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DIGITAL PROCEEDINGS

Space and the otherness
An anthology

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Abstract

Alexander Cuthbert published a daring anthology on architecture and urban design, completed in 2011. The project began in 2001 resulting in three volumes: *Designing Cities* (2003), *The Form of the Cities* (2006) and *Understanding Cities* (2011). Unlike other anthologies on architecture, this author organized it as follows: critical selection of authors' texts from various disciplinary areas (vol. I), the approach systematization according to the defined categories (vol. II) and the discussion of the "meta-theories" that would underpin a renewed critical disciplinary perspective (vol. III). The categories of analysis include the disciplinary tradition and emerging themes: theory, history, philosophy, politics, culture, gender, environment, aesthetics, typology and pragmatics.

In this sense, Henri Lefebvre (1901-1991) had already indicated the ideological limits of both modern urbanism and the new spatial strategies of globalization, and proposed a new science of space and city, free from the direct injunctions of the defining economic determinations of 'urban society'. This would be a task of thinking about social praxis.

The aim of this research is to answer: Does this theoretical-empirical approach respond to the Lefebvrian requirement of a critical-theoretical reflection that would be the basis of a new space discipline? Does Alexander Cuthbert overcome the dichotomy between urbanism and architecture towards a disciplinary methodology of spatial intervention?

Therefore, this study discusses the categories of Alexander Cuthbert according to Lefebvre's critical propositions and his "unitary urbanism". In this sense, we believe that instead of proposing operational categories, Cuthbert proposes heterologies – or preconditions – that could configure a new critical thinking. Its objective would be a theoretical unit that surpassed the urbanism like "fragmentary sciences", restricted to the functional and economic dimensions of the production of the space. Cuthbert's anthology showed the most appropriate approach to the new themes and challenges, considering the multiplicity of theoretical interfaces that converge in the architectural practice.

Key words: Alexander Cuthbert, Henri Lefebvre, Anthology, Theory of Architecture.

1. Introduction

This paper discusses several aspects of a three-book series by Professor Alexander Cuthbert, from the University of New South Wales: *Designing cities – Critical readings in urban design* (2003), *The form of the cities – Political economy and urban design* (2006) and *Understanding cities – Method in urban design* (2011).

The interest of these works to this conference general subject is the original way by which the author organizes his "anthology", a kind of production that has been used by the architecture criticism.

His research project started in 2001 and was organized as the following: a critical selection of authors' texts from several disciplinary areas (vol. I), the approach systematization according to the defined categories (vol. II) and the discussion of "meta-theories" that would underpin a renewed critical disciplinary perspective (vol. III).

The first major difference between this anthology and others is that the selected texts do not intend, in their association, to create a general meaning built by fragments having distinct origins and authorships. On the contrary, the selection identifies articles and book chapters that underpin various aspects of the problem, in a moment that precedes the unifying theoretical formulation. In other words, it searches a prior support point that permits to overhaul the disciplinary strategies, in their theoretical as well as practical features (Cuthbert 2007). The author intends rather to reflect about the conditions of existence of the contemporary architecture and urbanism; it does not interest him a classification that only arranges the current production.

As a way to accomplish his endeavour, the author split the three volumes in themes that, according to him, are structural to the discipline of urban design, considering its social context: 1) Theory; 2) History; 3) Philosophy; 4) Politics; 5) Culture; 6) Gender; 7) Environment; 8) Aesthetics; 9) Typology; and 10) Pragmatics. These themes have a double aim, as they arrange the production according to these emphases, and at the same time suggest challenges to the disciplinary future activities vis-à-vis the deadlocks worsened in recent years. It is worth mentioning that this review also is aware that the problems of space and urban space in 21st century demand a different kind of knowledge, that go beyond the traditional disciplinary restriction between architecture and urban planning: the answer would be in what the author calls "urban design", that should be conceived according the new assumptions required by the recent configurations of the public realm.

In the first volume (*Designing cities*, 2003), the author gathers texts from several origins, grouped through the themes above mentioned. Both texts and themes clearly reveal one of the study main premises: the wellspring of the "new" urban design – as opposed to the urban design mainstream – in the social sciences (urban sociology, geography and economics). The selected texts are characterized by their heterogeneity, as there is not an endeavour of giving coherence to the themes and theoretical perspectives. The choice criteria include the size of texts, convenient to the edition objective (a compilation), without compromising their theoretical integrity. Their specificities enable a thematic continuity, allowing the addition of meanings related to the themes; also, the autonomy of each text should not hinder the connections between them. The approaches followed also a path from to general to the specific discussion. These criteria indicate that the texts were not chosen just for their relevance and impact in the disciplinary field, but for allowing a relational basis necessary to the emergence of new propositions.

The second book (*The form of the cities*, 2006) has analysis by the author of the themes already presented in the first volume. They pursue to understand, and not explain, how one does urban design. They create a table of identification of the characteristics and general theoretical questions of the selected literature, in order to foment new knowledges. Its main aim is the theoretical, philosophical and contextual basis of the discipline, that should inform and legitimate the disciplinary practice. It is not considered in this book further knowledges required to the urban design practice: legal, financial and administrative framework; technologies of space and form; and case studies (Cuthbert 2006, 3).

This critical systematization of the contents existing in the previous text selection will be key to the synthetical elaboration of the last volume. *Understanding cities* (2011) is a synthesis of the discussion that keeps, as the previous books, the ten structuring themes of analysis. This synthesis has as its main feature the pursuit for methodologies that substantiate the new proposed disciplinary strategies. Or, as the author states, a meta-method that enables the constitution of an independent discipline (urban design), which is grounded in the social sciences, and that does not confuse itself with

architecture and urban planning practices. This endeavour of disciplinary foundation is achieved by a meta-theory, "the substrate that relates all subsequent learning and practice into an intellectually coherent discipline" (Cuthbert 2006, 3).

According to Cuthbert, one can summarize the three books as it follows: the social sciences should be the basis from which the self-referential mainstream urban design can be overcome; urban design should have a scientific view, hence a research subject – it has a theoretical object (the civil society), and a real object (the public realm) –; at last, urban design should change its paradigm (modernity, Beaux Arts and invention) "to one where organic production of urban forms and spaces are inseparable from economic and social processes" (Cuthbert 2006, 19).

According to these explicit objectives, this paper presents the author reflections in accordance to the ten themes above mentioned, emphasizing the constructive and spatial question. The primary motive for choosing this author is to consider the "practico-material" dimension (as defined by Henri Lefebvre 2009) in all the discussions. His theoretical interests also answer the lefebvrian claims of a pressing philosophical and methodological reflection for a new science of the city, a critical requirement of the contemporary "urban society".

2. Themes

The main references in Cuthbert's anthology are presented in Table 1, divided according to their themes.

#	THEMES	REFERENCES
1	THEORY	**The Process of Urban Social Change** Manuel Castells, 1983 **The Economic Currency of Architectural Aesthetics** Paul Walker Clarke, 1989 **The Postmodern Debate over Urban Form** Sharon Zukin, 1988
2	HISTORY	**The New Historical Relationship between Space and Society** Manuel Castells, 1983 **Urban Landscapes as Public History** Dolores Hayden, 1996 **Harmonies of Urban Design and Discords of City Form** Abraham Akkerman, 2000
3	PHILOSOPHY	**Social Justice, Postmodernism and the City** David Harvey, 1992 **The Phenomenon of Place** Christian Norberg-Schulz, 1976 **Recapturing the Center: A Semiotic Analysis of Shopping Malls** Mark Gottdiener, 1986
4	POLITICS	**Why are the Design and Development of Public Spaces Significant for the Cities?** A. Madampour, 1999 **Reflections on Berlin: The Meaning of Construction and the Construction of Meaning** Peter Marcuse, 1998 **Tilted Arc and the Uses of Democracy** Rosalyn Deutsche, 1996
5	CULTURE	**Urban Spaces as Cultural Settings** Gwendolyn Wright, 1988 **The Urban Landscape** Sharon Zukin, 1991
6	GENDER	**Sexuality and Urban Space, A Framework for Analysis** Lawrence Knopp, 1995 **Gender Symbols and Urban Landscapes** Liz Bondi, 1992 **What Would a Nonsexist City Be like? Speculations on Housing, Urban Design and Human Work** Dolores Hayden, 1985
7	ENVIRONMENT	**Sustainability and Cities: Summary and Conclusions** Peter Newman and John Kenworthy, 1999 **Conservation as Preservation or as Heritage: Two Paradigms and Two Answers** G.J. Ashworth, 1997 **Zoopolis** Jennifer Wolch, 1996
8	AESTHETICS	**Aesthetic Theory** Jon Lang, 1987 **The Urban Artefact as a Work of Art** Aldo Rossi, 1993 **Aesthetic Ideology and Urban Design** Barbara Rubin, 1979
9	TYPOLOGIES	**The Third Typology** Anthony Vidler, 1978 **Typological and Morphological Elements of the Concept of Urban Space** Rob Krier, 1975 **Heterotopia Deserta: Las Vegas and Other Spaces** Sarah Chaplin, 2000
10	PRAGMATICS	**The Design Professions and the Built Environment in a Postmodern Epoch** Paul L. Knox, 1988 **A Catholic Approach to Organizing: What Urban Designers Should Know** Anne Vernez Moudon, 1992

Table 1. Selected texts on *Designing cities*, divided according to Cuthbert's themes. Source: Cuthbert 2003.

2.1. Theory

Based on distinct authors, Cuthbert emphasizes that the elaboration of theories is fundamental for any discipline. However, urban design, architecture, urban planning, and landscape architecture still do not have consistent theories. These disciplines have prioritized methodological issues that were developed according to ideological apparatus or strategies of certain "fields" (academic or social).

The author highlights the differences between the theoretical tradition of positivism and empiricism – both based on principles of rationalism (the search for the truth of the universal nature) – in relation to the theories arising from hermeneutics (Cuthbert 2011, 7-11). The later would have a fundamental dialogue with urban design and urbanism, since it does not seek deterministic relations between cause and effect, but rather the "interpretation" of the facts.

Thus, while promoting the formulation of theories for urban design, he considers that the discipline should pass through the adoption of a theoretical basis derived from the social sciences, particularly associated to spatial political economy (Cuthbert 2011, 28). Then it comes the challenge of replacing a rationalist process with contextual and comprehensive methodologies that consider issues such as feminism and sustainability. To incorporate this new urban design "heterologies", the author examines the path taken by the social sciences that, born from the natural sciences, gradually moved away from their original positivism, establishing their own means for the theoretical and methodological maturation towards a qualitative approach, required to the humanization of its field of study.

2.2. History

Cuthbert emphasizes the importance of history as a reference to urban design. However, he questions how it is being used by the discipline and its role in the "heterologies" of urbanism. The author takes up discussions led by historiography during the twentieth century, mainly through the *Annales* historians (Cuthbert 2011, 34), whose approach substantially transformed the theories and methodologies of history studies. In this sense, the search for a historical "truth" based on documentary sources should be questioned, as well as the idea of "progress" as the conductor of historical narratives. On the other hand, divergences, hidden sensibilities, individual voices, non-dominant narratives, and deconstruction of grand narratives (history of the victors) would be essential methodological tools for the discipline, which would thus seek to establish links with the practices of the present by criticism and interpretation possibilities.

With the intention of seeking an interdisciplinary dialogue with urbanism and urban design, some of the most relevant claims on historiography developed over the 20th century is highlighted by Cuthbert: the questioning of the idea of progress as the guiding thread of the historical process; the prevalence of epistemological studies in relation to chronological and temporal clipping; attention to new (or alternative) narratives; reflection on the concepts of past, present and future.

Cuthbert's historiography revision seeks to establish new paradigms present in the relationship between history and urban design. If at first architecture and urbanism sought mimetic connections to history, understood by the relationship between the typological and cultural nature of forms, in contemporary urban design these connections become more complex – such as the theories and methods of historiography and concepts about time and space.

2.3. Philosophy

Overall, philosophy will be mobilized by Cuthbert – inspired by Wittgenstein – for its paradoxical ability to ask questions that have no answers or evidence. This is because the conceptual renewal sought by the author stands precisely as a philosophical approach that prioritizes the amplification of debates over ideas (Cuthbert 2011, 54-55). In this sense, philosophy is the heterology from which all others derive, and without it, meanings could not be linked to nature and explored in their contexts (Cuthbert 2006, 56).

But his most forward approach on this subject will be on how different philosophical currents will contribute to the methodology and to the central formulations of the social sciences. Avoiding an angle that privileges the work of individuals who have somehow changed the course of human understanding, Cuthbert examines "schools" (Cuthbert 2006, 54) – a flexible concept, adopted by the author as something that designates a concentration of intellectual activity over a dominant paradigm, a theoretical object or a particular worldview, sometimes around new heterologies.

As an example, the author highlights as "schools": Vienna fin-de-siècle (functionalism and contextualism), the Frankfurt school, the Bauhaus, the School of Sociology of Chicago, Paris 1968, Los Angeles in the 1980s, phenomenology, spatial political economy.

2.4. Politics

The relations between politics, urban space and the public realm are essential for understanding the methods of design and management in urban planning. In this sense, Cuthbert seeks to highlight the current strategies of domination and resistance established between politics and urban design, with emphasis on the issue of public spaces (Cuthbert 2011, 53). Its main objective is to identify the method of politics in relation to urbanism.

For this, he begins at the Gramscian concept of ideology as a set of values lived in the daily life, that is to say, they do not necessarily need to be understood in order to be experienced. Thereby, the production of space is both a material and ideological construction, resulting from the relationship between civil society, the state and capital. Urban design thus derives from these relations and can represent both the affirmation of the ideological foundations of the capitalist system and a form of resistance – insofar as its form could enhance public and political experiences that could be alternatives to the existing structures of power.

The issues related to public spaces and their political implications have been the object of several researches and debates in the field of architecture and urbanism. The theme acquires greater

complexity since the end of the 20th century, with the new technologies of communication and information. At first, it was speculated that the public spaces would become obsolete, since they would be replaced by the virtual network systems. However, what can be seen in recent decades is that public spaces have remained as indispensable for the intensification and diversification of urban life.

2.5. Culture

Cuthbert prioritizes the relation between culture, capital and urban design, emphasizing their connection in the disciplinary issues developed especially in the second half of the 20th century. In this sense, the author presents studies that seek to understand the defining terms of the relationship between symbolic value and use value, highlighting the intensification of symbolic value as a fundamental strategy of the contemporary capitalism. Following Baudrillard, he points out that, without this spurious relation, capitalism as we know it would tend to collapse, so that the signs of culture gave way to a situation in which everything can be considered as cultural.

Thus, the simulacrum and the brand become fundamental strategies of capitalism, and the mechanisms that articulate the relationship between products and their image become part of the tools of urbanism and urban design.

Cuthbert concludes that culture makes the public realm the place where memory and historical consciousness approach the urban form, but at the same time it transforms its meanings into instruments of domination and oppression (Cuthbert 2011, 130).

2.6. Gender

Of all the topics covered, "gender" seemed absent from the urban design debate, being the missing component (Cuthbert 2006, 2011). The author points out that the theme cannot be considered as a complementary subject or something that *also* concerns urban design, but rather should be considered as a fundamental debate. Cuthbert demonstrates, from a perspective considering mainly the spatial political economy, that together with nature, gender is arguably the most explored aspect of the capitalist system. In this sense, even in the Marxist paradigm, the role of women was not linked to sexual freedom in its broadest sense, but to its position in a proletarian revolution that would automatically result in gender equality (which did not occur if we look at Russian and Chinese communist revolutions). But while gender equality makes slow progress, important incursions have been made in gender diversity, from biochemistry to early childhood education. More significantly, the feminist contribution problematizes the way all fields of knowledge have been constructed within patriarchy, and this is the theoretical tendency sought by the author, recognizing that all of this affects the built environment.

2.7. Environment

The way Cuthbert discusses the notion of "Environment" is significantly transformed throughout his anthology. The "environment" would have gained special importance after the neoliberal crisis of 2008, as it can be seen in the corresponding section in *Understanding cities*, written after the event, in which he reflects on how this notion became central to urban design as a way to escape the impasses that led to the mortgage crisis (Cuthbert 2011, 158). In contrast, in *Designing Cities*, "environment" has a much broader meaning: it refers to the most common models of sustainable urbanism and critique of automobile dependency, criticisms of the Western model of exclusion of nature in the urban, but also to issues closer to the field of history, examining trends in the conservation of architectural heritage (Cuthbert 2003, 18-20).

In *The Form of Cities*, Cuthbert starts limiting his analysis on issues more strictly linked to the environmental crisis, although he is aware that concepts such as "sustainable development" can represent an inaccurate approach. Opposing this concept, which he judges to be applied unrestrictedly and without theoretical circumscription, Cuthbert proposes a return to the origins of ecology as a way of escaping from a certain common sense in contemporary debate (Cuthbert 2006, 150-154).

The author stresses how urban sustainability debates are limited by three basic assumptions: the determinism of form in the city, the ability of technology to end the ecological crisis and better management of resources (Cuthbert 2006, p.151). He notes, however, that the capitalist city would be inefficient by subjecting the land use to valorisation logics (Cuthbert 2006, 163-164). For him, the greatest impact of the "environment" as an urban design criterion would be not on debates about

density and urban governance, but on overcoming the capitalist dualisms, as between urban and rural, urban and natural, central and suburban (Cuthbert 2011, 159).

2.8. Aesthetics

Based on the articles chosen for *Designing Cities*, Cuthbert addresses three main perspectives of aesthetics: the position occupied by the subject, as presented in the summary of psychological aesthetics by Jon Lang; the position occupied by the object, seen in Aldo Rossi's text on the traditional city; and the symbolic economy that urban forms are part of, in Barbara Rubin's text on the urban space of consumption in the United States (Cuthbert 2003, 21-23) – a theme also present in a possible "fourth" text, as characterized by the author himself, that of Clarke, in the section "Theory" (Cuthbert 2006, 173-174). Thus, although Cuthbert introduces this section by placing aesthetics on the traditional investigation of the beautiful, he continues by pointing out how aesthetic values can be manipulated in a commodity-producing society, and that therefore these values can only be thought of in the mass media (Cuthbert 2011, 192-193). In this sense, although Cuthbert mentions discussions more strictly related to the search for the beautiful, as in the search for the mathematical order of the project (Cuthbert 2006, 175-179), his text favours those fronts that relate to the interpretation of urban design within a global circuit of symbolic exchanges.

Although the chosen articles are predominantly theoretical, as the author announces in his introductions, the section of aesthetics sometimes gains more practical contours. Thus, on the one hand, there are authors of critical thinking, in which Freud, Saussure and Marx stand out, as well as the currents of urban design since the nineteenth century, beginning with Camillo Sitte. On the other hand, he notes how the latter founded the discipline of urban design, which still remains somewhat linked to him, and also reveals how aesthetics are controlled and manipulated by both the state regulations of space and the spatial thematization and branding by neocorporate imperatives.

2.9. Typologies

Cuthbert (2011, 225) stands for the idea that the typologies studies can consolidate the relationship between socio-economic processes and urban forms. The author clarifies that this is not a discussion centred on the buildings, remembering that the real object of the urban design is the public realm and space, through a debate informed by social theories. In this sense, it addresses the following themes that impact on the urban form: the concept of globalization (as the strategy of a new imperialism); the spaces of the spectacle and the mega projects; iconic space and neocorporatism (psychological manipulation of mass via branding); ambiguous space and the citizen (manipulation of the concept of citizenship); invisible space and the global migrant; slum and *superslumspace*.

The typologies already catalogued by urban design can be exemplified as streets, squares, avenues, boulevards, docks, etc. But they do not account for social demands (Cuthbert 2011, 259-260). Typologies necessarily evolve in conjunction with socioeconomic requirements. Refugee camps, for example, which now house millions of people, constitute a new urban form that has no historical references. This is not an adaptation of historical urban forms, then. But it is worth noting that the interests of capital have become congruent with the needs of the people, in a process sufficiently convincing to allow a merge between the corporatist agenda and that of the state, impregnating it with its ideologies and manifestos. For Cuthbert, the notion of typology should have a critical view on this aspect.

2.10. Pragmatics

While Cuthbert focuses on how the multiple disciplines inform urban design in various topics covered so far, the Pragmatics section specifically addresses Cuthbert's advocacy that urban design should be an autonomous discipline, independent from architecture and urban planning. Thus, Cuthbert argues that urban design has its own theory – civil society – and its own object – the physical public realm in which societies act – that would guarantee its autonomy as a discipline (Cuthbert 2006, 247).

This advocacy is made by pointing out its contradictions, since the constitution of a discipline is followed by effects on the profession and teaching that are considered regressive by the author. Indeed, for Cuthbert, the modern configuration of the professions would have led to corporatist nuclei that would have shifted the game of forces in the class struggle, by concentrating knowledge and controlling its application, thereby instituting a new type of cultural capital. In fact, it would be part of the constitution of a profession to choose what the work will be, and how it will be carried out, as

opposed to the proletariat, which does not have autonomy of decision over its workforce (Cuthbert 2006, 237).

Although not quoted directly by Cuthbert, there is a tension in the constitution of a discipline, just as pointed out by Lefebvre (2000,2009). The division of science into disciplines is ideological, since reality is one comprehensive entity. This is a tension that, as indicated in the relation between profession and power, is certainly embedded in Cuthbert's disciplinary thinking on urban design.

3. Discussion

The work here examined presents a unique way of creating knowledge through anthologies, normally based only in a collection of texts relevant to a specific field. This distinction, which seemed original for us, must be understood and emphasized, as a way of contributing to the objectives of the III CriticAll Madrid Conference.

The author's scheme starts with a main conception: not only to depict – and likely discuss – what happened in the recent debate about architecture and urbanism, but also to create a table of themes, that aims to establish the tenets of a disciplinary overhaul of urban design. This peculiarity makes Cuthbert's oeuvre an innovation compared with the contemporary debate about this subject. The text selection, found in the first volume, only can be understood with this assumption. The texts not only have interest for their bygone impact in the disciplinary debate, but also for allowing new meanings that could result in concepts and strategies in the future. The author did not intend to undertake this second step, but to add new points of view that could enable new configurations of method and strategies to the disciplines that create the social space. This debate, which is prior to the strategic formulations of the architecture and urbanism, is called by Cuthbert "meta-methodology" (or heterology, the search for alterity).

This is an epistemological strategy that implies not closing the positive and prescriptive concepts that could be handled directly. This method, applied to the work in discussion, is the second point to be highlighted. The literature review enables the construction of axes or structures that retroactively redefine the initial choices. This continuous process between the past explanations – which are in the selected texts (Cuthbert 2003) – and their development possibilities (Cuthbert 2006, 2011), build the ten themes that organize all the work. The future of the debate – and of the discipline – only can be built by means of a previously gained knowledge, even though all the possibilities incorporated to it are not fully enlightened. This explains the temporal irregularity (the books were published in 2003, 2006 and 2011), and possibly the thematic irregularity, since some themes bring forward with more pertinence, according to the author (Cuthbert 2011, 2). The constant relation, mutually constituted between contents and structures, inquires what would be an anthology. His anthology spans three volumes that testify to the time and the decantation mode of the ideas of the themes, which affects in several ways the books format. This flexibility of a work in progress remove the possibility of a rigid format found in a great part of the anthologies, which, even if not planning it, imply paradoxically in a closed totalization.

The social context also influences the work structure and method, mainly the definition of the ten themes. The research period includes dramatic events as 9/11 and the 2008 financial crisis. Nowadays, we could also add the refugee crisis as another structural influence of the new urban spatial modalities. This example only asserts the way by which the open methodology, in opposition to the selection of canonical texts, which, unintentionally in some cases, establishes concepts, debates and solutions.

4. Conclusion

The task accomplished in this expanded anthology and its method send us directly to Henri Lefebvre's urban oeuvre. First of all, to its *leitmotiv*: a critical new urbanism. It should be reached by the ideological disciplinary critic, which is its "partial" knowledge of the open totality existing in the city. Even if it owns some truth contents, this rationalized knowledge of the urban cannot formulate the pressing need of the "urban society": a theory about the city (Lefebvre 1970). This social phenomenon is not anymore that of a traditional system of beliefs, aristocratic or rational. It is a virtuality that can be found in the urban society, but that can only be achieved through the critical and "meta-philosophical" critic that embodies the residues of the everyday life that remained out of the systems of rational understanding.

According to the French philosopher, we should develop not simply a theory, but a methodology that guides the thinking and the practice to strengthen the urban dimension, which is in retraction since the industrialization process in the 19th century. The modern urbanism addressed partially something that is a unity, the city. An "unitary urbanism" (using a denomination from a situationist origin) should then integrate other dimensions of the production of space, as way to disclose the city as the maximum human expression (Lefebvre 2009, 2000).

What is the social content required by a new city? For Cuthbert, the multiplicity of the urban can be understood by the social sciences, and not only by the economy, law and engineering. For Lefebvre, the heterogeneity of the everyday life could be seized by a renewed urbanism that identifies the creative dimensions of the city, currently subdued by its productive dimension.

Both authors find the solution to this puzzle in the proper formulation of the research and in its method. Hence, when searching for an open totality of the existence, we have to wander a reflexive path that allows the emergence of unprecedented contents. This distinguishes and highlights the anthology that we have studied.

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Biography

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