Artscapes: Urban Art and the Public

An Interdisciplinary Conference on Art and Urban Space

Digital Crit Space, School of Architecture, Marlowe Building
University of Kent 27–28 June 2013

http://artscapes.comyr.com

Supported by the University of Kent's School of Arts, School of Architecture and School of Social Policy Sociology and Social Research, and the Graduate School's Postgraduate Experience Award
Programme

Day 1 / 27 June 2013

Registration 1200-1325
Welcome 1325-1330

Keynote 1 1330-1430 Carl Lavery (Glasgow University)
'Performing Paris: An Ecography of Meridians and Atmospheres'

Session 1 1430-1550 Graffiti
1430-1450 Sabina Andron (Bartlet School of Architecture, University College London)
Taking Place: new geographical approaches to the site specificity of street art
1450-1510 Emma Paulsson (Sveriges lantbruksuniversitet)
My city-Our city: negotiating public space through personal imprints
1510-1530 Shelby Moser (University of Kent)
Open source graffiti: hello world
1530-1550 Q&A

Break 1550-1610

Session 2 1610-1730 Public Space - Public Art
1610-1630 Robert Knifton (Kingston University)
Art, town and gown: Kingston University and Public art
1630-1650 Yagi Kentaro (Nishinippon Institute of Technology)
Manga, Anime and consumer game characters dominating urban spaces in Japan
1650-1700 Q&A

Break 1700-1705

Session 3 1705-1840 Public Art and Local Governance
1705-1725 Claudio Musso (Università di Bologna)
Street art in Bologna: between a long history and a case study
1725-1745 Saskia Warren (University of Birmingham)
Local governance, community commissioning and intermediation in the creative urban economy
1745-1800 Q&A

Dinner 2000 At Veg Box Café, meet at The Foundry, White Horse Lane, from 1900
(see separate map for directions)
## Day 2 / 28 June 2013

### Registration
0900-0930

### Session 4
0930-1050  **Political and Social Context of Urban Art I**
0930-0950  Eugene Nulman & Carolina Vasilikou (University of Kent)
  Street art in Bologna: political appropriation of urban spaces
0950-1010  Georgiana Nicoarea (University of Bucharest)
  Representations of authority in the graffiti of the Egyptian spring
1010-1030  Marta López Marcos & Carlos Tapia Martín (Universidad de Sevilla)
  Architecture and Negativity: towards a counter-artscape in the postpolitical city
1030-1050  Q&A

### Break
1050-1110

### Keynote 2
1110-1210  Jonathan Vickery (University of Warwick)
  'Jochen Gerz’s 2-3 Strassen: (de)constructing the urban public'

### Session 5
1210-1300  **Political and Social Context of Urban Art II**
1210-1230  Bill Roberts (University of Oxford)
  After Place: the non-specificity of Dan Graham’s Pavillion
1230-1250  Paula Craft-Pegg and John Craft-Pegg (University of Portsmouth/Craft:Pegg)
  Timelines: public art and the re-invention of cultural landscapes
1250-1300  Q&A

### Lunch break
1300-1400

### Keynote 3
1400-1500  Maurizio Cinquegrani (University of Kent)
  ‘Battersea. A Cinematic Archaeology’

### Session 6
1500-1620  **Public Art Interactions**
1500-1520  Laurent Vernet (Institut National de la Recherche Scientifique)
  The Social Life of Artworks in Public Spaces: A Study of Publics in Montréal squares
1520-1540  Jose Arturo Revilla Perez (Architectural Association)
  NUBE PET- Material Networks as an alternative form of Public Space
1540-1600  Claudia Seldin, Raquel Ribeiro Martins & Rosa Richter Diaz Rocha
  (PROURB/FAU-UFRJ; Bauhaus Universität Weimar)
  The New Periphery Cinema of Rio de Janeiro
1600-1620  Q&A

### Closing
1620-1640

### Wine Reception
1640
Invited Speakers

**Maurizio Cinquegrani** (Lecturer in Films Studies, School of Arts, University of Kent)

Maurizio joined Film Studies at the University of Kent in September 2012, having previously taught at London Metropolitan University, Birkbeck College, and King's College London. In 2011 he participated in the Camden Town Group in Context research project at Tate Britain with a contribution looking at the relationship between early film practices and the work of Walter Sickert, Malcolm Drummond and other artists. In 2012 Maurizio worked as filmic cartographer at the University of Liverpool in an AHRC-funded research project entitled Cinematic Geographies of Battersea: Urban Interface & Site-Specific Spatial Knowledge.

His principal research interest lies in the relationship between cinema and urban life. His work is predominantly in the area of non-fiction films – including early actuality films, documentaries and amateur films – and focuses on British Cinema and other European national cinemas. He has also published articles on Scandinavian cinema in the silent era and the philology of film. Maurizio received my PhD in Film Studies from King's College London in 2010, with a thesis on early British cinema and urban space. He has an MA in Contemporary Cinema Cultures from King's College London and a BA in Film Studies from University of Bologna.

**Carl Lavery** (Professor of Theatre and Performance, Glasgow University)

Carl Lavery studied French and Philosophy at University College, Aberystwyth and completed an MA (1995) and PhD (2001) in avant-garde performance and politics at the University of East Anglia. He was awarded an Entente Cordiale Scholarship by the French Embassy in 2001 and carried out postgraduate work at the Université de Paris VIII in 2001-2. Since returning to the UK, he has taught at the University of East Anglia, De Montfort University (Leicester), Loughborough University, Lancaster University and Aberystwyth University. His two main research interests are in ecology, environment, and landscape and contemporary French theatre and performance. In particular, he is interested in notions of sustainability, reclamation and resilience, and in exploring the relationship between 'natural', 'cultural' and 'social' ecology. He has worked closely with artists, policy makers and local stakeholders on these issues, and has published numerous books and articles. Recent publications include: *The Politics of Jean Genet’s Late Theatre: Spaces of Revolution* (2010), *On Foot* (2012; with Nick Whybrow), and (with David Williams) *Good Luck Everybody: Lone Twin*. He is involved in 2 AHRC funded projects, 'Homing in: Sense, Sense-Making and Sustainable Places' and 'The Future of Ruins: Reclamation and Toxicity on Hashima Island'. He is currently making a series of performances with the sculptor Lee Hassall provisionally called Exorcisms for Poisoned Places/ Requiems for Abandoned Spaces. He is a reader for several leading journals and publishers in the field, and on the editorial boards of *Performance Research*, *Contemporary Theatre Review*, and Cambridge Studies in Modern Theatre.

**Jonathan Vickery** (Senior Lecturer, Centre for Cultural Policy Studies, University of Warwick)

Dr Jonathan Vickery is Director of Culture and Development program in the Centre for Cultural Policy Studies at the University of Warwick, UK. He has worked as an artist, designer and photographer; he was a Henry Moore Post-Doctoral Fellow at Essex University, then a lecturer in modern and contemporary art. He joined the Centre in 2004, as his interests shifted more explicitly into the politics of management and organisation in cultural production. He has published on art theory, urbanism and cultural policy, particularly on art in the public sphere. His forthcoming publications include Experiencing Organisations: new aesthetic perspectives (ed. with Ian King; Libri, 2013), and Creative Cities and Public Cultures (Routledge, 2014).
Danna Project presents: Spatial Exposure

The Danna Project is a multidisciplinary design group based in Kent, founded in 2010 by designers Anna Baranowska and Daniel Tollady, both of whom are graduates of 'Interior Architecture and Design' from the University for the Creative Arts in Canterbury.

Their body of work sits between the realms of architecture and fine art, acting as an exploration into spatial perception and experience, interpreting and creating new spatial concepts using the two-dimensional surface as a medium to do so.

**Spatial Exposure** is a live-drawing experience that will continue throughout the duration of the conference. Using filmed footage of the architecture building and paper as the basis, the final outcome of the live-drawings process will be a series of drawings that encompass a series of timeframes and spatial qualities that ultimately define a new spatial experience relative to Artscape.

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Abstracts (Alphabetical by surname)

Andron, Sabina (Bartlett School of Architecture, University College London) 
Taking Place: new geographical approaches to the site specificity of street art 
Session 1

Street art is a matter of public taste. Through its repeated presence, it has the power to make and break cultural territories, becoming their smart brand or their unwanted stigma. Galleries, artists and property owners give it a cultural and contextual connection to site, by shaping the ethos of places through their affinity to this practice. Cultural quarters are thus being formed around street art, and this practice is no longer viewed as a mark on a surface, but the mark of a place.

What this paper proposes is that we shift this balance and return to the actual physical territory of street art, in order to understand how the structure of the built environment creates and influences spaces for its display. Through this shift, the spatial turn in contemporary artistic practices becomes more than a search for urban pockets of creative activity: it becomes a response to the actual shape of the built environment, and an adaptation to the materiality of city surfaces.

Site specificity can be spatial and material as much as it is cultural and relational. The actual physical space occupied by a tag or a stencil is primarily a reaction to the material given of the site, through its placement, medium and form. Thus, in situ artistic practices refer not only to participatory community based projects, but also to immediate responses to the physical configuration of a space. In this paper, I want to argue for this particular type of site specificity, and test its features using geographic methods like Scollon and Wong Scollon’s geosemiotics (2003) or Creswell’s perspective on out-of-placeness (1996). The case study I will focus on is Blackall Street in London.

My presentation will try to pass through several layers of this street’s materiality, providing photographic evidence for each of their presence and influence. From microtextures and surface materials to wider frames and structural geometries, these features all impact on the inscriptions we get to see there.

I have chosen this street because of its remote nature (it has been closed off at one end for over a year due to road work), but also because of the destination it became for several types of graphic intervention. Short and narrow, Blackall Street is a rich space for inscriptive display which offers various examples of surface adaptation and response, which I will try and capture through visual instances. I will illustrate my arguments with images from my personal archive, in order to show how street art must take place before it can make or break it.

Craft-Pegg, Paula & Craft-Pegg, John (University of Portsmouth/Craft:Pegg) 
Timelines: public art and the re-invention of cultural landscapes 
Session 5

Designers are not limited to the reconfiguration of space and imposition contemporary aesthetics, they have the potential to form links into the cultural timeline of both the individual and the civic context. For a large city, this may be a cultural/historical event from very diverse interests – from commemoration to sporting events. For a small town, this may be thematic links to local mythologies, activities or persons. In some instances, the collective memory is coherent and cohesive, in others it is a point of controversy and division or something which has not yet formed.

By looking at case studies of both large and small scale public art and public spaces which conceptually link to the genius loci of a place, this paper and/or presentation will exam the links between public art, public space and the creation and re-invention of cultural landscapes. Drawing on our own projects, work with Martha Schwartz and Gustafson Porter, and wider examples of contemporary public art and public space design, we will explore the relationship between the client and brief, design and cultural interpretation, and the use of public art and landscapes.

Knifton, Robert (Kingston University) 
Art, Town and Gown: Kingston University and Public Art 
Session 2

This paper examines the role Kingston University played in establishing Kingston’s contemporary artscape. Kingston School of Art, which joined Kingston Polytechnic in 1970 (Kingston University from 1992), has always influenced the aesthetics of the town’s built environment. For instance, former Principal Reginald Brill was regularly consulted on aesthetic issues ranging from mural commissions to the best colours to paint bridges. Brill also initiated and lent his name to an on-going collection of topographical artworks that documents at-risk buildings in Kingston. Up to the present day, Kingston students and staff have regularly engaged with the development and reception of art within Kingston’s urban space. For example, Kingston University’s Stanley Picker Gallery commissioned Paul Farrington’s Kingston Navigation Wheel in 2012 – a walking trail permitting users to discover individual and collective histories within Kingston town centre, whilst Brian McCann’s Dusting the Giant (1997), Richard Trupp’s Fixing Blocks (2001) and Michael Antrobus & Tom...
Kean’s *Paper Trail* (2012) are all recent public artworks conceived of and created by people associated with Kingston University.

My paper will however primarily focus on planning processes and construction of Kingston relief road in the 1980s, which dramatically transformed Kingston town centre. The plans featured numerous public artworks, including David Mach’s *Out of Order* (1989), Nigel Hall’s *Crinkle Crankle Wall* (1990), and Carole Hodgson’s *Icarus* (1987) and *River Celebration* (1990). Kingston Polytechnic staff were pivotal in discussions over artworks for the relief road, and contributed several pieces. The remodelling of Kingston for the relief road is indicative of shifts due to population explosion and urban sprawl since Kingston exited Surrey County Council and became a Metropolitan Borough in 1965. The paper will chart how the use of public artwork commissions in the relief road scheme helped solidify a new metropolitan identity for Kingston via sculptural representation.

The development of Kingston’s artscape will be assessed comparatively alongside a similar sculptural project undertaken at Harlow by Frederick Gibberd and the Harlow Art Trust. Gibberd wrote of his scheme: “At Harlow, the townscapes and the landscapes have been designed to have their own particular character, and so it was essential that the sculpture was in character with the place.” I will consider how Kingston’s artscape operates in similar terms, exploring negotiation of space, place, community, identity and context when sitin artworks ‘intertextually’. I want to delineate the dialectical relationship between the aesthetic redevelopment of the town and the positioning of the art school in the late 20th century, highlighting the mutual interdependence of each. Finally, as Henry Moore commented on Harlow, “The placing of sculpture in a town can have greater significance than just providing a setting for a work of art.” I will assess the efficacy of sculpture to mediate town/gown relationships, and consider its role in siting Kingston culturally within London.

**López Marcos, Marta & Tapia, Carlos (Universidad de Sevilla)**

Architecture and negativity: Towards a counter-artscape in the postpolitical city

Henri Lefebvre stated in the 70s the idea of space as a product, and therefore its qualification as something malleable, never neutral and always intentional. This thought is becoming more evident in our contemporary framework, which some authors (such as Žižek, Rancière or Badiou) have defined as *postpolitical*. This system silences completely any form of opposition and difference, undermining the foundation of societies. The phenomenon of postpolitics is strongly linked to the spatial practice that Lefebvre developed in *The Production of Space* – the origin of postpolitics is usually situated in the fall of the Berlin Wall, a fact that would forever change our geopolitical space. After the primary spatial condition, Erik Swyngedouw is one of the first to study this progressive spatialization. The outsourcing of difference (the inclusion of any society in a global community where the dissident is expelled and labeled as terrorist, enemy etc.), populism (embodied in a general climate change psychosis), and the constant threat to the emergent political space (detected in public squares around the globe during the riots in the West and in the Arab world) are some of the strategies that extend the imposition of the new order.

Given the current situation, it seems that the production of common space is in the hands of power as well, and architecture again remains relegated to an instrumental position, so leaders are able to express the world as they conceive it- as Sudjic points in *The Edifice Complex*. Consequently, we could ask ourselves whether the citizens have any leeway to take part in the production of their own space. Exploring some of the attempts that were made from diverse fields to question the assumed system could generate several keys in order to solve the problem of space as a product of power.

However, subversive spatial practice cannot be historically reduced to that kind of massive movements. In fact, Europe in the last century is a clear example because of its fragmentary and contingent condition. In a very specific reality like the People’s Republic of Poland in the 50s and 60s, artists and architects as Stanisław Zamecznik, Oskar Hansen (who designed a controversial proposal for the (counter)memorial in Auschwitz) or Lech Tomaszewski were positioned on the reverse of the spatiality of their own political framework. From this specific context, a dialogue with different spatiotemporal realities will be sought through a series of connections from an artistic approach. These revisited contributions become particularly fruitful in our context of global crisis.

From the reading of these facts, not as a succession but rather as a juxtaposition of realities, and casting our view on negativity, a new way, although well-known by Cacciari’s writings, to interpret history could be tested. Time is not the chain anymore, but space itself (*the practical desecration* of space, as Foucault said). Subversive spatial practice understood as a generator of counterspatiality can be considered today as one of the most dynamic concepts towards the transformation and creation of spaces for dialogue and difference, which avoid the conversion of the contemporary city into the mere stage of the postpolitical masterpiece.
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**Moser**, Shelby (University of Kent)
Open-Source Graffiti: Hello World  
*Session 1*

Public surfaces have been utilised by artists since prehistoric times. Cultural identity is an important aspect of public and community projects, yet, their existence is so greatly woven into the fabric of our city-scapes that they can become commonplace, static or ephemeral. The interactive nature of digital technologies draws attention to art in public spaces and transforms them into opportunities for awareness, engagement and creates the potential for change.

“The Free Art and Technology (F.A.T.) Lab is an organization dedicated to enriching the public domain through the research and development of creative technologies and media. Release early, often and with rap music. This is Notorious R&D”.

“Release early, release often,” has become a popular mantra of the open-source movement, which carries a loaded context, atypical of the museum. Graffiti writers were some of the first artists to circumvent the long-standing authority and “closed door” mentality of the museum – not by creating works that challenge the gallery space but with pieces whose very nature characterises an independence from the white cube paradigm. The location of their work points toward a decentralised and open playing field, which coincidently shares the hacker sentiments of open-source and free access to the public. This mantra touts their resistance to barriers of any kind, which is evident by the public spaces they inhabit.

The Graffiti movement is an archetype for this mentality but I propose the concepts of interactivity, computer science and the hacker’s ethic to recontextualise the ideas of the original graffiti crews of the 1970’s, to incorporate Bourriaud’s concepts of Relational Aesthetics and rethink the role of the spectator. Digital technologies compound notions of accessibility and engage the spectator in an interactive capacity. Interactivity has an important role, weakly or strongly, in appreciating the traditional arts but it has become an integral feature of New Media through the advent of the personal computer. New technologies have not only increased the level of audience participation but have changed the nature of interactivity by kind, not just by degree.

Combining graffiti culture, the hacker’s ethic and digital technologies are artists Evan Roth, James Powderly and Aram Bartholl, co-founders of “The Graffiti Research Lab.” They transform streets with graffiti tags of light using lasers, capture the motion on smart phones and provide an open-source database for writers and artist to archive their tags. With the lab, they aim to do the following:

“Graffiti Markup Language (.gml) is a universal, XML based, open file format designed to store graffiti motion data (x and y coordinates and time). The format is designed to maximize readability and ease of implementation, even for hobbyist programmers, artists and graffiti writers. Popular applications currently implementing GML include Graffiti Analysis and EyeWriter. Beyond storing data, a main goal of GML is to spark interest surrounding the importance (and fun) of open data introduce open source collaborations to new communities. GML is intended to be a simple bridge between ink and code, promoting collaborations between graffiti writers and hackers. GML is today’s new digital standard for tomorrow’s Vandals.”

Their works use digital technologies to assist graffiti writers and activists for opensource and experimental projects. Roth claims these projects, or “Public Interventions,” amplify and empower members of the community, rather than the corporations or entities that advertise there. These artists are representative of a paradigm shift in the ontology of interactivity and art’s accessibility.

**Musso**, Claudio (Università di Bologna)
Street Art in Bologna: between a long history and a case study  
*Session 3*

Street Art and Writing in recent years have emerged as aesthetic icons, their influence has affected every aspect of the visual (fashion, communication, advertising) and has been fundamental to the development of the international art scene.

The city of Bologna has a historic role, both in Italy and in Europe, as a center of production and reflection. Since the early eighties there is a cultural movement linked to the underground graffiti culture and in 1984 the Modern Art Gallery organizes the exhibition Arte di frontiera. New York Graffiti, which comes from the studies and the desire of Francesca Alinovi. The spearhead of the notorious School of New York, including Kenny Scharf, Keith Haring, Crash, John Ahearn, Toxic, Basquiat’s work in the city, producing one of the first European event dedicated to the phenomenon. In Alinovi’s words: “The current avant-garde art, rather than underground, is art of the border, because it is, literally, along the geographic areas situated on the edge of Manhattan, and because, even metaphorically, is placed within an intermediate space between culture and nature, mass and elite, black and white (I am referring to the color of the skin), aggressiveness and irony, garbage and exquisite refinements.”
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The Graffiti culture which, as we all know, has a genetic imprinting in North American cities like Philadelphia and New York knows developing as an artistic practice when his seed lands in Europe. Several factors contribute to this phenomenon: the cultural differences between the two continents, the difference between the architectural and urban cities in Europe and the U.S., attendance by many European writers and street artists from academies or schools of art. Bologna has a specific identity about the phenomenon of Street Art: its the birthplace (natural or artistic) to those who have helped to lay the foundations for an Italian style, unique, recognizable and exportable, it is and remains a necessary step to understand the evolution of certain practices and their relationship with the public space, because it continues to experiment with new solutions in the balance between visual art and Street Art. There are important examples of specific behaviors that have marked the Street Art in the last thirty years: the inclusion of the protagonists of the New York scene in a museum and in the art market, the political dispute and the strong relationship with independent and autonomous spaces (squats), up to a cultural recognition of these spontaneous movements. From this point of view the Frontier – La linea dello stile project I'm curating with Fabiola Naldi that arise from our research as art historians and from the will of the Municipality to enhance the two disciplines of Writing and Street Art through a deep reflection. Frontier has the ambition to produce a moment of observation, research and analysis on a group of international artists representing the evolution of styles. An opportunity that creates the possibility to intervene directly on the urban landscape and to dialogue with the public.

Nicoarea, Georgiana (University of Bucharest)
Representations of authority in the graffiti of the Egyptian spring

The Arab Spring has determined the rise of a new dimension of social freedom in the Arab World and the flourishing of graffiti could be considered as one aspect of this newly conquered freedom. The uprisings in the Arab World are indicators of continuous contestation of authoritarian regimes, an ongoing process that reverberates itself on popular, context specific artistic products. Revolutionary graffiti represent a dynamic self-expression practice of the public opinion in Egypt, during and in the aftermath of the uprising. Its popularity is mainly due to the themes it addresses and its relevance to issues of everyday life. As a medium of both communication and subversion, situated at the intersection of art and language, graffiti mainly serves to re-appropriating the public space. Based on a corpus of graffiti gathered during an ethnographic fieldwork conducted Cairo, in the autumn of 2012, the article analyses representations of authority through the re-appropriation by graffiti of popular symbols of political, social and administrative power. The analysis will focus on three types of representations: of national symbols, political actors, and elements pertaining to police and the army and the way they shape an alternative discourse of political engagement.

In the first part of the article we will analyze re-interpretations of authority and graffiti’s function as an empowering technique through its many representations of the flag and other symbols of national identity. As the flag, alongside the anthem and the emblem, is an element that enables a country to proclaim its identity and sovereignty, we will show how national symbols are transformed, complemented or substituted with everyday life denominators and we will analyze the messages they convey with regards to the “new Arab street” as a decisive force in the forming of a new Egyptian public opinion.

The streets in downtown Cairo were and still are witness to public protests against several forms of authority and in order to confront it, graffiti artists empower the Arab street by transforming official representatives of power into victims of satirical murals. In the second section of the article we will concentrate on representations of political actors and representatives of social and military power and how these representations serve as a cohesive agent that empowers the street.

The third part of the analysis deals with graffiti representations of social actors entitled by the state to enforce the law and maintain civil order, the police or the army and their paraphernalia. We will show that re-appropriating urban elements like traffic signs and the production of alternative images recalling recent events is not just a memorialization technique but also a means to deny these authorities power in the public revolutionary space and construct an alternative, independent, politically active street, able to maintain order and enforce democratic values as opposed to the image of the chaotic Arab street that previously circulated in the international media.
Paulson, Emma (Sveriges lantbruksuniversitet)
My City—Our City: Negotiating Public Space Through Personal Imprints

Session 1

Drawing on a case study with five graffiti and street artist in two cities in Sweden, this paper describes how the artists think about and engage with public space through their artistic practices. Using participant observations and interviews I have followed artists as they put their art out in the city without permission. Reoccurring in all their stories is a personal relationship to the city: through personal imprints they make the city “theirs” and feel part of it – but for them, this concept is not contrary to sharing it with others. For them, “my city” is not the opposite of “our city”, but rather a precondition for sharing the city with others. The informants ignore the public-private dichotomy, a point of departure that is often taken for granted by urban scholars and planners when discussing public space. In the beginning of the 21st century, a relational approach to urban studies emerged. One of the implications of this was that dichotomous divides were questioned. Public space has since long been an important concern in urban studies, but still there are few studies in which urban scholars discuss public space from a relational perspective. Both space and publics have respectively been studied and discussed from different relational approaches, but there are still not a critical number of studies on public space from a relational perspective. Following the graffiti- and street artists in their enactment and negotiation of public space, this paper gives an account of one way of discussing public space from a relational perspective. This implies transcending the public-private dichotomy.

Revilla Perez, Jose Arturo (Architectural Association)
NUBE PET- Material Networks as an alternative form of Public Space

Session 6

A fundamental change in the way we understand cities is already operating among us. The ever-increasing penetration of mobile-personal computing technology has radically changed our access to information and our capacity to connect generating an atmosphere of new political, environmental and social awareness. Organized on global electronic infrastructure, our ways of approaching the public sphere have been expanded drastically giving us, not only new ideas, formats of information, interfaces and vocabulary for what we use to call “public space”, but new spatial and material logistics.

As a response, a growing literature has sought to provide a theoretical foundation for the contemporary interdependencies between the use of digital design tools among design disciplines and their field of action. In architecture the majority of the energy employed to embrace change has been directed to the use of sophisticated geometries as instruments to recreate, represent and articulate urban and environmental forces. Although the different positions within this line of work have made substantial contributions to the tools and methodologies form which the discipline contributes to the built environment, these tendencies inside the discipline have significantly dismissed the influences and possibilities that electronic social networks have on local organizations of space, distribution and manufacturing of material goods, the economy, social/political configurations and environmental problems.

By using the installation NUBE-PET (Aguascalientes, Mexico. 2012) as an example, this paper will explain the opportunities inside networked material events as alternative forms of public space. I will go through my experience on how a small collective design project, supported on social networks and local media, can change the dynamic of specific public areas and certain political spaces.

Using crowd-sourcing techniques, this project generated a collaborative cloud of participants (schools, universities, students, architects, governmental offices, artist, newspapers, entrepreneurs and people in general) that throughout a period of two years collected the material, promoted the project and obtained a critical location with in the city cultural space, all managed in an international network and with in a extremely constrained budget. By framing this piece inside contemporary architectural discourse, I will like to explain the possibilities that digital and network cultures, inside and outside design disciplines, have for the contribution of better and new formats of public space, and how with in the vortex of global interaction, managing local parameters is the key to the success of architecture and design as players of the city. The aim of the intervention is to show that architecture and design practices have a social value and a central role in the ways we relate to todays complex concept of public space.

www.nube-pet.com
This paper will consider the continued proliferation of American artist Dan Graham’s pavilion sculptures during and since the 1980s, posing the question of the ongoing purchase of Graham’s model of a practice of critical site specificity founded in the aping of contemporary and historical architectural forms. The pavilions stem from an artistic philosophy forged in the aftermath of the Minimalism of the 1960s. Through mimicry, notably the deployment of mirrored glass and steel, they seek to reinscribe historical specificity and political allegory within the immediacy of the phenomenological encounter, as a resistance to the ‘amnesia’ of ‘consumer culture’ that Graham equates with late-modernist modes of spectatorship.

The paper begins by arguing that, on the one hand, the proliferation of Graham’s pavilions across innumerable public and private sites augments the specificity of their mimicry of corporate architecture, since, as a key expression of today’s ruling logic of finance capitalism, this architecture is programmed to proliferate as a ‘spatial fix’ for capital’s periodic crises of over-accumulation, as a means to absorb surplus capital. On the other hand, corporate architecture itself may work precisely against any such attempt to reground critique through the appropriation of its forms. In Fredric Jameson’s influential analysis, the ‘postmodern hyperspace’ inaugurated by the corporate built environment entails the tendential loss of a coordinated experience of space and time, and the decoupling of the historical and the perceptual as an effect of the saturation and homogenisation of consumer culture within urban environments. This, too, is expressed in the pavilions’ proliferation, by way of which their site specificity moves inexorably towards their virtual interchangeability.

The complex implications of these aspects of materialist theories of postmodernism, stemming from Jameson and the geographer David Harvey, have not been brought to bear on Graham’s work in the existing literature on the artist. Redressing this lack, the paper argues that the pavilions’ critique may hinge on the paradox of Graham’s striving to resist cultural effects that are themselves endemic to the corporate, post-industrial order whose physical forms he expertly mimics. As a form of ‘non-specific specificity’, the pavilions emerge as the very mode of an irresolvable contradiction (or what Theodor Adorno called an ‘enactment of antagonisms’) that such a late-modernist project must necessarily confront in capitalism’s postmodern stage. The paper suggests, finally, that the non-specific specificity of Graham’s pavilions, as it has emerged during the 1980s, may amount to a dialectical resolution of the placelessness of ‘commodity aesthetics’ sculpture of that decade (the conspicuous staging of the autonomously circulating art commodity) and the widespread return to site-specific practice in the early-mid 1990s.

The proposed paper reflects our attempt to bring together the fields of Urban Studies and Sociology as part of an interdisciplinary approach to understanding cultural processes in the city of Rio de Janeiro, Brazil. Here we will focus on the appearance of a new way of representing the Brazilian peripheries, more specifically the areas known as “favelas” (the local slums), through contemporary film-making and community organized film festivals.

Our main goal is to show how much the representation of these marginalized spaces through cinema has changed over the years until reaching a mix and overlapping of traditional and new images that have come to constitute the current outlook of the “favelas” observed by our research – a new way of artistically representing the poorer areas of the city through a fresh means of film-making and distributing to which we refer in our study as “periphery cinema”.

In order to understand and define the characteristics of this new outlook, we will present a brief historical overview of the different images that have been associated with the “favelas” of Rio de Janeiro in several artistic outlets with a focus on film, from early in the 20th century to today. We will see how these images have switched back and forth from the exotic to the wild, from the poor to the insalubrious, from the romantic to the violent and dangerous and so on, always generating rather partial labels, mostly created by outsiders to the marginalized realities. We will also see how these labels have led to the necessity of a new cultural approach to the “favelas”, now put together by the dwellers themselves along with new social agents who wish to comprehend these spaces in their wholeness and complexity.

As part of our efforts to examine this upcoming “periphery cinema” we will also speak of the theoretical definitions regarding the concept of representation itself, as well as of the strong existing relationship between the city and the cinema as a cultural modality from its conception, which supports our choice of its use as a valid way of analysing urban space.

Finally, we will present the case study of particular short-film festival in the peripheral neighbourhood of Rio de Janeiro known as Vila Kennedy (the “Curta Vila Kennedy” Festival), pointing out the importance of an event put together by a group of residents with the goal not only of documenting the true face of everyday life in their community but also of allowing an alternative means of cultural access to a reality otherwise marked by scarcity.
How can we evaluate the impact of an artwork in the urban environment? How can we describe its role in and contribution to a given community? How the presence of an artwork affects an urban public space is often postulated or mentioned in visual arts discourse, but it is rarely empirically studied and analyzed. To fill this gap, my doctoral research is based on a reversal of the usual point of view on the art object. Instead of questioning the effects of a work on its physical and social context, the main question is, what do users of public spaces do with these singular artworks? Or, more specifically, who are the publics for artworks installed in public spaces?

Public spaces are here understood as both physical and social spaces that offer opportunities for their users. This definition tends to create a different perspective on the literature on public art. Indeed, Rosalyn Deutsche defines “public” in “public art” according to Jürgen Habermas’s conception of the public sphere: an ideological site between the state and society. Whereas the public sphere has been used in discussions on public art without being questioned, Habermas’s public sphere conceals another kind of public space, which can be found in urban sociology, and should not be confused with Habermas’s “site of debate.” Parks, streets, squares, and plazas are physical public spaces that serve as hosts for urban sociability: they are sites where people express their individualities and learn to live together. From this, it is possible to define the publics for artworks in public spaces as the individuals who use or interact with art objects by responding consciously or unconsciously to the means of action and sociability that these objects offer.

In this presentation, I will discuss my study of the publics for artworks installed in Montréal squares (including monuments and sculptures from the late nineteenth and early twentieth centuries), by focusing on the social life that occurs around them. The empirical method employed for this research is filmed observation, a method inspired by William H. Whyte’s documentary The Social Life of Small Urban Spaces (1988), in which he briefly showed how people use artworks in public spaces, and how they act and interact around them. In my project, filming has also proven to be an appropriate method for revealing volatile and subtle dynamics. For this presentation, with the help of video excerpts, I will present how uses of artworks can be analyzed and can lead to the identification of publics.

**Warren, Saskia (University of Birmingham)**
Local governance, community commissioning and intermediation in the creative urban economy

Birmingham is at crossroads in its governance of the creative economy. The second largest city in the UK, Birmingham has high levels of unemployment and inequality, the youngest population in Europe and its ethnic profile is projected to be majority minority by 2020. Contradictions in its cultural policy strategy include ambitions to develop a global city for culture and creativity, with simultaneous cuts in investment from local government and regional arts bodies resulting in a downward trend of arts provision in educational and community spaces.

Tracing processes of cultural intermediation (Bourdieu 1979; Woo 2012), this paper investigates the methods of connecting communities in the creative urban economy through self-organising neighbourhood arts groups. Balsall Heath, one of Birmingham City Council’s Priority Neighborhoods with multiple social deprivations, is the only place in the UK piloting community-led budgeting, neighbourhood planning and community culture commissioning. Emerging arts infrastructure include Ort, a commercially run café, music and arts space with an ethos of community engagement, and Balsall Heath Biennale, a local partnership, who investigate what the role of artists can be in the 21st century through neighbourhood practice.

Policy associated with the ‘Big Society’ (Cameron 2010), with emphasis on localised and distributed forms of governance alongside reductions on public spending, is transforming the role of the state and cultural organisations. Using the case studies of Ort and Balsall Heath Biennale, this paper investigates the increased expectation placed on community-driven initiatives and a climate of major cuts to public services to conceptualise the future of intermediation in the creative urban economy.

**Yagi, Kentaro (Nishinippon Institute of Technology)**
Manga, Anime, and Consumer Game Characters Dominating Urban Spaces in Japan

The phenomenon of public art in Japan emerged in the late 1960s, as certain municipalities started programs to install sculptures in public spaces. The spatial conditions of public art in Japan have been quite homogeneous, as most of it consists of independent sculptures located in public spaces. Tens of thousands of sculptures have been installed all over Japan, and the term “public art” tends to be synonymous with outdoor sculpture.

Although there have been few controversies regarding such outdoor sculptures in Japan, some criticisms led to the reform of public art programs during the 1990s. Urban development projects started to integrate artworks into
architectural design, following the successful Battery Park City project in New York. More and more municipalities began to show a preference for temporary art exhibitions over permanent installations. Such reforms brought more diversity to the spatial conditions of art in public spaces in Japan.

On the other hand, as a parallel to this trend of reform in public art administration, the city of Sakaiminato in Tottori Prefecture began to introduce statues of Manga/Anime characters instead of sculptures. Sakaiminato, the hometown of popular Manga artist Shigeru Mizuki, decided to permanently install a series of character statues along a street in the downtown, which was later named Mizuki Shigeru Road. The administrative framework of this initiative is quite similar to the programs which installed sculptures in public spaces all over Japan; the only difference is that the Sakaiminato program does not install sculptures that represent mainstream high art, but instead uses statues of Manga/Anime characters that represent Japanese subculture.

The Sakaiminato program has received an enthusiastic response. Mizuki Shigeru Road has become the most popular tourist destination in Tottori Prefecture, making an important contribution to the revitalization of the once declining downtown district. Following the success of Sakaiminato city, many municipalities, urban developers, private enterprises, and other administrations have joined the movement of introducing elements of subculture, such as Manga, Anime, and other consumer game characters into the urban context, employing many different mediums.

This paper discusses the social impacts, administrative intentions, and spatial conditions of emerging subculture-inspired art in urban spaces, as compared to relatively traditional art.

While public art in Japan started with the intention of adding elements to the urban landscape to improve urban aesthetics, many other aspects emerged, such as providing new cultural experiences, improving urban real estate values, and revitalizing the downtown. The spatial condition of artworks, however, was basically limited to outdoor sculptures.

Meanwhile, the central purpose of introducing subculture-inspired art into an urban space is clear: to attract more visitors and revitalize the area. However, the spatial conditions of the characters in the urban context vary. They are presented through many different mediums, including advertisement platforms that are often used in so-called “new genre public art”, which help citizens to understand and sympathize with the characters and stories. With subculture-inspired art emerging in many different mediums, urban spaces take on the essence of a theme park, in addition to conveying urban realities.