

ATTACHMENT, PARTICIPATION AND TERRITORIAL CO-PRODUCTION. THE MIRADA DE BARRIO PROJECT IN SANTIAGO DE CHILE

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ABSTRACT

The *Mirada de Barrio* (View From the Neighbourhood) project was developed by the Museo de la Solidaridad Salvador Allende between 2017 and 2019 to establish a new link between the museum and the neighbourhood where it is located: the República neighbourhood in Santiago de Chile. This paper addresses the territory's production modalities related to the actions implemented within this project's scope. In this way, we seek to contribute to a discussion that often overlooks the fact that territory is also a sensitive reality and that, consequently, it is important to include it among the focuses of observation of artistic mediation since it expresses one of its most powerful effects. Our methodology relies on the systematisation of experiences and self-ethnography tools, through which we analyse the direct participation of one of the authors in the process. The *Mirada de Barrio* project provided openness for the collective construction of territory, overcoming the sharing of what is sensitive, which prevails in forms of sociability characterised by mistrust, disregard for forms of appropriation other than private property, and affective disconnection with the inhabited territory. The new link between the neighbourhood and the museum, generated by effective participation, prompts practices of coexistence and cooperation through which a new form of territorial co-production emerges, one that considers sensitive and affective elements previously not consciously regarded by the residents in their daily life in the neighbourhood.

KEYWORDS

attachment, territorial co-production, participatory curation, museum, territory

AFEÇÃO, PARTICIPAÇÃO E COPRODUÇÃO TERRITORIAL. O PROJETO MIRADA DE BARRIO, EM SANTIAGO DO CHILE

RESUMO

O projeto *Mirada de Barrio* (Visão do Bairro) foi desenvolvido pelo Museo de la Solidaridad Salvador Allende entre os anos 2017 e 2019, com a finalidade de estabelecer um novo vínculo entre o museu e o bairro onde está localizado: o bairro República, da cidade de Santiago do

Chile. Neste texto abordamos as modalidades de produção do território envolvidas no conjunto de ações implementadas no âmbito desse projeto. Com isso, buscamos contribuir para uma discussão na qual comumente se esquece que o território também é uma realidade sensível e que, conseqüentemente, importa incluí-lo entre os focos de observação da mediação artística dado que aí se expressa um de seus efeitos mais poderosos. Nossa metodologia é baseada na sistematização de experiências e em ferramentas provenientes da autoetnografia, através das quais analisamos a participação direta de um dos autores no processo. Afirmamos que o projeto *Mirada de Barrio* permitiu a abertura na construção coletiva do território, rompendo a partilha do sensível que se manifesta em formas de sociabilidade caracterizadas pela desconfiança, o desca-so a outras formas de apropriação que não sejam a propriedade privada e a desconexão afetiva com o território que é habitado. Desta forma, o novo vínculo entre bairro e museu gerado por um processo de participação efetivo desencadeia práticas de convivência e cooperação através das quais se expressa uma nova forma de coprodução territorial que considera elementos sensíveis e afetivos, antes não conscientemente considerados pelos habitantes na sua vida cotidiana de bairro.

PALAVRAS-CHAVE

afeção, coprodução territorial, curadoria participativa, museu, território

1. INTRODUCTION

The *Mirada de Barrio* (View From the Neighbourhood) project was an intervention developed by the Museo de la Solidaridad Salvador Allende (MSSA) between 2017 and 2019. It aimed to establish a new link between the museum and the neighbourhood where it is located: the República neighbourhood in Santiago de Chile. Entitled *Curation and Participatory Enhancement Between the Barrio República and the Museo de la Solidaridad Salvador Allende*, the project's main goal was to develop a participatory process that would culminate in an exhibition of works from the museum's collection, and whose curation would be entrusted to the neighbourhood's residents. The project was funded by the Culture Funds of the National Council of Culture and the Arts.

The *Mirada de Barrio* project, and the sequence of actions stemming from it up to 2021, have just been the subject of an important publication by the MSSA. The book under the title *Mirada de Barrio. Arte y Participación Colectiva para Imaginar Territorios y Comunidades* (*Mirada de Barrio. Art and Collective Participation to Imagine Territories and Communities*; Martínez et al., 2022) includes a critical synthesis of the process and a detailed account of the activities developed during the period of action. This work provides essential background material for this article, complementing the experience of one of the authors, who was part of the project intervention team.

The intervention activated by the *Mirada de Barrio* project represents a novelty in contemporary Chile's artistic mediation landscape and museums (Peters, 2021). Although participation and interaction with audiences seem to be part of the agenda for cultural institutions developing artistic mediation practices (Morgado, 2018), it is somewhat unusual for Chile's national reality to prioritise interaction with territories. Hence the focus on its analysis and understanding.

Nevertheless, the interpretation proposed here does not focus on artistic mediation per se but rather on its territorial repercussions. In other words, we focus on the modalities of territory production inherent to all actions implemented within the scope of the *Mirada de Barrio* project. In this way, we seek to contribute to a discussion that often overlooks the fact that territory is also a sensitive reality and that, consequently, it is important to include it among the focuses of observation of artistic mediation since it expresses one of its most powerful effects. Our enquiry assumes that the project aimed to impact the neighbourhood (representing a territorial effect in itself). However, it could not identify all the dimensions or components of this territorial effect. That is why the analysis presented here may be relevant. Thus, it is worth noting that our analysis does not aim to encompass the entire intervention process but rather its territorial dimension in light of the particular conceptualisation we propose here.

The paper includes six sections. The first provides information about the República neighbourhood, the MSSA and the *Mirada de Barrio* project. The second section explains our methodology. The third and fourth sections address the theoretical elements underpinning our study, focusing on the intervention developed by the *Mirada de Barrio* project as a attachment device and on the analytical perspectives of territory. The fifth section analyses a selection of three project milestones: the research, the meetings and the exhibition, which will be addressed from the perspective of the territorial gestures involved in the intervention. Finally, the sixth section elaborates on the conclusions of our study, addressing the implications and learnings our work might provide for artistic mediation.

2. A NEIGHBOURHOOD, A MUSEUM, A PROJECT

To begin our contextualisation, we must address the first territorial unit where the project under analysis will be implemented: the neighbourhood. In introducing this notion, it is important to explain that a neighbourhood is not an administrative category in Chile. Thus, although it is common in everyday and institutional language, the use of this designation stems from usage and convention, sometimes to become an organisational tool in municipalities. Such is the case of the municipality of Santiago, which has divided its territory based on neighbourhoods recognised in everyday use. One of these is the República neighbourhood, the location of the MSSA.

The República neighbourhood emerged in the late 19th century, when the then mayor of Santiago, Benjamín Vicuña Mackenna, decided to build a new neighbourhood for the wealthier families and built magnificent mansions and villas in different architectural styles. Vicuña Mackenna himself named the neighbourhood's streets after important foreign figures who contributed to Chile's development in politics, science and architecture. Closely related to this origin, in November 1992, the National Monuments Council declared three sectors of the neighbourhood as "zona típica" (typical area): (a) the mansions of República avenue, located between Sazie and Gay streets; (b) Pasaje República, corner with General García; and (c) the Conjunto Virginia Opazo. This initiative was instrumental in creating the image of a historical neighbourhood for its inhabitants and the outside world (Zúñiga, 2017, p. 96).

Regarding its demographic composition, the 2002 census reported that the República neighbourhood was home to approximately 6,048 inhabitants, 3,120 women and 2,928 men, with an age range between 20–44, which indicates that a large percentage of the sector's population are young people or young adults, a reality associated with its status as a university area, and also with the emergence of buildings for young families. Updating and detailing some of the characteristics of this demographic composition, the study *Evolución del Barrio Universitario de Santiago Como Campus Urbano Abierto: Desafíos y Oportunidades* (Evolution of the Santiago University Neighbourhood as an Open Urban Campus: Challenges and Opportunities) by Gustavo Munizaga (2008), states that in the approximately 400 hectares that make up the structure of the neighbourhood, a residential population of 25,640 people coexists with a population of 60,000 students. It should also be noted that the República neighbourhood is home to an important diversity of inhabitants (students, workers, immigrants, etc.) and social, economic and educational institutions (mostly higher education institutions, institutes and universities) that characterise life in the neighbourhood.

As for the museum, the MSSA's origins date back to the early 1970s. During the Unidad Popular government, the idea of creating a museum for the people of Chile emerged through the solidarity donation of works by artists from Europe and the Americas. As Zaldívar (2022) points out,

the essence that its founders wanted to give it was different from the traditional conception of a museum. They sought to abandon the elitist position typical of hegemonic culture by bringing the plastic arts closer to the Latin American people, in a dynamic, lively manner, with cultural and educational purposes, of full democratic accessibility. (p. 9)

Soon after the coup of September 11, 1973, the MSSA suffered various forms of censorship and persecution and was forced to store the collection in private spaces, concealed and clandestine. In fact, the museum addresses the stages of “solidarity” (1971–1973) and “resistance” (1976–1990). With the return of democracy, the MSSA was reconfigured, settling in various places in Santiago until 2005, when it settled permanently in the Heiremans Palace in the República neighbourhood of Santiago.

The MSSA is located in this neighbourhood, although it is not a neighbourhood museum. Its collection includes works by internationally renowned artists such as Joan Miró, Alexander Calder, Frank Stella, Joaquín Torres-García, and Lygia Clark, among others. Its very name reflects a historical connection with a political project that persists. “Visitors to the museum usually believe that the space is dedicated to his (President Salvador Allende) memory, and are very surprised to see rooms filled with international works of modern and contemporary art” (García, 2022, p. 19).

This discrepancy between the museum and the territory where it is located, the neighbourhood, is one of the elements that triggered the origin of the *Mirada de Barrio* project. They sought to address this gap by revisiting one of the fundamental mottoes of the museum's initial stage: “to be at the service of its people”. This purpose

has recently resonated in the management and internal considerations of the museum team, prompting questions about how to unlock the museum's heritage (its collection), how to connect the experiences and insights of the works, and how to interact fluidly with its surroundings and be part of the lives of Santiago's inhabitants. (García, 2017, p. 26)

According to the form presented to the tender funds of the National Council of Culture and Arts of Chile, the *Mirada de Barrio* project was a research-action and a participatory curation seeking to rescue the accounts, experiences and stories of residents who form the intangible heritage of Barrio República. Moreover, how it relates to the artistic and symbolic heritage of the Museo de la Solidaridad Salvador Allende.

The perspective that inspired the proposal was a faithful reflection of the debates in contemporary museology: "the ideal expression of the new paradigm is a museum that genuinely opens its narrative to obtain a content co-created from the relationship with its users" (Meijer-van Mensch, 2009, as cited in Bastidas & Vargas, 2012, p. 13).

Participatory curation and the various modalities of research-action in the museological field (Arrieta, 2008; Bennett, 2005; Pinochet, 2016) are based on the assumption that the intervention of artistic programmes and local cultural spaces activates processes of neighbourhood revitalisation and generates new synergies between them and their community (Peters, 2021). Museums can transform how a neighbourhood or territory's cultural heritage and memories are produced and activated.

As Bastidas and Vargas (2012) point out,

the true essence sought in contemporaneity, [is] the museum [that] lives for its publics, co-creates its scripts, is no longer the holder of a hegemonic truth, but rather that becomes a space of communication and relationships (...) the museum now cares about including its publics in all aspects (...) until it truly becomes an agent of inclusion and social change. (p. 14)

Furthermore, the work of these authors is a faithful reflection of the relevance that the search for methodologies enabling a virtuous articulation between museums and their communities has recently acquired, without underestimating the complexity involved in this relationship.

Essentially, the *Mirada de Barrio* project sought to generate a link between the museum, the community and the territory through research, action, participation and curation.

The project was planned in three stages. The first involved researching and systematising the historical and cultural value of the República neighbourhood and the Heiremans Palace (the building that houses the MSSA). At this stage, the mediation strategies for participatory curation were adjusted, and the work of dissemination with the neighbourhood's residents was initiated. A survey was also conducted in the neighbourhood to learn about local people's perceptions of the museum. During the second stage, talks with residents were held inside and outside the museum, aimed at recognising and identifying the neighbourhood's tangible and intangible heritage. This stage

initiated the participatory valuation of these heritages and the MSSA's art collection. An audiovisual record was also made to systematise the research process and the participation of people living in the neighbourhood (presented in a documentary in the final exhibition). The third stage, funded with MSSA's resources and scheduled for April 2018, included a three-month exhibition on its premises where the research findings, the curatorial work among the neighbours and the MSSA Public Area team, and the mediation programmes planned specifically for the project were presented.

3. METHODOLOGY

As previously mentioned, one of researchers participated in the formulation of the *Mirada de Barrio* project and then joined as a methodological advisor during its two-year duration. We approached this author's experience collaboratively using the tools of systematisation of experiences and self-ethnography.

Regarding the first, we understand it as a process aimed to “understand the meaning and logic of the complex process an experience entails, to extract learning. It aims to understand why this process is developing or has developed in a certain way, critically interpreting what has been done and achieved” (Chávez-Tafur, 2006, p. 10). The relevance of this methodology makes it possible to visualise, from a critical point of view, and pointing the rights and wrongs, the significant experiences, even if they were small-scale and local (Ortega et al., 2009). Thus, systematisation is a tool that provides alternatives and original ways to respond to a problem rather than pursuing known strategies or the so-called “incrementalism” mentioned by Pelfini (2007).

Systematisation aims to document and systematise practices so that lessons can be learned. It involves using various materials and procedures, such as documentation, archives and participant interviews. In this case, we resorted to the documents that the participant author had available (work notebook, emails, administrative reports) and, as we said in the introduction, to the book *Mirada de Barrio. Arte y Participación Colectiva para Imaginar Territorios y Comunidades* (Martínez et al., 2022). Among other valuable elements, this book includes a complete record book of all the actions carried out within the project and beyond, from 2020 to 2021, and notes of all the weeks and months of development, which makes it precious material for our systematisation.

The material was examined from the experience of the author-participant and through a dialogue with this paper's co-authors. Accordingly, we drew on tools from both self-ethnography (Blanco, 2012a, 2012b) and collaborative ethnography (Herrera Bautista et al., 2021). Regarding self-ethnography, we recover some of its central elements: understanding that the researcher himself is part of the study and that it is a narrative way of generating knowledge. Concerning collaborative ethnography, our dialogue focused on addressing the “technical-practical dimension” (Herrera Bautista et al., 2021) of the experience developed by the author-participant as a triangulation strategy.

We believe that the methodological procedure developed enables us to assess the performance of the MSSA team, the behaviours of the neighbourhood residents and

the territorial effects of the project, with the virtues and defects of the tools mentioned, and with the awareness that our reference material does not represent an impact assessment of the project developed, as has been done in Chile on other interventions (Ossandón et al., 2019).

4. ATTACHMENT DEVICE

To account for the intervention conducted within the *Mirada de Barrio* project, we consider it pertinent to resort the discussion proposed elsewhere (Campos & Dupré, 2021). There we propose to understand the intervention device as a heterogeneous and dynamic group of mediators who seek to generate a transformation in the dispositions of the subjects and populations on which they intervene, particularly about how they perceive, conceive, and emotionally attach to their neighbourhoods (Campos & Dupré, 2021, p. 286). According to Foucault (2001), the device refers to a heterogeneous network of elements intertwined in power relations and including a wide range of elements, such as “discourses, institutions, architectural arrangements, regulations, laws, administrative measures, scientific statements, philosophic propositions, morality, philanthropy” (p. 299). For the sake of our argumentation, we attenuate the focus on disciplining and governmentality, typical of this author’s notion of the device, and emphasise three characteristics, following García’s proposal (Fanlo, 2011). Firstly, a device articulates discursive and non-discursive elements (normative, institutional, and practical); secondly, it seeks to guide the individuals’ behaviours; and thirdly, it operates through the intervention of spaces, which has effects on territory and people.

Furthermore, we believe the emphasis on the attachment is relevant since the change intended to generate in the subjects refers, fundamentally, to their dispositions to perceive, conceive and emotionally connect with the neighbourhood: we seek to transform it into a territory of affections and not to linger on the idea of a Cartesian space but to move forward in a conception that is “far beyond the material and the tangible” (Aubán, 2017, p. 77).

It would be useful to evoke here the theory of attachment developed by Hennion (2005, 2013) and Gomart and Hennion (1999) for the study of taste in the cultural sphere since its focus is on the configuration of a “taste”, a “love for”, a “fondness” and an “attachment” (Berroeta et al., 2017). The French word *attachement* combines those meanings and is the cornerstone of Hennion’s conceptualisation.

Within this author’s perspective, the production of taste — and any attachment — involves multiple and diverse mediators, among which it is worth mentioning human beings, but also institutions, collectivities and objects, whose ability to act is recognised (Hennion, 2013, p. 7).

So, it seems appropriate to understand the intervention developed by *Mirada de Barrio* as a device of attachment insofar as it seeks to create a new link between the neighbourhood and the museum through a series of recursive actions on the neighbourhood’s residents to generate a new territory progressively.

5. SENSITIVE TERRITORY. THREE ANALYTICAL PERSPECTIVES ON THE NOTION OF TERRITORY

We say “a new territory” because, in line with Deleuze and Guattari (1980), we argue that it is established by the emergence (and through it) of forms of expression: “it is the emergence of materials of expression (qualities) that will define territory” (p. 387) and that its production is directly related to the emergence of sensitive indicators: the territory is essentially characterised by “indicators”, and these indicators “are taken from components of all kinds of origins” (Deleuze & Guattari, 1980, pp. 386–387). From these authors’ perspective, territory behaves as a bundle of sensitive qualities that can shape the inhabited environment and the occupants of that environment.

Besides the character and variety of the elements that influence the production of the territory, its complexity stands out. The dynamism of these elements highlights the historical condition of the territory. However, the above should not make us lose sight of the fact that territory is the product of “thousands and thousands of systems of relations that go on weaving a network of fragile balances that can be dissolved at any moment” (Aubán, 2017, p. 79).

This conceptualisation of territory suggests that its very essence is sensitive, emotional, and affecting. However, its behavioural dynamic is not perceived in it. At this point, it is worth using the synthesis proposed by Arzeno (2018), who states that the notion of territory has been approached in three main forms: as a force field, as an appropriated space and as a manifold experience.

As a force field, territory refers to the “space projections of certain social relations” (Arzeno, 2018, p. 7) that are directly related to power relations. Relations that define, delimit and qualify the space. As such, it should be noted that Simmel (1908/2014), in his analysis of the dialectics between space and society, had stated that “the boundary is not a spatial fact with sociological effects, but a sociological fact with a spatial form”. However, “when it became a spatial and sensitive product, into something that we draw in nature irrespective of its sociological and practical significance, this exerts a retroactive influence on the consciousness of the relationship between the parties” (Simmel, 1908/2014, p. 552).

As appropriated space, the conceptualisation of territory “emphasises the appropriation of space by a particular group and the identity constructed in this appropriation and towards an ‘other’, usually through conflict” (Arzeno, 2018, p. 8).

Finally, for the conceptualisation of territory as a manifold experience, Arzeno (2018) draws fundamentally on Haesbaert and states that

unlike the previous conception, which emphasises the dimension of a group’s appropriation of space, [what is worth highlighting here is that] every territory is, at the same time and to a different extent, the object of appropriation and/or domination to a different degree by different groups. (p. 9)

This means that multiple territories and powers usually coexist in the same space; this is how multi-territoriality is expressed. Thus, it is important to highlight that

territoriality refers to “an individual or group’s attempt to affect, influence or control people, phenomena and relations by delimiting and asserting control over a geographical area. This area will be called territory” (Haesbaert, 2011, p. 74).

Following the above, it is possible to resume the focus of our text, namely, to measure the territorial effects of the *Mirada de Barrio* project’s intervention. Based on the previous statements about the attachment device and the conceptualisation of the territory we reviewed, it is possible to identify the territorial consequences involved in the project’s operations. The next section addresses this topic.

6. ANALYSIS: RECURSIVE AND MULTIFORM INTERVENTION

Our analysis will focus on the period during which the project was set to be executed, 2017–2019, particularly how the stages outlined in the original proposal materialised. As previously mentioned, the project was planned in three stages: the first, for researching and systematising information about the neighbourhood, featuring a survey within the neighbourhood; the second, for developing meetings with the neighbourhood residents, inside and outside the museum, to recognise and identify the neighbourhood’s tangible and intangible heritage; and the third, for the participatory exhibition. In order to simplify our account, we will refer to these three stages as “research”, “meetings” and “exhibition”. We will analyse each one through the lenses offered by the attachment device. Following the above, the approach to these three stages aims to identify their territorial effects.

6.1. RESEARCH IN THE NEIGHBOURHOOD: TERRITORIAL OPENNESS AND CONFIDENCE BUILDING

The underlying motivation for applying a survey was identifying how residents felt about their neighbourhood and the MSSA. The aim was to obtain relevant information to establish general guidelines for the museum team’s actions. The survey was applied between April 22 and 29, 2017, by part of the project team and volunteers until 318 responses were obtained.

The survey questionnaire is frequently used to address the understanding of a cultural institution’s audience and support loyalty strategies (Morgado, 2018). Its use as a neighbourhood diagnosis and as an instrument of insertion in the territory is less frequent among cultural organisations.

The survey implementation involved coordinating the research team, organising them into groups under the responsibility of a leader and participating in a training workshop. It should be noted that the people who conducted the survey were more than just receivers of the information provided by the respondents. They also became transmitters and translators of information about the existence and profile of the museum in the reverse direction: from the museum to the respondents. In fact, among the most striking data (although expected) was the evidence that most residents knew of the museum (61.5%), but most of them thought it was a historical museum and related to politics.

However, the survey does not report how many of these people knew about the museum through the research process, how many said it was a museum with an important art collection, or how many knew where it was located and what its opening hours were.

Therefore, the action of the research team can be considered an opening of the museum in the territory, which increases the availability of information about the museum in the neighbourhood and not only the information about the neighbourhood the museum has, as was its goal.

This territorial gesture of openness is coherent with a conceptualisation of territory as a force field insofar as the research seeks to measure and understand the distribution of certain territorial magnitudes. As we have recently remarked, the museum is inscribed in the territory as an operating force that signals its presence. Hence, the museum: (a) recognises the territorial developments with which it coexists and, in a certain way, appropriates them; (b) seeks to understand the field of forces where it is inscribed and, in doing so, introduces itself to the neighbourhood's inhabitants; and (c) makes them prone to be affected, while (d) the MSSA team builds confidence in its knowledge of the territory and outlines its strategy for action according to how forces are inscribed in the neighbourhood's territory.

6.2. MEETINGS WITH THE NEIGHBOURHOOD: OPENNESSES AND WITHDRAWAL; APPROPRIATION AND DISAPPROPRIATION

The information from the survey made it possible to outline a diagnosis of the residents' perceptions of the museum and their neighbourhood. This material became an instrumental platform for activating the dialogue in the cycle of meetings planned as the next step. For clarity, we will refer only to the first six meetings.

The first meeting with the neighbourhood residents was held on May 13, 2017, over breakfast at the MSSA premises. The research findings were presented, and the project's goal to generate a collective exhibition was explained. A map of the neighbourhood was placed on a large table, and everyone chatted and enjoyed breakfast together around it in a kind of informal collective mapping. The residents had the chance to narrate personal stories about the neighbourhood, cite personal landmarks and share their perceptions of the neighbourhood and the villa that houses the museum.

Between the first and second meetings, the MSSA team set up in Manuel Rodríguez Square, the neighbourhood's main green area, with a portable table and a large-format map of the neighbourhood to engage with the residents. This initiative was held over two days in three-hour sessions on June 6 and 8, 2017. Pencils and paper cards were among the materials used, and people were invited to intervene on the map. That allowed for friendly, interesting conversations that were highly valuable for the project. Each participant received information about the museum, an invitation to visit it, and a personal invitation to participate in the next meeting.

The second meeting was held on June 15, 2017, at the Divinas Tentaciones coffee shop, at 1924 Domeyko street, at 7:00 pm. A welcoming space was chosen to build trust

and thus share stories about the neighbourhood, as each participant was asked to bring an object with emotional value that expressed their connection with the neighbourhood. We engaged in group talks and ate together. Also, some participants gave a dance performance. The talks provided a valuable contribution to the participatory curation narrative.

The third meeting with residents was held on August 3, 2017, at the MSSA premises, at 7:00 pm. The progress of the research on the neighbourhood was presented in four thematic axes: “memory”, “silences/sounds”, “conflicts and disputes”, and “meeting places”. Around these axes, co-creation workshops were developed with the participants, according to a mediation dynamic planned by the MSSA team.

The work in the “memory” axis addressed the history of the República neighbourhood through the participants’ memories. The goal was to ponder on the heritage value of the neighbourhood and highlight the stories relating to their biographical trajectories.

The second axis was called “silences/sounds”. Here, the highlight was the story of a group of neighbours who addressed how the military dictatorship produced silences or, directly, logics of fear in the neighbourhood. Some of them recalled that in some houses, one was not allowed to take pictures or to stop for a long time due to the presence of the dictatorial regime’s secret police. In fact, the property where the MSSA is located was the headquarters of this secret police. On the other hand, the dimension of the sounds addressed more contemporary issues: residents identified specific corners and streets as abandoned and characterised by constant noise and disturbance.

The “conflicts and disputes” axis allowed for the free and fluid expression of many of the residents’ impressions about the problems afflicting the neighbourhood, such as garbage, the behaviour of university students who move around in numbers, the significant growth in immigration and overcrowding in risky conditions and the growth of the real estate, among other issues.

Finally, the axis “meeting places” was used to identify places of emotional value for the participants. The accounts revolved mainly around moments of sociability that make up a common neighbourhood history.

The fourth meeting with residents was held on August 28, 2017, on the premises of the MSSA. It aimed to discuss the exhibition planned for the closure of the project and was entitled “De la idea al clavo” (from idea to brick and mortar). The aim was to show, on-site, the different elements that a real exhibition involves; therefore, we took the opportunity to observe the process of setting up an exhibition ready to open. They then worked in groups to address the question of what would be shown in an exhibition. At the end of the meeting, the project team wondered if the residents really wanted to make an exhibition of the museum’s collection.

The fifth meeting, held throughout November 2017, materialised in an audiovisual record of emblematic places and buildings in the neighbourhood. “The records were made from the residents’ accounts, their memories of the past and the meanings these places provide a neighbourhood life today” (Martínez et al., 2022, p. 181).

Several territorial gestures are involved in this sequence of meetings between the MSSA team and the neighbourhood residents. We observe territorial openness and withdrawal moments as the museum team meets the neighbourhood and allows

neighbourhood residents to enter the museum. From the perspective of territory as an appropriated space, it is possible to conceive that this series of territorial gestures challenges the neighbourhood territory's "appropriated space" condition. That is because the invitations to access the museum and the development of activities inside the building that houses it, and the excursions outside the museum to places meaningful to the life of the neighbourhood, bringing the museum's own materials, imply a tacit challenge to the social topology of the neighbourhood and its logic of delimitation and planning.

Using objects as biographical connectors of meaning with the neighbourhood is another relevant territorial gesture. It is about showing that the territory's signature does not just stem from large processes, such as the construction of towers and buildings, but also from microscopic actions in which each of its inhabitants plays a relevant role. This highlights that the neighbourhood is not only an expression of the logic of power or force but also a sensory and affective record that speaks to us in a personal, and sometimes intimate, language, but this does not mean it cannot build bridges to others. Quite the opposite, the biographical imprint on the territory is a source of collective recognition.

On the other hand, acknowledging common issues affecting the neighbourhood dynamics is another important territorial gesture. That is because it assumes that each inhabitant shows himself/herself as a person affected by something that is his/her own (rubbish problem, memory of the dictatorship, emotional value attached to the square where he/she had the first kiss, etc.). Showing this way allows others also to be affected by the same issues, giving rise to a kind of "community of attachment". The territory emerges, thus, as a collection of common sensitive indicators.

A particularly relevant aspect refers to the doubt felt by the MSSA team at the end of the fourth meeting. The question that resonates is whether an exhibition using the museum's collection is the right thing to do. What finally happens is that the team decides to change this aspect and decides to work with materials produced by the neighbourhood's residents themselves. A significant change from the original idea but very consistent with the principles that guided the project. This territorial gesture can be understood as an entry of the neighbourhood into the museum, a clear expression of the dialogic modelling involved in a participatory curation that takes the value of its stakeholders seriously.

Finally, the territorial gesture of starting a photographic record of the most emblematic places in the neighbourhood from the homes of neighbours is very important to highlight the relevance of personal and unique experiences and biographies in territory production. A powerful way to show this microscopic production of the territory and very educational to highlight the diversity of events that make up this territory. It also illustrates the diversity of forms of appropriation in the neighbourhood, leading to greater awareness of the multiplicity of experiences it holds.

6.3. EXHIBITION *HACIENDO BARRIO*. ATTACHMENT, PARTICIPATION AND TERRITORIAL CO-PRODUCTION

The exhibition was open from September 1, 2018, to February 3, 2019. The exhibition catalogue, available at Vilches (2018), highlights in its opening text, written by and for the residents of the neighbourhood:

Haciendo Barrio is an opportunity to explore, acknowledge and recognise ourselves in the experiences, emotions, knowledge, affections, oral and written stories that inhabit the República neighbourhood. The title was collectively chosen because it represents the feeling and the desire of the community that has participated in these two years of meetings and workshops. From the works produced in collaboration and dialogue with the República neighbourhood residents, the participants in the workshops of creative writing, photographic intervention, community textile, experimental publication, postcard art with children, the artists and the staff of the Museo de la Solidaridad Salvador Allende (MSSA), we sought to share and contribute to the common life of our neighbourhood. (p. 4)

In fact, the exhibition assembled and displayed a huge variety of materials, all of which stemmed from the work developed in the various workshops held as part of the project and not from the MSSA's collection, as originally planned in the project formulation. Photographs, textiles, postcards, bookbindings, drawings, collages, and a video documentary, among others, were displayed in different rooms of the MSSA along with sections of the survey used in the research, the maps the residents created in the workshops with *iconoclasts*, and a wall-sized diagram of the museum's transformation process over the two years of the project: *MSSA En Transformación*. As such, the exhibition sought to respect the diversity of processes and the plurality of voices involved in participatory curation, exhibiting almost all the products created by the residents without establishing distinctions or hierarchies but showing them according to their singularities, varieties and differences.

Furthermore, true to the values that encouraged participatory curation, the exhibition sought to account for the entirety of subjects involved in the creative and productive processes. Again, it refers to their singularities and roles in such processes without establishing hierarchies. In this sense, it is worth highlighting that the exhibition catalogue closes with a kind of word cloud with the participants' names in the project's different activities, giving an account of the collectivity involved.

In this summary of the *Haciendo Barrio* (Making Neighbourhood) exhibition's characteristics, we again identify a series of territorial gestures. First of all, it is worth mentioning the name of the exhibition itself, which is interesting for several reasons, including the use of the verb "to make" to underline that the neighbourhood and neighbourhoods are productions, results of doing and not pre-defined entities alien to intentional transformation. Also relevant is the use of the gerund, emphasising the ongoing and permanent condition of this doing and not anchoring it in a specific moment. The absence of an explicit grammatical subject, a "we" or "the residents", is also interesting. We believe this suggests that a plurality of agents — agencies or stakeholders — beyond the group of residents mobilised by the project is involved in the "making of the neighbourhood". A collectivity that can expand or shrink but which, like the making, is ongoing.

Secondly, we should highlight the last words of the previously mentioned text, stating that, with the exhibition, the residents seek to "share and contribute to the common life of our neighbourhood" (Vilches, 2018, p. 4). At least two issues stand out here:

(a) that an exhibition in a museum is conceived as a tool to participate in the production of the neighbourhood and that, (b) this tool contributes to the life in common. The acknowledgement of this “common” is not trivial. Going back to the conceptualisation developed by Rancière (2009), we can see that the production of the exhibition, and the whole process involved, subvert the distribution of the sensible, the established roles and hierarchies to participate in the definition and production of the common. In territorial terms, we can say that a process of common re-appropriation of the neighbourhood is generated.

Thirdly, the magnitude and diversity of the exhibition itself, with such a large amount of materials on display and such a large number of rooms and exhibition spaces, represents a real recognition of territory as a manifold experience. The exhibition thus becomes a space to experience the variety of territories and their intersections.

Finally, it is worth considering that the exhibition is, in itself, an active force in the territory. A force that erupts in the fabric of the neighbourhood, modulated by a plurality of artistic expressions. A force that does not even aspire to eternity since it has a beginning and an end date, which also demonstrates the dynamism of the forces that give shape and life to a neighbourhood.

7. CONCLUSIONS

The *Mirada de Barrio* project questioned how the MSSA related to its community and territory and did so in line with the debates in contemporary museology, which aspire to open museum narratives to the co-construction with their users (Bastidas & Vargas, 2012). By implementing this particular participatory curation, the MSSA introduced to the neighbourhood a conception of culture much closer to everyday life and practical experimentation of the territory much closer to the subjective experience of the residents.

Through the direct link with the territory, the community, and the neighbourhood, *Mirada de Barrio* unveils the co-productive and creative processes of cultural practice, incorporating the historical processes that have been part of the creation of both the neighbourhood and the MSSA.

This paper addressed the territory’s production modalities in the actions implemented within the *Mirada de Barrio* project. Our goal was to contribute to an element generally forgotten in the considerations about artistic mediation, such as the fact that territory is a sensitive reality whose production takes multiple forms.

In our analysis, we resorted to the figure of the “territorial gesture” recovering approaches made elsewhere (Silva et al., 2020). We stated that gestures are usually associated with non-verbal communication materialised through corporeality or movement. However, it is auspicious to consider them beyond human corporeality, a practical orientation towards an objective or goal:

gestures connect bodies and also objects, and can affect us by encountering and transmitting this meaning and symbolism [but can] go beyond the gesture contained in the human agent (...) gestures are not limited to their

humanity, they can exist in the flow between human and non-human components. (Silva et al., 2020, pp. 130–131)

The concept of “territorial gesture” proved fruitful from an analytical point of view to highlight the territory’s action capacity and the need to actively and consciously consider its role in the processes activated in the *Mirada de Barrio* project. It also allowed us to highlight the capacity to produce territory that any action has, however microscopic it may be. The denomination “territorial gesture” effectively accounts for the affective and affecting dynamics inherent in the conceptualisation of territory that we have outlined here.

In fact, the gestures of openness and withdrawal are useful to account for the recursive character of any mediation dynamics and to show how the territories enter and, in a certain way, are “embodied” by the intervention teams. This stands out in the MSSA team’s feeling of confidence after the survey application. It is also apparent in the changes to the exhibition’s initial proposal included in the project when the MSSA team, after the fourth meeting, decides to work with materials produced by the neighbourhood residents. We believe this is a lesson worth considering in contemporary debates on artistic mediation.

The gestures of openness and withdrawal are also relevant to understanding the forces and magnitudes operating in the territory and the multiple dynamics of appropriation involved in shaping the neighbourhood experience. Appropriation is always a process (Campos & Soto, 2016) and is never fully resolved. There are always processes of de-appropriation and re-appropriation activated by sometimes very subtle forms of affecting (like visiting a house or retrieving a forgotten object), which trigger a new way of connecting ourselves to the territory. The participatory curation of *Mirada de Barrio* reminds us that the social topology of the neighbourhood and its logic of delimitation and planning are based on affective dynamics, sometimes in a state of latency.

Moreover, it seems that this delimitation and planning reflect forms of collective recognition that can be shaken (modified) by an exercise of memory and dialogue, allowing the acquaintance of others and their experiences also inscribed in the neighbourhood. In their reiteration, these dialogues and memory exercises may become powerful producers of community: a community of affections and affects.

Therefore, it is plausible to consider territorial gestures as useful tools for understanding how a collectivity — such as that formed by the neighbourhood residents during the *Mirada de Barrio* project — can be extended or downsized, expanded or shrunk. That involves recognising the territory’s manifold experiences, legitimacy, value and ability to participate in the production of the common.

The *Mirada de Barrio* project provides an example of much of the contemporary debates in the field of museology and artistic mediation. The lessons we have systematised and reflected upon here allow us to consider the relevance and usefulness of these disciplinary fields to understand that their practices are always territorially situated, which means that they intervene on sensitive, affective, relational and memorial coordinates (to mention only some of those addressed here).

Territorial gestures addressed at the neighbourhood scale can contribute to discussions on museology and artistic mediation on at least three levels: first, regarding the centrality exerted by the trust built upon in establishing an affective regime favourable to cooperation and the positive valuation of the neighbourhood territory; second, that the forms of appropriation are multiform and that, in this type of interventions, they take on microscopic forms with strong subjective involvement; third, that by redefining the modes of cooperation, new practices of territorial appropriation are also triggered; fourth, that the affective involvement and the activation of cooperation entail the establishment of a high expectation of participation, which stands against the forms of manipulation and is set very close to the citizen control that defines what is valuable and what is common.

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