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Poemaps: Perspectives for Creation and Circulation of Poetry in a Multi-media Context

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ABSTRACT

The Tecno-poetics group has developed the concept of *Poemaps*, which constitutes a system for the creation of poetry within a logic of georeferencing. The intrinsic elements of the *Poemaps* are: (1) the critical articulation linking poetry and urban space; (2) the use of online mapping services to georeference poetry to certain spaces — fostering the desire to write about lived or imagined spatialities; (3) the topic of the labyrinth — inside a mechanism to foster imagination and questioning about existential complexities in the cities; (4) the creation of interactive poetry as enhancer of criticism — through the use of commentary-poems, fusing transtextual categories, such as metatextuality or architextuality, insofar as texts are also prone to intermedialities; (5) the concept of a web application capable of performing as an open artwork.

KEYWORDS

Poemaps; georeferencing; poetry; urban space; labyrinth; open artwork.

RESUMO

O grupo Tecno-poéticas desenvolveu o conceito *Poemaps*, que constitui um sistema para criar poesia dentro de uma lógica de georreferenciamento. Os elementos intrínsecos dos *Poemaps* são: (1) a articulação crítica que liga a poesia e os espaços urbanos; (2) o uso de serviços de mapeamento *online* para georeferenciar poesia em certos espaços — promovendo o desejo de escrever sobre espacialidades vividas ou imaginadas; (3) o tema do labirinto — dentro de um mecanismo para promover a imaginação e o questionamento sobre as complexidades existenciais nas cidades; (4) a criação da poesia interativa como uma potenciação da crítica — pelo uso de poemas-comentários, fundindo categorias transtextuais, como a metatextualidade ou a architextualidade, na medida em que os textos também são propensos a intermedialidades; (5) e o conceito de uma aplicação web capaz de atuar como uma obra aberta.

PALAVRAS-CHAVE

Poemaps; georreferenciamento; poesia; espaço urbano; labirinto; obra aberta.

I. INTRODUCTION

Based on research conducted with support from Fapemig and CEFET-MG — on the production of poetry and digital art in Brazil, and Portugal, especially the artworks included in *ciclope.com.br* — we, the Brazilian research group *Tecnopoéticas* (CEFET-MG), have sought to elaborate scientific literature examining the literary and artistic production in their dialogical relations. The *Poemaps* research project seeks to think broadly about the creation, the editing and the sharing possibilities of literature — particularly, poetry — in the realm of digital technologies.

We are particularly interested in perspectives on the book inside the context of media convergence. Also, we consider as critical aspects the creation and distribution of poetry and art in electronic and analog media. This research considers that digital literature, or electronic literature, manifests itself through diverse forms, and it is presented through digital social networks. We will address conceptual challenges and the need to consolidate these same concepts around digital poetry. The intrinsic elements of this project are: the critical articulations between poetry and the urban space; the usage of online tools, such as maps and georeferencing services; the labyrinth as a mechanism for imagination and for questioning reality; and the interactive creations of poetry as an extension of literary criticism.

We can no longer disassociate digital and analog worlds, they pervade, intertwine and complete each other: networks, cities, maps, labyrinth, and poetry. From these conceptual lines, *Poemaps* allows us to contemplate not only the practical perspective of creation, publication and diffusion of poetry, but also throws a glance at the convergence between diverse worlds: that of diverse languages, that of poetic creation, technological apparatuses and the games of interdiscursive representations in social communications. From this, a diverse poetic performance within digital networks emerges.

Everything that is in the immaterial remains there. This is how we treat mental images, for example. The image of a certain place, the visual memory, the sensations memorized about a space are all in the realm of the untouchable. Like digital records and maps: just virtualizations of space. It seems to us that this journey inside virtual maps makes us think like Benjamin in his *Passages*, when he writes, about the “flâneur,” that

the street conducts the flâneur into a vanished time. For him, every street is precipitous. It leads downward—if not to the mythical Mothers, then into a past that can be all the more spellbinding because it is not his own, not private. Nevertheless, it always remains the time of a childhood. But why that of the life he has lived? In the asphalt over which he passes, his steps awaken a surprising resonance. The gaslight that streams down on the paving stones throws an equivocal light on this double ground. (416)

When moving through urban spaces, in these times of digital artifacts, physical nature is mixed at all times with its own virtualization. The digital map guides through the entrances and exits across urban labyrinths that feedback from the physical space by capturing places and virtualizing new elements. There is also a temporal dimension on the spatial plane. We will probably walk over decades or centuries of History in a certain place, but we also glimpse a possible future there. So the map is a form of projection of the imagination and reinvention of what was lost.

For the poetic creation, a social networking tool was also used: Facebook. The structure of publications in posts and comments allowed a collaborative writing, remixed, full of derivations and connections, which in a broad aspect opens up possibilities for creating and editing an interactive book, moving in the direction of transtextual, metatextual or architextual writing (Genette 1989: 9-17). Throughout the editing process, it was possible to perceive how transtextuality, according to the model proposed by Genette, acts in the literary text, expanding the field of creation, also through media interventions, and, on the other hand, is also an activity of literary criticism.

In addition, the research presents the transformation of urban space, as well as the transformations in art and literature, revisiting conceptual aspects approached by Walter Benjamin (1892-1940). The concept of “cyberflâneur” proposed by André Lemos (2001) is added, suggesting the relation of the modern urban self presented by Benjamin to the self of the present time in social coexistence in the environment of cyberspace.

In this app, texts are inserted into the ongoing conversation of the literary system, and they will be continuously commented and repositioned within the application. At first, *Poemaps* was meant to be a creative project that appropriates commenting functionalities of a popular social media platform. In a second phase, *Poemaps* integrated works produced on the social media platform, envisioning the existence of an open artwork piece. Finally, on a third moment, the Tecno-poéticas group explored the possibilities of convergence when linking digital and print poetry in the creation of an artist’s book.

II. *POEMAPS*: EDITORIAL PROCESS, CONCEPT AND TECHNICAL DESCRIPTION

Poemaps appeared during a series of discussions, readings and ideas about digital literature, during the course of Multi-Platform Poetry Publishing and Dissemination, taught in the *stricto sensu* BA Program in Language Studies, at CEFET-MG. The platform was collectively created and had participation of students of the course and guests. Throughout the discussions, we came up with the following ideas to conceive the *Poemaps* project: labyrinth, urban space and georeferencing. At the same time, the social network group resource Facebook was chosen as the basis of exchanges and as a repository of related poetry.

During production, participants noticed that the space of interchanges and mediation of the project brought about interesting and unique characteristics because the tool shaped a different way of appropriating the poetic. In the group space of the social network, it was possible for the publications of poetry to be made collaboratively, including interference and remixing of derived poems in the form of comments. It was also noted that these comments brought resignifications to the original text and, at some point, connections with other texts within the platform.

Thinking about the theme of the project and the features of the repository and exchanges tool, an environment was created that allowed the publication and diffusion of poetry through a georeferencing system. The main function of this environment is to allow the project to be an open, hypertextual and collaborative work.

The repository of new georeferenced poetry was published in an online environment. *Poemaps* was developed in the programming languages PHP, Javascript, HTML5, CSS and a MySQL database (cf. Figure 1, and the website *Poemaps*).¹

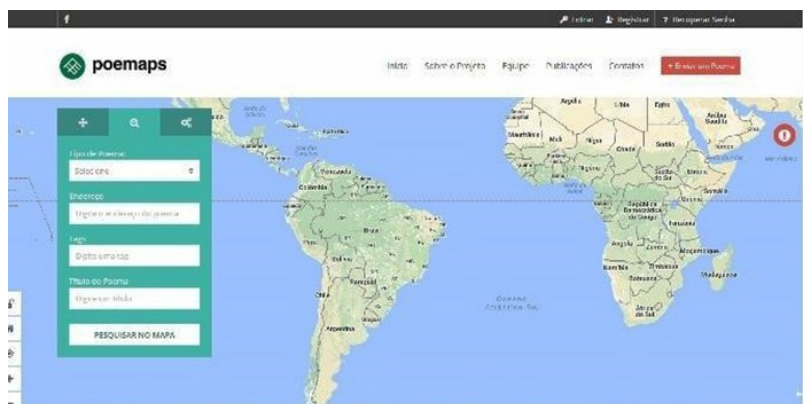


Figure 1. Site poemaps.org.

1 www.poemaps.org.

For the georeferencing of location marks a plugin for Wordpress² was written, using the services of the GoogleMaps platform. With this plugin it is possible to integrate all the features of the Google Maps service into Poemaps.org, offering the possibility of adding a pin on the exact location to which the content is associated with. This is the first concrete form of the *Poemaps* project. The site uses a map resource to register poetry, preserving georeferencing and the hierarchy relating poetry and its derivations, published in the form of a commentary, with the additional possibility of insertion of images.

Secondly, a layer of presentation of poetry published in the closed group was planned. The idea is to present the poems created in the first moment of the project according to the same hierarchy: poem, comment, and comment on commentary. To do so, the creation of a labyrinthine environment with references to urban space that allows for navigation in first person is being developed. The objective is to propose an exploration of the texts, and as a secondary issue the exploration of the environment in virtual simulation.

A planned evolution of the project is the creation of an artist's book that will bring together the productions of the project in a printed version, but with reading templates that will allow the convergence with the hypertextual content of the original production.³



The tool will remain open for further insertion of georeferenced poems, comments and images. The concept of open work is essential for the constitution of a networked community in order to disseminate poetry and foster the experimentation with language.

III. ANALYSIS AND USE OF TEXTUAL TRANSCENDENCE IN *POEMAPS*



The term transtextuality, proposed by Genette refers to a set of texts and their relations, manifest or not. In view of this concept, it is important to take up five types of textual relations that pervade transtextuality: intertextuality, paratextuality, metatextuality, hypotextuality or hypertextuality, and architextuality (1989: 9-17). In this kind of production we are very interested in the interconnections among these multiple textualities. In a way, metatextuality — also called “commentary” by Genette — is particularly relevant because it fits very pertinently to the creations that we realize in Facebook. There, one author would comment on the poem of another, sometimes without explicitly naming it, as described by the French scholar. Here, on Figure 2 and Figure 3, we offer an example of this metatextual poetic production (cf. below for further discussion):

² *WordPress* is a free and open-source content management system (CMS) based on PHP and MySQL. *WordPress* is installed on a web server that is either part of an Internet hosting service or a network host in its own right. See: <https://pt.wikipedia.org/wiki/WordPress>.

³ At the moment, a partner team of the group LabFront (UEMG - State University of Minas Gerais), with the support of Prof. Pablo Gobira, is developing a proposal for 3D editing of creations made in *Poemaps*. See: <http://labfront.tk/>.

de poesia em multiplataformas caio junque...   Rogério Barbosa

ões Pessoas Fotos Vídeos Loja Páginas Locais

 **Caio Junqueira Maciel** ▶ **EDIÇÃO E DIFUSÃO DE POESIA EM MULTIPLATAFORMAS**
9 de setembro de 2016 · 

De labirintos & ruas & livros

Num livro tropeço na palavra tojo
e o dicionário me diz ser tojo um mato
do género *ulex argenteus*, planta típica da península ibérica,
mas dicionário é labirinto
e me leve a Santo Antão do Tojal,
antiga freguesia do concelho de Loures,
e Tojal me leva a Altino Tojal, escritor bracarense,
que publicou *Os putos*, em 1964,
repite, em 1964, os putos,
e leio de Tojal um conto chamado Brazona
que se ambienta na rua mais medieval e estreita de Braga,
essa rua se chama Violinhas,
e vou descobri-la, fotografá-la,
ruas são labirintos
como os livros são labirintos
como as pessoas são labirintos
e fico sabendo que Altino Tojal detesta dar entrevista,
é um verdadeiro bicho do mato
e o mato me devolve ao tojo
e o tojo me faz lembrar de meu estojo da escola primária
com desenho das aves da fauna nacional
as aves que aqui gorjeiam etc etc etc
(Braga, 9-9-2016)




Figure 2. Caio Junqueira's poem.

In “From labyrinths & streets & books,” the poet Caio Junqueira finds the reference to Rua Violinhas, in Braga, Portugal, which reminds him of a tale by Altino Tojal, a writer from that city. And the word “tojal” inspires a semiotic chain, with which it remembers itself and expands its affective relations with space and, therefore, with Portuguese literature.



Rogério Barbosa Silva PARA REINVENTAR CAIO JUNQUEIRA:

palavra é labirinto, sim
 Luiz (Caio) Junqueira
 multiplica os caminhos
 abre horizontes indecisos
 nas florestas de símbolos

o tojo que de Braga ilumina
 as retículas da memória pisa
 onde pisa deslinda o corpo
 evoca no oco sons dissonantes
 atravessa tempos espaciais

signos guardados no silêncio
 dos nomes assinalam o junco
 dos junqueira navegante navio
 a reinventar espaços outros
 no mesmo lugar outrora hoje

das serranias do norte português
 às serras do sabarabuçu onde
 o ouro escondes dos grandes olhos
 a devassarem esmeraldas esquivas
 nos passos largos de um Caçador

ilusões de um fazendeiro do ar
 a apascentar o gordo gado
 protegido no teatro das serras
 imaginários bens urdidos mais
 no sangue que na fazenda

selo discreto estampado
 no nome que ostentas e
 que agora um simples tojo
 alinhava numa canção
 de acordar Portugais.

Curtir · Responder · 4 · 9 de setembro de 2016 às 14:31

Caio Saldanha antinômico ignoto enleio de artérias
 por passar estrepitoso bramidor rufião
 se vira e quebra
 portuga púrpura paixão

na boca de laca, sé e icor
 e par de mênade é melieiro
 e bulha desses matos
 nas rotundidades
 esbulhos de brasílios

Figure 3. Response by Rogério Barbosa and Caio Saldanha.

In the second example, in Rogério Barbosa’s response “To reinvent Caio Junqueira,” there is also a game with the surname of the poet, highlighting the relationships between “junqueira” and “junco” to reestablish the poet’s affective relations with the city of Sabará, Minas Gerais, and the city of Braga. The poem suggests that the plot of memory and the playful and symbolic matter of the poem reinvent the existential relations and the very space through which one walks. On the other hand, the poet Caio Saldanha interacts creating a burlesque

poem, with sonorous language games, to accentuate the strange but curious relations that the language offers us within the same language spoken on opposite sides of the Atlantic Ocean.

Such examples provide a demonstration of how the map can unfold layers intersected by different perspectives of the eye. That is, they are cultural layers whose design brings out new realities at a point on the map.

The latent expression of electronic literature in the *Poemaps* project gives form to five types of textual relations as conceptualized by Genette. The first type, intertextuality, is defined by Genette as “a cooperative relationship between two or more texts.” (10). It is explicit in texts where there are quotations, plagiarism, allusions or references.

The second textual relation, the paratext, refers to the set of resources or texts that integrate the totality of the textual disposition. In a book, for example, paratexts can be titles, footnotes, editor’s comments, a preface, an epilogue, and so on. In a project like *Poemaps*, within the creation space (Facebook group), you can cite the description of the group or the title of the group as paratextual elements. On the project presentation page, the paratexts are on the page menu, in the descriptions and in the instructions. The paratexts, although attached to the main text, can direct, complete or change the meaning of a textual work. Their absence does not interfere with the existence of the text, but alters its functioning. It means that the paratext can magnify or redefine the possibilities of the genre, transforming it.

Metatextuality is the third type of textual transcendence cited by Genette. Generally referred to as “commentary,” it is a key textual relationship in the discussions of poetic creation established in *Poemaps*. The comments of the main texts in the project establish a full textual dialectic between authors, give rhythm to a critical relationship and, according to Genette, “metatextuality is the critical relation par excellence” (13). In the relation between texts and commentaries, we perceive distinct hierarchical levels. We also notice that the transcendence of texts occurs in a complex, entangled way. We observe, from *Poemaps* itself, that there is a coexistence of levels of intertextuality and paratextuality. The texts imply the metatextual element, but create fluid fields of meaning when we perceive these relations between texts.

The fourth relation, of hypertextuality, is defined by Genette as the reference or resumption from a first text (hypotext) to a second (derivative) text. It is the relation of two distinct, independent, but derived literary works, in which the text produced later is a simple transformation or an imitation. Versions of a work, parodies, modified editions of a book, are examples of hypertext.

The fifth type of textual transcendence is the most abstract and implicit: architext. According to Genette, it refers to the textual genre or genres, with explicit indication or not. Architextuality goes back to the idea of structure, of model. However, it is an abstract and implicit relationship because “the text itself is not obliged to know, let alone to declare, its generic quality” (10).

The five textual relations are not isolated categories, which act in a disconnected way. These relationships are an intrinsic component of textuality, whether they stand out from the texts or not, they are always present in one form or another. The concept of transtextuality helps us to understand the questions proposed by interactive poetry in the textual field. Above all, in *Poemaps*, it is possible to emphasize that the metatexts produced can unite the various forms of transtextualities, and constitute a remarkable resignification of texts. See, for instance, the following text:



Figure 4. "Liber" and responses.

In this example, the visual creation by Andre Araújo and its response poems constitutes a form of metatextuality between different genres. Here, we can see not only the theme of freedom in its political implications for the field of social action or freedom of the body but also a reference to the freedom in artistic creation. The small screen was inspired by the place of its insertion, the Praça da Liberdade in Belo Horizonte. A square designed according to the model of Versailles in Paris around the old administration center of the government of Minas Gerais. The responses to this painting are poetic forms that foreground, in the case Rogério Barbosa da Silva's poem, a surrealist atmosphere, in which the erotic drive and the political drive come together as creative forces. It thus supports one of the tensions of visual creation. In the poem by Caio Saldanha, in turn, the poetic mischief or play, from the erotic, are means of ascesis.

Therefore, in this last category, we can observe the relations between the mode of enunciation of the platform to which the project is associated and its potentialities developed in relation to the text. And, as Genette indicates, these categories do not stand alone or hierarchically. The theory of transtextuality

proposed by Genette elucidates the multiple textual relations established through the *Poemaps* creative system. In short, in *Poemaps*, we observe that the relations between the texts are not hierarchical. One text stimulates the form and content of the other, even when belonging to different genres and artistic forms.

IV. POETICS, URBAN SPACE AND MEMORY VIRTUALIZATION

We believe that the act of writing is also a means to promote the imaginary and, therefore, for virtualizing space. The very act of mapping virtualizes space. This is a new plan that assumes a real space, that is, the virtual map plane, the GPS plan. GPS is a dynamic instrument, because it changes the perception of place, causes us to move and assign new directions to the routes or rethink the distances while we move. Thus, we can say that the physical environment is constantly being reimagined and reinserted into our experiences.

Poemaps uses online map services to georeference poetry in some spaces, promoting the desire to describe lived or imagined spatialities. The urban space is inscribed in the memory of the poet and is represented by the virtual map presented with synaesthetic effects in the poem. Space, memory, identity and memory are elements that also permeate the urban space.

The choice of urban space as thematic for poetic productions in *Poemaps* was not random. Given the theoretical references that supported the creation of the project, it is possible to verify that urban experience is a fundamental issue in modern literature. In addition, it is the subject of constant exploitation in post-modern poetic productions. The relationship between urban and virtual space also proposes interesting dialogues through texts. The poem of departure, made by Renata Sampaio, the comments by Caio Saldanha and Nestor Prisca Reis are examples of how the daily life of the same urban space is perceived in a different way by each one. And this way of perceiving the living space highlights the contradictions inherent in the big cities. However, an image of the garbage collector reveals itself as a kind of rebel against the impositions of the modern city. It forces your pedestrian existence against the speed of the city (cf. Figures 5 and 6):



Renata Sampaio ▶ EDIÇÃO E DIFUSÃO DE POESIA EM
MULTIPLATAFORMAS

2 de junho de 2016 · Montes Claros · 📍

Rua dos Caetés, 320

Ao deambular na cidade

Pela janela do bus

Olhar perdido encontra mil parafernálias:

PEDRA DE AMOLAR FACA, CADEADO, BUCHA VEGETAL
GIZ QUE MATA BARATA E FORMIGA, MATA RATO...

Em meio ao frenesi do trânsito,

O flagrante:

Pausa no labor; desjejum sagrado

Naquele meio-dia urbano

Ancião vende-tudo matando sua fome de perenidade.

A cena do almoço-emoldurado

na tela de meu dispositivo móvel

agora dura mais que o instante que passa.

Mal sabia o ambulante

De que fora - ele mesmo -

Poesia, elixir e bálsamo:

Punctum barthesiano.



Figure 5. An urban scene - Renata Sampaio.



Figure 6. Response by Nestor Prisca Reis and Caio Saldanha.

In the cited texts, a photograph taken from inside a bus reveals the urban space through an optical perspective that breaks with banality. Renata Sampaio's poem captures the pause of a street vendor with his exotic merchandise cart. The poet recalls the concept of "punctum," by Roland Barthes, to talk about the power of the little gadgets we carry in our day-to-day existence. In the poem of Nestor Prisca Reis, this magical event that a pedestrian can reap in the urban scene, as Baudelaire showed us, is accentuated.

The city, with its stories and memories revealed, is also a means of exploration. In the crystallization of modernity, the urban space presents itself with a web of intertwined paths, of transit of individuals that often cross streets and corridors without finding the exits. As Benjamin analyzes, when he addresses cities in modernity, "flâneur", inspired by the modernization of Paris in the mid-nineteenth century. For the author, modernity made Paris a mock city, in perpetual motion.

Walter Benjamin deals with the period of the formation of the modern metropolis in the midst of political and ideological revolutions that occurred in the mid-1830s to 1870s. New forms of socialization were created and encouraged by means of a new urban model, geared to the needs of circulation, speed, and expanding trade.

From Benjamin's ideas on modernity and urban society, André Lemos (2001) brings the idea of digital flâneur, which discusses the coexistence of urban space and virtual space. Taking as a reference the nature of urban quotidian life, as well as Baudelaire's flâneur revisited by Benjamin, Lemos reshapes the mask of the flâneur as that of the contemporary self who

circulates in the nets as in the streets, in the crowds, being part of it, although exercising his/her individuality. "Today we are living an increasingly symbiotic relationship between the space of the city and the cyberspace. In this analogy, we can see a hypertextual navigation through the Internet as the exercise of a cyber-flâneur and his walk through the sea of data." (Lemos: 1; our translation).

From wandering around cities, as Baudelaire describes, to traverse various hyperlinks on internet sites, the individual in the urban space evokes his/her walking by leaving traces. The flâneur of cyberspace is conditioned to existential conflicts along the lines of the city:

(...) to flank in a city or to navigate through hypertexts evokes the same process: reading (body-text relation) and mappings (body-space relation), merging the figures of the reader (the one who follows the map) and the writer (the one who makes the map); the conformist (who just follows), and the adventurer (who just makes). (Lemos: 2; our translation).

His freedom in the labyrinth of paths and hypertexts gives him the idea of power and the illusion of being exempt from the social, historical and conditioning impositions of modern industry.

Urban space in the context of the digital age brings new questions. In poems created for *Poemaps*, there is an attempt to rescue memories of a real-world environment and move them to cyberspace. The urban experience occupies the "non-space" of the network and ceases to be an individual and momentary experience to become shared, commented, "remixed." As an example, see poetry extracted from the *Poemaps* project on Figure 7.

Leonardo Morais
22 de setembro de 2016

Sacada na Rodoviária
Lagoinha
mon amour
logo ao
lado
meu Bonfim
[Leonardo Morais]

👍 Curtir 💬 Comentar

👤 Andréia Oliveira, Rogério Barbosa Silva e outras 8 pessoas ✓ Visualizado por 31

Rogério Barbosa Silva Bonfim?
bonfire of thinking,
burning desire.
Loura ou morena,
em torno do cemitério,
o que vejo é a zona.
Curtir · Responder · 6 · 22 de setembro de 2016 às 20:11

Caio Junqueira Maciel Rua Guaicurus
Rua Jaguarão
Rua Mariana
Rua Juiz de Fora
Rua São Paulo
Rua Abaeté

Figure 7. Panoramic view of Belo Horizonte Bus Station and Neighborhood Bonfim - Leonardo Morais and Rogério Barbosa.

In the poem of figure 7, Leonardo Morais exalts a region of the city of Belo Horizonte, Minas Gerais, Brazil. In the derivations, in dialogue with other poems of the network, the same region presented in the main poem is expanded, presents new character, new conflicts, new characteristics. The three poets portray aspects of this urban space, offering three perspectives of passers-by and observers of this environment.

It is also possible to make an analogy relating the use of virtual maps and GPS to the experience of the labyrinth, through, for example, the circumstances of wandering in the urban space with the use of a localization tool, causing the user to get lost among streets without exits or places not updated. The labyrinth analogy is also reflected in the individual's paths through the network, through various paths, hyperlinks, shortcuts that may have no way out or get lost in cyberspace.

Besides the proposal of cyber-flaneurie, Lemos also proposes the labyrinthine relationship of wandering through cyberspace. To navigate the cyberspace is to walk in a labyrinth where writer and reader are confused, adventurers and conformists coexist side by side. Cyberspace is also an environment open to reconstructions, placing the cyber-flâneur, as the screener (Rosello) of hypertexts.

It is important to note that in walking through cyberspace it is acceptable to be lost, not to return by the same path, or not to follow the same path forever. In addition, the digital flâneur, consciously or unconsciously, even though he does not intend to return to the paths he has traveled, leaves traces. Whether in the form of evaluation (tastings, shares), or in the form of creation (comments, writing, collaboration).

V. POEMAPS AND THE CONCEPT OF OPEN ARTWORK

Another important aspect to emphasize in this project is the meaning of a performative and open artwork, something allowed by the use of the digital tool in the production of texts, images or videos inserted in *Poemaps*. It is a dialogue among poets that does not end. In this sense, the system created functions as a continuously changing narrative game. It allows the reader to enjoy different modes of interpretation. The project is inscribed as work-in-progress and, in a certain way, correlated to the concept of “open work,” developed by Umberto Eco.

Evidently it can be said that every work is somewhat open because it inspires multiple readings and even new creations. However, this concept is very pertinent, because it concerns the process of making art, and does not concern the finished work, as we can see in the statement of the Italian writer, referring to Henri Pousseur’s work:

Pousseur has observed that the poetics of the “open” work tends to encourage “acts of conscious freedom” on the part of the performer and place him at the focal point of a network of limitless interrelations, among which he chooses to set up his own form without being influenced by an external necessity which definitively prescribes the organization of the work in hand. (Eco 1999: 4)

The act of “encouragement” in *Poemaps* lies in the fact that it is a platform for the creation and sharing of texts (there are verbal, visual, sound or animated poems in videos, but also paintings, musical or sound creations). The constraining rule is that the works must be georeferenced on the map. At the discretion of the participants, a visual work can inspire a text and vice versa. In this sense, we can affirm that *Poemaps*, besides being a continuous work, posed as an invitation to new creations, is also an open work. This is because one work invites another, changes and expands along a global map. Slowly new authors and landscapes were integrated (now already at the site www.poemaps.org), such as the

young writer of Passo Fundo, RS, who plays with an unusual encounter between the thought and the body of the beloved. The city here is a pretext of distance and also of approximation (see Figure 8):

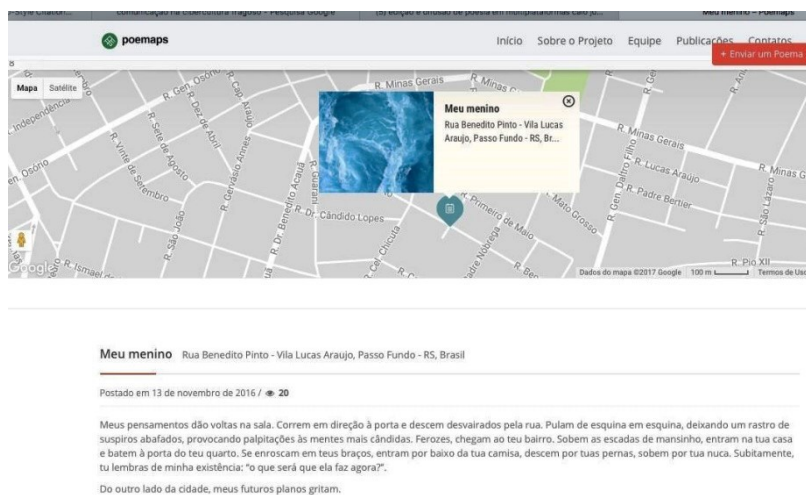


Figure 8. Eduarda Martinelli.

In this creative platform, the goal is not to compose anthologies of contemporary poets of one or more countries. *Poemaps* is established as a free platform, which brings into dialogue poets recognized in the literary field and also unknown, unpublished and novice poets as creators. It is a stimulus for creation, it makes one corner pull another, as did the old troubadours. Finally, it allows the arts to visit and enter into dialogue.

The impression of openness and totality is not in the objective stimulus which in itself is materially determined; is not in the subject, that by itself which in itself is open to all and no openness: but in the cognitive relation in the course of which openings are raised and directed by the stimuli organized according to the aesthetic intention. (Eco 1999: 88)

The concept of open work is also relevant if one considers the possibilities of new creations based on the texts produced initially within the selected themes (urban space, labyrinth and geolocation). Within the project, for example, there is the initiative of producing an artist's book, with poems generated in the *Poemaps* network proposed by collaborators of the network of poets.

VI. CONCLUSION

Poemaps developed not only as a work of knowledge about the possibilities for digital literature, but it also functioned as a laboratory for analysis and research on writing and publishing in a collaborative and hypertextual project.

Based on the bibliographical research for the project, one can observe the intrinsic relation of the transformation that involve individuals and urban space, individuals and cyberspace, individuals and literature. It is also possible to say that the concept and experience of the labyrinth is present in these three spheres.

In another aspect, *Poemaps* presents tacit and potential imbrications of text in its multiple textual categories and in its relationship with reading. The project rescues the concept of transtextuality as defined by Genette and elucidates the categories of intertextuality, paratextuality, metatextuality, hypertextuality and architextuality. These transtextual relations of make one reflect on the possibilities of the publishing process, whether in digital literature or in printed book productions.

It can be concluded that digital social networks are fertile spaces for textual experimentation. From the point of view of poetic creation, it allows us to overcome cognitive borders of the printed and analog media.

The structure of the project — which presents a community of poets who create, recreate, comment, and provide new continuities to the texts inserted into the platform — allows us to see *Poemaps* in addition to the published content.

The idea of presenting access to poetry on a map makes us question the dual function of the city: to let ourselves be lost, like Baudelaire's flâneur, and trying to get us to find a GPS tool or any locative device.

While the poets create paths surrounded by text, forming a labyrinth of poetry where the reader can get lost in stretches with no exit, the map indicates the location of the poetic narrative. If you get lost, you find yourself, in urban space or in the labyrinth. There are many metaphors present in this network.

It is necessary to emphasize that the development of the concept of *Poemaps* in the course constituted an important tool for critical reflection and creative opening for the students involved. For many, it was the first time they had created an artistic text while conceiving its dissemination in the context of a project. The alliance between creating and doing criticism was visible to all. In addition, the unfolded steps of the project were revealing that the form of publishing interferes with the critical apprehension of the published object; and likewise, the variants of the work constitute not only plural forms of their existence, but also distinct critical instances awakened by a given object.

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