

## Pulacerca – Coletivo Opavivará!

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OPAVIVARÁ! is a Brazilian collective of contemporary art that has been producing artistic manifestations in public spaces, galleries, and cultural institutions since its creation in 2005, proposing shifts in the way urban spaces are occupied through interventions that promote collective experiences. For this paper, the *Pula Cerca* work was chosen, which consisted of an intervention done on the fence of Tiradentes Square during the 1<sup>st</sup> *Viradão Cultural* in Rio de Janeiro, 2019. Eight ladders were installed to compose a diagonal passageway in which pedestrians would be able to cross a fence barrier from the street to the square.

The message, which was communicated in a simple, quick, and efficient manner, suggested new movements and fluxes in space. It did not create a solution for the railings that isolate public spaces, but instead it enticed people to question the reasons for the existence of the barrier. After the intervention, the members of the collective affirmed that their work helped the subsequent removal of the fence from the square. The medium chosen had special characteristics for the locale, that is, it was specifically conceptualized with that unique location in mind and was carried out in on-site.

When analyzing the political interest of the intervention at hand, one can note the proximity between its questionings (even if such questionings are more related to the domain of visual arts) and tactical urbanism, which is composed precisely of urban interventions. However, even though the approach used in Tiradentes Square had tactical characteristics, it did not look to present an urban solution generated from discussions and decisions made in an agreement with local residents. Even if classified as an impulse for urban solution, it was not defined collectively with local residents, as most tactical urbanism manifestations are. In turn, this does not minimize its democratic character, nor the positive outcomes generated, such as the subsequent removal of the fence.

According to Nogueira (2017, pg 91), the use of tactical urbanism as a way to solve urban problems through interventions, that are close to the visual arts and many times committed to problematizing urbanity, is a political method by nature. When the power of decision-making is withdrawn from citizens, the possibility of them getting organized independently and autonomously emerges, which in turn enables them to point out gaps in government planning and implement interventions that usually involve the construction of low-cost urban prototypes that are transient or permanent in nature. In addition, it's a way to criticize the notion of urban projects, showing that testing possible urban solutions on-site is better than projecting them on an architect's clipboard. The author also affirms that tactical urbanism does not substitute urban planning, nor does it possess the same goal, but it can help inform the government. Such urban prototypes can be sanctioned, like in the case of the fence being removed from the square and freeing the flux of pedestrians through public spaces. This interpretation enables us to imagine that the various occurrences of tactical urbanism throughout the world are result of power schemes, that is, a correlation between power and resistance, and that such interventions can dodge the bureaucracies of the State, enabling citizens to alert the government about local needs.

### References

NOGUEIRA, Pedro C. E. *Urbanismo tático e intervenções urbanas: aderências e deslizamentos*. Arcos Design. Rio de Janeiro: PPD ESDI - UERJ. Edição Especial Outubro 2017. pp. 89-101. Available in: [<http://www.e-publicacoes.uerj.br/index.php/arcosdesign>]

<http://opavivara.com.br/>

Images: Instalação Pula Cerca, na Praça Tiradentes, (Rio de Janeiro/ 2009). Source: [opavivara.com.br/p/pc/pulacerca](http://opavivara.com.br/p/pc/pulacerca)





