About Being-Together-With As a Sociocultural Tendency and Creative Collectives: an interdisciplinary proposal of methodology for identifying trends for future scenarios
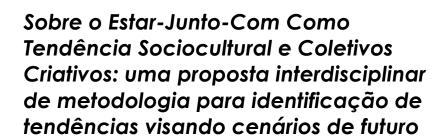
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About Being-Together-With As a Sociocultural Tendency and Creative Collectives: an interdisciplinary proposal of methodology for identifying trends for future scenarios

ABSTRACT

This article focuses on a proposal for a methodology to identify sociocultural trends and their consequences. To develop this objective, we approach the understanding of trends, especially from a sociological perspective. In opening this perspective, we introduce our understanding that sociocultural tendencies are social sensitivities, and thus establish the principles for the emergence of social forms, values, and other tendencies. The understanding of this relationship is essential because it leads us to address the correspondence between the object of study of this research - the *Creative Collectives* - and the sociocultural tendency *being-together-with*. Having established the connections between these instances, the work addresses the immanent relationship among them and the emergence of the creative economy also treated here as the economy of culture. After weaving these affinities, we present the future scenarios tool and locate its use in the methodological proposal that we deploy. This proposal is based on principles of comprehensive sociology, interpretive anthropology, and Dialogism, having in the future scenarios a visualization mechanism, through narrative, of development for elements identified in loco in *Creative Collectives* of the city of Porto Alegre.

Keywords: sociocultural tendencies, creative collectives, creative economy, future scenarios*.*

Sobre o Estar-Junto-Com Como Tendência Sociocultural e Coletivos Criativos: uma proposta interdisciplinar de metodologia para identificação de tendências visando cenários de futuro

RESUMO

Esse artigo se debruça sobre uma proposta de metodologia de identificação de tendências socioculturais e seus desdobramentos. Para desenvolver tal objetivo, abordamos o entendimento de tendências especialmente a partir de uma visão sociológica. Ao abrirmos essa perspectiva, introduzimos nosso entendimento de que tendências socioculturais são sensibilidades sociais, e assim sendo, estabelecem os princípios para a emergência de formas sociais, valores e outras tendências. O entendimento dessa relação é essencial, pois nos leva a abordar a correspondência entre o objeto de estudo dessa investigação – os Coletivos Criativos – e a tendência sociocultural estar-junto-com. Tendo estabelecido as conexões entre essas instâncias, o trabalho aborda a imanente relação entre elas e a emergência da economia criativa, também tratada aqui como economia da cultura. Após tecer essas afinidades, apresentamos a ferramenta cenários de futuro e localizamos sua utilização na proposta metodológica que desdobramos. Tal proposta se pauta em princípios da sociologia compreensiva, da antropologia interpretativa e do Dialogismo, tendo nos cenários de futuro um mecanismo de visualização, por meio de narrativa, de desenvolvimento para elementos identificados in loco em Coletivos Criativos da cidade de Porto Alegre.

Palavras-chave: *tendências socioculturais, coletivos criativos, economia criativa, cenários de futuro.*

1. INTRODUCTION

This work presents an approach to the topic of trend research, focusing on a specific type: sociocultural tendencies. To that end, we align the perspective presented in the principles of comprehensive sociology, especially regarding the relationship between social sensitivities and the emergence of noises (MAFFESOLI, 1988). We understand that the subject has already been developed by other researchers, especially in relation to trends and society. In this sense, the literature on the subject focuses especially on the relationship among trends and emergencies of values and needs X movements that point to the new (CALDAS, 2004; MASSONNIER, 2008; VEJLGAARD, 2008; RAYMOND, 2010; DRAGT, 2017; GLOOR E COOPER, 2007). The scope of these factors is social and cultural, which converges to our approach. What differs from the perspective we have pointed out is the location of social sensitivity on the horizon of these events. In the vision we are going to present, values and needs are unfolding from a social sensibility, and this soul element is a kind of vapor - to use the constant metaphor in Maffesoli's (2012) work entitled *Time Returns* - the atmosphere that surrounds subjects, instances and organizations.

Thus, sociocultural tendencies are the basis for the establishment of interpersonal associative bonds, stimulating the emergence of social forms as well (MAFFESOLI, 1988; SIMMEL, 2006). Such forms already have nuances of a constitution in movements that align people in certain social groups. In the vision

that we will develop, this alignment is given by the relation social sensitivity x idea x productions, being the event of the latter already at an intangible level, case of thoughts and gestures. This connection, which implies complementarity precisely with the stimulation of values and necessity, establishes the principles for the generation of new tendencies, or embryos of the future (BAKHTIN, 2008). All of these elements make up the social imaginary, which can be traced from the moment we assume a posture that values the closer look of the agents (or social types), who are experiencing, more powerfully, social sensitivity.

In this sense, we present our methodological proposal based on the valorization of the agents and the social forms deriving from the social sensibility *being-together-with* (MAFFESOLI, 1988, 2002, 2012, 2014). The next sections of this study will present some characteristics of this sociocultural tendency, as well as which social agents and forms we choose to understand their unfolding in new trends. In undertaking this task, we will also locate the connection between this tendency and central factors of the effervescent creative economy - or, the economy of culture (YÚDICE, 2014). The investigative approach to construct such relations will be as much by the analysis of theoretical contributions as by the accomplishment of a brief field report, guided by the premises of Maffesoli's (1988) approach to comprehensive sociology, and of fundamental aspects of Geertz's interpretive anthropology (2008).

2. SOCIAL IMAGINARY AND THE EMERGENCE OF SOCIOCULTURAL TENDENCIES

The metaphor of the formation of an atmosphere is used by Maffesoli (2012) to explain the elements that are aligned with the constitution of the social imaginary. In this sense, he also uses the word climate, punctuating a relationship between the feel/perceive the vapors forming the climate under analysis. Given that the imaginary is not something

tangible - in the sense that it can be touched as a hard object - but, understanding that there is something that surrounds us and guides responses in terms of, say, style, the sociologist says:

> The stricto sensu climate is a not inconsiderable element of the character of nations. One can also think that the spiritual climate is not without consequences on the ways of life. It informs the ways of being (MAFFESOLI, 2012, p.29).

Each epoch seems to be manifested in the particles that make up the quotidian, connecting wills and consciousnesses in a multidirectional way (MAFFESOLI, 1988; 2002). Thoughts, gestures, words are instances that point to nuances of the imaginary that is constituting itself at a given moment:

> There is a style in everyday life made up of gestures, words, theatricality, works in capital letters and tiny, which must be realized - even if, for that, it is necessary to be content to play lightly, contours, in adopting a stochastic and resourceful procedure (MAFFESOLI, 1988, p.36).

Of course, the author refers to social research procedures that take into account not only the manifest data - usually quantitative approach. He is considering what is latent, therefore, practically on the order of the sensible, of the perception that implies empathy and complicity of the social and cultural observer/investigator. This approach interests us since we perceive the existence of something sensitive that interconnects individuals, instances and representations. This connection can be observed through some elements already mentioned from the sociologist: the gesture, the words, the theatricality; as well as through what Simmel (2006) and Maffesoli (1988) name socially. For both sociologists, the term serves in the sense of nominating that which is prior to the sign materialization, but which grounds the existence of several embodiments.

When we consider the relationship among trends x social imaginary x social forms x materializations, we are evaluating the perspective of aligning movements that are formed and may present nuances of the future. In the perspective that we are going to work here, we see that sociocultural tendencies emerge in the social environment in a *silent* way, undertaking an arc of development that ends directly in the daily production, in its broader understanding (MASSONNIER, 2008).

Berger and Luckmann (2009), help to understand better what we are considering. According to sociologists, human production is the fruit of interconnections that, first, take place on a subjective level, after assuming forms in instances of representation that make up the sociocultural collective mosaic. It is human expressiveness, which aligns producers and products in addition to face-to-face situations, expanding forms of expression and enabling objectivations as new intersubjective relationships are established (IBIDEM, 2009).

In this sense, human production - in any instance - allows access to immanent aspects of the order of the sensitive, which is both individual and collective, revealing some vapors that form the social imaginary: "Climatology reminds us that there is more than one 'in the air, more than an individual. This subscribes to an *interbeing*. It is determined by an interrelated code "(MAFFESOLI, 2012, p.30).

This relationship also aligns with what Bakhtin (2008) presents as a principle for Dialogism. In the author's view, there are latent non-verbal dialogues, stimulated by the idea as a living event.

In the author's view:

> (...), the idea is interindividual and intersubjective, the sphere of its existence is not the conscience is not the dialogue communication among the consciences. An idea is a living event, which breaks the point of dialogue between two or among several consciousnesses (BAKHTIN, 2008, p.98).

From the notes built up to date, we can relate the perspective of the vapors forming the atmosphere of Maffesoli (2012), with what Bakhtin (2008) considers about the idea: a living event that interrelates consciousness voices. Using different metaphors, both authors report, finally, elements that constitute the social imaginary and establish manifestations/ embodiments in the daily individual and collective.

However, before we go down this path, we should understand more elements related to the type of trend we are analyzing. In this context, we turn to the view presented by Dragt (2017) and Vejlgaard (2008). According to the authors, trends are movements of change, impacting on different instances of society and culture. For the first author, these changes occur in terms of values and needs, and these are especially perceived in some social groups. As driving forces of trends, values, and needs are the connecting link among different signals. The social types that manifest the movements of change in these instances are the creative ones, the innovators and the first adapters (DRAGT, 2017, p.35-53). Vejlgaard (2008) agrees in part with this perspective. In his view, there are different types of trends, and in the sociological perspective, the trends are movements of change initiated by another social type, the *trendsetter* (2008, p.4-10).

In this sense, undertaking the task of identifying sociocultural tendencies implies identifying the social types closely related to them. In Raymond's (2010) vision, for example, this can be undertaken through a *cross-cultural analysis*, because the movements of change, even if more intensely related to specific social types, end up aligning different cultural instances. The author points out the importance not only of identifying signs of change but also of organizing them through the use of some visual tools.

As far as this study is concerned, this perspective is aligned with the understanding we make when considering the relationships among social imaginary x social forms x materializations/productions. We understand that this connection points to the

emergence of a social sensitivity, which is linked to what Dragt (2017) points out as values and needs. In this context, a social sensitivity - or, an idea - interrelates subjects (social types), at a given moment, presenting probabilities of future unfolding, since, as Vejlgaard (2008) shows, a trend is something that will happen and involve more people (p.6).

In this way, we can also admit that a sociocultural tendency arises from what is noise in the social and cultural environment (MAFFESOLI, 1988), therefore something dissonant of what is already established as movement, behavior or aesthetics, for example. This type of tendency is not for what can be considered mass reality (MASSONIER, 2008), revealing a potential force for the establishment of ruptures at several levels. Thus, sociocultural tendencies lie outside the homogenizing systems and institutions, as they delineate the nuances of new vapors in the climate that is forming. And the new, as Foucault (2006) considers, is not in the institutionalized discourse, but in the event around it.

3. A CULTURE PERSPECTIVE AND ITS IMPLICATION IN THE CURRENT ATMOSPHERE

According to Geertz, in their classic study *The Interpretation of Cultures* (2008), culture are webs of meaning that convey value relationships - meanings, at various levels - attributed in order to reflect the material/symbolic relationship in a given environment and/or context territorial, where several spheres, agents, instances, institutions, and entities coexist (IBIDEM, 2008, p.4-8).

This notion of culture interests us because we understand that the connection between meaning x interactions and productions converges to a point from Maffesoli (2012) with fundamental factors of the current social and cultural context:

> From the moment that *sen*se is no longer reduced to a distant purpose, but the signification (meaning) can be lived here and

now, everything makes sense. Everything has a meaning, becomes a sign; in short, everything is a symbol (IBIDEM, 2012, p.23).

Of course, this statement can also lead us to question: if everything is a symbol and makes sense, what is noise nowadays? So, what is dissonant about greater harmony and can it point to the emergence of a sociocultural tendency? When we turn to Geertz (2008) and Bakhtin (2008), we can say that what binds the webs of meanings is the idea, which is not tangible, but sensitive. Moreover, when we relate these notes to what Nietzsche (2004) has built on the relationship between chaos and sublimation, we understand that the idea is a chaotic force, in all its potency. The idea is free, it is not attached to this or that context and voice-consciousness. And, precisely because it is this limitless power, it stimulates the desire for the frontier.

Following this reasoning, all human production interrelates individuals, contexts, epochs and some particles of this chaos. Thus, in order to perceive a network of emerging meanings, it is important to observe a given context, for a given period, taking into account the different interpersonal relationships that develop and affect the context, thus potentializing the construction of new random relations. This perspective aligns with what Gloor and Cooper (2007) put, especially regarding mechanisms for identifying trends. In the view of the authors, it is necessary to perform a social network analysis to identify not only the principles of a trend but who propelled it. Of course, we are not here considering the digital social networks, but the networks that have always been formed in the social every day of different agents and spheres. For both, this type of analysis implies an arrangement of interdisciplinary knowledge on the part of trend researchers (IBIDEM, 2007, p.12-22).

In the vision we are constructing, the implementation of this practice aims at identifying the current stage of elaboration - sublimation, following the guidelines of Nietzsche (2004) - for an idea that is connecting specific voices-consciousness and trying to give shape to constituent vapors of the current

atmosphere. The human production objectified and analyzed will be a way to deal with communicating - in the sense of making it common (REIMÃO, 1994) - the emergence of a social sensibility (the idea in all its potency), triggering the emergence, also, of values and needs.

Considering that we are considering *being-together-with* a sociocultural tendency - and being a social sensitivity - it seems interesting to understand some values that arise from the daily experience of this tendency. In this way, we resorted to Maffesoli (2012), which considers, among other aspects, the emotional factor and the perspective of elective affinities established from the feeling as one of the unfoldings as a result of *being-together-with* (IBIDEM, 2012, p.41).

Another factor closely related to this socio-cultural tendency is the valorization of the sacred - we can say, from the symbolic in its maximum power - beyond the thing itself:

> But this is what is at stake in the atmosphere of the moment: the impregnation of the collective vapors that are expressed in the return of a diffuse feeling of the sacred. (...) Frequent discontinuity in German philosophical thought (existential, object, history), to designate the transverse, omnipresent, structural aspect of a phenomenon. In the atmosphere of the moment, in this spirit of the time that occupies us in the highest degree, the diffuse aspect of the sacred, of the 'immanent transcendence' in question, plays a matrix role (MAFFESOLI, 2012, p.32).

When we admit that these values are due to being- together-with a sociocultural tendency, we can return to the perspective presented at the beginning of this study: the social sensitivity/idea is prior to the emergence of values and needs, these immanences being movements of change established by the experience developing the trend itself. Having understood this aspect, we regained the importance of identifying the social forms and the social agents/types arising from the experience/development of being-together-with.

4. THE CREATIVE COLLECTIVES

In order to advance in this work, we should make clear some aspects. The first one concerns the constitution of the informal environments known as *Creative Collectives*, which, as we shall see, correspond to what De Masi (2003) called creative groups, as well as what Franzato et al. (2015) call creative ecosystems, and the British Council (2016) calls Creative Hubs. However, through the approach of sociocultural tendencies that we have built up to date, and especially recovering principles from the comprehensive sociology that Maffesoli (1988) presents, these environments are social forms arising from the emergence of *being-together-with* as a sociocultural tendency. Thus, they establish nodes in Gerrtz's (2008) meaning networks, and also mechanisms for identifying values and changes that design what will happen (VEIJLGAARD, 2008).

In this sense, the Creative Collectives externalize values, needs and ways of thinking, feeling, acting, doing and producing from this social idea/sensibility. The consciences involved in the experience of this tendency are oriented to a new interrelated logic, potentializing the appearance of other noises since they are presenting new alternatives to a combination of elements beyond what is institutionalized.

If the *Creative Collective* social form is a manifestation of *being-together-with* as a sociocultural tendency, the manifestations that emerge from these contexts reveal, to those who want to perceive, new contributions around themes such as symbolic exchanges, elaboration, production and consumption of goods. Therefore, factors closely related to the constitution of everyday living culture. Of course, we say this in view of various perspectives of culture: as habitus (BOURDIEU, 2007), (Morell, 2001), accumulation (MAFFESOLI, 2012), or, to that which we have already announced in this study, as a web of meanings that

reveal the attributions of value to interpersonal relationships and productions at various levels (GEERTZ, 2008). Thus, if there is an emergence of a new social form, there is the impact of the same in the aspects of culture, whether they are the order of the sensitive or the objectification that guides the most diverse practices of production and consumption for some social groups.

In turn, these spheres of development and materialization are connected to other instances imbricated in the constitution of the contemporary social environment. It is in this sense that we can locate the relationship between the *Creative Collectives* and the emergence of the term creative economy. Including it is important to take into account the notes constructed by Yúdice (2014), which locates the current appreciation of culture as a resource for the development of a new state of Western capitalism (IBIDEM, 2014, p.35).

However, before we go deeper into this aspect, it is convenient to analyze both factors that contributed to the constitution of these environments beyond the connection with the socio-cultural tendency to *being-together-with*, since the same idea/sensibility was not established for free as a contemporary social logic. In this sense, it is worth analyzing interrelated factors to the emergence of the contemporary creative economy, which, in Yúdice's view (2014), is another more publicized and attractive nomination for the culture economy.

As the author puts it:

> Artistic trends such as multiculturalism that emphasize social justice [...] and initiatives to promote socio-political and economic utility have been fused into a notion of what I call the 'cultural economy' and what Blair's *New Laborite* rhetoric entitled 'creative economy' [...] this creative economy includes a sociopolitical agenda, especially the prominence of multiculturalism as embodied in the works of so-called young British artists, as well as an economic program; for example, to think that the creativity provided by this generation has transformed London (YÚDICE, 2006, p.34).

Yúdice (2014) points out as fundamental for the emergence of the culture economy, and also of the creative economy, the aspect of horizontality, mainly due to the logic of networking. For Maffesoli (2012), this aspect is the correspondence, and its emergence is located from the substitution of verticality by the relational/societal horizontality in contemporaneity (IBIDEM, 2012, p.19).

Garnham (2011) and Tremblay (2011) agree that the diffusion of the term creative economy was due to the need for established economies, such as the British, to explore new frontiers of international competition. This in view of the alleged homogenization triggered by globalization. In this sense, economic development via sectors considered creative has been highlighted especially in the last two decades and, as Yúdice (2014) shows, are closely related to the current instances of content production, impacting on the generation of policies to stimulate and foster the production and consumption of "creative" goods.

In light of these considerations, it seems easier to understand the constitution of Creative Collectives today, or at least, simpler to trace the factors that contribute to the emergence and establishment of these environments of collective experiences, whether ephemeral or not. As well as the relationship between these factors: *being-together-with* as a sociocultural tendency and the unfolding around the valorization of the symbolic, a fundamental factor to mark the differentiation of the production related to the creative economy (Florida, 2011), for example.

In order to better understand what a *Creative Collective* is and how important it is in the current sociocultural scenario, we seek examples in reports about experiences aligned with the elements that permeate these environments in different territories. In this context, Domenico de Masi's notes on the Renaissance workshop, and its relation to the emergence of the Creative Society in the same period are interesting.

De Masi (2003) talks about this space - the workshop - as an environment where new and experimentation was

constantly stimulated in the Renaissance period. Of course, because of this time, the author presents Florence as an environment permeated by these aspects. As a result, a profusion of artists, artisans and, consequently, goods produced by them are closely related to this environment. All these relations also stimulated the consumption of goods produced in this territory. The scenario constituted in this context ended up by feeding back the favorable conditions of the environment itself - which we can understand here as a macro environment - producing an advertising effect based on freedom of expression and the generation of knowledge. These factors aided in the strategic positioning of the Florence territory, fostering the development of creative environments: the workshops of artists and artisans. When talking about these spaces - microenvironments in relation to the territory - De Masi considers aspects such as multidisciplinarity, collaboration, and transversality. According to him, these elements crossed the activities in the workshops, where it was possible that a simple craftsman, for example, collaborated in the construction of the work of an already recognized artist. Of course, the laurels would go to the artist in question. But in a society in which social mobility was practically zero, this collaboration, even if "silent", was already a great advance. Often, the sociologist adds, the work was totally accomplished by the members of these workshops, and the artist/artisan responsible for the delivery and "signing" of the work (IBIDEM, 2003, p.206-224).

The author also talks about the constant mobility of these spaces, as well as, from the perspective of networking of workshops:

> The workshop is born in a place but can change its location with the change of the construction sites of which it is an appendix ... Being a subsystem of the great socioeconomic system that encouraged the artistic production, the workshop was born, grew, doubled, emigrated as well as sealed alliances and exchanges with other workshops, or came into conflict with others [...]. It was a dynamic organism, open

and closed at the same time [...]. Completely focused on creativity and originality, the workshop was the realm of the unforeseen, the innovation, flexibility, and aversion to banality ... it was the place of the challenge (DE MASI, 2003, p.223).

Looking to deepen the knowledge about similar organizations, we find the notion of creative ecosystems of Franzato et al. (2015). In order to talk about these organisms, the authors introduce the concept of ecosystems: "[...] a set of natural species or materials, or as social organisms with patterns of organization, of a complex and dynamic nature" (IBIDEM, 2015, p.138). Aspects such as adaptation, sustainability, and production of multiple connections are important characteristics of contemporary ecosystems. These characteristics are easily found in the human ecosystem, where a set of biophysical and social systems interact, being capable, precisely, of sustainability and adaptation over time (FRANZATO et al., 2015, p.158-169).

In turn, creative ecosystems are defined as follows:

A creative ecosystem is a type of cultural ecosystem characterized by the development of creative processes that result in socio-technical devices (artifacts, processes or systems), possibly original and innovative [...]. At least three factors characterize the procedures of creative ecosystems: a) actors that contribute directly or indirectly to the creation, use, and innovation of devices; b) material and immaterial resources available for the expression of creativity; c) creative situations, circumstantial combinations of these actors and of these resources (FRANZATO et al., 2015, p.171-172).

When analyzing the existence and the functioning of this type of organization, the authors talk about the importance of the actions, interactions and flows established among the actors of the process. At the same time, it is inherent in creative ecosystems a dynamic of a constant flow of chaos x disorder or openness to other environments and the interference

they impose on or suffer from other ecosystems. These are places that are conducive to innovation - whether cultural, social or meaningful - due to the constant practice of procedures around creativity. Through this perspective, they become environments to promote alternative scenarios to those established (FRANZATO et al., 2015, p.173).

In both examples - the Renaissance workshop by De Masi (2003) and the creative ecosystems of Franzato et al. (2015) - there are aspects such as horizontal and constant actions and interactions among those involved directly in these environments, building a strong link with the verticality change for the horizontal correspondence, previously considered from Maffesoli (2012). There is also the perspective of interaction, using the same dynamics, with other environments. In the case of creative ecosystems, this interaction may interfere with the organization of the environment itself. Interference can also take place from the inside out, producing new relational effects. Both examples are also suggested as conducive to innovation, suggesting the positive reception of practices of ideation and experimentation that promote ruptures at some level of the current systems.

As we announce: these examples are considered here, since they present us with indications of the functioning of environments called informally of Creative Collectives. This nomination is commonly used by the agents involved in the constitution of these environments in different urban territories. Due to the need to present in this study a practice for elements and principles of the methodology announced, we will address the emergence of collectives in the city of Porto Alegre.

We understand that there are other nominations that are also being used to talk about, basically, environments marked by experiences collectivized around the same aspects: symbolic exchanges between individuals with different knowledge and experience, valuation of the intangible aspects present in the production coming from these exchanges - and of these spaces - emergence of new forms of work, diffusion and

consumption of goods, valuation of creativity as an intangible asset, but fundamental in the configuration of competitive advantage, horizontality of relations.

Such aspects are already verifiable in Creative Collectives of the city of Porto Alegre, and thus, we will present the applicability of the methodology proposed in this study in the next section of this study. Thus, although briefly, we will show how we performed the survey of some collectives of Porto Alegre. The perspective here is to meet the Creative Collective social form to understand the unfolding of *being-together-with* as a trend, and at the same time to identify other immanent tendencies. Thus, the identification of a tendency and its unfolding allows the tracing of other sociocultural tendencies, since the experience of the social sensibility that stimulated its emergence ends up generating embryos of the future (BAKHTIN, 2008, p.100-101). These embryos are other occurrences of ruptures established in the operant logic, being established by the agents most closely involved with the tendency itself - trendsetters, in Vejlgaard's view (2008) -, especially when we understand that ruptures are movements of transgression that trigger a

complementary relation rupture x emergence of the new x establishment of limits (FOUCAULT, 2006; 2008).

5. SUCCESSIVE APPROACHES: THE FIELD WORK IN CREATIVE COLLECTIVES OF PORTO ALEGRE

Accomplishing one of the paths of the comprehensive sociology, therefore, that the construction of a relationship of empathy and understanding with the object of study demands successive approximations, seeking to perceive the formative accumulations of the operated and operant senses (MAFFESOLI, 1988), were carried out at least four insertions in different Creative Collectives of Porto Alegre. These insertions occurred between August and

December 2016. The on-site investigation, that is, field work, consisted of observations and semi-structured interviews, all of which were aided by images and videos. These approaches occurred in four Creative Collectives of Porto Alegre: *Paralelo Vivo, Vila Flores, Translab* and *Hybrido Studio*. The choice of these environments mas made for many reasons. However, we can cite as fundamental the establishment of practices and dynamics of the ideas collectivization, motivations, values and, of course, spaces. Associated with this, we seek to identify contexts that clearly have transversal themes that trigger internal connections, and these themes are different for each elected environment. Thus, we recognize the Parallel Living theme as sustainability, Vila Flores' art and culture, Translab's perspective of creatively intervening in the urban environment, and the Hybrido Studio to break the barriers among art, fashion and education[2].

Combining principles of the comprehensive sociology and the interpretive anthropology, the process of insertion in the environments was configured as follows:

A. First insertion: we went to each Creative Collective and talked to one or two key members (key agents of the environment), to present the intentions of the study, its objectives, our notion of Creative Collective, the assumptions involved in the constitution of this notion and the aspects of the research methodology. This insertion was oriented in order to establish understanding and empathy on our part with key agents and environments. This is a fundamental factor in understanding sociology and, at the same time, allows the research agents to be aware of their objective participation in the context to be surveyed. In this case, respecting the principles of interpretive anthropology, especially with regard to the mechanisms that lead to what Geertz (2008) calls dense description. To extend this perspective, in addition to the written records, photos and videos were made.

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[2] More investigative elements can be checked at the digital address: https://www.youtube.com/watch?v=wfJGnzqQ6Dw, which contains fragments of videos taken in the field.

B. New insertions were organized broaching more observations, participants, and non-participants. These observations (usually two sequels) were made by other researchers beyond us. This tactic was thought because we realized that our figure would not go unnoticed since the key agents have already established a high degree of complicity. Thus, we chose to guide the sequential observations, being carried out by two other researchers. At times, they performed the observations together, in others separately. This tactic also allowed that the objectivity of the research could be maintained and that at the same time, the work could count on some diversity of points of view on central factors. The observations made by third parties respected pre-determined protocols, guiding both what to observe and what to record. These records - photos, videos and written reports - were analyzed in detail, and these were used to construct the protocol of questions for the semi-structured interview conducted *a posteriori*.

C. The last insertion in each environment sought to bring together several members of the Creative Collectives to conduct the semi-structured interview. This phase of the research was put into practice jointly by all researchers involved in this study. Each one developed a role: one observed unfolding of the interview, the actions among the interviewees, the nuances of behavior among all. Another made photographic and audiovisual records. We conducted the interview itself.

It is important to emphasize at this moment some aspects of the methodology:

1. Both in the approach to Maffesoli's (1988) comprehensive sociology and in Geertz's (2008) interpretive anthropology, it is important to meet the object of study, seeking to identify elements that particularize such object. When dealing with sociocultural tendencies, we must consider that these particularities are representative of the inherent breaking force inherent in the tendency itself, thus representing values. It is in this sense that we end up looking for what is particular, or, elective affinities

(MAFFESOLI, 2002, 2014), because they present the communion around certain emerging values.

2. In order to operationalize the principles of the methodological approaches of this study, it was necessary to use investigative tools such as observation - participant and non-participant - and a semi-structured interview. Both tools allow meeting the agents involved in the constitution of the object (s) of study in a freer way, that is, without so many pre-established certainties. Thus, there is room for inclusion of new aspects to be observed or questions to be asked. Of course, always from a pre-established protocol (MARTINS & THEOPHILO, 2007; PEREIRA GOMES, 2015).

This way of operating made it possible to identify both values and other trends. At the same time, it contributed to recognizing the main areas of knowledge and practice involved in the constitution of the surveyed collectives. Among them, we highlight the great implication of fashion, design, and communication. In the case of fashion, the British Council (2010) itself locates it as one of the most prominent areas of the creative economy/culture, triggering initiatives and projects often connected, precisely, communication and design. The justification, according to the institution, is that these areas have always been characterized by the formation of collaborative networks, which is also a factor pointed out by Yúdice (2014) as central to the event of this emerging economy.

With regard to fashion, we present a particular example of its importance in the surveyed environments: Paralelo Vivo. In this environment, we saw that three fashion entrepreneurs had separate businesses, but were already trying to articulate joint projects in order to collectivize, daily, imaginaries, desires, processes, production mechanisms, suppliers etc. According to them, the fact of working in the same area helped in this collectivization and, instead of seeing themselves as competitors, they decided to join forces and to constitute a community-based enterprise, putting into practice the perspective co-labor Yúdice

(2014) presents. In this way, new directions emerged, one of them conforming itself as a new Creative Collective for fashion, entitled Collective 828. The focus of the environment is sustainable fashion and brings together the undertakings of the three members with whom we talked, but also products and services of other local entrepreneurs[3]. This example is very interesting because it presents, in a practical way, the development of an alternative from a value immanent to the tendency being-together-with - in this case, the co-labor.

Regarding the identification of other sociocultural tendencies in the environments surveyed, we highlight the emergence of a new way of to be/being at the present time. This entity, nominated by Maffesoli as a plural person, is characterized by recognizing that it is in constant formation - a constant becoming for the sociologist - contradicting essential factors of the configuration of the individual's paradigm (2012, p.43-45). In their understanding, the acceptance of this condition by some subjects opens the probabilities of exploring new skills and knowledge, being one of the factors that are generating tensions between different types of social institutions and/or organizations and their agents and collaborators.

> Fragmentation of social institutions (metaphor of the Time of the Tribes), the nation-state worked by the various localisms: (...) as many tribes as the small portable ideologies and, at the same time, the shattering of the individual in plural person. An androgynous person, taking a patchwork of opinions and living a professional turn over. In fact, several lives in one (IBIDEM, 2012, p.72).

Field recognition of this social type is an example of how we can identify sociocultural tendencies that develop from other tendencies of the same gender.

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[3] According to information obtained in the first insertion in Paralelo Vivo and, also, in the electronic address:
https://www.facebook.com/coletivo828/?fref=ts, accessed on January 5, 2017.

If we use principles of Dialogism to understand this relationship of complementarity, we say that they are voices that emerge from other voices, sometimes weaker, demanding closer listening (BAKHTIN, 2008, p.100-101). This same recognized voice in the field is related to another, identified as another trend that emerges at that moment. Nominated by Maffesoli (2012) for localism, this tendency praises the particularities of the place and its manifestations, to the detriment of the global.

> The neighborhood, the housing complex, the four streets are like so many other territories that we share with the tribe, which we choose to defend, sometimes even violently, but which are a true matrix where living together finds its natural expression. (...), the point of attachment, the source of its community rhythm, remains the place where it has its habitus, its uses, and customs (IBIDEM, 2012, p.48-49).

This way of understanding the place refers in many ways to the understanding of place, therefore, the context that functions as a point of connection among interindividual experiences, culture and value construction, reverberating some considerations of Certeau (1994) and Augè (2013) about the subject.

In Certeau's (1994) view, a place is an order (whatever) according to which elements are distributed in the relations of coexistence. There is no possibility of two things occupying the same place. There reigns the law of "own": the elements considered are next to each other, each situated in a 'proper' and distinct place that defines. One place is an instant set of positions. It implies an indication of stability (p.201).

Already Augè (2013), presents different types of places, discussing especially on the ethnological place and the configuration of the contemporary place. For the anthropologist, the place is a driver of meanings, articulating elements (symbolic or not), on several levels, thus giving rise to the logic of belonging. The place belongs to subject A or B, because there is a chain of articulated meanings that place greater value on one environment and/or territory over another, for

example. This subjective perspective is maximized by the experiences unfolded in the context and also by the identification elements with which it will be constituted (their characteristics and how they communicate about individual and collective experiences). The opposite of this, for Augè, is what permeates the constitution of non-places.

The aspects of belonging and the identification elements related to the notion of a place for Augè (2013) converge towards the appropriation of the environments and the constant interventions, triggered by the members of the Creative Collectives, in the sense of transforming them into places. These interventions were both verbalized by the key agents interviewed and observed in the insertions made in the environments. The probability here is to transform these environments, usually old buildings, into their own places, recognizable by elements that identify the people collecting them, directing directions to the members of the collectives, or to external agents. This is also one of the ways of recognizing characteristics of the plural person: the motivation for appropriation, *not only be part of but to be part of*.

This motivation, when dimensioned in a broader perspective such as the city, enlarges the place as a replicator of multiple senses, widening the recognition of them due to the meanings articulated around the relationship between subjection and subjectivation. In this context, the city functions as an agent of contamination of the dimension of belonging and appropriation for the plural person, because in the vision we are constructing here, this understanding of *place* is also a development of the *Collective Creative* social form. Expanding this view in terms of the city, the probability is that other formations, with the same elements, may be emerging right now. These formations make the city a great place. That is, a macro space of its own, where the logic of belonging stimulates interventions, contributing to making it more particular to the agents that aim the interventions.

Okay, but how can these identified trends trigger future moves? Given that the immanence of

plural personnel and the need for an appropriation of spaces by some subjects today, what potential developments could be established in the future? When introducing the Future Scenarios tool, the next section will seek to present potential moves.

6. FUTURE SCENARIOS

In the methodological proposal that we are constructing in this work, the future scenarios tool serves as a mechanism for visualizing possibilities and unfolding for the elements investigated and identified after successive approximations (MAFFESOLI, 1988), and for the recognition of the meaning webs (GEERTZ, 2008), especially perceived after extensive analysis.

More specifically, the scenarios are the result of a broad phase of research, known as contextual and not contextual, and are constituted from the relation of some resulting from this phase and the use of other exploratory tools, such as SWOT analysis and polarities chart, for example. In the case of the latter, the idea is to promote a tension among concepts, aiming to explore the positive and negative factors of future scenarios. After this exploration, those involved in the process - usually designers - choose one of the scenarios and begin the visualization of possibilities, using various resources such as images, written narrative, video, among others. The concept of the project (the idea, the fundamental principle) also emerges from this choice, and it is essential to think about the interface of products, services, communication, and experiences (REYES, 2016).

Of course, based on the Strategic Design approach, the ultimate goal of building scenarios is innovation, especially design-oriented innovation (FRANZATO, 2011), which, given what Verganti presents (2012), is the innovation of meanings. This way of using the scenarios tool is oriented by the DOS (Design Oriented Scenarios) approach, commonly attributed to Manzini and Jègou (2003).

This way of thinking is characterized by plurality, feasibility, microscale, visual expression and participation (FRANZATO et al., 2015, p.26-30). The issue of participation - or collaboration - is fundamental for the tool to achieve its objectives, since the design-driven scenarios are:

> (...) defined by the scale of the context of people's lives, visually expressing the contexts and the proposals, so that a set of actors is part of a collective project from a shared point of view (FRANZATO et al., 2015, p.28).

Serving as a mechanism for sharing alternatives to sociocultural contexts, design-oriented scenarios must be composed of three key elements: vision, motivation, and proposal. The first element answers the question: *how the world would be if?* - and guides the construction of a narrative that contemplates one - or more - response (s). The second, motivation, legitimizes the existence of the scenario, explaining premises, the emerging environment, the criteria and the instruments of construction of the scenario itself. The proposal answers the question: how this joint vision articulates? - giving consistency and meaning to the imagined scenario (FRANZATO et al., 2015, p.28-29).

Van Der Heijden (2004) presents the scenarios as learning mechanisms and also as spaces for building memories of the future. Our intention is to align the constitution of scenarios of this section more to this perspective, without, for that matter, leaving aside what Reyes (2016) reminds us of: the importance of proposing future alternatives that take into account the complexity allowing the construction of projects by scenarios.

So, in order to begin to use the future scenarios in this study, we ask ourselves: what will the world be like when being together is no longer a sociocultural tendency and has become a mass reality? To unfold this scenario, we will use the narrative feature that follows.

Collectivity and collaboration are already values assimilated in many territories, establishing a series of

beliefs, customs, and habits around them. Among customs is the constant sharing, developing a behavior that has already extrapolated the demand for carpool services and shared domestic spaces. Many acquired goods are collectivized because ownership is no longer a factor determining social status. As the sociocultural tendency of being-together-with implies the openness at various levels - and types - of communal experiences, there are many common spaces in organizations where this logic was not a practice. In this way, many companies, not necessarily involved with the creative/cultural economy, sought association with the *Creative Collective* movement, expanding their spaces for research and innovation in an exponential way.

In this sense, the creation of collaborative networks is a constant in urban centers such as Porto Alegre, and these webs are articulated by subjects that have proactivity characteristics and articulation skills in focus. Many people have understood that faced with a complex reality and permeated by multiple possibilities and opportunities, co-labour is no longer a choice but an opportunity to increase work and earnings. Thus, plural people from various spheres began to create mechanisms and processes for the constant exchange of information, perceptions, and ideas. As reality is totally crossed by ubiquity since the production and diffusion of knowledge, ideas, impressions, and content are totally instantaneous (SANTAELLA, 2008 and 2010), these exchanges happen at all times, made possible by real/virtual devices built collectively on open platforms.

This practice is helping to unfold the logic of interventions in work, leisure, and some public spaces. Expanded from the Creative Collectives, this practice has contributed to these environments also multiplying their ways of acting and generating income, opening new fronts of work online and offline.

One of these fronts concerns a broad project of awareness of new practices for fashion, that has appeared in some collectives at the same time. Through the valorization of the perspective of localism (MAFFESOLI, 2012), the project developed a local
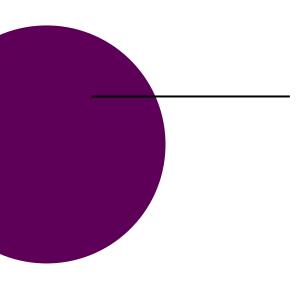
productive ecosystem that started to operate from the Creative Collectives outwards, making possible the emergence of several small enterprises. One of the results of this arrangement is the production of objects that value the local imaginary, establishing new mechanisms for the appearance of copyright objects. Another is the holding of seminars to discuss new production practices and consumption of fashion, which in addition to impacting the configuration of enterprises and objects, also helps in the configuration of bodies for labor regulation and distribution. In this context, there is also the development of partnerships with universities, aimed at building projects involving wearables and virtual reality. These partnerships imply the formation of multidisciplinary teams, involving the areas of design and communication.

The narrative constructed so far could be expanded to include several other values and trends identified in the *Creative Collectives* of Porto Alegre. However, this task will have to be developed in another work, perhaps dedicated only to presenting the potentialities of the tool future scenarios for the work of identification and also visualization of sociocultural tendencies. Although we have not used field images and videos, the narrative itself also implies a perspective of visualizing emerging factors by living together as a sociocultural tendency. Far from ending the debate around the theme of identifying trends - and also the strategic importance of such an undertaking - this study sought to present, briefly, principles and mechanisms that can be used and replicated in other situations and contexts. Aware of the need to establish, finally, some fundamental milestones for the research work of sociocultural tendencies, we consider:

1. The importance of observing social and cultural daily life in search of the noises that foreshadow the new movements, in order to identify direct unfoldings, as social forms.

2. The value of recognizing the agents/social types intimately linked to these noises, and having fulfilled this recognition, establish ways to meet them, aiming to access the webs of meanings that they are

weaving from the experiences of the noises themselves.

3. The importance of constructing narratives - which can be written and/or visual - from the elements recognized within the social forms and agents, using the scenarios of the future tool.

4. The perspective that tendencies emerge from tendencies, therefore, that the validity of a sociocultural tendency will establish the principles for the emergence of new trends, implementing a dynamic of constant feedback.

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