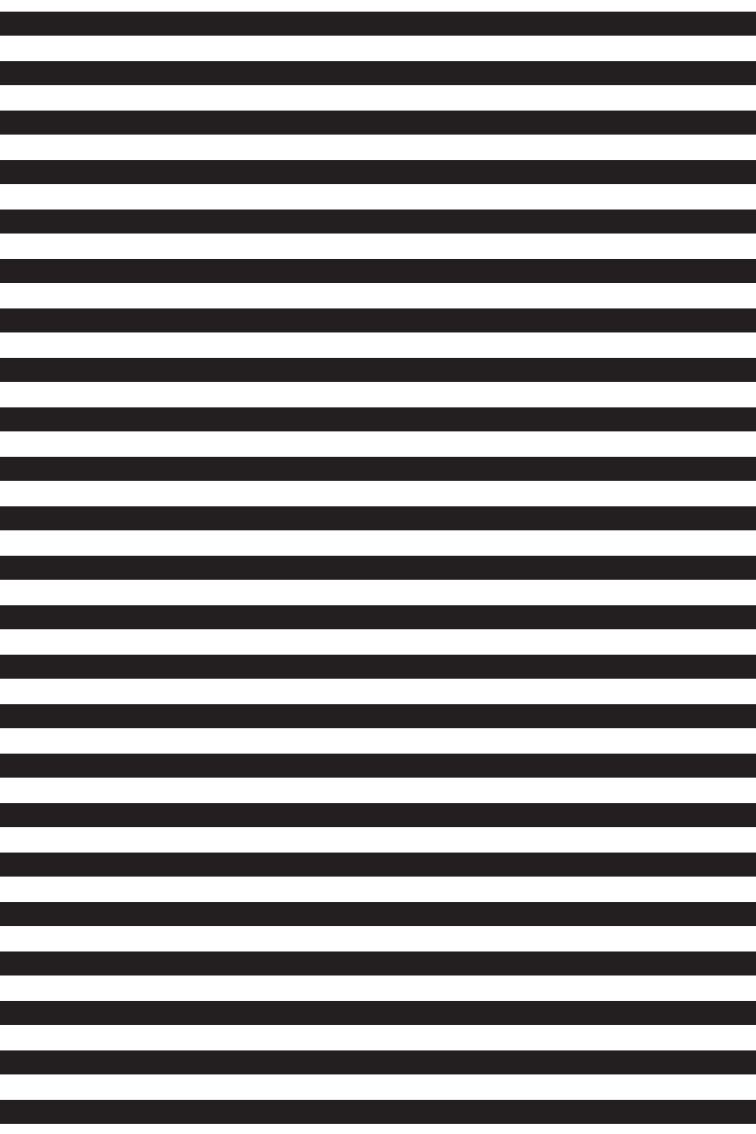
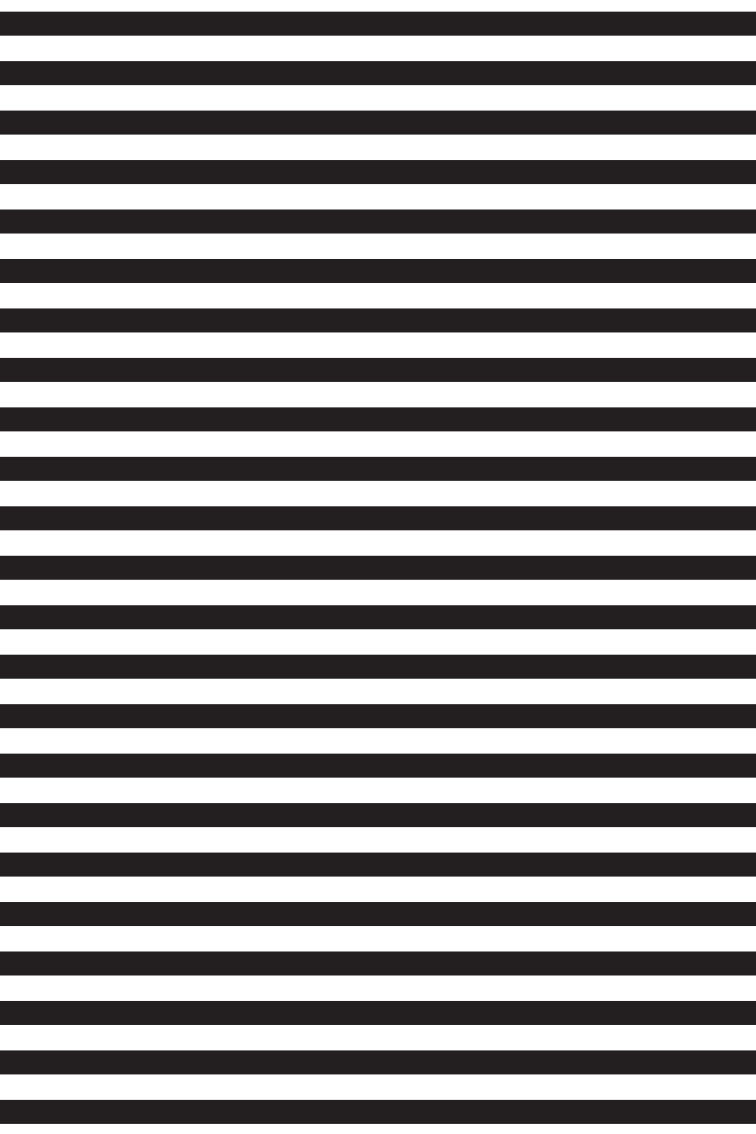


MANIFESTO

for a playful and collective city.
for a public, critical and poetic art.

Poro







www.poro.redezero.org



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MANIFESTO

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We have been working together since 2002 and the city has always been the main subject of our propositions. It's in the city that we find and from which we extract poetic material for the construction of works which seek, among other things, to reframe urban spaces with propositions of poetic and/or political nature.

In this paper, in the form of a manifest, we wish to present some of our concerns regarding the contemporary urban processes and to propose a more open and relational way to make art.

A city for everyone

The city is not the place of consensus. It is the place to meet difference, in which the various opinions, options and ways of living coexist and create a fertile and creative environment. An environment for meeting situations and unusual ways of living, which differ from our own way of living. It is in this contact with the difference that we can grow, respect and experience processes that move us and also make us the subjects of events.

The symbolic in the city

Spaces educate. Creative spaces generate creative people. Our landscape is part of what we are. The city built from a functionalist logic mechanizes life, leaving no room for the creative construction of a free imagination. For monuments and spaces that are exciting and that do not represent the culture of militarization and power. For spaces that do not oppress, but that free and encourage experience and experimentation.

Long live the edge!

Displace the center

An inclusive city should provide all the easy and agile locomotion modes, so that the distances are not an impediment to circulation. Cities must include the suburbs. Everyone has the right to experience the city. Dislocate spaces and events and guarantee the right to circulate for all people.

In defense of idleness.

For a slow city

Today's world seems to support the idea that the speed is a necessity and rush is a quality. We live in a society that exalts immediacy in all processes in the transmission of information and the delivery of results in various media and senses.

Cities often reproduce this dominant ideology of speed, and it shows in public spaces as the limitation of time experience. Cities generally have no room for idleness, contemplation, or for waste of time. Urban spaces are almost always places for rush, in which time needs to be optimized.

Time is our most precious asset, we will not be free until we control it. It seems that we live in a constant future, no past and no present. The rush generates an anxiety epidemic.

Citizens or consumers?

We live in a time in which we can see the attempt to commodify all walks of life. The media and the capitalist culture form consumers rather than citizens. The consumption of luxuries is encouraged in such manner that come to be perceived as indispensable. The idea that you can only be happy if you consume certain products was built. These desires produced by the advertising do not correspond to the real desires of the people.

Against the malls

The mall is a temple of consumption, with controlled atmosphere, a place where apparently there is no poverty or sorrow. The shop windows become objects of worship. Parents who take their children to shopping malls instead of taking them to parks are producing future consumerists, as children develop the idea that buying is fun from an early age.

Down with consumer culture and food courts. The malls strengthen the culture of fear, take people away from the public sphere. They empty streets and reduce moments of sociability to moments of consumerism. Air-condition, conditioned environments, conditioned people. The experience of time disconnected from the natural environment. Is it day or night now? Are you in Belo Horizonte, São Paulo, Miami or Mumbai?

Down with advertising

The collective imagination is colonized by advertising. Public spaces and the media are increasingly occupied by advertising. Advertising cannot have hegemony in the discourse about everything. Can only those who have money to buy advertising and editorial space have a voice? We do not believe that. Art can create a counterpoint to the stereotypical images in advertising, which generate values and an aesthetic based on consumption. Multiple voices, multiple ways of expressing multiple thoughts. For a multiple town facing the collective.

For a non-corporate art

Taming art is also a domestication of life. Today, marketing sectors in companies are responsible for deciding on the funding of most artistic and cultural projects. We cannot let the corporate mentality set the direction and aesthetic identity of a country.

Down with creativity co-optation

The notion of a “creative city” has been used to make up large real estate projects and justify changes that aim to meet only the economic interests of investors and contractors at the expense of the population. On the other hand, spontaneous and creative manifestations suffer police repression and political persecution. Really creative cities must be populated with invention and with a critical behavior that understands this reality and transforms with commitment and joy. Each and all of us together are responsible for the city’s directions. We do not want a city for major events. We want a city where everyone lives well.

For a connection art

Art completes the creative need that exists in all people. We believe that art is a powerful form of communication that can serve to reconnect people to their deepest and most sensitive cognitive processes. In addition to creating connections between people and their spaces, Art can be a means of generating critical and creative thinking. Art is powerful and can be simple. There is much beauty in simplicity. Excess theorizing prevents bringing people of art together. Art does not need incomprehensible texts. It should not be restricted to a few insiders. Art is creative and poetic construction and it should be part of everyone's life.

For a sight education

Educating sight and senses to learn to read images and experience the spaces critically. See and think about what happens around us. Go beyond appearances. We must learn to see, imagine. Occupy the urban imaginary in a poetic and inventive way. Build other possibilities through imagination. Create new ways of thinking cities and acting in their spaces. Bring the symbolic and imaginary field for the real. We need to create places for dreams.

For an everyday depth

For a social construction of spaces. The city can teach us through collective experience. Our daily life must be lived freely and in a poetic way, in order to connect us to the present and to experience the here and now. Through what we feel, we are transformed. For an art that is installed in the ordinary moments.

Green, I don't want you to turn gray

Nature is part of our constitution. If we find current cities are getting ill, we have the right to change them. Before centennial trees are cut. Before preservation areas and springs become condominiums or mining areas. Before the city becomes even drier and hotter.

We need fresh air to breathe. We need silence and places with no speed in which we can enjoy the simple fact of existing. We want parks and gardens everywhere. Fewer cars, more trees. "More love, less motor." The city must provide pleasure.

For a Party city

Street fairs, community gardens, urban vegetable gardens, tree-lined streets, picnics, conversations on the sidewalk, poetic interventions, streets to dance. No mishaps, with people and bicycles moving in the neighborhoods. For a close relationship between the people and the city. For the rediscovery of squares, parks and beaches. For the use of the public space as a place for exchanges, parties, demonstrations and meetings.

Everyone should participate in the construction of the city. For a playful and collective city!

Organization | Graphic Design

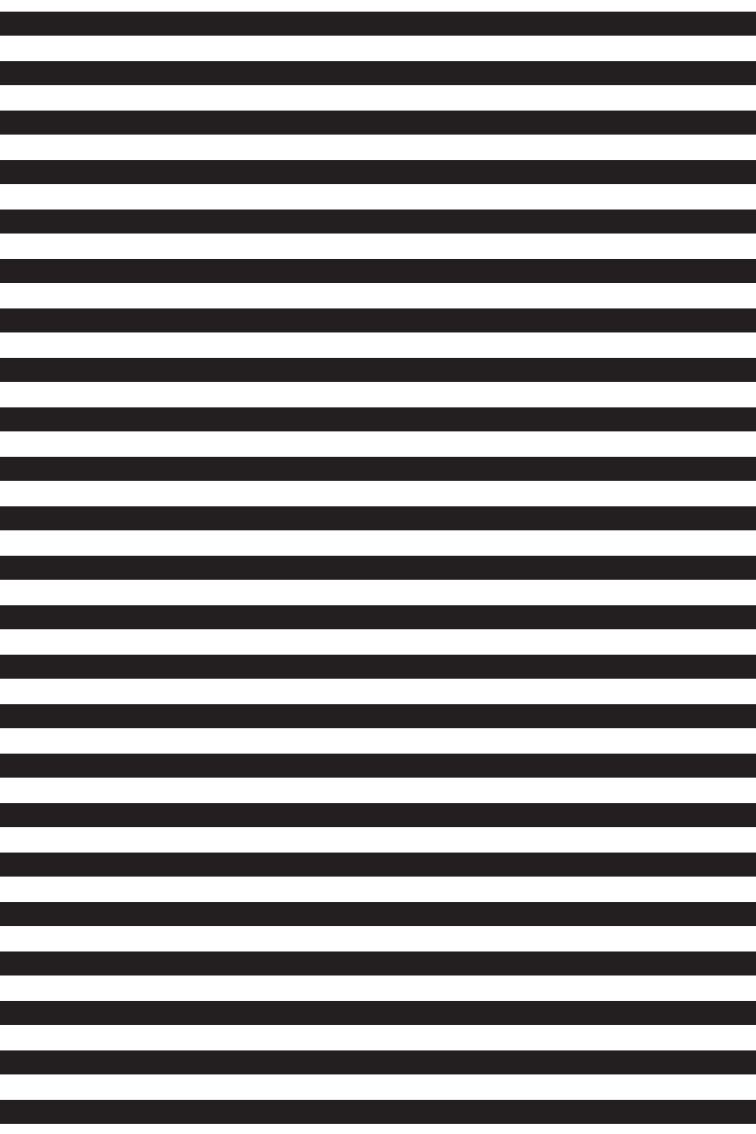
Poro (Brígida Campbell e Marcelo Terça-Nada!)

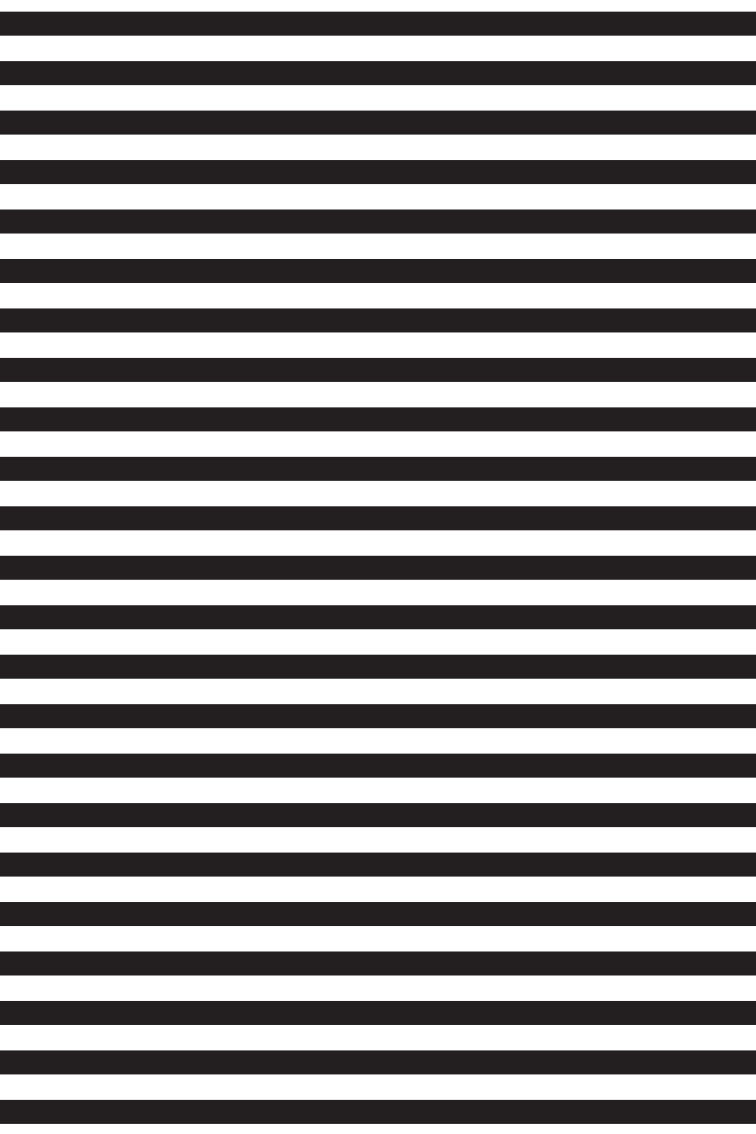
English Translation

Valeria Sarsur

www.poro.redezero.org

poro@redezero.org





Poro, composed of two artists, acts since 2002 performing poetic, ironic and/or political actions. Poro's urban interventions and ephemeral actions aim at raising questions about urban problems and try to point out subtleties, calling attention to aspects of the city that have become invisible due to the accelerated rhythm of life in the big urban centers. Poro intends to reflect upon the possibilities of the relationship between public and institutional spaces and uses popular means of communication to create works and reclaim the city as place for art.

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