
RESEARCHING CITY AND SUBJECTIVITY: BODIES AND WANDERINGS OF A *FLÂNEUR*- CARTOGRAPHER¹

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ABSTRACT. In light of the cartographic method of research proposed by Gilles Deleuze and Félix Guattari (2011), we present reflections on the study on subjectivity and the contemporary city with an approach to its process and production dimensions. The cartographer's body is crucial for the methodology and is created along the research process in order to allow for the existence of universes of reference (Rolnik, 1993) of modes of existence in urban life. We then develop relationships between the cartographer's practice and that of the *flâneur* as examples of urban wandering (Jacques, 2012) that problematize the possibilities of body experiences in the urban space as a resistance to the contemporary spectacularization of the city. For such, we use concepts-tools from the field of schizoanalysis and those of the authors mentioned in this abstract, developing the idea that urban experiences, in some ways, can prove to be a source of production and knowledge of subjectivity, the city, the body and the relationships between them.

Keywords: Subjectivity; body; cities.

PESQUISANDO CIDADE E SUBJETIVIDADE: CORPOS E ERRÂNCIAS DE UM *FLÂNEUR*-CARTÓGRAFO

RESUMO. À luz do método de pesquisa-intervenção da cartografia, proposto por Gilles Deleuze e Félix Guattari (2011), apresentamos reflexões sobre o estudo da subjetividade e da cidade contemporânea em suas dimensões processuais e produtivas. O corpo do cartógrafo emerge como central para a metodologia, sendo criado ao longo do processo de pesquisa a fim de existencializar universos de referência (Rolnik, 1993) de modos de existência na urbe. Desenvolvemos, então, relações entre a prática do cartógrafo e a do *flâneur* enquanto exemplos de errâncias urbanas (Jacques, 2012) que problematizam as possibilidades da experiência corporal no espaço urbano como resistência à espetacularização das cidades contemporâneas. Para tal, utilizamos conceitos-ferramentas do campo da esquizoanálise e dos autores citados neste resumo, desenvolvendo a ideia de que experiências urbanas, sob certos modos, podem se revelar como fonte de produção e de conhecimento sobre a subjetividade, a cidade, o corpo assim como sobre as relações entre eles.

Palavras-chave: Subjetividade; corpo; cidades.

INVESTIGANDO CIUDAD Y SUBJETIVIDAD: CUERPOS Y ERRANCIAS DE UN *FLÂNEUR*-CARTÓGRAFO

RESUMEN. Basándonos en el método de investigación-intervención de la cartografía, propuesta por Gilles Deleuze y Félix Guattari (2011), presentamos a continuación reflexiones sobre el estudio de la subjetividad y de la ciudad contemporánea, en sus dimensiones procesuales y productivas. El cuerpo del cartógrafo emerge como central para la metodología, creándose a lo largo del proceso de investigación, con el fin de dar forma a universos de referencia (Rolnik, 1993) de modos de existencia en la urbe. Desarrollamos, pues, relaciones entre la práctica del cartógrafo y la del *flâneur*, como ejemplos de tipos errantes urbanos (Jacques, 2012) que problematizan las posibilidades de la

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experiencia corporal en el espacio urbano como resistencia a la espectacularidad de las ciudades contemporáneas. Para ello, utilizamos conceptos-herramientas del campo del esquizoanálisis y de los autores citados en este resumen, para desarrollar la idea de que las experiencias urbanas, en algunos modos, pueden revelarse como fuentes de producción y de conocimiento sobre la subjetividad, la ciudad, el cuerpo y las relaciones entre ellos.

Palabras-clave: Subjetividad; cuerpo; ciudades.

Introduction

We are interested in the problematization of the research focused on urban issues in the contemporary world as they are addressed by Antonioli (2003), Cocco (2014), Querrien (2012), Villani (2014), Baptista (2003), among others, whose productions of knowledge derive from a transdisciplinary perspective of investigation of the many possible developments between subjectivity and the city. Then, we propose a reflection on the cartography method of research on the experience that city dwellers make out of urban life, which makes it necessary to clarify some guiding concepts.

First, the concept of subject as a production process (Deleuze & Guattari, 2011). We depart from an understanding of subjectivity that implies the idea of process – subjectivity is not a form or stable structure, closed in itself, but is always in process, being built through the mediations that it establishes. This approach of subjectivity places us in what Félix Guattari (2012) proposes as a record of the three ecologies – of the environment, of social relationships and of human subjectivity – which are inseparable. Such articulation is also called “Ecosophy” by him and refers to a production mode of reality that comprises subjects, objects and reality itself as intensive processes that are governed by the logic of intensities or “eco-logic”.

This approach to the constitution of subjectivity differs from the majority of the theoretical-methodological guidelines of Psychology in which the subject emerges in a dialectical relationship with what can be themed as otherness, as the dimension of another or of relationships with others. This is the perspective of the western subject, which – in the fields of psychoanalysis, clinical and social psychology, in general – is guided by the binary postulate in which the subject is only constituted by means of the differentiation of the other, through the opposition to the “non-ego”, through the division of identities and alterities (Rolnik, 2003).

In the proposal of this article, we work with the observation of otherness made by the psychoanalyst Suely Rolnik (2003), who conceptualizes it at two levels: macropolitical and micropolitical. In the former, the notion of otherness refers to the apprehension that the subject makes of otherness as a form. From this point of view, the other – the different, strange to ourselves – reaches subjectivity as a visual, auditory representation etc., a formal presence, identifiable, within the spectrum of the current forms of reality. The latter, the micro-political level, is what interests us the most. At this level, otherness is apprehended as a heterogeneous field of forces that affect what the author calls our “vibrational-body”. This affectation, in turn, occurs as sensations.

In this sense, the difference between the self and the “non-self” lies in the destabilization of the self which is driven by the dimension of forces – otherness – that is only made possible through an opening of a body that enables the apprehension of the reality at other levels of sensitivity. Therefore, the forces that come into relationship with us affect us as if they were not ours, when they do not lead us to a known territory of our “identity”³. As stated Baptista (2003), “otherness in its tense radicalism, unsettles, upsets, in the likeness of the politicization of the art creator of inexhaustible intensities of meanings, diluting compact and irrefutable forms of me and us” (p. 9).

Cartography is then the study of the procedural level of constitution of forces that act – at the same time – in the subjective formations and in the production of reality. It consists of a method that turns to this level also called common plane of immanence, molecular plane or body-without-organs (Passos,

³ The concept of identity is in the proposal of thought of the representation, formed by the dogmatic image (identity and similarity) that influenced the logical patterns of understanding and meaning. According to such a thought the notion of interiority, universality, unity and centrality are related to that of identity, leading to a type of a moralizing nature that tends to defame what is becoming in existence, denying the awakening of the creative power of life. We opted not to work with this concept to situate us beyond the logic of the representation, in the attempt to think and live the moving subjectivity.

Kastrup, & Escossia, 2010). The proposal of the cartographic experience will be developed throughout the article.

With regard to our understanding of cities, we base it on the study of Guattari (2012a), mainly in the chapters “Space and Corporeality” and “Restoration of the Subjective City” of the book *Chaosmosis – the new aesthetic paradigm*, where he affirms that cities engender, “through material and immaterial equipment, the human existence in all aspects that you want to consider them”. He states that the active heterogeneity in the open and public spaces are spaces of exteriority established in the city whose openness is the opposite of both the inside of the enclosed space and the interiority of the subject, and may disperse focus-points of identity, introducing variation in the subjective processes. His idea is that urban constructions are types of objects – partial “subjectivities” – that exert functions of partial subjectivation: “... the city, the street, the building, the door, the corridor...model each one for their part and in overall compositions, focus-points of subjectivation” (p.143). Thus, he confers a subjective function to the city.

In this way, it is suggested to contemporary architecture and urbanism (Antonioli, 2003; Querrien, 2012) that the producers of space can no longer “be happy to define the city in terms of spatiality” (Guattari, 2012a, p. 153), as the urban phenomenon is a “crossing-problem” and should be addressed with methodologies that are adequate to its complexity:

... it is not one more problem among others; it is the key problem, the crossing-problem of the economic, social and cultural issues. The city produces the fate of humanity,... ignorance about this overall aspect of the urban problems as a means of production of subjectivity is often observed (Guattari, 2012a, p. 153)

When dealing with this “crossing-problem”, the thinking of Foucault (2013, 2014), also about space, subjectivity, body and power, contributes to the research on the relationships between subjectivity and the city, since his work also presents how subjects, objects and knowledge are constituted under arrangements of forces that are always produced through truth plays. In his studies on disciplinary society, for instance, which has the panoptic architecture as the model of production of the generalized orthopedics of ways of living, the philosopher of “the diagnosis of the present” shows us the relationship between the production of knowledge and the regulation of human life.

Hence, in this context urban space does not encompass only binary segments such as social classes, genders, generations, spatiality etc. As states Zamora (2000), “all metropolises in our globalized world are more than scenarios of human experiences: they are protagonists in the process of production and consumption of material and symbolic goods” (p.180), cities also model sensitivity, challenging us, activating and modeling percepts, memories, affections, actions. Thus, the cities’ own adventure consists in producing a space made of exteriorities; it comprises a becoming foreigner which takes place in the magnified and intensified experimentation of otherness (Guattari, 2012a; Mejia, 2012).

Thus, based on the initial conceptions of this theoretical foundation of studies on subjectivity, we were inspired by the issue raised by Guattari (2012a) – “... what are the urban mentalities of the future?” (p. 150) – which he claims to be even a pleonasm, as far as “the future of mankind seems to be inseparable from becoming urban” (p.150). That is, we are at a time when it is no longer possible to think about human subjectivity as something separated from the urban dimension – and vice-versa. In this article, we develop reflections about the micro-political dimension of the city and problematize urban experiences and otherness. How can we produce the practice of cartographic research in the city?

Cartography and body

The experience of cartography as a research method relates to following up on the processes of constitution of subjectivity, which should occur according to an ethical-aesthetical-political *ethos* (Guattari, 2012b). It is ethical to the extent that the researcher is involved in his mode(s) of existence, affirming the processes of differentiation of himself and the other. On the other hand, the aesthetic

dimension refers to changes in human sensitivity, which challenges us as a socio-political problem. By freeing us from the idea of beauty as an object of contemplation, the central concern of aesthetics becomes the way bodies are perceived through the social field. Aesthetics is the science of contact – the contact areas between bodies, epidermises, faces, eyes (Soreanu, 2014). Experience relates to the sensitive relationship with a pulsating otherness (Rolnik, 2003), with the possibility of creating a field of knowledge that is open to the production of innovations.

However, to create a new aesthetics it is necessary to surpass the values established and construct new ethical (rather than moral) values. This consists of a transvaluation movement that occurs from the relationship of forces in the production of life, reality and not the hegemonic values that dictate how reality should be. This requires a political attitude (Camuri, 2012).

In this sense, it should be noted that the researcher is developed as knowledge about his/her object of study, the world and himself/herself, which are inseparable, is produced. This is about constructing an *ethos* of research in which the affectations that emerge from the encounter between the researcher and the field are sources of knowledge. As stated by Pozzana (2013),

the cartographer's formation occurs as a corporal inscription, alongside processes of embodiment of knowledge and practices which constitute affectability structures. In this sense, it suggests the need to activate the potential to be affected beyond the trivial sensitive function, activating a virtual dimension that is only expanded to the extent that it is exercised (p. 323).

That is, cartography can only be thought as a method if we understand it to be that which makes us understand our potency to know (Liberman & Lima, 2015). Cartography would imply, then, readiness to assert a potency of life itself through the "attentive opening of the body to the collective level of forces present in the world" (Pozzana, 2013, p.323). Accordingly, as also stated by Liberman and Lima (2015), "that who embarks on this adventure is invited to connect with the pulse of life in his/her body and with paths for which this pulse points to" (p. 186).

Therefore, although the cartographic method does not work with the idea of pre-established objectives, this method includes tends to direct the act of research, aiming at "accessing processes, what happens between the states or established forms, that which is full of potential energy" (Passos et al., 2010, p. 20).

In this sense, in the research about what goes on "between the states or established forms", we used the understanding developed by Suely Rolnik (1993) in which she presents body marks as raw material for the work with thinking. The marks, as conceptualized by her, are the universes of reference for certain modes of existence that each body contains. To the extent that, in the encounter between one body and other(s) an experience of restlessness takes place, the destabilization experienced makes "the invention of something that embodies and brings meaning to this mark: a new body, another way of feeling, thinking, an aesthetic or conceptual object" (Liberman & Lima, 2015, p.183) necessary. Thus, the universes of reference are created.

If the field of research is the city, in the perspective of this method, we do not research "on" the city, but "with" the city. The research emerges from within the experience between the researcher's subjectivity and the city, through the researcher's body. The cartographic field notes resembles that used by ethnographers when they inhabit the territory of research as foreigners, recording the signs, symbols, thoughts and affectations. Thus, the strangeness, the restlessness, the surprise experienced throughout the research are clues of its targeting. Repetition, consistency and intensity are some of the criterias that underpin the rigor of this research practice.

The quality of the cartographic experience, in turn, concerns an openness to the complexity of reality, which expands the connectivity with the endless stimuli of the surroundings. This is the function of transversalization of cartography, which increases the degrees of intra and inter-group communicational openness, at their different levels and meanings – also called by Guattari (cited by Passos et al., 2010) quantum of transversality, indicating a variation in the viewer's experience, which indicate, therefore, a variation whose spectrum,

varies from a proprietary point of view (low degree of openness and reference in itself) passing through non-proprietary point of views (increasing the degree of openness and reference in the collective) to the experience without a point of view – an experience that incarnates the very fluctuations in the communication plane (Passos et. al., 2010, p. 116).

That is, “operating in transversality is to consider this plane in which the entire reality communicates” (Passos et al., 2010, p. 27). The concept of transversality as a methodological principle affirms the possibility of an experience of communication that varies points of view, rather than abolish them. Thus, this method produces subjectivity-effects. To perceive them in the research practice it is necessary to learn how to have a specific type of attention.

An attention of cartographer and his “bodyographies”

Developed by the psychologist Virginia Kastrup (2007a), the cartographer’s attention consists in a fundamental quality in the conduction of this method, which places us in the perspective of a cognitive policy different from the prevailing policy of subjectivation. She suggests four attention levels in the fieldwork; screening, touch, landing and attentive recognition.

In screening, we make a first observation in the field, with attention following an objective or a moving object, “such as a satellite dish, the cartographer’s attention conducts an unsystematic exploration of the terrain, with more or less random movements of pass and repass, without great concern about any redundancies” (Kastrup, 2007a, p. 19). At this stage, we operate a floating and unstable attention, until a certain moment when one’s attention is drawn in an active attitude of letting oneself be touched by something.

Touch occurs through a quick sensation that is perceived, a glimmer that produces an alteration in attention, triggering a selection process – something stands out and becomes important in the set of elements observed. What stands out is not exactly a figure. With blurred contours, this heterogeneous element is evidenced not as a result of our perception or decoding, but due to a disturbance at the sensation level. The cartographer’s subjectivity is affected by the world in its matter-force dimension and not in the matter-form dimension; there is an activation of the level of sensations, and not at the level of object perceptions or representations.

After the cartographer experiences having been “touched by something” which had called his attention, the landing gesture is the moment in which he verifies that a perceptive field has been formed. “Attentional windows” (Kastrup, 2007a) that operate a type of perceptual *zoom* are formed – a framing occurs and demarcates the creation of a perceptual world while other worlds are temporarily blurred, starting to have less influence. However, this does not imply the exclusion of these worlds, as they are always co-present, and the possibility of change of perceptual levels is always placed.

The experience of landing as an attentional state produces increased intensity and extent of attention, which tends to reconfigure the whole field and the functioning of such attention, reducing the ambiguities of perception. Therefore, what occurs at the level of perception lies in the order of a global movement in which the change of an element changes other elements, which does not only imply a relationship between figure and background, inclusion and exclusion of certain elements of our sensitive world.

The fourth attentional variety is attentive recognition. Considering the attraction to something that prompted the landing of attention, how can we recognize what we have found? How does the reconfiguration of the territory of observation occur? Instead of asking “what is this?” – which consists in an attitude toward a representational field that poses a recognition process – the cartographer has the challenge not to give in to this operation but rather maintain an investigative attitude that can be formulated as a “let us see what is going on...”, and, so to venture into something that escapes the automatic recognition or a familiar landscape (Kastrup, 2007a).

Automatic recognition is aimed at actions and targets, when the experience of recognizing an object consists in recognizing the usefulness of the object. Perception is drawn to the observation of useful effects of the object, which ultimately keeps our own perception away from the object. An example of

this attentional quality is when we move around in a city that we already know, and our movement occurs efficiently without us having to pay attention to the road that we have traveled.

In the case of the cartographer, the objective is just to map an uncharted territory. The condition of newness does not depend on whether the domain has been inhabited or not, but rather on an attentional attitude that makes an openness to the field possible, so that even that which we assumed to know – when we think we are in a “known” territory - can surprise us. Thus, this is not about moving in a city that is known or not, but producing knowledge along a path of research in the city where one is. Knowledge emerges from the experience with the field by means of a careful attention which participates in the very creation of the territory of observation.

The quality of the cartographer’s attention includes the characteristics above and consists in an attitude of availability to a procedural level of production of reality and to marks – singular affects, emerging from the relationships of the subject with this level, an attitude that describes the possibility of a bodily experience of the city. Let us note that we experience the city with our bodies and we do this every day. However, with what quality of bodies? In the city, how can one escape from the overly mechanized and conformed behaviors? How can one face pre-given bodily forms that we all have, which are produced in other situations and no longer serve us? How can one “deconstruct the modes of bodies functioning so that something can be invented, contrary to certain automatisms that anesthetize bodies and lives”? (Lieberman & Lima, 2015, p. 225).

Departing from the idea that urban experience is inscribed in several scales of temporality and intensities in the body of those who experience the city, architect and urbanist Paola Berenstein Jacques (2009) develops the notion of *urban bodygraphies*. These would be such as cartographies⁴ performed by and in the body which experiences the city, bodily records of memories of different urban experiences that occur involuntarily, resulting in a type of city graphics experience. Each body could then accumulate different “bodygraphies”. The author also develops the notion of “bodygraphies” by linking it to the idea of choreography when it encompasses the bodily compositions of gestures and movements that are constituted in relation to the different qualities of spaces with which the body enters into a relationship.

In this sense, the idea of “bodygraphy” is interesting to us for it contributes to the reflection on subjectivity and urban experience as it also shows the importance and inseparability of the body in the process of getting to know the city.

Wanderings and a flâneur-cartographer

According to Jacques (2009), the different “bodygraphies” result from practices that stimulate the bodily experience of the city, which she calls urban wanderings. Such practices are presented in her book *Elogio aos Errantes* (Jacques, 2012) in which she discusses, among other issues, different qualities of urban experiences. She presents the impact of urban transformations in the sensory experience of inhabitants of large cities ranging from a state of shock typical of modern life to the state of contemporary “numbness” and problematize what a state of shock in contemporary life would be like.

Against this backdrop, she develops the idea of an erratic practice as an exercise of voluntary detachment from the most familiar and daily place, in search of a condition of strangeness to apprehend the urban complexity in contemporary life. The character of resistance of her work consists in valuing wanderers who, with their mere presence and everyday practice, bring conflicts to light and fuel disagreements thus challenging the construction of the media pseudo consensuses regarding experiences and issues of the city.

Urban wandering is an apology for the experience of the city, which can be practiced by anyone, but the wanderer practices it voluntarily. The wanderer, then, is the one who seeks a wandering state of body, who experiences the city through wanderings, who is more concerned with practices, actions and pathways, than with representations, planning schedules or projections. The wanderer does not

⁴ In her proposal, Jacques (2009) uses the idea of cartography to emphasize how it differs from the urban project. The project brings the idea of detachment and idealization of the city experience while “(...) cartography is already an existing urban project, that is, an urban cartography depicts a map of the city built which may have been appropriated and modified by its users” (p. 131).

see the city only from above, as if he were looking at a map, but he experiences the city from within; he invents his own cartography based on his itinerant experience. This critical and propositive attitude regarding the apprehension and understanding of the city, in itself, already constitutes a form of resistance (Jacques, 2012, p. 2).

Jacques develops urban wanderings as an art of walking around the city also based on her interpretation of the *flâneur*, created by Charles Baudelaire (1855/2006) and also analyzed by Walter Benjamin (1913/1989) in the 1930s. Although the *flâneur* is a result of modern times and the great city, the investigation into the urban space which the *flâneur* made by wandering around the city aimlessly from mid and late 19th century to early 20th century was a source of criticism of the first modernization of the cities. The activity of “doing botany in the asphalt⁵” marked this time – both in 19th century’s Paris of Baudelaire and in early 20th century’s Rio de Janeiro presented by João do Rio (1908/2012). The writings of the journalist chronicler was also based on his wanderings around the city that was turning into a metropolis. Urban pictures and characters of streets close to extinction are described by him as he strolls, captures, unravels and deciphers the “charming soul of the streets”.

Without a doubt, we can find in the records of the wanderers an acute apprehension at a the micro scale, from both the social and political point of view, a search for strangeness ... perhaps their freedom of action, without a pre-established traditional methodology, ensures that wanderers have another type of sensitivity, of sensitive approach to the city ... (Jacques, 2012, p. 68).

In this sense, we are inspired by the wandering perspective and the activity of wandering as a practice of walking in the city which raises reflections about a time of urban transformations, so that, in a dialogue with the theoretical perspective that so far has been presented, we can produce itineraries also in the thought that emerges from the relationship between the body and the city. We will thus develop the figure of a *flâneur*-cartographer as a critical stance in the contemporary city.

That is, therefore, knowledge of the city in processes. Movement and invention of urban bodily narratives of the act of getting to know. In his walks through the city the *flâneur*-cartographer sees, smells, feels, touches, handle and try the city with his body open to the perception of the intensive variations. He strategically and methodologically crosses the city as he allows the city to cross him and pose him questions, he allows the intensities produced by such encounters to affect him and move his thinking (Romero, Rodrigues, & Zamora, 2013).

For us, his steps are steps in a possible dance, a dance that arises from a desire to make a cartography of subjectivity and city concurrently in its production, going from a more homogeneous degree – of the prevailing common sense– to a heterogeneity and uniqueness of possibilities of potent urban experiences, with others, himself and the space. “The password for the tour is restlessness” (Zamora, 2005).

Cartographies of urban experiences

Therefore, for an understanding of the approach to “urban experience” presented in this work, it is necessary to analyze the differences that permeate our mundane day-to-day. We will then distinguish the urban experiences in which the cognitive functioning proves to be stable from those in which cognitive instability is produced. These are experiences of restlessness that produce problematizations, which, in turn, emerge from our marks and interfere with them, in our universes of reference (Guattari, 2012b), and transform them.

In contrast to the experiences of restlessness, the experiences of recognition are those that allow practical and conscious recognition of an object: “this is a text”, “I can cross the street”, “there is a tree here”. They are characterized by their use in practical life and for ensuring our adaptation to the world (Kastrup, 2007b). According to Rolnik (1993), the experience of recognition is provided by the cortical capacity of our sense organs, which is responsible for apprehending the elements of a situation and for

⁵ That was how Benjamin (1913/1989) characterized the activity of the *flâneur*.

the concurrent projection of representations and symbolic and interpretative codes that we have for understanding it, for making it intelligible. It is this sensitive ability that provides us the feeling of comfort and recognition of what is happening – we find ourselves in a minimally stable and known plane.

It should be stressed that, when we refer to restlessness in the context of urban experience, that does not mean the feeling of restlessness experienced in commonplace situations such as that of urban violence. Rather, we mean experiences of cognitive instability, experiences in which our relationship with the world becomes problematic, when our schemes of recognition prove to be unable to identify that which is before us. We refer to experiences that produce disturbances at the level of sensations, which make us immerse into perplexity and prevent the immediate triggering of motor schemes. These are experiences that occur by means of the subcortical capacity of our senses, our “vibrational-body”, mentioned at the beginning of the text.

Aiming to approach, as much as possible through words, this paradoxical cognitive experience, including its subjective and spatial dimension, initially, we use the example set by Kastrup (2007b): the very common experience, albeit not mundane, of someone who returns years later to the house where they used to live as a child.

It is not infrequent that a cognitive experience that is not a mere recognition takes place. This recognition is then mixed with a feeling of strangeness about the dimensions of the house. For him, the enormous backyard now feels like a small courtyard, the old staircase is only just a few steps, the gate, although it feels like it is another gate. The perplexity experienced gives rise to, and even imposes, the invention of another cognition of the house. (p. 69)

This instability of cognition does not concern doubt – “is this the house where I used to live or not?” - or the ignorance – “I do not know this place”. What distinguishes this cognitive experience is the fact that it refers to something whose nature is both familiar and strange, which constitutes a crucial experience as it is the sensitive expression of the forces of otherness in our body, which frees us from our everyday numbness and releases our critical potency. That is why it is a type of experience of problematization: it intrigues, prompts thinking, fosters invention:

When someone feels, while working, the smell of rain, their cognitive experience does not always boil down to an experience of recognition – “it is raining”, but can generate in the subject a type of attraction which is able to move and capture them, producing an acute cognitive intuition, which leads them to approach the smell of rain more and more, and follow it until it generates in them a type of subjective rain state, which takes them out of their normal state. In this case, cognition is not the perception, representation or recognition of an object, but rather it is to touch the stimulus, proceed with it and change themselves in this contact (Kastrup, 2007b, p. 69).

A third example that illustrates our reflections about urban experiences is the personal experience of Guattari (2012a) in the city of São Paulo:

One day as I was walking with a group of friends in a large avenue of São Paulo, when crossing a certain bridge I felt driven to an interlocutor I could not locate. One of the characteristics of this city, which is strange to me in different aspects, is the fact that the intersections of the streets often proceed by separate levels of great heights. While my eyes were directed from top to bottom, to a dense circulation that moved quickly, forming an endless gray spot, an intense, fleeting and indefinable impression suddenly took over me. I then asked my friends to continue their walk without me and, as an echo of the stops of Proust in his “fruitful moments”, I held myself back in an effort to clarify what had just happened to me. After a while, the answer came to me naturally, something from my early childhood was telling me about the heart of this desolate landscape, something particularly perceptive. There was, in fact, a dilation between a very old perception – perhaps the Cardinet Bridge over numerous railroad routes that converge at Gare Saint-Lazare – and the current perception. It was the same feeling of imbalance that was reproduced. But in fact, the Cardinet Bridge is of common height. Only to my childhood perception was I confronted with this disproportionate height that had just been reconstituted on the bridge of São Paulo. Elsewhere, when

this exaggerated height was not reiterated, the complex affection of my childhood that was associated to it could not be triggered (p. 136).

Guattari's article also presents us the engendering between subjectivity, city and body, which, in an experience of sensitive disturbance before the "exaggeration of the height" of the bridge, triggers the complex affection of childhood. We see how today's perceptions of space can also be "duplicated" by previous perceptions. However, the author does not relate them to the idea of conflict between pre-established spatial representations. The semiotization of his childhood memory emerges accompanied here by the creation of an impression of aesthetic and poetic nature.

The three experiences presented have something in common which is taking those who experienced them out of their everyday banality, causing cracks in the cognitive blocks and producing subjectivity. It can be seen that a "disorganization of the sensitive level" occurs; another way to relate to the elements of the city-world is produced. These are experiences of fruitful moments of "touching the stimulus" and "changing when in contact" that are constituted through the marks inscribed in each one and the creations they impel.

It is always about singular marks of infinite cities

We developed the perspective of an investigative attitude whose engine is the body of the researcher, his marks and "bodyographies" are being constituted. Marks that relate to the universes of reference (Guattari, 2012b) which, in turn, are always also in relation to the diversity of the spaces, with encounters with strangers and acquaintances, which affect each one. The bodies are affected in different and unique ways according to their stories. The history inscribed on the body. The family history, the history of the groups of belonging, of the experiences of not belonging, of the encounters. The world history.

My body is, in fact, *always* elsewhere. It is connected with all other parts of the world and, in fact, is somewhere other than the world. For it is around it that things are arranged, it is in relation to it – and in relation to it as in relation to a sovereign – that there is an above, a below, a right, a left, an in front of, a behind, a near and a far. The body is the zero point of the world, there where the paths and spaces intersect, the body is nowhere: it is in the heart of the world, this little utopian fulcrum, from which I dream, speak, progress, imagine, I perceive the things in their place and also deny them by the indefinite power of the utopias that I imagine. My body is such as the Sun City, it has no place, but it is from it that all possible, real or utopian places irradiate (Foucault, 2013, p. 14).

We seek to problematize the urban experience, formulating the idea of a *flâneur*-cartographer as a proposal to all who are interested in knowing the city – in a situation of academic research and/or life. Thus, we invite the reader to deconstruct the perceptions of the world which are based on ready informations that are used to interpret experiences.

Based on the thought of Leibniz, Deleuze (2013) problematizes the expression "point of view", saying that the point of view is deeper than that to which it refers. According to Leibniz, each individual notion, as a point of view, expresses the totality of the world. Every individual substance is as an entire world and as a mirror of God or of the entire universe that it expresses, each, in its way, "a bit like the same city is diversely represented according to the different situations of that which observes it" (quoted by Deleuze, 2013, p.170).

Thus we perceive the perspectival position of a certain philosophy, which is also that of Nietzsche. As stated by Deleuze (2013), "Nietzsche will say: my philosophy is perspectivism. That which makes me equal to myself is a point of view about the world" (p. 168). So it is the view that explains the subject and not the opposite.

The point of view is the proportion of the region of the world clearly and distinctly expressed by an individual regarding the totality of the world which is obscurely and confusedly expressed. And finally, what defines the zone of clear and distinct expression that each one has about the world, a finite and reduced portion of it – a certain point of view – is what affects the body: "there is something that concerns

my body and that I am the one to clearly and distinctly express, at the bottom of this rumor that covers the whole universe" (Deleuze, 2013, p.172).

Considering that everyone can experience a *flâneur*-cartographer's body, since the act of searching is inherent in life, we affirm the possibility of multiple and infinite readings of the world, in this case, the city, from the confrontation of the feelings arising from the tensions between our reference systems and the circulating forces in urban areas. And what purpose does it serve?

According to Pascal Sévérac (2009), reflecting on what the body can do and taking it as model proposed by Spinoza, worlds in which desire and power can circulate are opened up, mainly because the question "what can the body do?" does not allow us to reach a single answer. For the body, this consists in "becoming gradually able to no longer live according to a reduced number of affective standards" (p. 24) that polarize the experience of affections, but expanding the possibilities of the body to affect and be affected, developing a "strong, flexible and labile affective sensitivity" (p. 24). This is about no longer suffering passively what happens to us in our experiences of urban life, but becoming active in relation to them. This is another point of view. We believe that it serves as a bet to see and experience the city in of its openness to the prospects, fostering the construction of new modes of existence.

Regarding the variation between automatic recognitions and the creation of new existential territories, urban experiences can thus be a source of learning-invention. In contrast to the subjected ways of living the thought from a perspective of inventive ways of living can contribute to the necessary questioning, criticism and search for alternatives to the continuous spectacularization of cities subjected to the dominant forces of the world urban crisis. Hence, the possibility to produce more vibrant, mutant and powerful subjects, bodies, cities – lives – is opened up.

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