

UNEQUAL LANDSCAPES METAPHORS, IMAGES AND CRITICAL REFLECTIONS

ARTUR ROZESTRATEN¹

DIOGO A. MONDINI PEREIRA

Introduction or *ceci n'est pas un paysage*

"The map of the imaginable world is drawn only in dreams. The universe perceived through our senses is an infinitely small one." Charles Nodier. *Rêveries* cited in Bachelard 1964, 17

"Miséria é miséria em qualquer canto, riquezas são diferentes."²

Titãs, *Miséria*, 1989, Õ Blésq Blom

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2 "Misery is misery wherever it is, wealth is different." (Translation by the authors)

Michel Serres, who died on June 1st 2019, aged 88, said in an interview, "progress is a landscape" and then he added: "Here, a hill grew, there was a landslide, here a crack, there a forest. It is a complex landscape. However, basically, without a doubt: life is better in 2010 than in 1930." (Serres 2019, translation by the authors). The image suggested by Serres is, indirectly, an affirmation of his own understanding of landscape. There is a presence of varied natural elements and the idea that they constitute an integrated and complex whole that would support a figure of speech. Before tacitly agreeing with Serres' opinion, we could keep such categorical statements suspended and – with the freedom of thought so valuable to the author and ourselves – doubt it.

We might think, at first, that a characteristic of common sense – or of naive, pre-scientific thinking, as Bachelard would refer to it – is to promote seductive metaphors that, supposedly, would bring us closer to the knowledge of sensitive phenomena, of the things of the world. However, precisely because they are subjective poetic forms, standing as obstacles for the construction of objective knowledge about things, they tend to keep a distance rather than approach the phenomena. On the other hand, it is necessary to consider the Kantian premise that we know the world from how we represent it.

Studying such images, figures of speech, or more precisely metaphors, as images / facts within the scope of the imaginary, might thus be an indirect path for the construction of critical knowledge about two simultaneously interrelated and autonomous realities: the sensitive reality and the meta-reality of the representations that relate to it.

The term progress may suggest – especially in Serres' optimistic perspective – a collective sharing of a common good, the political, social and cultural share of a relatively homogeneous technical, technological and scientific condition. In contrast, there would be countless facts and images

from the contemporary world that could support an opposing thesis, a critical inversion, a realistic approach for some and pessimistic for others.

For the positivist sense of progress associated with the landscape, we could then propose a more comprehensive, structural and anthropological alternative, in view of the *pólis* diverse nature and the multiple experiences of landscape in urban environments, formulated in one sentence: plurality is various landscapes.

In the same way that the *pólis* is the place where different imaginaries oppose each other and compete for political space in understanding, experiencing, proposing and constructing transformations of concrete and sensitive conditions, landscapes are multiple and can be antagonistic and non-consensual as well.

Following this line of thought, in counterpoint to the first metaphor and in line with this second, a third metaphor is proposed as a provocative, provisional and intentional obstacle to the construction of objective knowledge on the theme: inequality is several unequal landscapes.

It is necessary to anticipate, though, that such inequalities – precisely because they are not just figures of speech, but materialize in concrete sensitive realities, socioeconomic phenomena and ruptures that constitute and deform spaces and lives – can lead to an extreme urbanistic limit in ethical and aesthetical terms, i.e., the negation of the landscape and, consequently, the denial of habitation and the very fundamental condition of human existence, which is the free exercise of the imagination.

Poet João Cabral de Melo Neto used the metaphor of a “dog without feathers” (1994, 53-4) to build the dehumanized landscape of Capibaribe River:

In the river's landscape
hard is it to know

where the river starts;
where the mud
starts from the river;
where the earth
starts from the mud;
where the man,
where the skin
starts from the mud;
where starts the man
in that man.

Hard is it to know
whether that man
is not already
further behind a man; (Melo Neto 1994)

Assuming such a position, we recognize a certain resonance with the perspective proposed by Michael Jakob in 2013: “Landscape is a phenomenon of Human Sciences, therefore polysemic, open to interpretations, which means that we shouldn’t restrain ourselves at any definitive definition” (Jakob 2016, translated by the authors) and so, we can use the frayed and problematic nature of the landscape to critically reflect on the contemporary world, on the role of images and on urban life. Let’s move then to the images.

Images of Inequality

In 2016, South African photographer Johnny Miller wondered what we could formulate as a common metropolitan contradiction, particularly intense in Cape Town, South Africa, the city where he lives and which he describes as full of barriers, fences, walls, highways and green areas designed to be belts, separators, buffers and intermediate zones, which

interrupt the landscape, shorten horizons and restrict perspectives; such elements “work not only as physical barriers, but as barriers to our imagination”, especially in flat stretches: if the *pólis* is the spatialization of multiplicity, why are such urban landscapes so homogeneous?

With drone support, Miller then started a photographic project entitled “Unequal Scenes” (unequalscenes.com) that seeks to build aerial images as a snapshot, a visual synthesis of the border zones of inequality in cities from South Africa, Tanzania, Kenya, India, Mexico and the USA.

Each “Unequal Scene” is a split image. Two images in one. The contrast between two unequal landscapes constituting the same image in which diversity is not expressed as a merge, but as an immiscible counterpoint. Such split images are not always visible in the everyday experience of a city. We could then formulate the hypothesis – somewhat obvious – that such boundaries between unequal landscapes are usually more evident in cities that are more unequal, and are much more difficult to perceive in places where inequalities are smaller. Less unequal cities tend to hide successfully their internal inequalities, keeping them from the eyes of their most privileged citizens, tourists and the lenses of photographers.

In a certain way, the “Unequal Scenes” project follows the steps of the photo essay “How the other half lives”, published with the subtitle: “Studies among the Tenements of New York” in 1890, produced in New York between 1888 and 1890 by the young Danish photographer and reporter Jacob Riis, recognized as one of the pioneering experiences in anthropological research – photographic landscape of social inequality in large cities.

Projects of this nature have, since then, been part of the photographic effort to “make visible”, that is, to conceive photographic visibility, to constitute a fixed, revealed and enlarged image of what, paradoxically, may be oscillating between absent and visible, between present and invisible, in

the daily life of cities, and which photography helps to present and “keep visible”.

The path and the images

The convergence of this research with the debate proposed by this conference on Philosophy of Landscape offers an opportunity to deepen the comparative view between Lyon and São Paulo under the scope of the photographic representation of metropolitan landscapes in their inequalities.

In methodological terms, this essay will consider a dialectical nature of oppositions, contrasts, polarizations to be visualized, represented in a diagram. The Bachelardian notion of diagram, presented in “The Psychoanalysis of Fire” deserves an experimental approach, recognizing the provocative nature of an image association practice unfolded from the considerations that follow here:

Each poet [city] should then be represented by a diagram which would indicate the meaning and the symmetry of his metaphorical coordinates, exactly as the diagram of a flower fixes the meaning and the symmetries of its floral action. There is no real flower that does not have this geometrical pattern. Similarly, there can be no poetic flowering without a certain synthesis of poetic images. (Bachelard 1964, 109)

The methodological procedure of the floral diagram began being used in botanical literature from the end of the 19th century as a schematic graphic representation of the structure or morphology of a flower, showing the number of floral organs and their spatial arrangement in order to support the improvement of taxonomy and comparative approaches.

But a poetic diagram is not merely a design: it must find a way to integrate the hesitations, the ambiguities which alone can liberate us from reality and permit us to dream; and it is here that the task that we have in mind takes on all its difficulty and all its value. We do not write poetry if we are confined to a single note, for the single note has no poetic property. (Bachelard 1964, 110)

Then, what would comparative poetic diagrams between Lyon and São Paulo look like, based on sets of photographic images that sought to present the spectrum of inequality between unequal landscapes beyond hegemonic images?

For the experimental construction of such diagrams, two types of contemporary photographic images, digital and available on the Internet, will be mainly considered – but not exclusively – by professional photographers in Lyon and São Paulo in the 21st century, as preliminary references: The (re)presentation of landscapes in public spaces; The (re)presentation of landscapes from private spaces;

Comparing metropolises

The Metropolis of Lyon, or Grand Lyon la Métropole (www.grandlyon.com), was created in 2015 and brings together 59 municipalities, totalling around 1.3 million inhabitants in 2016. Nowadays, it constitutes the second French metropolitan region, after Paris. With an area of 533.68 km², its population density is, therefore, 2,587.69 inhabitants / km².

According to data from the Compas - *le comparateur des territoires plattform* (www.comparateurterritoires.fr), in 2015 the inequality index for the

city of Lyon was 0.32 (Gini coefficient³), above the French average and the Rhône Department average, which was then 0.29. In 2018, the “*Observatoire Métropolitain du Développement Durable*” (Falga 2015) dossier indicated a slight drop in the coefficient to 0.31, considering the metropolis of Lyon as slightly more unequal to the French average of 0.30.

According to the “*Center d’Observation de la société*” in an analysis published by the “*Observatoire des inégalités*”:

88% of French people estimate that poverty and exclusion have increased over the past five years (2013-2018). This number increased in the 2000s, before it was less than 70%. ... The opinion of the French is not directly linked to the real evolution of poverty rates. Whatever the variations, the vast majority estimates that poverty has increased (Observatoire des inégalités 2019, translation by the authors).

In this approach with an emphasis on inequality, it must be said that Lyon is a city with numerous architectural, urban and landscape qualities that are quite evident in the direct experience of its most central urban space⁴ and widely reiterated by a vast photographic production that proliferates daily on the Web. Such qualities have been cultivated over a history of more than two thousand years of urban life and are today in large part due to public policies and continuous investment, maintenance and promotion of public spaces on different scales integrated into a metropol-

3 Index 1 corresponds to a hypothetical situation in which a single person would hold all the income of a place and index 0 to an absolutely equal situation. In short, the higher the index, the greater the income gap between the richest and the poorest and vice versa.

4 Region of Presqu’île, from Perrache to Croix-Rousse, covering Vieux Lyon and Fourvière, the margins of Saône River in this part and also the margins of Rhône River until the Parc de la Tête-D’Or.

itan multimodal transport system that greatly contribute to the levels of inequality, being relatively low and hardly noticeable in a scenario of fierce competition between global cities in the European Union for a welfare landscape.

The investigation of unequal landscapes in Lyon stems from the recognition that, beyond the aforementioned urban areas that are, to a large extent, world heritage sites and that support a restricted set of supposedly consensual and clearly hegemonic photographic images, there is a problematic urban reality, conflicting, heterogeneous, counter-hegemonic and barely visible. These absent images, removed from the official curatorship of the “constellation” of Lyonnais images, are capable of exposing both the internal contradictions surrounding the naive understanding of *pólis* that would justify their alienation – after all, being multiple and consequently conflicting, heterogeneity and dissent would be inseparable from the very nature of all cities – as they also expose the tensions and divergences around the metropolis project today called “*co-intelligence*” (youtu.be/O4QsCBKFrM), started in 2007 and captained by the OnlyLyon association in order to project the city internationally.

The fragility of the notion of “*co-intelligence*” is evidenced by the denial of these divergent images that, from an official perspective, would not collaborate with the intended coordinated and top-to-bottom construction of 21st century Lyon.

Nevertheless, how could the development of a truly collaborative project dispense with the critical inclusion of such images in the problematization of a dialectical, comprehensive, active and heterogeneous urban imagery that may constitute the real Lyon of the 21st century?

The Metropolitan Area of São Paulo (RMSP, www.pdui.sp.gov.br/rmsp), in comparison, is formed of 39 municipalities that held 21 million inhabitants in 2015, being the sixth largest urban agglomeration in

the world. It has an area of 7,946.96 km², with a population density of 2,642.52 inhabitants / km².

Although the population densities of Lyon and São Paulo are similar - São Paulo has only 54.8 more inhabitants per km² – the RMSP is almost 15 times greater in area and has a population 8 times greater, which is close to 1/3 of the population of all of France.

According to the Brazilian Institute of Economics of the Getúlio Vargas Foundation (Ibre / FGV), in an article published in the Economics & Business section of the newspaper O Estado de São Paulo, on February 26, 2019, inequality in Brazil today is the greatest in the last seven years.

In the historical series begun in 1912, the Gini coefficient decreased to the lowest position of 0.529 in 1944 and, since then, it has grown, reaching at the end of 2018, the highest level of inequality ever recorded: 0.625. An index equivalent to that of South Africa measured in 2011 (Index Mundi), which means a 30-year setback in efforts to reduce inequality and income distribution in the country. This setback considers that the current indexes surpass those of the mid-1990s, which reached the limit of 0.60 in 1996, according to IPEA, based on PNAD data.

In 2017, IBGE showed that 43.3% of the mass of household income per capita in the country was in the 10% of the Brazilian population with the highest income. This inequality is even greater in a state like Bahia, for example, where this concentration reaches 48.9%.

As the Institute itself summarizes in an article published in April 2018: 10% of the Brazilian population concentrates almost half of the country's income (Benedicto and Marli 2018).

According to data from the publication “São Paulo: A Tale of Two Cities” organized by the United Nations Human Settlements Programme (UN-HABITAT) and by the State System of Data Analysis Foundation (SEADE), in 2010, the Metropolitan Area of São Paulo is more unequal

than the average for the State of São Paulo. Its Gini index was then 0.57 against 0.50 of the state average. This index is probably even higher today, considering the general growth of inequality in the country registered by Ibge / FGV in late 2018 (Chengalat 2019).

Unlike Lyon, the images of inequality in the metropolis of São Paulo are widespread, although not very precise: they are confused with the images of inequality that it shares with as many Brazilian cities and as many clearly unequal metropolitan areas inside and outside Brazil. It is then necessary to revisit them reflexively.

Reviewing images

It was also in an aerial shot, taken from a helicopter flyover in 2004, that photographer Tuca Vieira took the so-called “photo of the Paraisópolis favela” that, from the Global Cities exhibition, organized by Tate Modern in London in 2007, came to represent not only the radicality of the local expression of inequality, but the very global condition of such a phenomenon in a globalized world.

Since then, the image has been recognized worldwide as a synthesis of social inequality in large cities of the beginning of the 21st century. An image that highlights housing conditions so distant and so close. An image of the proximity between unequal.

It must be said that the title of the photo is a half-truth. We see more than the Paraisópolis slum in the photograph. There is a walled border and on the other side of it: the Penthouse vertical condominium, neighbours in the Morumbi quarter. It is a photographic image of a reverse landscape sharing. Each community has as its landscape the other part; what it craves, what it rejects, what it fears, what it cares for, what it sees, what it refuses to see. In short, ambivalences capable of promoting a wide spectrum of reveries (Vieira 2017).

Tuca himself considers that this image has fulfilled its role, being to some extent exhausted and stereotyped. It is an image that was intentionally built to “show” certain landscapes, but that today – precisely because of its overexposure and supposed unquestionable validity – hides other specific realities of inequality in São Paulo that continue to interest the photographer. Precisely to continue investigating the representation of the landscape of São Paulo, Tuca Vieira undertook the “Photographic Atlas” (www.tucavieira.com.br/Atlas-fotografico) project between 2014 and 2016: 203 photographs, a summary image for each page of Guia 4 Rodas that maps the São Paulo metropolitan area.

Each of these images is, metaphorically, a survey, an index snapshot, an intentional graphic construction of a chosen framework – which excludes so many others that are also possible –, so it is a cutout, a fragment, a part of an inapprehensible whole that would correspond to the landscape of the RMSP.

In addition to this effort to investigate unequal landscapes in São Paulo, countless other photographic productions, among which it is worth mentioning here the essays “*Spama Frente e Verso - Pirituba*” and “*Comunidade Grillo - Cidade Tiradentes*” by Nego Júnior (www.negojunior.com.br/spama-frente-e-verso-pirituba) made in 2018 and “*Periferia*” by Lalo de Almeida (lalodealmeida.com.br/site_pt/editorial/periferia) with images taken between 2010 and 2013.

A collection of images from “Atlas” and the other three essays mentioned here contribute to the construction of a multifaceted, partial and fragmented polygraphy of São Paulo’s landscape.

It has been produced in the São Paulo metropolitan area, in its assorted peripheral peripheries and in its precarious central conditions; landscape experiences reduced by intense construction activity, which, adding almost absolute occupation of the lots and excessive overlapping of

plans and volumes, restrict, interrupt, shorten and atrophy the horizontal amplitude and the depth of space. Inequality can take many forms, one of which is spatial in nature: landscape-prison, landscape-confinement, landscape-enclosure.

That was what the journalist Dafne Sampaio intended to expose poetically at the end of January 2013, with his stencil applied to the walls and sidings of the lots under construction in São Paulo, where the verticalization actions promoted by the private initiative subvert, transform, when they do not extinguish the landscape:

You as Square / I adore
You as building / It's a bore ⁵

In contrast, in January 2017 in Lyon, under a severe winter, a team of SAMU Social (www.samusocial-75.fr) employees exposed the difficulties of the metropolises in receiving homeless people or those living in precarious conditions without heating.

In this context, photographer Jeff Pachoud produced a series of dissonant photographic images in relation to the hegemonic photographic imagery of the metropolis of Auvergne-Rhône-Alpes. In addition to this theme, between 2013 and 2017, Pachoud produced several photographic images for news articles by Agence France Press of what we understand as landscapes of the inequality of Lyon, covering the eviction of “Roms / Roma” camps, the expulsion of immigrant families: Albanians, Macedonians, Romanians and Bulgarians, the living conditions of immigrants “*sans abri*” and the precarious living conditions of families living in the peripheral neighbourhoods of Lyon, thus exposing the most difficult and

5 Free translation by the authors of “Você Praça / Acho Graça / Você Prédio / Acho Tédio” more literally translated to “You as Square / I find it graceful / You as building / I find it boring”

least visible conditions of living in contemporary Lyon (L'Express 2013).

Photographer Maxime Jegat (www.maximejegat.com) has also produced counter-hegemonic images in news coverage for the agency Le Progrès in the Lyon metropolitan area since 2007. In his personal portfolio he presents some photo essays entitled “Landscapes”, “L.S.P. (Lyon Street Photo)” and the most interesting among them: “Fakeland”.

In this contemporary context, the photographic image of Jean-Louis Garnell taken in Lyon in 1988, within the scope of the DATAR initiative (*Délégation à l'Aménagement du Territoire et à l'Action Régionale*) with the aim of representing the transformations in French landscapes, and which was part of the exhibition “*Paysages français - Une aventure photographique, 1984-2017*” (expositions.bnf.fr/paysages-francais) organized by France's National Library, gains new meaning.

His photograph of an uninhabited place, simultaneously stagnant and in transformation, on the construction site of the Miribel Park in Lyon seems to foreshadow the concrete difficulties – and the probable impossibility – of building an egalitarian urban future.

Landscape and project

When landscapes are immobilized and suggest stagnation, when instead of promoting horizons, they impose narrowing, close perspectives, limited openings, when they deny depth, when they move away from evasive mobility and become fixed in monotony and inert presentification, it is not always possible to preserve in the interaction with them the ability to daydream and the vital condition of the evasive imagination, which fundamentally promotes project experiences: when we project “in”, “with” and, mainly, “beyond” the landscape, there is no landscape without gaps to escape.

The designing / existential experience of the landscape depends on

an escape, as a promenade of the imagination, an imagination that activates complementary and dialectical movements: of escape, of distance, of centrifugal dispersion; and return, rapprochement and resignified centripetal re-aggregation.

The reflexive condition of this interactive mobility affects everyone involved: if a landscape is built on this imaginative action, “in it” and “beyond it”, we are ourselves reconstructed. Wouldn't this experience also be a metaphor for the symbolic condition indispensable for overcoming the very limits of the human condition?

The imagination is not, as its etymology suggests, the faculty for forming images of reality. It is the faculty for forming images which go beyond reality, which sing reality. It is a superhuman faculty. A man is a man to the extent that he is a superman. A man should be defined by the sum of those tendencies, which impel him to surpass the human condition (Bachelard 1983, 16).

We recognize, then, in the Bachelardian philosophy, a proposition for the imagination as a non-negotiable existential condition:

If there is no change of images, unexpected union of images, there is no imagination, there is no imaginative action. If a present image does not make us think of an absent image, if an occasional image does not start a lavishness of aberrant images, an explosion of images, there is no imagination. (Bachelard 2001, 1, translation by the authors)

Thus, a poetics of project is affirmed as an open and metamorphosing action that resignifies the landscape in the measure of an active and transforming appropriation:

The past, the real, the dream itself offer us no more than

a closed imagination, as at their disposal they have only a determined collection of images. With open imagination, a kind of myth of hope appears, which is symmetrical to the myth of remembrance. ... The imagination only understands a form if it transforms it, dynamizes its forthcoming, if it captures it as a cut in the flow of formal causality, just as a physicist only understands a phenomenon if he/she captures it as a cut in the flow of efficient causality. (Bachelard, 2013, 116, translation by the authors)

While in Lyon, public spaces integrated with the public transport network promote a certain equalization of landscape experiences, which are unequal in the context of private landscapes; in São Paulo, public spaces are far from meeting the demand, in addition to not being fully integrated into a public transport system that is insufficient and precarious. Inequalities are then perpetuated, of course, also in regard to access to parks, squares, gardens and their equipment.

In São Paulo, the landscapes of inequality are evident under an isolated archipelago condition, isolated from each other. In the interstices of such fragments of inequality, there is the presence of ambiguous objects, which could articulate and interconnect, but essentially break, cut and fragment the space: bridges, viaducts, train and subway lines, streams and channeled rivers. They reiterate themselves as the negation of the landscape and, at the same time, they are residual places where those who are on the margins of the margin seek to survive.

The “vertical escape” to a high, aerial position, so characteristic of the social ascension and the effort to conquer a privileged landscape in the industrial São Paulo of the second half of the 20th century, still continues,

but it offers less and less relief as the densification of towers promotes a continuous closure of the horizon, and the landscape gaps, the gaps between towers, insist on offering monotonous variations on the theme of the growing socio-spatial inequality printed in the urban fabric below.

Wouldn't it be possible to install films on windows as high-resolution screens that produce other landscapes like a screensaver set in perspective? What if, in addition to images in perspective adjusted to the height of the apartment, there was a sound environment?

In the same context that stimulates this delusion, it survives, then, in contemporary São Paulo, as an alternative for a few, a revival of the idyllic “horizontal escape” into the countryside - albeit a scenographic one - which can be interpreted as a “back-trip”, a movement of new landowners to return to their former farms, now metamorphosed, miniaturized and artificially free – why not: sanitized? – the landscape of the “work spaces” that still support them.

The symptom is the abandonment of the metropolis, the abandonment of the big city, the abandonment, perhaps, of any and all cities, precisely because the *pólis* is a singular, unique spatialization, of heterogeneities, dissimilarities, differences.

Cultivating inequality or at the other extreme, denying its existence, will there be conditions for a culture of difficult and multifaceted urban coexistence among inhabitants of such different landscapes?

Within the high standard “rural” gated communities, proliferate the efforts of architects to constitute landscape scenography as pseudo-open horizons, as spaces supposedly continuous, uninterrupted, suggesting a spatial extension of arboreal sets, bamboo groves, meadows, lawns, surfaces with water, external and internal floors, in an alleged indistinction between *natura naturans* and *natura naturata*.

The reverse side of this landscaped *trompe l'oeil* is purposely antagonistic. If in the interior this is the keynote of the landscape, from the outside, none of this is visible, and the contrast is brutal: the walls of the condos cut, interrupt and fragment the landscapes without metaphors. The unequal landscapes also constitute millionaire business opportunities for a market of commodity-landscapes, of eroticized landscapes, as objects of desire, *cachés*, hidden and overvalued as protected gems inside coffers.

In Fazenda Boa Vista Condominium, between Itu and Sorocaba, for example, the boundaries are explicitly marked on the outside by a concrete block wall over 3.5 m high, topped by a horizontal spiral of barbed wire, without any sidewalk to the public. In rare sections of the boundary of the condo there is an opening that reveals a crack in the internal landscape, as when in a corner of the land the wall meets a fence and exposes a bamboo grove in the background.

Final considerations

Contrary to what our imagination might suggest, when the cage bars at the Kyoto Zoo collapsed as a result of the brutal Hanshin-Awaji earthquake in 1995, there was no mass flight of animals, as Michel Serres tells us:

... used to their slavery and anesthetized with immobility, the animals left no cesspools or cages, even when the barriers were dismantled. They howled without moving, as if they expected the bars to return, blinded both to their presence and to their disappearance. (Serres 1997, 75, translation by the authors)

When the reiteration of the daily experience of boundaries sediments the conviction that the landscape cannot be transformed – as a result of

a hard learning of the impotence of the imagination – perhaps not even the most radical sensitive transformations of the environment are able to revive them. The landscape is not an external reality.

In July 2017, for two weeks, photographer Benoît de Carpentier and writer Fabienne Swiatly organized an artistic intervention residence with 15 inmates in the Lyon-Corbas prison. Over the course of two weeks, under the title “*J’étais loin de m’attendre*” (www.stimultania.org/creation-d-oeuvres/jetais-loin-de-mattendre), photographic montages and texts were made to constitute a very specific set of images, without euphemisms and counter-hegemonic about cities, landscapes and inequalities.

In the context of incarceration, the poetic gap promoted by photography and words enabled reveries of building a lyrical dimension of urban experiences, of landscape experiences, as a collective polysemic form, consisting of several voices - not necessarily consonant - and several looks - not necessarily coincident - that move us, reposition us and invite us to reframe the essentially libertarian existential dimension of the landscape experience.

The initial, provocative formulation of the artists is summarized as follows: “I was far from expecting me. As far as I can. Far as a periphery, a space, a look into the distance. Far as the horizon line ...” (Translation by the authors).⁶

Prison is opposed to the experience of the *pólis*. It is, in fact, their deprivation, their alienation, their negative image, their inversion. The prison is thus the reverse of the landscape, if it is not eliminated, erased, totally impossible.

6 “J’étais loin de m’attendre. Aussi loin que je peux. Loin comme une périphérie, un espace, un regard au loin. Loin comme la ligne d’horizon...”

What landscape experiences would be more unequal than those compared between those who live in freedom and those who live in prison?

It is there, in the path of the interrogation, that the interns and the artists started their daydreams and jointly moved memory and project, generating a collective poem entitled “*Je viens*” fragmented here in some extracts: “I come from the hills and the valleys, I come from the rivers and the undergrowth. I come from there where I want to return. I come from there where I want to die. But I’ve said too much already. I come from the void, the one I am chasing and which will arise during my last breath. I come from the street who taught me to be tough. I come from silence, from which our psyche is built. I come from anger and misunderstanding. I come from here and elsewhere. Prostration is the culmination of tranquility.”⁷ (Translation by the authors)

To this poetics of origin, then, is added the dialectic between a poetics of becoming in wide spaces and the restricted prison space: “*Aujourd’hui je voudrais être demain*”.

Fly in the hardness
Levitate above the gates
Fly over concrete
Noisy clouds
Again, I can't move ... Inert. I feel his presence. He's there.
Lying down, head empty
Away from my body.

7 “Je viens des collines et des vallées, je viens des rivières et des sous bois. Je viens de là où je veux revenir. Je viens de là où je veux mourir. Mais j’en dis déjà trop. Je suis issu du vide, celui que je poursuis et qui se présentera lors de mon dernier souffle. Je viens de la rue qui m’a appris à être solide. Je viens du silence, d’où se construit notre psyché. Je viens de la colère et de l’incompréhension. Je viens d’ici et d’ailleurs. La prosternation est le point culminant de la quiétude.”

My mind escapes in the starry night
and the silence of the prison.
Sitting on a rock.
Dry grass.
I do not think about anything.
Deprived of heaven. (Translation by the authors)⁸

Hence arises the reinvented *pólis*, the "*villes inventées*":

You know you are not crazy but you do not yet find your
place in this world.
You are in prison and you will have to break down barriers
to meet others.
This is not an invented city. (Translation by the authors)⁹

What possible cities are we failing to imagine?

Will we face inequalities in their existential and political nature – specific of the *pólis* – or will we continue to hide them with design solutions,

8 "Vole dans le dur
Lévite au-dessus des grilles
Vole au-dessus du béton
Nuages de bruits
Encore une fois, je n'arrive pas à bouger... Inerte. Je sens sa présence. Il est là.
Allongé, tête vide
Loin de mon corps.
Mon esprit s'évade dans la nuit étoilée
et le silence de la prison.
Assis sur un rocher.
Herbe sèche."

9 "Tu sais que tu n'es pas fou mais tu ne trouves pas encore ta place dans ce monde.
Tu es en prison et il te faudra faire tomber les barrières pour rencontrer les autres.
Ceci n'est pas une ville inventée."

architectural and urban solutions suitable for “naturalization” and preservation of the status quo?

What roles will we assign to technology and techniques in the face of inequality and exclusion? The role of euphemizing unequal landscapes by overlaying them with homogenizing digital information or is it possible to assign a role as counter-hegemonic tectonics? Will we soon install HD audiovisual windows to live comfortably with the widening of inequality or will we give techniques a central and transforming role in processes and direct interventions on the sensitive conditions of living in the metropolises?

Would we be facing the consolidation of a spatial paradigm – as opposed to the ground continuity of the modernist *res publica*, in which architecture, urbanism, landscaping and design support the construction of discontinuous private scenarios that, fundamentally, depend on hiding the growing urban inequalities to build more “*fakelandscapes*” for the 21st century?

Where are the gaps in contesting and reinventing other counter-hegemonic landscapes in Lyon?

Can a common, public, urban landscape still stand in the voids of the architectural delusions of ultra-privatization of urban life in São Paulo?