

## The Poiesis of the City and of Resistance

*Ana Fani Alessandri Carlos*

*Translated by Karina Mosling*

“Not knowing it was impossible,  
he went and did it.”  
—Alessandro Buzo. “Entrevista com  
Alessandro Buzo”

Geography is a discipline established within the Human Sciences as an analysis of the spatial dimension of reality, the content of which is derived from the fact that social relations truly exist in a concrete spatial sense. The defining acts and actions of human life (I am referring to the most trivial ones, such as living somewhere, going shopping, working, and commuting, as well as having meetings, gatherings, and parties) exist essentially according to the places (space–times of life) in which they occur. Therefore, social life is linked to praxis, and this link illustrates how places and everyday life are a part of social reality. Consequently, behaviors are embedded in space, desires are spoken and expressed, and there is also a recreational dimension of social reality. For these actions in society to exist and reproduce, they must produce a space and are thus embedded and carried out in that space. Moreover, the meaning of the city is attributed to its use—that is, the modes of appropriation by human beings for the production of their lives and what that implies. It is in praxis that places reproduce as a reference, and, in this sense, they are points for establishing identities and memories. Therefore, the reproduction of these social relations, materialized in space, involves the production of

a space through a variety of appropriations. Along these lines, the meaning of the city—as a spatial expression and civilizing construction—is attributed to its use. It is through and within socio-spatial practice that an individual is realized, as such, over the course of history, a practice that reveals the construction of the humanity of man.

The spatial focus thus involves society as a whole, in its real and concrete action materialized through socio-spatial practices, which includes human life. Moreover, the production of space is immanent to the production of life and indicates the production of the world as the objective condition of the subject. Thus, the action that fulfills human existence is realized as a process of the reproduction of life through the process of appropriation of the world. Production finds or presents a creative and creating meaning, which is motivated by the desire to realize a world that is the destiny of man. In this process, social space is produced as a condition, means, and product of human action.

The hypothesis developed here is that the urban space produced under capitalist logic, founded in the generalization and concentration of the private ownership of social wealth, intersected by the omnipresence of the market and characterized by institutional oppression (destroying particular characteristics that have been produced by history and accumulated in the layers of space), involves that which rejects it: differentiating forces against the homogenizing power of capital. This means that, in standardized everyday life, individuals are driven to oppression and passivity, and forces, conceived in the spontaneity and desire that moves human beings, rise to challenge them as a means of debate and resistance.

Today, the production of the city is permeated by contradictions imposed by the realization of capitalist accumulation. It is characterized by the existence of an unequal society, which is spatially projected through a social hierarchy that indicates the place that social groups occupy in the city. Initially, this action takes place through different forms of access to housing, based on which other forms of access are made to places for living urban life as it is characterized by private appropriations. The center–periphery contradiction is one of the clearest foundations of this hierarchy. From this contradiction, another develops: space produced under the aegis of capital as a need for its increased reproduction, and thus exchange value, and spaces of life as modes of use and forms of access, which domesticates the body (spaces of use value).

The center–periphery contradiction reveals one of the most important contradictions that characterizes, sustains, and guides urban life. Revealed in the process of the production of urban space, it develops in practice through the production of a hierarchical space where segregation makes its mark by directing and standardizing forms of access to places in the city defined by the real estate market. This action is maintained by the contradiction between

use value and exchange value, which emerges from the fact that urban space is produced as a commodity in capitalism. This means that: a) the city is reproduced according to the needs of accumulation measured by growth, which is guided by the logic of exchange value founded in the processes of valuation; and b) the city possesses a use value, meaning the city is a mode of existence of urban life crafted according to human needs and desires. The use value/exchange value contradiction emerges in a third topic, the market, which reveals the existence of the private ownership of urban land and its defining power of social relations determined by its concentration. Therefore, in the production of the city, the past conditions of the process of capitalist accumulation, which is the concentration of the private ownership of wealth accompanied by the concentration of power, is placed once again into the hands of one social class.

Socio-spatial segregation is the practical result of these two contradictions and a clear sign of the existence of forces removing subjects in an unequal society that is concretely manifest as a spatial practice on the level of everyday life. An analysis of everyday life reveals that, on this level, problems of production are formulated in the broadest sense, namely, the way in which the social existence of human beings is produced in their alienation. Contradictorily, it is also in everyday life that spontaneity and creativity are conceived and imposed on passivity and oppression. Here, we outline the actions that emerge from the demand of the right to the city.<sup>1</sup>

Because utopia develops in the present and on the level of everyday practice, we ask ourselves, where does it hide? Better yet, where is it designed? The starting point of this inquiry is to discover where actions full of possibilities can be found. Here, another hypothesis proposes that these developing forces come into existence in places where consciousness—connecting knowledge and practice—is formed. The focus is on social movements as “moments of possibilities,” as a resistance that, together, can propose another world. In their diversity, these counter-hegemonic forces also include cultural protest movements. By relying on spontaneity, cultivated by the desire and the dream to realize another life, they have also raised the flag of the “right to the city.”

### **The Poiesis of the City**

The city is a civilizing construction whose meaning transcends the physical-material construction, despite human creativity being inseparable from the social-material process. This materiality is established as a means and product of action. The mode of housing refers to an appropriation of space and time, presenting itself as one of the dimensions of human life. The mode

of housing intertwines places for people to meet and exchange information, and, if it enables inventions, it connects need and desire and joins the real and the possible. Along these lines, appropriation is the awareness of its status in the world, where the city emerges in the process between construction/product (a process that goes from use to exchange value, created over the course of the history of capitalism), which highlights divisions and divergences.

Society produces/reproduces and appropriates space through the body, using all its senses. This action is a need that is also guided by the desire that comes from life. This statement allows us to shift the debate from culture as art to culture as society, in order to situate culture within the human practice as a whole, involving all producing subjects. It shifts the debate from the artistic form and the individual artist to praxis and the social subject. On this path, we do not separate the base of the superstructure from society but create a dialectic between them. As such, we can place the poiesis within the producing praxis of the city. Therefore, the social production of the city encompasses a poiesis that emerges from the need–desire dialectic, which moves the construction of man in his universality.

### **The Space of Poiesis in the Periphery of São Paulo**

The relation of man with world is built around the point in which the individual recognizes himself and through which he builds a web of relationships with others and, consequently, with the world that surrounds him, thus establishing a history. The periphery is established in a morphology that creates a unique dynamic, which is different from central areas due to the disintegration of boundaries between the inside–outside, intersecting public and private spaces.

The urbanization process that takes place as a result of industrialization takes shape through what Lefebvre calls the implosion–explosion of the old city. It means that industry, by taking over the city, does so through the extensive construction of the urban area as a movement of explosion—spatial expansion—at the same time that the center implodes, redefining the sense of centrality. This movement gives rise to a critical point at which industrial society is established, thereby producing fragmented spaces.

In this way, in its constitutive movement, centrality produces its negative; that is, by concentrating all the essential moments of urban life, it frees up activities that are its own, building small centers that are generally monofunctional (or encompassing those that already exist due to the expansion of the urban fabric) and spread across the urban fabric. Thus, the center deteriorates

with the displacement of economic activities and services, leisure centers, and places of celebration in the broader space as a result of its spread. This real and symbolic emptying accompanies the growth of the urban fabric and the centralization of capital. There are, however, two movements: the first is the displacement of some activities contained in the historic center and the displacement of the population with high purchasing power, and the second is the irradiation of this center as a physical extension of its centrality, a fact that is present in the metropolis.

In contrast, the peripheral is the other of the center, being its negation. The urbanization process, when carried out through industrialization, expels and segregates a significant portion of the society without access to more expensive urban land in the central areas. Industrialization produces an urbanization that leads to the implosion–explosion of the historic city, which produces excessive outskirts that separate immense social contingents from the center (and the contents of the centrality that constitute urbanity and the life of relationships). In this sense, the periphery is initially constituted by isolation and separation. Therefore, the use of the city, as the first assumption of the realization of life, is reversed under the capitalist logic that imposes itself on life. The uneven expansion of the urban fabric realizes another inequality: the periphery creates places of concentration and dispersion.

Occupation density, a result of the differential valuation of urban land and the traffic of moving bodies, builds a unique everyday life, which is guided and determined by one's distance from the centrality of the city, places of work, and commerce and services, all of which require a major commute. This demands a lot of time, which is often taken away from time for leisure, and causes physical and mental strain. In the periphery, the places of life develop under the effect of deprivation.

We must briefly consider the historical determinations of urban production in Brazil. Brazilian urbanization is realized through a process of industrialization that depends on the center of capitalism, which is based on high rates of labor exploitation and the maintenance of manual labor. This leads to the installation of industries and an expressive number of potential workers, who can only join the workforce through the informal market. Informality and low salaries force this part of society to concentrate in places where there is no land ownership, building favelas (slums) or creating their own housing where the necessary infrastructure for the realization of life is lacking, such as water, sewage, or transportation, which are either nonexistent or precarious. This process creates the major peripheries, and this unequal urbanization is accompanied by poverty that characterizes the history of the production of the periphery. Immersed in the deprivation of the urban, in the cracks of everyday life, social groups have been creating a subversive

practice that reverses the hegemonic representations of the periphery as a place of violence and survival.

Everyday life evades and rebels against the established, standardized, and oppressive power of the State and capital (including drug trafficking) that intend to dominate life and place it within the boundaries of the reproduction of social relations. In the periphery of the urban area, survival does not prevent the dialectic between need and desire, even in the precariousness and deprivation of life. On the contrary, there seems to be more power in the periphery to question the inequality that sustains life in the city. Therefore, in the periphery, spontaneity and creativity are not only fully realized, reinforcing the particular characteristics of the place, but resistance is their mode of existence. In the periphery, the actions that oppose the homogeneity imposed by the capitalist-institutional logic, despite being invisible to perspectives “from the center,” become increasingly diverse and complex as possible moments of everyday life.

First, we can claim that the peripheral morphology in itself—self-building, narrow streets, many dead ends, and a lack of infrastructure—reflects an invention that undermines the functional use of places, imploding the boundaries between inside (housing in its scarcity) and outside (places for public life). Here, life seems to happen in the movement between these two domains, subverting use with the incessant intersection of the public and private that is imposed by the everyday life of deprivation. This subversion as an invention becomes more complex in cultural actions. In changing functions, a bar or an industrial warehouse can become a place for a party and poetry. Similarly, the street, a passageway for coming and going to work, shifts to a place for a music festival for demonstrations of worship and poetry, combining in a single activity the “inside” and the “outside” a few days a week. In this invention-subversion, a collective identity emerges, based on the place.

In this fashion, a number of cultural manifestations promoted by different groups in the periphery of São Paulo are expressed through music, visual and performing arts, community radios, newspapers, and magazines. Literary productions are also abundant here. As a whole, these cultural manifestations tend to question the world from the point of view of the place where residents live. They bring together young people, adults, and children to mobilize agendas of creativity and to free the imagination.

As such, desire frees spontaneity, which appropriates the places necessary to live life. The subversion of places challenges the exchange value of space, which is turned into a commodity in capitalist society. These actions establish ties of identity between the inhabitants and the city via the intertwining of individual histories and the production of a collective history that transcends private space, taking over the public space in establishing a collective history in the city.

These actions represent a poiesis that emerges from the possibilities of the forms of appropriation of space realized through the mediation of the body in action as a reality–possibility through use. This is the meaning of culture that permeates the production–reproduction of life, highlighting human activities objectively and subjectively. The forms of cultural expression that are realized as poiesis, understood as a mode of potential appropriation of places of life in the periphery through the mediation of culture, arise from the spontaneity and creativity present in life. They emerge as a mode of resistance precisely because of the place in which they are created.

This creative movement has been refuting the stereotype that the periphery is a cultural void, invisible to those who understand it merely as a place of survival. For Heloisa Buarque de Hollanda,

At the turn of the 20th century into the 21st century, the new culture of the periphery asserted itself as one of the cutting-edge cultural movements in the country, with unique features, an undisguised proactive diction and, of course, a project of social transformation. These are only some of the innovative features in the practices that are currently developed in the panorama of popular Brazilian culture, one of the strongest branches of our cultural tradition.

More than gaining visibility, these cultural movements are also “moments of possibility” (from the possible–impossible project conceived by Lefebvre). By gaining space in recreational form, they are realized as a mode of resistance. We refer specifically to two poietic moments.

### **Literary Exhibitions and the “Pen” as a Weapon**

Over the course of this article, we have developed the idea that poiesis is not synonymous with poetry. However, we do not claim that it excludes poetic creation. Poetry arises in individuals anywhere and under any conditions because creativity is essential to mankind. Today, in the periphery of São Paulo’s metropolitan region, there are many literary exhibitions that originated in connection with the creation of *Cooperativa Cultural da Periferia* (Cooperifa). The *sarau*, or poetry reading as a literary movement in the periphery of São Paulo, was born from the need to create “our own space for poetry to live” (Vaz 75). According to one of its founders, Sergio Vaz, it is a “great cultural quilombo” (250). This idea seems to draw attention to the

fact that the quilombo—a place created by escaped or free slaves during the period of slavery in Brazil—in addition to establishing a community, was also a place of resistance and struggle. Resistance seems to be the philosophy of Cooperifa.

Saraus bring together a varied group of people on a weekly basis in a bar located in one of the neighborhoods in the periphery of São Paulo and provide a place for authors to recite their poetry. Its realization partly undermines the function of the bar where it takes place. People go to “consume poetry,” and the patrons, who do not always fit in the bar, take to the sidewalk and the street in a harmony between the private–public space, blurring the boundaries. Therefore, the bar as a meeting place transforms into a cultural center, bringing together poets in the periphery, “with the blessing of the community,” which exercises its citizenship through poetry. The poetry takes over the bar, while the park and the street redefine the meaning of centrality for parties and leisure in the urban setting (250).

Saraus are attended preferably by people from the community but without excluding those who come from central areas. The Cooperifa Sarau, for example, is attended by “poets, taxi drivers, homemakers, the unemployed, teachers, children, young people, adults, the elderly, journalists, auto mechanics, motorcycle couriers, lawyers, students, etc., and many of them only had television as a cultural reference” (252).

Vaz points out that the sarau, which is more than poetry and a place for poets without a stage, makes this creative and recreational activity a moment to protest the deprivation of the periphery and its struggle. It is this meaning that emerges in the Cooperifa Manifesto, which, by presenting art as an essential manifestation of man in all of his dimensions, advances an art that is an outcry against the conditions that oppress individuals in a capitalist class society that concentrates wealth:

We need to absorb a new kind of artist from art: the citizen artist. He may not revolutionize the world with his art, but he does not agree with the mediocrity that turns people into imbeciles deprived of opportunities. An artist at the service of the community of the country, who is his own weapon, exercises a revolution. (75)

From this perspective, inhabitants of the periphery have “a new kind of weapon: *the pen*” (115).

The art of reciting poetry in a bar—in the absence of cultural centers—ended up spreading to and invading schools, incentivizing reading as a project



of citizenship through literature, and also resulted in the creation of a community library. Meetings in schools became an important part of activities by Cooperifa, reaching many children with their philosophy of disseminating poetry and, through it, knowledge. But if the exhibitions occurred before Cooperifa, which was created as a multi-cultural event, using a large space in the periphery and bringing together local artists and their forms of art, then, today it gives its name to saras. The cultural event, the sarau, which gave rise to the collective is not specific to Cooperifa. Saras occur in various places at different times, bringing together artists from the periphery and encompassing a wide variety of forms of artistic manifestation, such as poetry, music (rap, *MPB* “Brazilian popular music,” reggae, and samba), theater, exhibitions, capoeira, book launches, dancing, etc. These gatherings of forms of art and artists, which stand out in the periphery, together reveal the power that signals the need to change life. Here, bodies are subversive in their creative existence and indicate a play between parties and using public places recreated to receive these manifestations.

Desire unleashes spontaneity, which appropriates the places necessary for living life and challenges the inequality imposed by the process of urbanization.

### **The Communication Collective**

Together with their critique and debate, cultural collectives indicate not only the need to know what life is like in the periphery, but also especially reinforce the role of knowledge in this process. This fact appears clearly in Vaz’s position in relation to Cooperifa, as well as in Buzo’s view on hip hop, which emphasizes that knowledge is the fifth element (after rap, DJing, breakdancing, and graffiti) that gives substance to the culture of hip hop. One needs knowledge to change, and in this case, it is knowledge of the periphery and finding possibilities in it that enables one to change life.

Along these lines, we must emphasize the role of the communication collective *Desenrola e não me enrola* (Development and Not the Runaround), which in 2013 created the educational program for journalists “You, the Reporter in the Periphery,” a program dedicated to preparing young reporters for direct contact with what happens in the periphery. Their objective is to create a “direct contact between students and the cultural heritage of the communities of São Paulo through theoretical and practical workshops developed by the journalism collective in the peripheries” (Vilhena et al. 9).

The collective’s idea is to provide another direction for education in the journalism profession, privileging reading and knowledge of the periphery and aimed at news that is happening there. The interpretation of the periphery as a

way of learning, thus connecting students to the place, provokes the debate on the right to the city in peripheries. Consequently, at the end of each edition of *Você repórter da Periferia*, “in addition to the technical skills, an interpretation of the world, and an understanding of the value of human relations, the young people also discover their territory and the right to the city, starting with the right to come and go as they please, so that their neighborhood does not just become a dormitory, a characteristic imposed by the dominant economic system in Brazilian social life” (Ronaldo Matos 22).

In interviews with journalists educated by the collective, they narrated their experiences as reporters. In between the lines, we can sense the focus of this journalism aimed at the place and its identity as a kind of record.<sup>2</sup> This action is the Other of mainstream media. The subject on the screen in the news is someone located in the periphery and, in this spatial situation, outlines the network of relationships characterized by this position on the map of the city. The periphery thus becomes a place where one produces “news,” awakening in the young reporter meanings that guide the microphone to a myriad of events. By training the eye, “it does not matter if it is an open-air creek and this image shows us a symbol of poverty. What matters in fact is that we look at this image and understand the absence of public power and how people are resisting in order to survive under these conditions” (Ronaldo Matos 24).

This media visibility deconstructs the triviality with which the periphery has been represented. Deprivation is understood as a dialectic due to the constant conflict between resistance and desire. The creative side of life reverses this, questioning the hegemonic media’s representation of the periphery. This reversal in the representation of the periphery is realized through the visibility of places and activities that contrasts with the naturalization of the periphery as a place of poverty and violence: “Since 2013, the collective has produced stories that contribute to a reflection on the social transformations in progress in the peripheries, promoted by work carried out by collectives and social agents working in these areas” (Vilhena et al. 9).

But the communication collective is not limited to the reporter program or to a single place. Aimed at young people, it spreads across various neighborhoods and promotes a range of activities, among them debates with youth people and poetic expressions that break up the programming on space and the standardization that is imposed on it by the oppressive power. In developing these actions, identity ties are established between the inhabitants of the place through meetings and gatherings. Therefore, everyday life contemplates the space–times of the realization of life, thus establishing identities that are infringed and subjected to the global. But, this is also avoided to the extent that specific characteristics are sustained, thus distinguishing them.

### **The Periphery as a “Place for Speech” Is a “Place of Resistance”**

The activities and actions carried out by collectives focused on the periphery of the metropolis have elements in common that characterize their particular nature. They have as fertile ground the reality experienced on the “outskirts of the metropolis” and an everyday life characterized by the deprivation and violence of the urbanization process to the detriment of man. This outlook involves a dive into what is called the “peripheral condition,” mindful of the idea that there is a lugar de fala (place for speech). It refers to the understanding of a reality built according to “different places.”

The debate on a lugar de fala, as analyzed by Djamila Ribeiro, is connected to the idea of social identities reflecting “the fact that experiences in locations are different and that location is important for knowledge.” According to the author, “it is not about highlighting individual experiences, but understanding how a social place occupied by certain groups restricts opportunities” (D. Ribeiro 64). The place that we occupy socially leads us to having different experiences and other perspectives. Still following the author, the lugar de fala is “not restricted to the act of uttering words but to being able to exist.” However, she states that “by having a diversity of individual experiences as a goal, there is a consequential break from a universal view. A black woman will have experiences that are different from those of a white woman due to their social positions and will experience gender differently” (69). As a consequence, “race, gender, class, and sexuality intersect, generating different ways of experiencing oppressions. Precisely for this reason, there cannot be a hierarchy of oppressions, since they are structural, and there is no preference for struggle” (71). This debate emerges and permeates the struggles for distinction in the periphery. In our analysis, these topics outlined by Ribeiro, in an a-spatial way to provide depth to social relations, take shape in the social-spatial sense through the central concept of the production of space as a moment of the production of society.

The production of a capitalist city marked by segregation, founded on the existence of the ownership of wealth, occurs through a fragmentation of the urban fabric by the real estate market that, by gathering these pieces in a hierarchical and contradictory way, constitutes the center and the periphery. Therefore, the place that a citizen occupies in the city has social components conceived by the logic of the capitalist society, historically dominating life and distinguishing subjects situated differentially in the places of the city. By highlighting possibilities, the socio-spatial dimension of everyday life, which consists of debates, allows us to see the differences that are conceived counter to the homogenizing forces imposed by the logic of accumulation as a consequence of expanding commodification to the privatization of the

world. In Brazil, this inequality that forms the foundation of our history is strongly permeated by racism and by gender issues, as pointed out by Ribeiro, who merges and emphasizes the debate on social class. In their protest, the collectives intersect problems and debates that bring together the issues of class and race, highlighting the fact that the portion of society that inhabits the periphery of São Paulo largely consists of black and mixed-race people. They are the ones most affected by the conditions of deprivation imposed by the development of capitalism, strongly emphasizing the way they produce culture and live creatively. This heavily questioned reality marks the cultural expressions created in the periphery and indicates that superseding racism has become an essential condition in building a project for another world.

Therefore, we can claim that each subject is located in space, and place enables us to think about living, housing, work, and leisure as situated experiences, revealing conflicts of the modern world on the level of everyday life. As such, an analysis of place is revealed, in its simultaneity and multiplicity, in social spaces in which its situations of conflict juxtapose and interfere with everyday life.

### **Bringing It Together—Sharing Processes of Resistance**

On the peripheries, represented as invisible by the ideological power of the “hegemonic center,” the dreams and creations that sustain the possible realization of creative life in practice strongly contradict a life of deprivation without rights. This socio-spatial determination comes with a protest. This is because “resistance replaces the issue of domination of space . . . The initial challenge of resistance is the pursuit of rights in an unequal society” (F. Ribeiro 322). Culture in the periphery poses possible paths of struggle in a poesis that transforms the oppressed and exploited into subjects of potential change. Cultural creativity also moves politics, turning public spaces occupied by bodies into a party that does not relent to the norms of all kinds of oppression, despite being permeated by it.

Resistance has a practical existence and allows us to consider how the path toward creating a project of radical social transformation undergoes many forms of action. Still, without questioning the pertinence of how each one takes its path and bringing them all together in a dialectic between the specific and the general, bringing together all struggles, is a non-negligible focus. And, it includes the right to the city and the right to difference against homogenizing powers.

Therefore, the right to the city shifts to the legal field, to the extent that it is considered a moment in the possible–impossible project—that is, a possibility to end human alienation and dissolve the contradictions that sidetrack the realization of man.

Here, we allude to the concept of the possible–impossible by Henri Lefebvre:

The impossible arises and shows itself in the heart of the possible. And conversely, of course. There is no communication that does not include in its possibility the project of the impossible: to say everything. There is no love that does not presuppose absolute love. No knowledge that does not posit absolute knowledge, the inconceivable unlimited and infinite. Exploration of the possible-impossible has another name: u-topia. There is no thought, today more than ever, without this exploration, and the discoverer does not turn away his gaze from obstacles, especially if he wishes to circumvent them. This consciousness of the possible-impossible replaces consciousness of the past . . . It situates reflection and meditation in their proper territory once again . . . The Same cannot affirm itself without the Other (the different and the elsewhere) that reveals itself through the Same and attains itself by passing through the Identical. The struggle to differ starts but will not end with history. (Lefebvre 196–97)

The project that is outlined moves to establish a new revolutionary and dialectic humanism, which is open to the (conflicting) relations of the possible and the real; incorporates a revolutionary urbanism that mobilizes the resources of art, knowledge, and the technique of imagination; and merges the singular (the individual), the specific (groups, peoples, nations), the general (the global), and the universal (the meaning of history, life, and man).

On this path, Lefebvre revises the utopia present in Marx. By pointing in the direction of the possible–impossible, Lefebvre’s utopia encompasses communication, love, participation, knowledge, and playfulness, which are always impossible as a whole and possible only as moments. For Lefebvre, this project mobilizes the resources of imagination and art, as well as the resources of science and political thought, positioning this action toward rebuilding society on the level of everyday life at a moment of everyday life’s metamorphosis. This is a poetic project for changing life: “Culture is situated

at the level of needs satisfied or dissatisfied. Style, and the poiesis, at the level of desire” (Lefebvre 292).

The reasoning developed in this article leads us to formulate a research hypothesis: that which resists as a movement of poiesis is not culture, specifically. The act of resisting, through different tactics that progress toward building a common strategy to supersede the conditions that produce the inhumane, as well as the ideology and forms of representation that sustain them, is in bringing together all forms of resistance present in everyday life that address the normative–oppressive and poiesis.

## Notes

1. Lefebvre’s “right to the city” is part of the movement of thought that understands the world in terms of the need and desire to overcome that which prevents the realization of the human being in his equality beyond differences of race and gender. This equality is a necessary condition for thinking about a project that will transform the reality of deprivation that denies the full development of humanity. It is situated as a constitutive moment of utopia. Therefore, the “right to the city” is located outside the legal–institutional realm.
2. The book *Você repórter da Periferia* is comprised of five testimonials from students who took the journalism course offered by the Collective “Enrola e não me Enrola” and is about the visions and experiences of journalism in the periphery of each one.

## Works Cited

- Barbosa, Jorge Luis. *Território*. Editorial Lumen Juris, 2017.
- Buarque de Hollanda, Heloísa. “Preface.” *Hip Hop: dentro do movimento*, edited by Alessandro Buzo, Aeroplano, 2010.
- Buzo, Alessandro. “Entrevista com Alessandro Buzo.” Interviewed by Portal Rap Nacional. *Noticiário-periférico*, 2009.
- \_\_\_\_\_. *Hip-hop: dentro do movimento*. Aeroplano, 2010.
- Carlos, Ana Fani Alessandri. *O direito à cidade e a construção da Metageografia*. Revista Cidades, vol. 2, no. 4, 2005, pp. 221–47.
- Haider, Asad. *A armadilha da identidade*. Veneta, 2019.
- Lefebvre, Henri. *La fin de l’histoire*. Anthropos, 2001.
- \_\_\_\_\_. *Le materialisme dialectique*. PUF, 1971.

\_\_\_\_. *Métaphilosophie*. Sylepse, no date.

Marx, Karl. *Manuscritos econômico-filosóficos de 1984*. Editorial Pluma, 1980.

Matos, Ronaldo. “Depoimento.” *Você repórter da Periferia: visões e vivências do jornalismo nas periferias*, FiloCzar, 2018, pp. 13–28.

Ribeiro, Djamila. *Lugar de fala*. Sueli Carneiro; Pólen, 2019.

Ribeiro, Fabiana Valdoski. *A luta pelo espaço: da segurança da posse à política de regularização fundiária de interesse social em São Paulo*, Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo, 2012.

Vaz, Sergio. *Cooperifa: antropofagia periférica*. Aeroplano, 2008.

Vilhena, Evelyn, et al. *Você repórter da Periferia: Visões e vivências do jornalismo nas periferias*. FiloCzar, 2018.

---

Alessandri Carlos, Ana Fani. “The Poiesis of the City and of Resistance.” *Contemporary Brazilian Cities, Culture, and Resistance*. Ed. Sophia Beal and Gustavo Prieto. *Hispanic Issues On Line* 28 (2022): 32–46.

---