), Malpas (2018), and Kolb (2008), we intend to reflect on a possible reconfiguration of contemporary cities as a response to the rise of those specific emotions. We are particularly interested in how these happen in the urban spaces that surface and continually change.

There is a lingering necessity of combining the impossible: growing the city territory and binding people together. But can we speak of ways the ever changing urban morphology can cultivate a sense of communal inclusiveness? Unfortunately, the balance seems too tilted by power dynamics that close and compartmentalise the urban space.

Because of that, while human relationships are fragmenting, city zoning accompanies this disintegration and accentuates it. So, we seek to explore the possibility of mapping where this unsettledness takes place while also mapping the progressive categorisation and compartmentalisation of the city through the feelings that it provokes.

The transformation we need is to revoke places that emulate this static notion and vacant themselves of meaning. To question the necessity for cities to segregate spaces as proper for designated people and emotions. To discuss feelings of fear, discomfort, and inadequacy; and explore the sensory and emotional dimension that certain parts of the city can awaken. Our goal is to criticise the inhospitable sites and offer ways to dismantle places that evoke such feelings of aversion. To take the city as collaborative and inclusive through a different approach to the sprung and the assemble of contemporary urban place-making.

# Caroline Magnin

Caroline Magnin is the author of a doctoral dissertation devoted to trauma in 9/11 American fiction. Her research more generally focuses on trauma in its clinical and literary dimensions, the relationships between text, image and sound, and the writing of recent history. She has published several articles on the fiction of Jonathan Safran Foer, dealing with literary fragmentation as well as the representation of absence. She is an associate member of the VALE research group (Sorbonne University, Paris) and she currently teaches American Civilization at the University of Créteil law school. She has taught American literature and translation previously at Sorbonne University and the University of Versailles.

## After the Fall: Rediscovering a Palimpsestic City

This paper proposes to address the ways in which 9/11 American fiction explores the city of New York. The novels to be analyzed in this presentation capture the image of this visible scar in the cityscape and make the exploration of the city, its evolution in time, and the search for traces of the past, an analogy of the struggle to interpret the event itself. They feature characters at times wandering aimlessly like *flâneurs*, indulging in Debordian urban *dérive*, open to an encounter with the radically other and the utterly new, and at other times conducting a more systematic scrutiny of the space around them, hoping to find a semblance of physical and psychological anchorage. This cartographic endeavour results in the text itself turning into a map, be it a confusing one, which records a disorganized itinerary. This urban landscape has been deeply affected by the disaster, the destruction of the Twin Towers resulting in a void in the skyline, which visually manifests the idea of destruction and contributes to the fragmentation of the space of the city, thereby conjuring up the etymological root of trauma – the action of drilling, piercing a hole. The disintegration of the city becomes manifest on every scale, to the point of developing what I suggest is an aesthetics of absence. Rather than trying to make the spectacle of destruction visible in the text, the writers opt for a literary representation of loss, and find particularly creative devices to manifest what has been erased from the cityscape. The grief that cannot be adequately articulated otherwise finds an alternate mode of expression in urban architecture. In this respect, the ruins of “Ground Zero” appear as a space outside of space, altogether unreal and mythical, and yet deeply rooted in a palimpsestic underground soil where the traces of the past can be preserved and remain forever accessible.

# Valeria Samovich

Valeria Samovich studied architecture at Moscow Institute of Architecture and Moscow Architecture School, presenting her diploma project in 2014. She collaborated professionally with Bureau Alexander Brodsky, Asse Architects and Nowadays Office in Moscow. In 2014 she joined fala atelier in Porto. Valeria is regularly invited as a teacher, guest critic or lecturer in various institutions, including IUAV in Venice, Politecnico di Milano, TU Delft, HDA in Graz, and at the faculties of architecture in Weimar, Valencia, Ljubljana, Tirana, Brno, Lodz, and Kosovo, among others. Currently a PhD candidate at FAUP.

## Two Columns in Berlin

Cities are commonly read or “measured” by streets and buildings, while elements of architecture, like walls, columns, doors and windows, tend to be theorised rather as parts of specific buildings and interior spaces. Yet they also have an impact on urban scale. The present research investigates a case study of two columns in Berlin: one belongs to Álvaro Siza’s Bonjour Tristesse, other to Aldo Rossi’s Friedrichstadt Housing Block. Both buildings are designed under the International BauAusstellung IBA Berlin 1987, the two columns stand 4 kilometres away from each other. Both architects were interested in fragmentation. For a long time Siza was engaged with the subject. “It is an essential problem to be capable of tying together dissimilar things, as the city today is made up of very diverse fragments. The city is not necessarily continuous, but much more complex.” Rossi at that time introduced the concept of Primary Elements which were capable of accelerating the process of urbanisation in the city. Monuments were defined by Rossi as primary elements in the city which are persistent and characteristic urban artefacts.

For Siza the Bonjour Tristesse column had a complex story of appearing and disappearing in the project. It wasn’t supposed to be there, it had to be added according to the engineer, it was in the official drawings, it was approved and built. Turned out it wasn’t necessary for the structure; therefore, the base of the column was cut-off as if the column was flying. Rossi’s column is colossal, it is a giant white four-storey corner element. It is reduced to its basic geometric and symbolic shape. It is an abstraction of a column. This sculptural element marks the main entrance of the residential complex. It contrasts with the red brick and acts as a hinge from which meander the two arms of the building. The two columns speak different languages. One is purposeful and monumental, other is accidental, and rather fragile. Both are equally ambiguous; both carry out more than one action and combine seemingly antagonistic meanings. The two columns perform and misbehave in their own ways. Yet both fragments produce an urban event. Both elements are comments on the fragmented city.

The paper explores these oppositions. It investigates the tension between the form of single elements, individual buildings and the form of the city. It reveals the discourse behind these elements, looking into hidden narratives, conflicting meanings, functions, fictions, and theories. The two columns offer a reading of the urban area as a fragmentary intervention of isolated pieces, understanding the city as an extensive canvas formed by superimpositions and transformations at different scales.

# Inês Sapeta Dias

Inês Sapeta Dias has finished her PhD in 2018 with a thesis on cinema programming. She organises cinema programs since 2004, first in Filmoteca de Catalunya (Barcelona, Spain) and next mostly in Arquivo Municipal de Lisboa – Videoteca where recently she has been responsible for launching projects such as: TRAÇA (moth) - a Home Movies' show case, Topografias Imaginárias (Imaginaries Topographies of the city of Lisbon) or the lab cycle What is the Archive? In 2008 she has finished the film Winter's portrait of a burnt landscape (16mm, 40') with the financial support of ICA/RTP. Currently, she is an integrated researcher in IHC (Contemporary History Institute, FCSH, NOVA University) where she is conducting a research on home movies' imagery. She is also co-directing a TV series of 13 episodes on amateur cinema, *Atlas of an amateur cinema* (with the financial support of ICA) and co-directing the film *Barco parado não faz viagem* (with the financial support of the Azores Department of Culture). Since 2019 she teaches at the independent art school Ar.Co – Centro de Arte e Comunicação Visual where she is responsible for the workshop on documentary cinema.

## Atlas of an Amateur City

In this presentation I propose to conduct a methodological experience on a particular film archive: an archive of home movies made in Lisbon. Although this is still an unstable category in film studies, home movies can be roughly defined as a subcategory of amateur filmmaking, characterised by being made and for being viewed in private contexts. These are films made to record present moments and set how these are remembered in the future, which results in a recurrence of situations filmed, and an absence of others (the ugly, sad, angry are usually lacking).

In this exercise I propose to gather sequences of home movies shot in public venues of Lisbon and juxtapose them following two axis: 1) space (following the same space throughout different home movies' collections and accounting for recurrences and absences in the (imaginary) map that results from this juxtaposition – which spaces are considered filmable, which ones are not); and 2) gesture, which includes the gestures in front of the camera (accounting for persistence and variation in ways of being in one same space) and the gesture of the camera (scale, subject of attention, movement).

Taking the relation between fragment and whole in this small montage exercise, I will start by asking: is this an atlas? I will then account for the intersections between space and gesture and observe how the inhabitance (in the intersection of the two) of city spaces relates to the inhabitance of the filmic shots, to ask: is this a psychogeographic map? Starting with the montage of home movies' fragments, I will, then, research on the affinities between the atlas and the psychogeographic map and test the possibility of applying urban theories for the future to a city of the past.

# Nélio Conceição

## ONGOING RECONFIGURATION: FINAL REMARKS

Nélio Conceição is a research fellow at the Nova Institute of Philosophy (IFILNOVA), School of Social Sciences and Humanities, NOVA University Lisbon. He obtained his PhD in philosophy (aesthetics) from the NOVA University Lisbon in 2013, with a thesis on the relation between philosophy and photography. He was a visiting scholar at PUC, São Paulo (2015) and ZfL, Berlin (2016). His research focuses on aesthetics and theory of art, and he has been working on the philosophical and artistic ramifications of Walter Benjamin's work, aesthetic values, urban aesthetics and the concept of play. He is currently co-coordinating the FCT-funded project "Fragmentation and Reconfiguration: Experiencing the City between Art and Philosophy" and recently co-edited the volumes *Aesthetics and Values: Contemporary Perspectives* (Mimesis International, 2021) and *Conceptual Figures of Fragmentation and Reconfiguration* (IFILNOVA, 2021).

# Maria Filomena Molder

Maria Filomena Molder is Full Professor of the Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa, and was a Visiting Professor at the École des Hautes Études en Sciences Sociales, Paris (2011); member of the Conseil Scientifique of the Collège International de Philosophie, Paris (2003-2006/2006-2009), of the Groupe International de Recherches sur Nietzsche (GIRN), and of Ifilnova. Since 1978, Maria Filomena Molder has been writing extensively about aesthetic problems – in their quality as knowledge and language problems – for several philosophical and literary journals, including the following ones: *Filosofia e Epistemologia*, *Prelo*, *Análise*, *Revista Ler*, *Sub-Rosa*, *A Phala*, *Internationale Zeitschrift für Philosophie*, *Philosophica*, *Revista Belém*, *Dedalus*, *Rue Descartes*, *Chroniques de Philosophie*, *Revue Europe*, *Lettre International*, *Revista Azafea*, *Revista Electra*. Additionally, since 1980, she participated in countless Conferences, Congresses and Meetings, both in Portugal and abroad. From 1984 onwards, Maria Filomena Molder has also been writing for catalogues and other publications on art in general and on particular artists, both Portuguese and foreign, amongst which: Jorge Martins, Ruy Leitão, Rui Chafes, Helena Almeida, Ana Vieira, Julião Sarmento, Rui Sanches, José Pedro Croft, Bernard Plossu, Juan Muñoz, Noronha da Costa, Antony Gormley, Louise Bourgeois, Francisco Tropa, Ana Hatherly, João Queiroz, Jorge Queiroz and Amadeo de Souza-Cardoso. PhD in 1992 on Goethe's Morphological Thought.

## On some Fragments of *Trás-os-Montes* (1976) a film by António Reis e Margarida Cordeiro

In the two films I know best by António Reis, *Jaime* (1973) and *Trás-os-Montes* (1976), we can observe the constant experience of not being able to "reconfigure". In the first case, the life of Jaime Fernandes – a mental patient and an artist of "obscure photographs" – which keeps eluding him; in the second case, the grief in the atmosphere of Trás-os-Montes, a region in the North of Portugal, which has not been left imprinted in the photographs taken by the filmmaker – which is why "they all lie". That man, and those villages, those mountains, those animals, that cold, those voices, all resist reconfiguration, but are perhaps compliant to figuration, in that they allow that resistance to be felt again and again. It is the latter - *Trás-os-Montes* - that I will address here.

There is not a single city in this film, but the central nerves of modern cities, offsprings of the industrial revolutions and radical social transformations, convey their signals related to an unknown law that no one can share or even recognise; related to the dereliction of villages triggered by the labour market and by the industry: to go work in the mines, to emigrate (in the case of men), to go and become a maid (in the case of young women). The expression "to go and become a maid" has the power to generate a grammatical overflow.

The film is a guide to disappearance, and at the same time a sea chart of the reunion with desires, gestures and sounds that belong to the depths of life, awaiting only a glance to be awakened.

# Fragmentation and Reconfiguration: Experiencing the City Between Art and Philosophy

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