

**NOTEBOOK OF INSTRUMENTS 1:  
THE INVESTIGATIVE COPRODUCTION AND ITS MATERIALITIES  
ABOUT THE KNOWLEDGE METHOD IN THE NEW AGE**

**(English version: summary of the principal points of the Spanish version)**

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## INTRODUCTORY NOTE

The present booklet is a working tool made by the research team framed within Gino Germani Institute of Investigation, Social Sciences Faculty, Buenos Aires University, Argentina, that is directed by Alberto L. Bialakowsky. Our participation in the UPU Second Regional Meeting in Santo Domingo, República Dominicana, April 2007, framed within the Agreement signed in C.A. de Buenos Aires in May 2006, will be a chance to put in debate different concepts that we have investigatively coproduced in different dispositives of transdisciplinary intervention (Mental Health Hospital T. Borda, Factories recovered by its workers, Schools from the conurbano bonaerense and Segregated Urban Nucleus), and to work as a collective with the participants intending to coproduce knowledges about problems that, we hypothesise, all of our latinamerican region suffers and since them we would like to share repositionings in which collective thinking and doing, we think, shall play a relevant role.

Talking about investigative coproduction is always an invitation to dialogue, to think that scientific technological knowledge is a good that has been concentrated and has become into a commodity and this capability of the new age capitalism, one with a great social and habitational unlodging capability, has turned the knowledge into a good accessible only for few people, distorted by its supposed goal of relating men with nature. Far from that, the productive forces that incarnate technology has been hegemonically concentrated within the system. This is an error, not only due to a fundamentalist moral conception covered by the “search of the truth”, but also due the [absentmindedness](#) of a science destined to the Other social and natural being. Knowledge and knowledge creation is turned into a Universal Human Right<sup>1</sup> and, therefore, it is conjugate with all the other rights promoted by social movements.

Therefore, the coproduction states a critical questioning as a starting point and a proposal to face the necessary discoveries for the social change. Usually the scientific machine in social sciences considers the subjects as objects and even take their voices to retransmit it. Then, a fictionalisation of representations is operated with no intents to democratise this distribution. Effects are supposed to be interpreted by an expert or an unilateral translator who will understand the path of the liberating investigative results. This difficulty, we think, is not effective enough to grasp the depth of the feelings and thoughts of the researched subject and considers the same subject as the destinatary of its discoveries. To end with this supposition we propose, as a possible alternative, to investigate as a coproduced task, a reunited action that allows the mutual interchange of knowledges. It is not about the separated contingencies but reunited by an explicit investigative agreement.

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<sup>1</sup> Cfr.: *Declaration of Academic Freedom. Scientific Human Rights (Declaración de Libertad Académica. Derechos científicos del Ser Humano)*, introduced by Dmitri Rabounski Chief Editor of the *Progress in Physics Review*, in *Progress in Physics*, Volumen 2, April 2006.

This praxis cannot be thought but transdisciplinarily, further disciplines, with the disciplines and the other knowledges, within a dialogic discursive meeting where the interchange of knowledges is relevant but the transference of the research method of discovering is more important. Then, the results emerge from a close conjunction between subjective and collective thinking, and both enriched by the other.

Therefore this glosary or enumeration of concepts, in first place, brings concepts created in the mentioned praxis during the last decade, but they are not unmovable monuments, they are little pieces to think about paths to find and codiscover domination realities. The word and the discovery, we insist, is not about an unmovable truth, but about a possible game of truth, as a starting point to make a critical instrument and a democratic proposal out of the investigative methodology. It is not about transferring knowledges vertically but transferring the discovering method or, at least, to share as a praxis of the discursive meeting.

Many manuals about methodology of the investigation can be consulted, but only a few shall tell us about the material support, its structures and juncture. Then, it is not possible to think about investigative coproduction without thinking the material producing collective, then, it is not about an idea that goes to another idea, it is about the collective and institutional dispositive, to place it within a productive scene.

Finally, the usages of this small glosary talk as faces that shouldn't be thought as isolated but in interaction, as they are incipient theoretical constructions they should keep coherence and, somehow, be reflected among themselves, hologramatically. Every language has its context and this one has one too, it can't avoid definitions and suppositions. We are inviting you to look over this booklet as a little thicket and to take, if you want to, some fruits and flowers and others which are no more than cruel realities surrounding us, to name them to, at least, demystify them as insuperable commandments, reality and will seems to be contradictory, but the spirit that encourage us will always be to discover more than just the thing (so-called science's contents) but the subject who discover them: you, us, us as the others.

## **Part 1: ABOUT THE INVESTIGATIVE COPRODUCTION**

### **1. INVESTIGATIVE COPRODUCTION**

"The practice of the coproductive method of investigation requires a particular methodology inherent to it. (...) The coproduction represents a discursive space, therefore, it demands to the participants to put into the game their representations and mutual appropriations, at the same time these sessions imply a constructive and discursive discussion, establishing an ethic that requires a recognition of the fundamentals of the practice and the possibility of the interchanges" (Bialakowsky, et al, 2004: 125).

## Story

*Intervention is not always easy, rather, always is difficult. Our arrival (of the investigation team) implied a multiple challenge: to revert the refusal and to transform it into a beginning. The serious difficulty whereupon we found ourselves is the other's recognition and the recognition of our capacity to discover the encounter.*

*Our entrance is everybody's entrance, but the row waits for the milk boxes to be distributed, the room is crowded. We sit around the table aside a little television supported on a pile of cardboard boxes containing milk. In the other side of the little meeting room: piles, almost to the ceiling, with more milk boxes. Beside and behind us: milk.*

*The doctor enters, he doesn't perceive us, not us nor the row that is waiting in line for the milk and protests because we have occupied a place reserved for a meeting about family planification that was cancelled because the appointed people didn't come.*

*Gladys and Otilia seized the opportunity to question the doctor about a 14 years old little neighbour who went to be attended and went out crying because she felt judged **because of her pregnancy.***

*In a small place, a world. Discovering is a leading wire that dis-covers what we can't see and overwhelm us like piled up boxes to distribute without distribution. To investigate is to unravel, to dis-alienate, discover the differences and violences, but the method is not to start from the abstract but from the concrete, from the object and from the discursive meeting, from the knowledge distribution and the resignification of wisdom.*

(Field Story, SCC Shantytown 21-2, Alberto Bialakowsky, July 2002).

## 2. DISCURSIVE MEETING

The investigative coproduction doesn't substitute the traditional qualitative and quantitative methods of investigation, it is an alternative for the collective production of scientific knowledge. The *discursive meeting* is one of the components of such method, not as a methodological instance for the investigating "*subject*" to subtract knowledges and wisdoms from the investigated "*object*" of study, but as a necessary condition for the collective production of such knowledges and wisdoms. It is about that instance in which both terms are re-united in order to carry out an investigation process together, ones with the others, a dialogue convergence that promotes a way of knowledge more directly appropriable by the social actor since he participates as its producer, as a *coproducer* (Bialakowsky, et al, 2006a). One of the premises of the discursive meeting is the *non violent communication* (Bourdieu, 1999: 528-9), what distinguishes the discursive meeting among other methodological techniques, such as the interview or the survey, which impose the objectives and the rules of interaction from the investigator to the investigated one. Nevertheless, the discursive method is not limited to the *active and methodical listening*, postulated by Pierre Bourdieu as a mechanism for violence reduction during the communication, it goes further because it commits the social actors in such practice, turning them into investigating subjects and, therefore, coproducers of knowledge, not only appropriated by the academy subjects who participate with them in the discursive meeting.

Another premise, is to recognise that knowledges are complementary within the dialogue and there is not a hierarchy among academical and social wisdoms. The discursive meeting allows the collective and simultaneous interrogation about complementary discourses co-discovering the co-operation within the knowledge production.

*“Since I don’t have the habit of writing, surely, I didn’t register somethings of a very rich and, personally, productive reunion, that allowed me to see me as a worker and for who I work for. I talk in first person because I have to write this reunion from myself and productive for the Dispositive, because all of you give me answers and tools to see what is done with my work and what my boss does with it and myself, from an interrogation that came out about the impossibility of recognising the roles between Investigator and Worker and question itself about things that create anguish. But I have to talk about myself, and I think that with my work and with myself as a worker, the boss does the same he does with all the Workers, whoever they are, alienate them, lie to them for his own benefit, appropriate of his knowledge and effort, flatten them and make them feel they don’t deserve any recognition, etc. It happens daily, the work is done as Cecilia said “as if” but it is not made and there’s where the questions and the anguishes come from, but the Monday’s reunion and the Dispositive allows me to question myself again without so much anguish, but with anger, because it allows me to discover and to discover myself and then do it from another place and that means mobilisation to me, a desire to be out of what is commanded.*

(Register by Omar Navarro, nurse and coproducer, Borda Hospital)

### 3. DISPOSITIVES

The coproductive dispositives can be defined as collectives of cowork of medium and long term in which the discursive meeting is materialized. Even though these collective learning spaces go through different steps (design, starting, systematization, consolidation and replication), it doesn’t imply a lineal development, actually, the coproductive dispositive “is formulated and reformulated permanently, installing in the daily practice an excersice of deconstruction and reconstruction starting from the research material” (Bialakowsky, et al, 2006a:70) (Bialakowsky et al, 2007).

“In this sense, the coproductive dispositive installs a flexible dynamic in which knowledge and wisdom are articulated. In first instance, knowledge techniques and discursive procedures place social and institutional problems in the center of the scene. The, the discursive meeting, the interrogation and the reflection are conjugated within the dispositive, coproducing sights, knowledges and actions.

(...)

Therefore, it is not about an appropriated and gathered knowledge by the researcher, but of a shared knowledge, collectively coproduced and democratically distributed. These experiences are produced by bridges, negotiation and the interest conciliation among the participant actors (...)" (Bialakowsky et al, 2007: 3).

## **Part 2: TERMINOLOGY AND CONCEPTS OF THE INVESTIGATIVE COPRODUCTION**

### **4. NEW SUFFERINGS**

It is understood by new sufferings those which are produced due to social-economical transformations, products of a "method" that crosses three levels: 1) macrosocial: globalization, labour liberalization, wild capitalism, world economical crisis, etc.; 2) mesosocial: absence of the State and the institutions it creates, school, police, justice, health institutions, workers unions, communitarian organizations, etc.; and 3) microsocial: the lost of elemental citizenship's rights (health, housing, labour), deterioration of labour and fragilization of the social and family relationships: unemployment, underemployment, no-labour, delinquency, family violence, stigmatization, lost of future perspectives, early death, extinction, etc.

#### **Story**

*"The difficulties are that people come with more pressure, with more, let's say, tendency to the complain, to the immediate demand not only about medical attention but also of medication and the capability to solve them economical problems as not being able to pay for the bus ticket or to have something to eat" (Physician, Rivadavia Hospital).*

### **5. SOCIETY'S WORK PROCESS**

The distinctive characteristic of these processes are their intervention object. This particularity discovers three analysis dimensions in permanent strain: power, subjectivity and the domination.

Among other central characteristics of the institutional work processes, they refer to the social labour division, to specialisation aspects, separation, individualisation, but also of naturalisation and routinization of the work processes. Therefore, they have a double effect: they produce and reproduce the alienation of the worker and, in the other hand, they modulate the intervention (Bialakowsky, et al, 2003).

In this sense, the journey of the subjects through the public institutions explains the institutional mechanisms and the processes of reproduction of the exclusion-extinction dynamics. This circulation

discovers the transversal and specular methods beyond the specific and distinctive tasks of each institution (health center, penitentiary, school, etc.). From this perspective, the functional isolation is independent of the actors, in other words, it is a way of the society's work process. (Bialakowsky, et al, 2003).

**Story: Tony**

*"... Wait, wait, I will tell you because it is unbelievable. I'm taking care of the molar of a little boy who was no more of nine years old, and just to say something, to chat, I ask him 'How are you? How do you do?' and he answer: 'we are in mourning, last night they killed my uncle, who was release from jail just a week ago'. Do you understand? Just like this he said it, just like when my son tells me he played soccer, with the same naturality..."*

*Tony is the third son of Mariela, who died of AIDS, who was infected by her husband in jail who died also of AIDS years before, who left four orphan children. Tony is Tamara's brother, who got pregnant when she was 13 years old, and when she was 14 lost that first pregnancy at the sixth month and who, at the age of 15 is already taking care of her second son, that son who finally end the pregnancy process. Tony lives with his grandparents, his brothers, his brother in law, cousins, uncles and aunties. They are more than eleven in the apartment. He is Sonia's nephew whose husband was in jail and who didn't protect herself in the intimate visits, even though she knew what happened to her sister. That husband who was killed a week after he was released from jail because he robbed again, the one they are in mourning for while Tony gets his molar fixed...*

(Field Story, SUN, Ejército de los Andes Neighbourhood, Mónica Zagami, 2004)

## 6. METHOD AND POLYHEDRON

Within this analysis frame, our hypothesis considers the existence of an institutional work "method" that operates in different levels: "a macro level represented by the macrosocial transformations registered in the last centuries (cultural, related to the labour situation, economical and social); a mesosocial level, that includes the institutions and its links with the community they assist; and a micro level, related to the familiar and singular dimension of the persons. The method we refer to, is compose, from our perspective of analysis, by practices we can define as "violent", but with a defined intentionality in terms of subjectivity production in the present society. And, in this direction, the state institutions are far to apply a resolving intervention into the sufferings caused by the social exclusion-extinction process, since they reproduce them and, even, intensify them" (Bialakowsky et al, 2005a: 1, in press).

"The method that underlies the institutional logic requires specialisation, separation, individualisation. These requirements to treat the 'abnormalities' (sickness, disabilities, delinquency, school defection) separate the assisted and the assistant.

(...)

In the practice the institutions play different roles, however, through the investigative coproduction the transversal methods are discovered like an imaginary polyhedron, its different faces correspond, homologous and specularly, in its (supposedly) autonomous practices. From this perspective, the functional isolation is independent of the actors. It is discovered that this isolation is the result of the procedure's rationality in the sense expressed by Zygmunt Bauman (1998), in other words, it is a way of the society's work process. The method is supported by logical correspondences with the isolation reproduction and the legitimacy of systems of domination. In this direction, we can remember that suffering can be seen as a subjective suffering and, further, as an instrument or a part of social domination" (Bialakowsky et al, 2004: 124).

We can distinguish two kinds of interventions: "a. the State intervention through the implementation of systematic policies, dispositives and regulation technologies, and, b. the intervention of the state public institutions. From this perspective, we keep the analysis of the second ones, as privileged observation objects as they are producers of the social thing, exploring, trough them, the method that crosses them" (Bialakowsky et al, 2004: 123-124).

### **Story**

*Mónica and Alejandro were born in the beginning of the 70's decade, just like the neighbourhood.*

*The Sánchez family was one of the first ones to arrive, Mónica was 4 years old.*

*Alejandro was a street boy that Mónica's mother brought from the Central Market because she felt pity for him, he was 2 years younger than Mónica.*

*Time passed: shared dreams and solitudes, love came to them.*

*Mónica fell in love with Alejandro.*

*1990*

*She got pregnant.*

*He had no job and she employed herself as a domestic worker per hours when she just stopped breast-feeding her first son. They live with everyone else in a room only for themselves.*

*He was sad, he needed to work, but there was a lack of work and if he said he was from the neighbourhood everybody refused to hire him. He used to spend the hours taking care of the baby while waiting for Mónica to come back from work.*

*1993*

*The third pregnancy: something must be done. The guys take him to do some "little job"; he was throwing himself to a hole. They are already five in the room. Mónica started working again. Alejandro became jealous, he follows her to her workplace, waits for her, and goes for her.*

*The "little jobs" became more frequent.*

*Mónica quit her job after Alejandro entered to rob in one of the houses in which she worked.*

*1994*

*Alejandro goes to jail. There she goes, with her children taken to her hand, every noon with the meal to the police station. He is transferred to the penal jail. The journey becomes longer and longer, more expensive and difficult.*

*1995*

*It starts the intimate visits. Alejandro gets AIDS.*

*1996*

*Forth pregnancy, the baby and Mónica get AIDS.*

*1997. 1998. 1999.*

*Hospital, penitentiary, children's hospital, penitentiary, hospital for infected persons, jail, health place, jail.*

*2000*

*Alejandro dies at the penitentiary when he was 27 years old.*

*2001*

*Hospital, hospital, hospital, hospital.*

*2002*

*Mónica dies at the hospital when she was 31 years old.*

*Mónica were always in love with Alejandro, he was the center of her life and her death.*

*Mónica and her children passed and pass by the health place, the police station, the children's house, the hospital, all the institutions from the neighbourhood and even from the capital city, and none could save Mónica. Perhaps one day some mónicas may save them...*

*(Field story, SUN, Ejército de los Andes neighbourhood, Mónica Zagami, 2002)*

## **7. SEGREGATED URBAN NUCLEOUS (SUN)**

By Segregated Urban Nucleous (SUN) we understand "those units or habitational complexes that, because of historical and social determinations are associated and segregated from the urban macrocommunities, suffering social isolation, extreme urban deterioration, stigma and conditions of life, that define them within ecosocial marginality, within "ghettification" processes and whose habitat specifications cut them off the urban environment" (Bialakowsky, et al, 2001: 73).

"The segregated city center is a construction in permanent conflict and its principal specifications could be deeply defined as a social system feature orientated to modulate the dispossessed, to lodge us in a territorial layout. Upon this space two strategies are reunited: *the discipline and the regulation*, when they are operated together the result is deadly" (Bialakowsky et al, 2005b: 76)<sup>2</sup>.

### **Story: Looking for an apartment in the Knot 1**

*"It is hot, the sun shines in the sky and I walk with an 8 years old boy inside the Neighbourhood. He is my guide. Everytime we turn we go deep into passages and bends that, sometimes, remind me to a labyrinth... Sometimes, the buildings are so high that they don't let us see the noon sun, even though the hot weather, and when it happens, the sun becomes strange, the sensation is oppression, it feels like you are surrounded by cement inside the cement. We go out and we crush against a wall with*

<sup>2</sup> Among the community meetings with the Assembly of the Ejército de los Andes Neighborhood, in opportunity of the First UPU Regional Meeting: "Building the Popular Urban University" (Buenos Aires, May 2006), the habitants from Perú agreed that the SCC concept is adjustable to their Pueblos Nuevos.

*a hole that once was a door. 'I go to this row, the Knot I is around the corner, behind that building'. We kiss each other and I see him disappearing trough the hole... I feel like I was standing in the middle of the desert and I can't explain myself how this child could made me feel so safe... I start boarding the row, I find the Knot which stands between broken streets and grown grass and the sun, that is hitting my face, it feels like a blessing. I know the street of the building is not faraway but from the inside is not seen, I can only hear it... I arrive to the door, the scent of humidity is terrible, there are two seated boys and I ask them if this is the knot I'm looking for... ¿And the tower B? 'Uhh...!', they say while they laugh, 'first of all you have to go upstairs, then turn left and go around the footbridge... in order to reach the stairway of the Tower B and then go to the floor...'. I feel like I wanted to be kilometres far from this place, but... I want to see it: ¿I hear of it so many times...! I enter. The heat disappears and the scent occupies everything. I go upstairs to the first floor, turn around to get the footbridge and I find a family, I ask again... I'm on my way and on the footbridge I can breathe air, not humidity. I turn around, the light disappear and I enter Tower B. The stairway is suspended, between the cement stairs I can see the precipice, in many sections only the framework remains and I have to jump the loose stairs that move... I listen to a noise of water falling... I try to concentrate in that noise and I continue. The doors are closed and fence in bars, the stairway spins in a light and shadows game, the sky is visible... but if I turn around I can't see it anymore. In the last floors (it has 12, I'm in the 7<sup>th</sup>) there is no light, I can't continue, I have tachycardia and I'm dizzy. I hear steps, a 16 years old guy with his torso naked and tattooed appears in the last steps, I think I should talk to him, introduce myself, become into somebody for him. He is the brother of the person I'm seeking, he tells me to follow him... we go upstairs in the darkness and he opens the apartment's door for me...".*

(Field story, SUN, Ejército de los Andes Neighborhood, Roxana Crudi)

## 8. SOCIAL EXCLUSION-EXTINCTION CONTINUUM

"The social dynamics of extinction, is not only a process metaphorically mentioned, it has four empirical angles that can be verified in the social practice of the system: a) the extinction of the precedent social-cultural being, for growing fractions of the working class and local ethnic groups; b) the maximum contradiction of the system to destroy itself and go from a legitimable capitalism to a predominantly coactive economic formation; c) the production of extinguishable population or with a very low survival capacity through the indigence processes, clandestine migration, criminalization, the emergence of old and new ways of pathologies (AIDS, drugs, desnutrition, tuberculosis, madness and others); finally, d) the fragmentation of the social urban space with intense ghettification processes" (Bialakowsky et al, 2004: 123).

**23-10-02: At the nursery.** Gaby is 12 years old and the next year he won't be able to come back to the nursery or the dining, the age will be the limit. He had breakfast and lunch there for years. As the end of the year is closer, Gaby is nervous, he doesn't want to talk about next year... **22-10-03: At the health center.** In a few minutes, I stay alone in front of the corpse, I start checking it: it wouldn't be the first

time we find bullets not seen at the first moment. When I take its trousers off, I see a pubic hair growing, I see again the young man's characteristics and I discover his childhood just ending, he must be 12 or 13, right in the pubic development!

The relatives arrive. I see the name and the identity and everything gets mixed up, am I a doctor? a member of a research team? another relative? I am myself, and I have to carry out

all these roles and carry on, in the best possible way, the revealing of the certainty that cross me while I understand that cruel reality that makes me feel that we are all responsible for this death, that we all adjusted the cord around Gaby's neck, that we kill the best we have... (Story coproduced by the doctor of the health center).

**23-10-03 The middle school.** Today the group of carnival performers is invited to the Science Fair, when we arrive to the neighbourhood everybody talks about the 14 years old boy who hung himself. When I enter the nursery the ambient is tense I think the boy could be... no... I know he wasn't doing well at school, and the teacher was going to invite him to participate in the carnival group of performers he promoted and lead... I enter expecting to see him and I find myself with the little sad faces of his mates: (...) "We have to dance for Gaby, he would have wanted it". They walk to the programmed show. When we arrive to the school the principal knew it: "He is the one we told you last year to keep an eye on him because he was going to be your next student...", he paralysed. "No... don't you tell me that boy!", "and do they say the school had something to do with it?" (Participant observation). **24-10-03 The negation of the subjectivity.** The next day I get more information: he left a letter for his mother where he ask her for forgiveness and say that the reason is inside of his folder and it is the suspension note from school. His mother said that days before he was looking for a cord and, as he couldn't get one, he hung with a sweater, that he locked all the doors inside, that he didn't leave any chance to be saved.

But Gaby wanted to be saved, he wanted to "...change the country and my life...", as he wrote as a coproducer of the carnival group of performers, he wanted to see the sea, he wanted somebody to believe in him when he told his sister was abused, he wanted to be alive, dance, sing, have friends. He was sensitive and supportive. He couldn't be part of the stigmatised neighbourhood, but he had no choice, he expressed his resistance and his resignation, "I will never go out with guns, Teacher", he told me once, he couldn't be an adapted part of the ghettification ways, and we didn't leave him any alternative ways.

(Story on participant observations and field registers, SUN, Ejército de los Andes Neighbourhood, Roxana Crudi y Mónica Zagami)

## 9. GHETTIFICATION

Social ghettification processes are the result of a complex intersection of governmental interventions (directs or by omission) on a physical and social space that is kept as *exceptional* (Agamben, 2005) since it constitutes an irruption on the massive urban weft in many senses: in one hand, it presents degraded habitat conditions, because of its building conditions, as well as its public space and the access to services and elementary health conditions. In the other hand, ghettification processes are created because of discursive masses that allud to impoverish neighbourhoods as dangerous, violent

and unrecoverable places, diagnosis from which stigmatisation of its inhabitants is produced, turning them into a collective seen as problematic. This is how conditions that legitimate violent, segregative and stigmatising interventions (that creates a self-responsability sensationar among the inhabitants) are generated from wider social discourses, instead of applying strong and permanent public policies in order to find with the inhabitants the understanding keywords of the conflicts.

On the other side, in an institutional level we find within the ghetified spaces a lack of resources and accesses to social goods such as –for example- justice, recreation and green spaces, even though perimetral surveillance is selectively applied over this neighbourhoods by security forces that reinforces the frontier between segregated neighbourhoods and the rest of the urban space. A segregative matrix (in wide terms) is generated from the multiple institutional interventions and it is establish, as Wacquant –the sociologist- points, like a bifrontal fencing instrument of control, where the social dislodge is incarnated in the excluded’s lodge and in the social segregation, keeping determinated neighbourhoods, because of the institutional intervention, as *exceptional* places within the social and urban weft: “social segregation of the excluded within a urban cartography divided in wild and civilised zones. It also points the double unit of length, for the wild zones and another for the civilised ones. There’s also the fascism of insecurity: ‘it is about discretional manipulation of the insecurity of people, social groups weaken by labour [precariousness](#) or by accidents and destabilising events” (De Sousa Santos, 2004: 32).

#### Story

*“We entered the CEC (Complementary Educative Center) and wait in the hall to be introduced to the people we were going to interview. There is a very large poster on the wall were collages made by children as part of their learning of the artistic work of Antonio Berni are exhibited. The first collage that I see calls my attention: it is a composition of the neighbourhood, where there are wools of colours doing clouds and a sun, a little brilliantine adorning the ground and a trimmed figure from a magazine where there is a gendar aiming at a row of aligned men turned against the wall” (Field Register by Ana Laura López, 12/08/05)*

## **Part 3: SOME KEYWORDS FOR THE COMPREHENSION OF INVESTIGATIVE COPRODUCTION**

### **I. Antecedents:**

Among the significant antecedents to weigh about the praxis of the investigative coproduction, we can pointed: the participative action investigation (Fals Borda, 1987), the pedagogy of the question (Freire, 1986), the collective intellectual (Bourdieu, 2000) and the proposals of transdisciplinarity and complex systems (Morin, 1990 y Garcia, 1994).

### **II. Theoretical convergences**

As far as the theoretical convergences, the investigative coproduction retakes aspects of the dialogic science and discursive ethic (Apel, 1991; Maliandi, 2000; Levinas, 1977); the second order epistemology (Sotolongo et al, 2006) and the critic to normalisation and microphysics of disciplinary authority (Foucault, 1992).

### **III. Conceptual reflections and starting points**

Investigative coproduction includes the discursive meeting praxis, collective thinking, recursion, disciplinary paradigms frontiers, and the dispositive of investigative coproduction, elements which produce an encounter of asymmetric knowledges in double direction. It is about an investigation formulated with an ethical decision as a starting point, it's not about transforming *a priori* but co-investigate. This dialogical way can even be applied in natural and exact sciences.

Investigative coproduction starts from the conscience of disciplinary alienation that implies the alienation of a part or the whole *general intellect* (collective intellect, Marx, 1972; Virno, 2003), the collective thinking is the complementary instrument, conscious, of the knowledge production.

### **IV. Knowledge distribution plus discovering method distribution**

This investigative coproduction methodology includes: a. the transfer of the investigative methodology, the **coproducer researcher** participates of the investigative process and critically receives the investigative method, b. the coproducer participates in the process of data interpretation, c. the coproducer participates in publishes and scientific presentations, d. the coproduction dispositives of investigation constitutes the **long lasting material base** and a material collective of **knowledge coproduction**.

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