

29 - CORPORALITY AND URBANITY

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INTRODUCTION

Pondering about corporality and urbanity is not a simple task, however, fundamental when we intend to reflect on the place of the body in urban territories, evidencing - and even proposing - new forms of being-being in these spaces, which therefore consider the body in all its integrality, not only as physical and biological materiality, but a body that thinks, feels and acts on the reality in which it lives, producing significations and impressing meanings through the relations that it establishes with the environment, which supposes to consider this body, or rather, corporeity, as "presence and existence" (BRITO; JACQUES, 2012, p. 154).

Thus, we understand that "the body is the semantic vector by which the evidence of the relation to the world is constructed." (LE BRETON, 2007, p.7) and "the city [is understood] as an environment of existence of the body, which both promotes and is involved in interactive processes that generate meaning" (BRITTO, JACQUES, 2003, 79).

So, how are urban spaces experimented by bodies? In what direction has the corporeal experience of the city come? Can different urban experiences be inscribed in a body? In what way? Can experienced urban space be revealed by bodily patterns of action? Can the study between body and city help in the critical questioning of current contemporary urban scenographic projects? As? In addition, is it possible to articulate cultural policies and urban territories?

Thus, in view of all these questions, this article aims to provide an interdisciplinary reflection about the relationship between body and city, that is, between corporality and urbanity, seeking to address subjects such as: scenography and urban corpses, the phenomenon of Contemporary Urban Spectacularization, the articulation between cultural policies and urban territories, among others.

THE BODY AND THE CITY

As Goellner (2010) points out, when we say "body," we are referring not only to the biological materiality that constitutes us, but to ourselves as subjects. In this sense, according to Goellner (2008: 28), a body is not only a body, but also its surroundings, that is, "the clothes and accessories that adorn it, the interventions that operate in it, the image which are produced by him, the machines that are coupled to him, the senses that are incorporated in him, the silences that speak for him, the vestiges that are exhibited in him, the education of his gestures... ", in short, "is a limit of possibilities always reinvented, always to discovery and to be discovered."

Such a way of looking at the body implies understanding it not only as a natural and biological datum, but above all as a product of an intrinsic interrelationship between nature and culture, that is, the body is not something given a priori, but which results, therefore, from a cultural construction, on which different brands are conferred in different times, spaces, economic conjunctures, ethnic groups, social, etc., which leads us to think, for example, that not even that which is given as a natural body exists without the intervention of culture (GOELLNER, 2010).

In this sense, the city, understood as the space of existence of the body, which promotes and is implicated in the interactive processes generating sense, as formulated by Britto and Jacques (2003, p.82), is therefore considered "a factor of continuity of the very corporeality [ie: corporality] of its inhabitants", that is, a "phenotypic extension of the body."

Clifford Geertz (1978), in *The Interpretation of Cultures*, defends a concept of culture, essentially semiotic, believing, like Max Weber, "that man is an animal tied to the webs of meanings that he himself wove" and "culture as being these webs" (p.4). In this sense, "human behavior is seen as symbolic action" and in this way "What we must ask is what is its importance: what is being transmitted through its occurrence and through its agency" (p.8).

The anthropologist José Carlos Rodrigues (RODRIGUES, 1995) draws attention to the fact that the fundamental characteristic of man, within a meaningful approach, is to be an inventor of worlds, that is, a creator of worlds as conceived realities, that is, an idealizer, who ascribes meanings to the lived realities.

Thus, bringing into the field of relations between body and city, or rather between corporality and urbanity, we can perceive this meaningful logic by observing, tout court, the urban transformations themselves, which reveal significant issues related to sanitary concerns, accessibility, sustainability and even environmental concerns, which, based on conceived realities, end up engendering changes in the urban space, bringing in turn, consequences to the corporations of its inhabitants by the simple use they make of their bodies in these spaces.

Richard Sennett (2003), in *FLESH AND STONE: The body and city in Western civilization*, writing a history of the city through bodily experience, shows that different representations of body and body experiences have spawned different urban tracings throughout history of cities. In this way, we can perceive, behind these different representations evidenced by the author, the signification logic immanent to them, through means related, for example, to security issues.

Thus, the author states: "The planned cities of the nineteenth century sought both to facilitate the free movement of crowds and to discourage the movements of organized groups." since individual bodies passing through them "gradually become disconnected from places where they move and the people with whom they live in these spaces, devaluing them through locomotion and losing the notion of shared destiny" (SENNETT, 2003, p.264).

Such statements by Sennett are echoed in the ideas of Yi-Fu Tuan, who states that "affection for the place [...] [was] a function of time, captured in the phrase: 'it takes time to know a place'" (TUAN, 1983, p.322), so that we can perceive the intrinsic relations between space, time, body and meaningful logic, or rather, between meaningful logic, corporeity and urbanity, to better understand the urban transformations themselves.

Another term, dear to our study and in vogue in the discussions about body and city, is corpography, used, therefore, "to designate the type of record of the city in the body of its inhabitants" (BRITTO, JACQUES, 2012, p. 144), being a "kind of cartography carried out by and in the body, that is, the urban memory inscribed in the body, the record of its experience of the city, a kind of urban spelling, of the lived city itself, he experiences it" (BRITTO, JACQUES, 2008, p.79).

In this way, "body and city are related, even involuntarily, through simple urban experience", so that "The city is read by the body as a set of interactive conditions and the body expresses the synthesis of this interaction describing in its corporeality." (BRITTO, JACQUES, 2008, p.79).

Thus, these corpographies correspond, in short, "to different urban memories that are established in the body as a register of corporal experiences of the city", being considered "a kind of spelling of the lived city that is inscribed, but at the same time, configures the body of those who experience it" (BRITTO, JACQUES, 2012, p.145).

Richard Sennett, in *Flesh and Stone*. The body and the city in Western civilization, as Nunes (1999) asserts, "assumes that the form of urban spaces derives from bodily experiences specific to each people," so that: "Such a principle leads one to consider the physical sensations experienced by the subjects in urban situations and to show how these sensations, or their deprivation, form or affect the consciousness of the body." Thus, according to the author, Sennett "launches a denunciation against projects of modernity that cause the decrease of contact, of the sensorial stimuli" (p.131, emphasis added).

According to Britto and Jacques (2008, 2012), urban scenography is the result of the hegemonic process of urban spectacularization, being directly related to a decrease in the corporal experience of cities as a daily practice, aesthetic and political in contemporary times.

In this current spectacular logic of contemporary cities, in which the contemporary city is conceived as a simple brand image or logo, the so-called urban scenographies, urban hegemonic projects seek to transform public spaces into disembodied scenarios, that is, on facades without a body, a pure publicity image (BRITTO; JACQUES, 2008, 2012), "whose main objective is to act as an efficient 'consensus factory'" (JACQUES, 2009, s./p.).

The reduction of urban action, that is, the impoverishment of the urban experience by the spectacle, leads to a restriction of the perspectives possibilities of the body that, then, is configured under a more restricted corporeality pattern, and the urban spaces become simple scenarios, spaces disembodied. (BRITTO; JACQUES, 2008, p.80).

Sennett, as stated by Britto and Jacques (2012), sought to write a history of the city through bodily experience, namely, "to show how different representations of the body and bodily experiences have shaped different urban tracings throughout the history of cities" (p. 144). Thus, these authors affirm that the scenographic cities constitute pacified spaces, which end up, in turn, sterilizing the political sphere itself, resulting, therefore, in an "impoverishment, diminution and domestication of the corporal experience, sensitive of the cities" (p.144), which, according to Richard Sennett (2002, p.13) - quoted by Britto and Jacques (2012, p.144) - involves "the sensory deprivation to which we are apparently condemned by the architectural designs of the most modern buildings: the passivity, the monotony and the tactile repression that afflicts the urban environment".

Thus, outdoor bike rides, popular children's games and games, picnics in parks and squares, participation in sports amidst natural environments, skating and skateboarding, ball-playing, informal parks and squares, relaxing to the sound of the guitar, among other sensory-motor experiences - of contact and bodily pleasure and of the body's own consciousness - are replaced by large scenographic cities, produced by the globalized process of Spectacularization of Contemporary Cities, of "city-scenery, city-museum, generic city, park-themed city, city-shopping, in summary: city-show" (JACQUES, 2009, s./p.).

According to Jacques (2009), publicity, as a "voice" of the market, with primarily private interests, has - moreover, its main objective - as an efficient "consensus fabric" (s / p.), also, homogenize the sensitivities, the different ways of sharing the sensitive. Thus, "Today's contemporary urban projects are carried out throughout the world according to the same strategy: homogenizing, spectacular and consensual." (s./p.).

According to the author, Richard Sennett, based on the studies of Michel Foucault, showed us how such pacified spaces are directly related to the pacification of our bodies, so that the pacified space already belongs to us, that is, already it is part of our bodies. Thus, public spaces end up being simple spectacular images, of apolitical spaces, that is, "the very negation of the politician" (s./p.).

Ana Clara Torres Ribeiro, as Britto and Jacques (2012, p. 143) affirm, draws attention to what she claims to be a "crisis of the embodied subject before the world of the hegemony of financial capital, in symbiosis with the disputes of symbolic capital." Thus, a tendency to substitute "co-presence for programmed, repetitive and petrified representations of the urban experience" (BRITTO; JACQUES, 2012, p.143) can be verified in such a way that the body is presented, through simple awareness of their daily practice limiting their freedom and integrality, a "possibility of resistance to the process of contemporary spectacularization, in particular, to the process of globalization of the economy." (p. 143).

Nogueira (2012) seeks, in *Political Bodies*, to reflect on the relation between body and space, evidencing the current dynamics of space production, which "transforms places into spaces of passage, from an emptying of the plurality of uses" (p. 1). Thus, the author engenders her reflections from the Station Square, located in the city of Belo Horizonte, MG, a city that, according to her, is "directed to the production of the body-product" (p.3, emphasis added).

The author clarifies that the domination exercised by financial capital is effected in all angles of daily life by means of an "enchantment activated by the force of the image" (p.3), which is produced, therefore, in the body itself, besides the use of communication and information techniques. Thus, "It is interesting to adjust the body to the routines required by this production, making it a product body, marked by the professional specializations that act in order to make it both passive and productive." (p.3, emphasis added).

For Nogueira (2012), the urban imaginary is constructed by sensations and feelings, by the curiosities of the body, so that the affections that are produced in sensations and feelings, as we are affected by means, "emerge in the different uses of space of the city, from our perspectives and singular experiences, woven by our gaze" (p.4). According to the author, the body being a "kind of space" (p. 4), it is possible to think of it as a place, from which we see the world, making this world vibrate and making us see the universe of determined form, or rather, the way we live the body, after all, at the very least, it consists of an instrument of action, insofar as it looks and feels itself, but, much more than its minimum.

In this sense, it is also participation (NOGUEIRA, 2012). Thus, "it is always by his corporeality that man participates in the process of action," and it must be taken into account, however, "that man-body rule is limited in the present day, and that progress in production is slow of legal norms to protect it" (SANTOS, 2006, p.52).

In view of the body being a "kind of space", as postulated by Nogueira (2012, p. 4), we can conceive of it and affirm it as a basic instance, or rather as a place from which possibilities of transgressions to normative / territorial determinations become real, through the very relations that are established between it and the environment, through the use, appropriation, connection between objects and actions, which in turn end up revealing the limitations which are imposed on him in terms of experiences and expressions of the body.

It is no longer possible to sustain a simplistic celebration of diversity in the city, so that it is necessary in urban analysis to consider the specificities and contingencies of the experience of difference, according to Nogueira (2012), according to João Teixeira Lopes (2008). It is therefore interesting "to highlight how the current dynamics of space production transforms places into spaces of passage, not of encounter, from an emptying of the plurality of uses, from the subversion of use to spectacle, change

that comes by the hands of the revitalization" (RIBEIRO, 2007 apud NOGUEIRA, 2012, p.10) and finally, finally, displacing the very condition of place and the sense of being of place (NOGUEIRA, 2012).

According to Nogueira (2012), based on Souza (2008) and Caldeira (2011), we have transformed the experience of the city into an experience of fear. Thus, "We can not ignore the importance of free public spaces' (LOPES, 2008, p.131 apud NOGUEIRA, 2012, p.7). After all, there are certain socio-spatial configurations that hinder the emergence of becoming, by making scarce the difference and the randomness of the ways." (NOGUEIRA, 2012, p.7-8).

As such, the Station Square, which was once an important reference in the experience of the city of Belo Horizonte, as Silva (2009) affirms, is now "framed by the framework of the private" (NOGUEIRA, 2012, p.11, in which, at the city's festivities, the entire architectural complex is now surrounded by fences, and it is necessary to pay for the use of this space, which has been reformed, since, precisely, to receive the events of the city, prices for their use (NOGUEIRA, 2012).

In addition, according to Silva (2009), the Station building became a museum, so that people can no longer see the staircase, not even the train line, and do not even know what this building is and what it is a tunnel underneath the museum so that people can board the train and subway, and the area in front of the museum has been transformed into a huge emptiness flanked by lighting towers.

Thus, places of great reference and belonging in the living of bodies in cities, as heterogeneous spaces of encounter and exchange, are replaced by "non-places", that is, non-relational, non-identitary and non-historical places, and, gradually, "the rupture in the memory systems and the modes of appropriation fabricated" (NOGUEIRA, 2012, p.12) is generated in these places of reference.

Thus, we advocate for actions - corporal, it is worth mentioning - that seek "an escape from the hegemony of consensual images" (JACQUES, 2012, s / p.), Aiming, therefore, to occupy itself, or rather, to appropriate space public with the aim of building other sensitive experiences, disturbing the reassuring and pacified images of public space that the spectacle of consensus tries to forge.

In Nogueira (2012), we find a way in this direction when the author tells us that the Station Square, spontaneously occupied by diverse and heterogeneous groups, before being even subjected to the price list and compulsory fences, is eventually banned, or rather, officially prohibited, by means of Decree 13.798, the carrying out of events of any nature in its interior, in order to give rise to a collective action that happened to be denominated Beach of the Station, that is to say, "an institutionally unorganized movement that assumed a playful and festive character" (p.13).

David Harvey - according to Nogueira (2012) - points out that if there was a rebirth of the idea of direct to the city, it is a direct result of the changes that have impacted urban life, that is, the wave of urban social movements, the city itself the great protagonist of the recent movements that are crossed by the urban questions, so that the idea of the right to the city does not arise first of several fascinations and intellectual idioms, but, of the streets, from the neighborhoods, as a cry for help and support for oppressed peoples.

The Praia was made, therefore, by political bodies, loaded with transitoriness, of pluralities and conflicts, so that, from the first meeting, the protest-event was repeated on Saturdays and produced an open blog, as pointed out by Nogueira (2012), and in this way we can verify "that the resistance sought by Praia was channeled as a material to strengthen a new symbolic production for the Station Square, now ennobled via culture" (p.15).

1And this way: "Another place is born in that square, dedicated to other sectors of society that did not claim that space, which do not lack the equipment and offers (leisure, for example, the 'cultural circuit') that were being implanted there gradually, while the population that wanders around is being expelled."(NOGUEIRA, 2012, p.12, emphasis added).

2According to the author: "People came in their bathing suits, carrying characteristic beach objects (canga, surfboard, parasol, sunscreen, etc.) and 'lay in the cement' [...]. The protest emerged as a spontaneous reaction, mobilized through the internet, which proposed the occupation of the square on a Saturday, transforming it into a Beach, an event of any nature, directly confronting the recent municipal decree."(NOGUEIRA, 2012, p.13, emphasis added).

In this sense, the study of the relationship between body and city can become a gateway to a set of initiatives and measures of systematic institutional support developed by civil institutions, community groups and private companies, or even by the public administration in the perspective of to orient the recognition, protection and stimulation to the symbolic development of a certain society or of a particular social group.

Thus, in dialogue with Britto and Jacques (2003: 79), we have: "The study of corpographies, of the possibilities of relations between body and city, can contribute to the necessary questioning of the present aesthetization and spectacularization of culture, of the city, of the city and of the city. art and of the body ", especially," when proposing as a factor of articulation between cultural policies and urban territories. "

FINAL CONSIDERATIONS

Therefore, in appreciating the corporeal experience of the city, we believe that this article can help city planners seize the city by taking the interactive dynamics between body and city as an articulating parameter between public policies and urban territories, which could, in turn, to a reflection and a more incorporated practice - of the relational dynamics of the city in the body and the body in the city - of urbanism, as Britto and Jacques (2012).

We know that it is necessary, for a space to function as a producer of memory, that it be used with conditions for the production of a sense of belonging, in the sense that we belong to space - not the other way round - because it is subjectively inserted, in our production of life, as pointed out by Nogueira (2012), since,

if a space already offers itself as a ready memory, with already established uses, it loses a lot in its function of generational connection, that is, of producing meaning from the encounter of memories and stories, of the possibilities it offers to the living deposit and that it needs go retroactively into those stories. (p.12)

This echoes the ideas of Aghamben (2007) that invites us to desecrate, that is, to restore to use what was consecrated, or rather, unavailable and separated, unreached. Thus, if the imposition of private logic, through various devices, has solidified in the urban fabric, urban management, production of space, causing acute suffering the public-private relationship and potentiating segregating effects, necessary if makes us think about the new forms of urban intervention and their consequences (NOGUEIRA, 2012).

According to Britto and Jacques (2012), the corporal experience of the city, together with the valorization of the processes of incorporation (of the city in the body and body in the city), presents us as a possibility of microrresistences or deviations from the spectacular logic and as an important step "to establish a debate that contributes to updating the ways of formulating the contemporary city, culture and art, by redesigning its participatory conditions in the elaboration of the

contemporary public space" (155).

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CORPORALITY AND URBANITY

Abstract: Pondering about corporality and urbanity is not a simple task, however, fundamental when we intend to reflect on the place of the body in the urban territories, evidencing - and even proposing - new forms of being-being in these spaces, which therefore consider the body in all its completeness. The body is understood as the semantic vector by which the evidence of the relation to the world is constructed and the city is understood, in its turn, as an environment of existence of this body that both promotes and is involved in the interactive processes that generate meaning. Therefore, the present article aims to provide an interdisciplinary reflection on the relationship between body and city, that is, between corporality and urbanity, seeking to address subjects such as: scenography and urban corpses, the phenomenon of Contemporary Urban Spectacularization, the articulation between Cultural policies and urban territories, among others. Thus, in appreciating the corporal experience of the city, we believe that this article can help city planners seize the city in a corporative way, taking the interactive dynamics between body and city as an articulating parameter between public policies and urban territories.

Keywords: Corporeity. Urbanity. Integrality.

CORPOREIDADE E URBANIDADE

Resumo: Ponderar sobre corporeidade e urbanidade não é tarefa simples, entretanto, fundamental quando pretendemos refletir acerca do lugar do corpo nos territórios urbanos, evidenciando – e até mesmo propondo – novas formas de ser-estar nesses espaços, que considere, pois, o corpo em toda a sua integralidade. O corpo é entendido como o vetor semântico pelo qual a evidência da relação com o mundo é construída e a cidade é entendida, por sua vez, como um ambiente de existência desse corpo, que tanto promove quanto está implicada nos processos interativos geradores de sentido. Logo, o presente artigo tem como escopo proporcionar uma reflexão interdisciplinar acerca da relação entre corpo e cidade, isto é, entre corporeidade e urbanidade, buscando abordar assuntos, tais como: cenografias e corpografias urbanas, o fenômeno da Espetacularização Urbana Contemporânea, a articulação entre políticas culturais e territórios urbanos, dentre outros. Destarte, ao valorizar a experiência corporal da cidade, acreditamos que este artigo possa ajudar os urbanistas a apreenderem, corporalmente, a cidade, tomando a dinâmica interativa entre corpo e cidade como parâmetro articulador entre políticas públicas e territórios urbanos.

Palavras-chaves: Corporeidade. Urbanidade. Integralidade.

CORPORATION ET URBANITÉ

Résumé: S'interroger sur la corporalité et l'urbanité n'est pas une tâche simple, pourtant fondamentale quand on veut réfléchir sur la place du corps dans les territoires urbains, en mettant en évidence - et même en proposant - de nouvelles formes d'être dans ces espaces son exhaustivité. Le corps est compris comme le vecteur sémantique par lequel la preuve de la relation au monde est construite et la ville est comprise, à son tour, comme un environnement d'existence de ce corps qui favorise et est impliqué dans des processus interactifs qui génèrent du sens. Par conséquent, cet article vise à fournir une réflexion interdisciplinaire sur la relation entre le corps et la ville, entre la corporalité et l'urbanité, en abordant des sujets tels que: la scénographie et les sculptures urbaines, le phénomène de la Spectacularisation Urbaine Contemporaine, l'articulation entre politiques culturelles et territoires urbains, entre autres. Ainsi, en appréciant l'expérience corporelle de la ville, nous croyons que cet article peut aider les urbanistes à s'emparer de la ville de manière corporative, en prenant la dynamique interactive entre corps et ville comme paramètre articulatif politiques publiques et territoires urbains.

Mots-clés: Corporité. Urbanité. Intégralité

CORPOREIDAD Y URBANIDAD

Resumen: Ponderar sobre la corporeidad y la urbanidad no es tarea simple, sin embargo, fundamental cuando pretendemos reflexionar acerca del lugar del cuerpo en los territorios urbanos, evidenciando-e incluso proponiendo- nuevas formas de ser-estar en esos espacios, que considere, pues, el cuerpo en toda su integridad. El cuerpo es entendido como el

vector semántico por el cual la evidencia de la relación con el mundo es construida y la ciudad es entendida, a su vez, como un ambiente de existencia de ese cuerpo, que tanto promueve cuanto está implicada en los procesos interactivos generadores de sentido. En este sentido, el presente artículo tiene como objetivo proporcionar una reflexión interdisciplinaria acerca de la relación entre el cuerpo y la ciudad, es decir, entre corporeidad y urbanidad, buscando abordar temas tales como: escenografías y corpografías urbanas, el fenómeno de la espectacularización urbana contemporánea, la articulación entre políticas culturales y territorios urbanos, entre otros. De este modo, al valorar la experiencia corporal de la ciudad, creemos que este artículo puede ayudar a los urbanistas a incautar, corporalmente, la ciudad, tomando la dinámica interactiva entre cuerpo y ciudad como parámetro articulador entre políticas públicas y territorios urbanos.

Palabras clave: Corporeidad. Urbanismo. Integralidad.

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