



# AESTHETIC ENERGY OF THE CITY

EXPERIENCING  
URBAN ART & SPACE

EDITORS

AGNIESZKA GRALIŃSKA-TOBOREK  
WIOLETTA KAZIMIERSKA-JERZYK



WYDAWNICTWO  
UNIWERSYTETU  
ŁÓDZKIEGO

# **AESTHETIC ENERGY OF THE CITY**

**EXPERIENCING  
URBAN ART & SPACE**



WYDAWNICTWO  
UNIWERSYTETU  
ŁÓDZKIEGO

# AESTHETIC ENERGY OF THE CITY

## EXPERIENCING URBAN ART & SPACE

EDITORS

AGNIESZKA GRALIŃSKA-TOBOREK  
WIOLETTA KAZIMIERSKA-JERZYK



WYDAWNICTWO  
UNIwersYTETU  
ŁÓDZKIEGO  
Łódź 2016

Agnieszka Gralińska-Toborek, Wioletta Kazimierska-Jerzyk – University of Łódź  
Faculty of Philosophy and History, The Department of Ethics  
90-131 Łódź, 3/5 Lindleya St.

REVIEWER

*Krystyna Wilkoszewska*

INITIATING EDITOR

*Damian Rusek*

TYPESETTING

*AGENT PR*

ENGLISH LANGUAGE CONSULTANT

*Marta Koniarek*

TECHNICAL EDITOR

*Leonora Wojciechowska*

COVER DESIGN

*Katarzyna Turkowska*

© Copyright by Authors, Łódź 2016

© Copyright for this edition by Uniwersytet Łódzki, Łódź 2016

© Copyright for this edition by Fundacja Urban Forms, Łódź 2016

Published by Łódź University Press

First Edition. W.07417.16.0.K

Publisher's sheets 9.5; printing sheets 12.375

ISBN 978-83-8088-151-8

e-ISBN 978-83-8088-152-5

ISBN Fundacja Urban Forms 978-83-939800-1-7

Łódź University Press

90-131 Łódź, 8 Lindleya St.

[www.wydawnictwo.uni.lodz.pl](http://www.wydawnictwo.uni.lodz.pl)

e-mail: [ksiegarnia@uni.lodz.pl](mailto:ksiegarnia@uni.lodz.pl)

tel. (42) 665 58 63

# CONTENTS

NOTES ON THE PHOTOS AND ACKNOWLEDGMENTS.....	7
--	---

INTRODUCTION.....	11
-------------------	----

*Agnieszka Gralińska-Toborek, Wioletta Kazimierska-Jerzyk*

## I. AESTHETIC ENERGY OF ART, IDEAS, PLACES AND HUMAN RELATIONS

NEW URBAN DECORUM? CITY AESTHETICS TO AND FRO.....	19
--	----

*Antoni Remesar*

URBAN SPACE: THE PHENOMENA OF UNFINISHED IN THE CITIES OF MONTENEGRO .....	55
---	----

*Slavica Stamatovic Vuckovic*

AESTHETIC ENERGY OF AN ORDINARY PLACE .....	67
---	----

*Wioletta Kazimierska-Jerzyk*

STREET ART AND SPACE .....	85
----------------------------	----

*Agnieszka Gralińska-Toborek*

“DARLING LOOK! IT’S A BANKSY!” VIEWERS’ MATERIAL ENGAGEMENT WITH STREET ART AND GRAFFITI.....	103
--	-----

*Susan Hansen, Danny Flynn*

CREATING AN ART TOURIST SPACE IN THE URBAN SPHERE OF LODZ – A THEORETICAL APPROACH BASED ON THE EXAMPLE OF THE URBAN FORMS GALLERY OF MURALS.....	119
---	-----

*Justyna Mokras-Grabowska*

## II. ENERGETIC BODILY EXPERIENCE

BODY CONSCIOUSNESS IN MODERN URBAN SURROUNDINGS: FREERUNNING AND PARKOUR.....	131
--	-----

*Jakub Petri*

TWO FACES OF ART – PUBLIC AND PRIVATE – IN JOHN DEWEY'S AESTHETIC EXPERIENCE .....	145
<i>Ewa Chudoba</i>	

### III. AESTHETIC ENERGY OF MISSION AND PRACTICE

MURAL PAINTING AND THE SPIRIT OF THE PLACE VERSUS GRAFFITI AND STREET ART .....	155
<i>Halim Bensäid</i>	
SET FREE THE ARTISTIC ENERGY OF LODZ! THE EVOLUTION OF THE URBAN FORMS FOUNDATION.....	161
<i>Jowita Mróz</i>	
ILLUSTRATION ANNEX.....	167
LIST OF ILLUSTRATIONS .....	181
SUMMARIES .....	185
CONTRIBUTORS .....	189
INDEX.....	193

## **NOTES ON THE PHOTOS AND ACKNOWLEDGMENTS**

The photos in the book illustrate not only single (individual) articles but sometimes refer also to the issues raised in several texts.

The full description and credit line details of illustrations in the book are included in the List of Illustrations, not in the abbreviated photo captions (pp. 171–174).

The role of graphs opening each chapter is explained in the introduction (pp. 10–11).



**AESTHETIC EXPERIENCE & ITS COMPONENTS**

**URBAN ART & ITS TYPES**

**COMPLEX FACTORS:  
ECONOMY, POLITICS, SOCIAL PROBLEMS**

**CITIES & PLACES**



Photo 1. The historic power generator in the power station EC1, Lodz, 14/33 Kilinskiego Street, September 2015, photo by W. Kazimierska-Jerzyk



## INTRODUCTION

Energy is the capacity of a physical system to perform work – this is the simplest definition of energy. Energy as a physical quantity is manifested in many forms – as heat, kinetic, mechanical, and chemical energy, or potential energy. In this book, metaphorically referring to the concept of energy, we wish to point out that it is also possible to talk about aesthetic energy and that this concept is very useful in the discussion on the subject of the city. This energy in the context of the city can be understood in two ways. On the one hand, a given place with its own aesthetic nature has its own potential of energy. After all, the city physically, with its space, landscapes, architecture and art, is an object of permanent aesthetic experience. Can this potential be transformed into work? These aesthetic experiences make people abandon certain places and admire others; some cities fall, while others grow. The aesthetic object – and it should be noted that among aesthetic qualities we experience not only beauty or harmony, but also the sublime, tragedy, ugliness and kitsch – in itself, affecting its recipients, may become a source of specific exploitative but also creative activities. The other meaning in which aesthetic energy is understood is related to revealing the aesthetic aspect of human activities. Are we not willing to perform some work in order to save the aesthetic experience or participate in it? It is not difficult to note that the movement of this energy in favourable conditions takes place in a circle: the energy of places affects people's behaviour and people create places full of energy.

Lodz is an interesting example of flows of aesthetic energy, it can be said that the city is inherently related to energy. Lodz was established in the 19<sup>th</sup> century and within just a few decades it transformed from a village of only 939 inhabitants (1827) to the thriving city of textile industry (314,000 inhabitants in 1900), acquiring aesthetic landscape of the city unique in the country, compared to Manchester or Lyon: brick factories, chimneys, workers' settlements, eclectic tenement houses and villa-style residences of industrialists. The sudden collapse of the industry caused a general decline of the city in the 1990s. In the present time, a huge effort has been made to revitalise the city. Appreciating the value of the places that have lost their functionality, the possibility of the city's development is seen in connection with culture and science. Its dormant energy is sought in the ethos of "industrial Lodz", but not in energy of machines driven first by water, then steam and finally electricity, but in its architecture, space, and most of all in the people who – moved by the history of the city and its post-

industrial face – are willing to work for its sake. The symbol of this transformation is the currently revitalised EC1 power plant whose Art Nouveau buildings were put into operation in 1907 (photo 1). In the past, the place used to provide electricity to the entire city and it worked until 2001. Today, as part of a complex covering 90 ha, it becomes the New Centre of Łódź. Whether the concept of seeking energy in that which is aesthetic is appropriate will be soon shown based on this particular example. Therefore, the reader should be forewarned that we will often refer to this particular city in the book.

We ask representatives of various specialisations about the possibility of obtaining and maintaining aesthetic energy, therefore different research perspectives and seemingly distant objects of research – from architecture and urban space through street art and parkour to aesthetic theories – appear in individual chapters. The reflections of our authors always revolve around the aesthetic object or the aesthetically experiencing entity. Thus, we begin with great ideas of urban and aesthetic theories, which found their practical solutions in European cities (A. Remesar), and at the same time we show, based on specific examples, what kind of energy can be hidden in unfinished or even bankrupt ideas (S. Stamatovic Vuckovic, W. Kazimierska-Jerzyk). Aware of the aesthetic potential of art, we point to its effects in urban space (A. Gralińska-Toborek, S. Hansen/D. Flynn). We write about all users of the city, great visionaries and anonymous inhabitants, though additional attention is paid to the tourist (J. Mokras-Grabowska) and *traceur* (J. Petri). We see them as curiously contradictory entities experiencing the city aesthetically: the first one is subjected to a public offer of the city, while the other one privatises the city through experience, exceeding the established barriers of this experience. We also show how complex a challenge it is to attempt to separate that which is public from that which is private in our experience (E. Chudoba). We finish the book with statements made by practitioners – culture organisers from non-governmental organisations who use art to transfer energy to people and recover aesthetic energy of places (H. Bensaid, J. Mróz). These kind of manifestos also illustrate the circulation of aesthetic energy: private organisations protect public/social values, draw attention to the condition of public places and recover these places for the individual, personal aesthetic experience.

We still owe the reader an explanation. Instead of talking in more detail about the content of the book, each chapter is preceded by a graphic commentary and an illustration of its content. We have been inspired to do so by Antoni Remesar, who by means of a graph sums up his reflections on urban decorum. Therefore, we have decided to visualise, with the use of overlapping circles, the network of relationships that make up the issues addressed in the texts, as well as the

perspectives from which they are observed. Yellow marks strictly urban issues – places and spaces (we indicate the names of the cities mentioned in the text); red – art contexts; blue – issues related to aesthetic experience; green – complex issues (sociological, political, economic) that are not dominated by a particular discourse. The concepts included in the circles are not keywords provided by the authors, but rather the terms which, according to the editors, describe the content and relate its meaning to the context of aesthetic issues. They are often contradictory terms, as energy is also released through the action of conflicting forces. We hope that as a result of our own, mutually corresponding, though sometimes polemical positions, we will give birth to work that will be directed towards the aesthetic development of cities and the improvement of the quality of our experience.

*Agnieszka Gralińska-Toborek*  
*Wioletta Kazimierska-Jerzyk*



# **I**

## **AESTHETIC ENERGY OF ART, IDEAS, PLACES AND HUMAN RELATIONS**



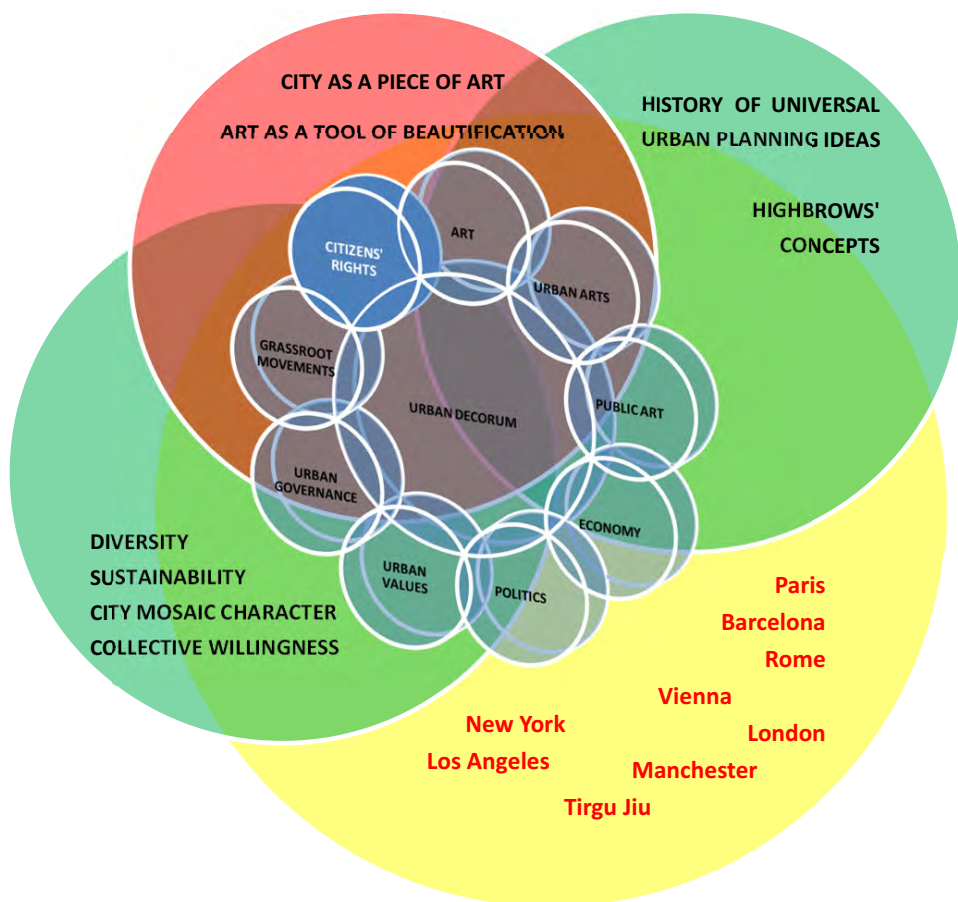


Photo 2. The example of the subject of urban decorum discussion: a tram stop, arch. J. Galecki, Mickiewicz Street, Lodz, photo by A. Ostrowska



ANTONI REMESAR

## NEW URBAN DECORUM? CITY AESTHETICS TO AND FRO

*Soon the streets of the cities will shine forth as white walls. Like Zion, the holy city, the capital of heaven. Then we will have succeeded.*

A. Loos, "Ornament and Crime"

### ART URBAIN

Since the Renaissance, to make a beautiful city is a recurring matter in Western urban theory and practice. A to and fro topic, a recurring one. In the background of this problematics, we can place the big theme of urban decorum, "the 'fit' of expressible means to expressed content" (Tafuri 1968). Classical treatise writers<sup>1</sup> stated the main ideas for an organised and beautiful urban setting. Another manifestation of these ideas was the monumental use of sculpture in public places, by placing a statue or an obelisk at the centre of a square, a tradition that was adopted widely after the sixteenth century. While it was not the first, we can consider as paradigmatic the design of the Capitol Piazza (Giedion 1952; Mandanipour 2007) (Campidoglio) by Michelangelo on the Capitol Hill in Rome, which he was commissioned to design in 1537.

---

<sup>1</sup> "The street that runs inside of the city shall come so beautifully ornate by two porticoes of identical design, and houses will be lined both sides and equal in height, besides the fact that it must be absolutely clean and well paved. However, the parts of the street itself where to apply the appropriate ornamentation are the following: the bridge crossing the square, the place destined for shows. The square is indeed a wider crossing; and the space intended to shows is nothing but a square surrounded by bleachers" (Alberti 1452: 349).

We do not intend here to trace the history<sup>2</sup> of the notion of Urban Decorum. Generally, decorum refers to the suitability of a design. In the past, designers had to articulate the significance of a building, defined in terms of use, social status, and physical location. Architectural decorum insisted that a design should agree with its purpose and be appropriately adapted to its audience, namely other buildings and the public at large. “Decorum was therefore a central feature of a broader idea of civic eloquence. Decorum pervaded architectural and urban theory before the nineteenth century” (Kohane, Hill 2001: 64). In any case, the notion of decorum has persisted over the centuries but taking on different meanings that we will explore.

Art Urbain (Urban Art) means building and planning the space of cities such as they were theorised from Quattrocento and, gradually, put into practice during the Renaissance, the Classical Age and the Neoclassical Period.

[Art Urbain] Urban Art introduced in western cities the proportion, regularity, symmetry, perspective, by applying them to the roads, squares, buildings, and to the treatment of their relations and their connecting elements (arcades, colonnades, gates, arches, gardens, obelisks, fountains, statues, etc.) (Choay 1989: 84).

In this sense, in the late eighteenth century, Quatremère de Quincy specified that art urbain and urban composition, by means of their material forms, were creating possible buildings expressing intellectual qualities and moral ideas, or, by the agreement and the convenience of all their constituent parts, expressing their nature, their property, their use and destination. Quatremère added, “the more the decoration of a city contributes to the convenience of the inhabitants, the more it approaches perfection” (Quincy de 1788: 180). To some extent, this text shows that throughout the eighteenth century a certain shift towards considering the role of ornament in urban art started. The shift that will continue for over more than a century through the “Beaux Arts” training of architects. Moreover, in the early nineteenth century, different agents wishing to participate in the construction of the city adjust their interests and those of administration whose primary objective is the figurative control of urban space. A basis for these

---

<sup>2</sup> “Decorum in Western architectural theory derives from the treatises of Vitruvius (*On Architecture*) and Alberti (*De re aedificatoria*, 1485). In Vitruvius, appropriateness (decor) binds form to function, so that the siting of a building, its approaches, aspect and choice of order are determined by its purpose. Alberti amplifies Vitruvius’s concern with fitting dignity (*dignitas*), introduces the term *concinnitas* (from which the dignity derives) and makes the architect’s judgement of decorum so decisive [...]” (Gaston 2014).

operations is the deployment of various ordinances, regulations and laws in order to ensure that figurative control of space (Sabaté 1999).

However, throughout the nineteenth century, and in the context of the progressive introduction of the capitalist mode of production, modernisation of cities was based on advances in science and technology. This involved an intense focus on hygiene or urban health issues, concepts closely related to morality as Engels (1845) described it in respect to Manchester<sup>3</sup>. Engels points out “however inconvenient that is a hovel, there will always be a poor person who cannot afford a better one, being the only concern to obtain much profit as possible” (Engels 1845), noting the underlying problems of immigration, exploitation of labour and the desire for capitalist profit as the main reasons for this disastrous situation. The provision of housing for the lower class becomes the major problem that will endure, in different waves, throughout the nineteenth century until today. Moreover, at least from a theoretical point of view, the issue of decorum acquires new dimensions: that of “hygiene” (ventilation, sunlight...) and that of “social justice” that will have a huge impact on the procedures and methodologies of a new field of knowledge – urbanism – that comes to replace *art urbain* as an instrument of city organisation. While Cerdà’s<sup>4</sup> proposals were not internationally recognised, the operations by Baron Haussmann<sup>5</sup> in Paris became an international “model”. These operations consisted in re-articulating the city by breaking the old fabric allowing the connexion between the centre and the new railway stations. The transformation of the Parisian land and property market

---

<sup>3</sup> “Such is the Old Town of Manchester, and on re-reading my description, I am forced to admit that instead of being exaggerated, it is far from black enough to convey a true impression of the filth, ruin, and uninhabitableness, the defiance of all considerations of cleanliness, ventilation, and health which characterise the construction of this single district, containing at least twenty to thirty thousand inhabitants” (Engels 1845).

<sup>4</sup> Although the work of Cerdà, as the “founder” of Urbanism, has not been widely recognised yet, his role in creating the discipline of urbanism has been internationally propagated by Rossi (1968) and subsequently by Choay (1980). However, his theoretical work is little known.

<sup>5</sup> Fabián Estapé – a brilliant Spanish economist, academic and promoter of the new edition of the General Theory of Urbanisation – presents this anecdote in his introductory writing. “During a visit of Cerdà and his wife to Paris, he showed the plans of the Barcelona’s Eixample to Haussmann, the famous designer of the French city, who, along with his wife, had invited them because they heard about the Cerdà’s Project. Well then, the hosts proposed to buy his plans for application to Paris. Cerdà, very surprised, replied »No, I cannot sell them, they are not for sale, I designed them for Barcelona and I wrote them for Catalonia«” (Estapé 1971: 291).

upset traditional notions of community as much as they upset the sociospatial structure, and transformations in financial structures and labour processes had no less an impact upon the material basis of class relations (Harvey 2003: 219).

The Parisian landscape, and subsequently that of many cities worldwide, following the Haussmann model, will change radically. Haussmann's team, led by Alphand and Davioud, introduces a new conception of the street design and furnishings changing the appearance of the capital, from now on characterised by its gardens and boulevards<sup>6</sup>, constituting what I called the Alphand-Davioud-Hittorff paradigm of qualification of the city (Remesar 2007). The scenery of the ways of life and dwelling in Paris also changes

We have given the measure of our architectural talent in the five-story buildings which make up the new Paris, where the population is stacked on barrack rooms: uniform buildings, inconvenient, whose prototype are barracks and the garnished hôtel the masterpiece (Proudhon 1865: 157).

Cerdà himself harshly criticises these ways of city making that spread around the world.

In a few years, the model of Paris<sup>7</sup> is questioned as well as the "Beaux Arts" system to produce a "beautiful city"<sup>8</sup> because, although it was based on the classic parameters of "Art Urbain", it started to expand towards monumental eclecticism and ornamentation. Haussmann's model had not solved the housing problem or created a city for all – one of the ideals of Cerdà's Plan for Barcelona – and it had not respected the growing concern about the past of the city. The rupture of the

---

<sup>6</sup> The programme developed by Alphand, with their elements designed first by Hittorff and later on by Davioud.

<sup>7</sup> A model that in Harvey's words can be summarised as follows; "Money, finance, and speculation became such a grand obsession with the Parisian bourgeoisie (>business is other people's money<, cracked Alexandre Dumas the younger) that the bourse became a centre of corruption as well as of reckless speculation that gobbled up many a landed fortune" (Harvey 2003: 118).

<sup>8</sup> In his classic work, Olsen (1986), analysing the case of the beautification programmes in London, Paris and Vienna, stated; "The three programmes shared a number of characteristics: they resulted from the initiative of central government, depended, for their success, on the attraction of private investment by speculative builders and developers; were intended to make royal or imperial residences more prominent; created public parks; mixed public and private buildings, ecclesiastical and secular purposes, residential and commercial uses; used architecture mainly in the classical tradition; put up monuments of national, imperial, dynastic, or cultural significance; built wide streets to facilitate traffic and to serve as fashionable promenades; and combined aesthetic with social and sanitary motives" (Olsen 1986: 83).

historic fabric of the city, with the consequent disappearance of “monuments”, the frontage beautification of the city present in the Parisian boulevards, required a correction of the model and ways of addressing urban problems. This way, in Sitte’s words, anyone who wants to appear as a street aesthetics champion should be firstly convinced that the current means of satisfying the traffic requirements are, perhaps, not foolproof and, secondly, be prepared to demonstrate that the needs of modern life (transportation, hygiene, etc.) are not necessarily obstacles to the development of the art of the street.

It is precisely in the way of ordering cities, more than anywhere, that art has to exercise its educational influence as its activities are felt in every moment in the soul of the people, and not, for example in concerts or shows reserved for wealthy classes of the nation. It would therefore be desirable that the government provides to the aesthetics of the street all the importance it deserves (Sitte 1889: 145–146).

## CITY AESTHETICS: ART PUBLIC-CIVIC ART-CIVIC DESIGN

Sitte’s demand will be consolidated into the new century with the appearance of a diffuse movement that will take various forms, for example, that of the Art Public movement. In the late nineteenth century, cities faced the following triple problem: an urban problem (physical and infrastructural), a civic problem (social, cultural and symbolic) and a political problem (linked to the growth of participatory democracy). Therefore, the emergence of concepts such as *Art Public* (in the Francophone area), *Civic Art* (in the States) and *Civic Design* (in Britain) is not surprising as an empirical and theoretical way of thinking and solving the organisation of the City that is starting its road towards the metropolitan scale. These concepts revolve around the idea of the need for a “civic aesthetics”.

At first sight, giving this study the title city aesthetics, we seem to subordinate all to beauty, [...] but [...] I argued that industrial art workers would find in perfect harmony between the form and the use of objects (Buls, 1893).

Buls’s activity as the mayor of Brussels facilitates the emergence of what we now call a think-tank focused on the issue of Urban Aesthetics<sup>9</sup>. A brief analysis of this trend will serve to clarify the thought on urban decorum. We have already

---

<sup>9</sup> Through the l’Oeuvre Belge d’Art Public (Broerman 1898; Abreu 2006). An analysis of the work related to the International Congresses of Art Public organised by the Oeuvre Belge allows us to define the underlying idea, not limited to European cities

noted that in the nineteenth century the concept of urban decorum expanded into social and economic aspects, implicit in the hygienist paradigm, changing, in one way or another, the whole thought about the city. Now, the idea of *Art Public*<sup>10</sup> – *Civic Art* – *Civic Design* expands the basis of this concept to other dimensions, including social justice and the necessary *attractiveness* of cities for tourism<sup>11</sup>.

only (Bohl, Lejeune 2009; Monclús 1995; Crouch 2002) but with a great impact on North-American cities (De W., BC 1900; Robinson 1904; Hegemann-Peets 1922).

<sup>10</sup> It would be necessary here to point out the concept of “Art Public”, linked to the emergence of the Social Museum in France. “The Social Museum was founded in 1894, but more firmly rooted earlier in the social economy section of the 1889 Universal Exhibition in Paris, the Musée social was a republican think-tank that brought together reformers from diverse social, political, and ideological backgrounds. (...) In fact, the Musée social’s reputation for expertise in social welfare and vigorous debate on all facets of the social question was enshrined in its unofficial title, »the antechamber of the Chamber«. Virtually every piece of social legislation proposed between 1895 and 1920 received ample scrutiny at the Musée before being presented to French legislators. Even the député Cornudet admitted that the 1919 urban planning law that bears his name was drafted within the halls of the Musée social because of its focus on public hygiene” (Beaudoin 2003: 560).

<sup>11</sup> In the nineteenth century, we witnessed an increase in what Veblen (1899) calls the “leisure class” and what Baudelaire (1859–1863) labelled with the terms “man of the world”, dandy and “flâneur”. “Baudelaire issued his manifesto for the visual arts (and a century before Benjamin attempted to unravel the myths of modernity in his unfinished Paris Arcades project). Balzac had already placed the myths of modernity under the microscope and used the figure of the flâneur to do it. And Paris – a capital city being shaped by bourgeois power into a city of capital – was at the centre of his world” (Harvey 2003). This increase comes from the growth of economic activity spurred by industrialisation processes, economic internationalisation and the development of the transport systems (rail, boats...) and generates a new social interest, which comes to replace the Grand Tour of previous ages: tourism. The gradual emergence of a class with available leisure time and economic resources, paralleled with a set of related activities oriented towards seeing the whole world (explorations, for example), entailed that the world could be known in just one place, the site of the International Exhibition. Since its inception in London (Great Exhibition, 1851), one after another follow until now. The BIE (Bureau of International Expositions) estimates that between 1851 (London) and 1900 (Paris) the total number of visitors exceeded 188 million people, not to mention the huge amount of people who travelled to international, regional or local fairs. This tourism, increasingly massive, needs material solutions, for lodging and transportation. Tourism, therefore, is one of the roots of concern about the aesthetics of the city. However, proposals for city beautification are also addressed to its own citizens. Citizens are increasingly interested in the enhancement of the history of the city – especially

Besides, the recurring topic of improving the city through art, especially by means of its beautification, these conferences highlight the need of: defence of historical sites and art heritage; defence of popular culture; defence of the garden cities; and, most prominently, the unfolding of arts education. All this in the context of providing housing for disadvantaged social classes.

Thus, from the *Art Public* perspective, the problem of city beautification is divided into various fields of municipal action covering the areas of Housing, Heritage, Museum and Arts Education, configuring at the same time new methods of intervention in the territory that will gradually shape the discipline of Urbanism/Urban Planning/Town Planning. In short, aestheticising the city is the articulation of certain measures (e.g. control of ugliness of advertising) but mainly involves the introduction of policies, usually municipal, able to articulate and promote the improvement of the physical appearance of the city alongside the preservation of its Heritage and Aesthetic Education of citizens. It could be “a new dream and a new hope. Within these is the impulse to civic art. Cities grow in splendour. There are new standards of beauty and dignity for towns” (Robinson 1904).

However, the *Art Public* concept splits into two directions. The first one, represented by the Belgian trend, will focus on the issue of Arts Education and the enhancement of industrial and applied arts, heralding the emergence of the discipline of Design<sup>12</sup>. The other trend, represented by the French, partly by the Germans, the English and North Americans, will focus on problems in the process of planning and city making<sup>13</sup>. Before the First World War, several cities on both sides of the Atlantic and

---

in situations when there is a conflict of identities. The reasons: on the one hand, the destructive role of the pickaxe producing the new city and, on the other, as Riegl says, because the modern spirit revolts against prisons d'art and it shows its opposition to: “remove a monument from its legacy environment, to which is attached organically, and be locked in museums” (Riegl 1903: 74).

<sup>12</sup> We should not dismiss the correlation with the *Deutscher Werkbund* approach founded by Hermann Muthesius in 1907 after his stay in England and strongly influenced by the Arts & Crafts movement. The *Werkbund* exerted an immediate influence, and similar organisations soon appeared in Austria (*Österreichischer Werkbund*, 1912) and in Switzerland (*Schweizerischer Werkbund*, 1913). We must remember that Gropius's *Bauhaus* (1919) is a division of *Deutscher Werkbund*.

<sup>13</sup> “In general, then, it may be said that while the French or classical theory results in monumental effects for a city and establishes unity, the German preserves for an old city a homelike feeling and a pleasing variety. It is worthy of note, however, that the city planning has been undertaken by masters, whether in France or Germany, the two theories have been used as circumstances warranted. The magnitude of the movement of

beyond, initiated major processes of beautification based on different principles of *l'Art Public – Civic Art – Civic Design*. In this context, the implicit concept of decorum has once again expanded. Advances in analytical techniques (geographical, social, economic...) and of project representation allow a rational control of space and, gradually to erode the procedures of its figurative control.

Moreover, the necessary competitiveness of domestic products in an increasingly internationalised economy propelled several policies enhancing the relationship between art and industry. These policies, initiated under the Napoleonic Empire, had considerable importance since the “Great Exhibition of the Works of Industry of All Nations” (London, 1851) and generated various artistic movements – Arts & Crafts, Industrial Art, Glasgow School, Art Nouveau, Jugendstil, Catalan Modernism... – that would define the artistic end of the nineteenth century. However, the different trends under the umbrella of *Art Public – Civic Art – Civic Design*, despite being influenced by these movements, do not line up with them. As Anatole France states, there exists a latent concept of “The art for all, in all and by all” (France 1913).

The expansion of the concept of decorum also applies to other aspects to consider in creating a beautiful city. The aesthetics of ruin, present in the Romanticism of the nineteenth century, gives way to a rational consideration of heritage. It starts musealisation of cities and of European cultural and social life. Thus, while the Museum device ensures the preservation of aesthetic and cultural memory of chattels, Heritage will do it in respect to real estate. Musealisation is one of the foundations of citizenship education through art.

We have already pointed out that the meaning of decorum in the late eighteenth century turned into an ornamental conception of design. Despite the importance of new meanings of decorum explored by the different trends of the *Art Public – Civic Art – Civic Design*, the issue of ornament, for and against, is the focus of discussion in the years before the First World War<sup>14</sup>. Largely due to the

---

city planning in Germany is so great that literally hundreds of cities are now prosecuting schemes of systematic extension and development; and a school of city planners has grown up within the past twenty-five years, with such men as Gurlitt, Stüben, Theodor Fisher and Baumeister among its masters. A well-edited magazine, »Der Städtebau« (City Planning) is published; and in 1903 the first German Municipal Exposition was held in Dresden” (Burnham, Bennett 1909). Oddly neither the authors cited by Burnham, nor those mentioned in note 14, much less Cerdà, are referenced in the influential “The City in History” by Lewis Mumford (1961) and “Cities of Tomorrow” by Peter Hall (1988).

<sup>14</sup> “By 1900 appeared in France the »modern style« which advocates a certain baroque style [...]. Soon, the modern style will be derided and replaced by the more

significant changes introduced by the artistic Avant-gardes in their practice and to the reflection on the Art and Architecture regarding the “excesses” of both Art Nouveau and Beaux Arts eclecticism.

Adolf Loos stated in his influential work “Ornament and Crime” (1908) that “cultural evolution is equivalent to the elimination of ornament in the common object”. Although during the nineteenth century “style meant ornament” and “the ornamental epidemic is recognized and state-subsidized with government money [...]”. Soon the streets of the cities will shine forth as white walls. Like Zion, the holy city, the capital of heaven” (Loos 1908). A less known aspect of the work by Loos refers to the other dimension of decorum introduced in the early twentieth century: the social one linked with industrialisation. “The work of an ornamentist is no longer payable as it should. The ornamentist has to work twenty hours to achieve the same income of a modern worker who works eight hours”. Generally, the ornamented object is more expensive, however, “the paradox is that an ornamental piece with the same material cost as that of a smooth object and that needed triple hours for its realization, when it is sold is paid the half of the other” (Loos 1908). The lack of ornament results in a reduction in working hours and a salary increase. In current terminology, reducing ornament increases productivity and contributes to social equity.

Nevertheless, the Avant-gardes not only question the “superficial” aspect (ornament) of objects but also challenge the essences of the representation of objects and of space. Referring to Cubism, Giedion) states:

Like the scientist, the artist has come to recognize that classic conceptions of space and volumes are limited and one-sided. In particular, it has become plain that the aesthetic qualities of space are not limited to its infinity for sight, as in

---

technical modernity, more »rigorous«, more stripped of the natural and without fear of sophistication [...]. Modernity starts with what may be called the silent disaster. Let us recall the essential characteristics of this unique event. Around 1900 the core principles of social practice in Europe are crumbling and even collapsing. Thus ends what looked like definitely established during the heyday of the bourgeoisie, in particular space and time, representation and reality [...] the sensitive space and the perspective disintegrate [...]. From this shock, emerge the three »values« that will make modernity, namely the technique, the language and the work. [...] The technique will gradually become mistress and queen [...]. The work will become the rival of the technique, being the prerogative and the supreme value in socialism when technology points its discredit because it promises and probably allows its replacement. The discourse? Language? They will provide the superior values in Western societies, the replacement and substitution” (Lefebvre 1981: 48).

the gardens of Versailles. The essence of space as it is conceived today is its many-sidedness, the infinite potentiality for relations within it. Exhaustive description of an area from one point of reference is, accordingly, impossible; its. [...] Cubism breaks with the Renaissance perspective and introduces “a principle that is closely related to modern life: the simultaneity” (Giedion 1941: 435–436).

## **A NEW ARCHITECTURE FOR A NEW CITY DECORUM AND MODERN MOVEMENT**

These new concepts and new aesthetics will facilitate the emergence of New Architecture<sup>15</sup>, in parallel to the evolution of construction techniques in the context of ordering of the metropolitan city, because of the need to provide affordable housing for working classes and, after the First World War, the reconstruction of cities. Sert (1930) understands that New Architecture: “is the only one that can fully meet the current needs of the individual (material and spiritual) using the constructive elements provided by the industry today”<sup>16</sup>. While recognising, along with his colleagues in the GATEPAC<sup>17</sup>, that although “We are witnessing a new spirit state

---

<sup>15</sup> New Architecture is not understood solely as a new way to conceive and construct buildings. The great change, as announced since the Art Public movement, refers to architectural thinking that anchors buildings in its urban setting. Hence, the importance of the experiences of the Viennese Hoff, of German Siedlungen, of the Bauhaus for the development of architectural – urban thinking that will gradually abandon the principles raised by the Art Public – Civic Art – Civic Design, eventually adopting the principles of functionalism.

<sup>16</sup> In this work, Sert, adds: “this does not mean that some traditional systems that tie in perfectly with modern construction cannot be kept, such as, for example, the admirable flat brick vaults of our land” opening the way to the modern movement which later will be called Critical Regionalism (Frampto, 1980; 1983). It should be pointed out that the relationship between the new, the radical, and the tradition was already highlighted by Gropius (1930). “The idea of traditi...) [...] is in no way hostile or contrary to the idea of the radica...) [...] It is easily possible that a man may act at the same time, radically and traditional). [...] Tradition, for us, has meaning and value only when we use the experiences of our ancestors with lively intelligence, when we add new experience to the already known” (Gropius 1930: 335).

<sup>17</sup> Since 1930 (and until the end of the War of Spain) G.A.T.E.P.A.C. (Group of Spanish Architects and Technicians for the Progress of Contemporary Architecture) is a movement that promotes the introduction of new approaches derived from Modern Architecture and CIAM in Spain. The main group is the Catalan G.A.T.C.P.A.C, based in Barcelona, that will disseminate its ideas through AC (Contemporary Architecture).

that cancels customs and traditions and that tends to be universal”, Contemporary Architecture, “must agree with these characters” (GATEPAC, 1931). In this context, the residential model, a family house with a garden, introduced by the Garden City movement and assumed largely by the Art Public is in crisis and begins to be replaced by the construction of the city through large multifamily blocks. Before the First World War, housing needs were satisfied within the possibilities of production of manual workers, using materials from each country, obtained at low prices; construction methods were sons of tradition and secular customs. The change in the universal economic landscape requires banishing systems that have lost their effectiveness and proclaiming that the economy in construction can only be achieved through three cardinal conditions: a) Systematic standardisation of construction elements; b) Mechanical mass production of these standard elements; c) Dry assembly of standardised houses. Moreover, the Hygienist thought substrate of New Architecture reintroduces the discussion about keeping the fabric and the urban frame of the historic city, which they accuse of being the cause of the poor living conditions, the poor health and the poor hygiene of lower classes that still occupy the old buildings of these urban areas. No wonder, then, that this situation will again raise the topic of the role of art in the city,

The function of art, is it necessary? Is it appropriate to deal with it a long time, as if it was a major problem? Indeed new materialist theories are propagated passing from the architecture to the composition of buildings and the city, and they tell us that the technique is sufficient to achieve beauty (Giovannoni 1931: 138–139).

The city of basic functions – housing, work, leisure and circulation – seems ready to end the topic of decorum. The beginnings of modernism in architecture and planning meant, “the eschewing of ornament and personalized design. It also meant a prevailing passion for massive spaces and perspectives, for uniformity and the power of the straight line” (Harvey 1990: 36). If the ideal of refinement resulted in fear of offending the laws of decorum, “the new trends considered decorum as the main enemy and the bourgeois taste as a term of opprobrium” (Gombrich 1990: 43). Thus, the concept of decorum all but disappeared from design theory because

modernist thought was informed by an antagonism to the rhetorical traditions that underpinned decorum. Nevertheless, aspects of the idea have persisted in continuing debates regarding the social and representational dimension of the built environment (Kohane, Hill 2001: 65).

As Tzonis points out, the elimination of pre-rational ornament, either by defenders of structure as by advocates of function, resulted in the total exclusion

of rationality in the overall methodology of architecture. Architecture became appearance and surface decoration contained within a structural or functional packaging, converting structural and functional containers into decoration.

The modern movement revitalized the visual order at the service of a false environment, not oppressive, using objects that caused an even greater oppression to humans [...]. Henry Russell Hitchcock and Philip Johnson had a more sincere explanation of the Modern Movement than its own followers. They claimed that the visual order had been the main concern of this movement. Rationalization was only a façade, significant for a society that seemed being governed, in most of the areas, through rational decisions. Hitchcock and Johnson thought the result was not the conversion of architecture in science, but an alternative way to visually organize the environment, a new style, “the international style” (Tzonis 1977: 106).

Apparently, the abandonment of ornamentation involves another fundamental neglect in the practice of city making: the abandonment of the symbolic. Argan suggests that the ornament is functional

with regard to an order of functions requiring the container be not only a container, but also, an object in connection with what the world it has to be. Only then, the object may exceed the limit of its strictly practical function and fulfil a symbolic function of an indisputable social importance (Argan 1961: 112).

## PUBLIC ART IN THE SYNTHESIS OF ARTS

However, it would not be fair, following a slightly reflective stance presented in the analysis, to demonise the Modern Movement in relation to urban decorum. Indeed, I have argued that the Pavilion of the Spanish Republic<sup>18</sup> for the Universal Exhibition in Paris, 1937, was a “paradigm for Public Art” (Remesar 2013). As Giedion notes “Only in exceptional cases (Picasso’s “Guernica” 1937, ordered by the Spanish Loyalist Government) were creative contemporary artists allowed to participate in a Community task” (Giedion 1944: 557).

In 1943, Sert, Léger and Giedion publish “Nine Points on Monumentality” that might be considered a milestone in the rethinking of city beautification within the Modern Movement. As each of them came from a different discipline, the manifesto showed their concern about the relationship between art and public space, reflecting the possible collaboration among art, architecture and history.

---

<sup>18</sup> Horacio Torrent (2010) holds the same opinion, “The Pavilion showed Sert’s concern about the ways in which the architecture could relate to art”.

People want the buildings that represent their social and community life to give more than functional fulfilment. They want their aspiration for monumentality, joy, pride, and excitement to be satisfied [...] The fulfilment of this demand can be accomplished with the new means of expression at hand though it is not an easy task. The following conditions are essential for it. A monument being the integration of the work of the planner, architect, painter, sculptor, and landscapist demands close collaboration between all of them. This collaboration has failed in the last hundred years. Most modern architects have not been trained for this kind of integrated work. Monumental tasks have not been entrusted to them [...]. Monumental architecture will be something more than strictly functional. It will have regained its lyrical value. In such monumental layouts, architecture and city planning could attain a new freedom and develop new creative possibilities. Such as those that have begun to be felt in the last decades in the fields of painting, sculpture, music, and poetry, the best known artists today have a good market, but there are no walls, no places, no buildings, where their talent can touch the great public, where they can form the people and the people could form them (Sert, Léger, Giedion 1943: 29–30).

Soon after, in his 1944 paper, Giedion would add, “only the imagination of the real creators is suited to build the lacking civic centres, again to instil the public with the old love for festivals, and to incorporate all the new materials, movement, colour, and the abundant technical possibilities” (Giedion 1944: 559–561). It is not surprising that post-war CIAMs (1947, CIAM VI, Bridgwater, England; 1949, CIAM VII, Bergamo, Italy, 1951; CIAM VIII, Hoddesdon, England) faced topics as “Reconstruction of the Cities” (a logical subject after the war), “Art and Architecture” and “The Heart of the City. Towards the Humanization of Urban Life”.

Nor is it surprising that on the periphery of the mainstream of the Modern Movement, emerged a new monumentality linked to the language of the avant-garde, such as the Monument to the victims of World War II created in 1935 by Brâncuși in Tirgu-Jiu, Romania, as well as the paradigmatic case of the University City in Caracas, classified by UNESCO as a World Heritage Site and a jewel of contemporary architecture and urbanism, designed and built by Carlos Raúl Villanueva between 1943 and 1960, a project in which he displayed an enormous production of works of art (murals, stained glass, sculptures...).

It would be a good idea to remember with Michel Ranson that, in the same way that lions should not be kept in zoos, paintings and sculptures should not be imprisoned in museums. The natural environment for wild animals is the jungle. The natural environment for artistic works is square, gardens, public buildings, factories, airports: all the places where man perceives man as a companion, as an associate, as a helping hand, as hope and not as the withered flower of isolation and indifference (Villanueva 1980: 231).

The 1950s marked the beginning of the misconfiguration of the city as it had been conceived since the eighteenth century, both the authorities (central, regional, local) as well as real estate developers applying the principles of functionalism: zoning, prominence of mobility – ending with the “donkey’s way” as Le Corbusier (1925) had foreseen years ago – and residence in large and isolated collective blocks. Cities, on both sides of the Iron Curtain, grew thanks to large residential and industrial operations and articulating the territory through motorways. However, as pointed out by Sert, collecting some of the ideas raised in *Nine Points*, “architecture today must be more functional and cannot exist without a sense of plastic values” (Sert 1951: 35).

This approach allowed to bring contemporary art to the streets, as, more discreetly, was happening in some of the European operations of city rebuilding (e.g.: English New Towns, Reconstruction of Rotterdam, etc.), Sert, in this same work, stated three possible ways of cooperation between the arts. Artists and architects could work together when their work is related to the conception of the building. The other possibility was the “applied mode”, i.e. a partnership in which the architect defined a specific site<sup>19</sup> so that the artist could develop his or her artwork. Finally, the arts can simply relate to each other, each working independently. Therefore, the Synthesis of Arts is possible. However, sometime later, Noguchi remarks “To say that my work has been a collaborative effort is not, however, quite correct. I think that what most architects want from a sculptor is an embellishment, not exactly a collaboration, each one making his own separated contributions” (quoted in Dean Hermann 2002: 56).

Certain sections and quarters of the city will receive the benefit of this programmatic approach linking architecture, urbanism and art, that is some urban operations, such as some Civic Centres, and not the city as a whole. Since the late 1970s, this practice has continued until today, except for some policies such as the Public Art Strategy for Barcelona (de Lecea, Remesar, Grandas 2004–2010). City aestheticising means carrying out flagship operations (university campus, historic centres, core business districts (CBD), big transportation infrastructure, new residential and corporate developments) such as the new buildings for the UN in

---

<sup>19</sup> Curiously, the problem of “site specific” will become one of the central themes of Public Art. “Site-specificity” is therefore a core argument in “antiaesthetic” approaches to Serra’s work. As Krauss clearly states by taking site-specificity as its medium, Serra’s sculpture moves in on a theoretical dimension also acknowledged by every other contributor of the *October Files* book on Serra” (Leal 2010). Although used in very different contexts, both concepts share a common definition: the spatial form that should determine the nature of the work.

New York or for the UNESCO in Paris along the Fifties. In any case, the Public Art<sup>20</sup> opted for the introduction of contemporary languages of art: “these works of art, usually abstract, i.e. non-figurative, have a role of extras: they look great in the »surrounding« space, a space that kills the environment” (Lefebvre 1974: 366).

However, this vision of a functional city, embellished occasionally by the hand of public institutions or large private companies, responds to a fragmented reality, to a city that, due to how it is made, introduces not only a structurally spatial segregation but also an economic and social segregation. A city without qualities. In his introduction to “The Image of the City”, Lynch says his goal is

to consider the visual quality of the American city by studying the mental image of that city which is held by its citizens. It will concentrate especially on one particular visual quality: the apparent clarity or “legibility” of the cityscape. By this we mean the ease with which its parts can be recognized and can be organized into a coherent pattern (...). This book will assert that legibility is crucial in the city setting, will analyse it in some detail, and will try to show how this concept might be used today in rebuilding our cities” (Lynch 1960: 2).

As noted, (Remesar, Esparza 2014) Lynch based his systemic analysis on the principles of Gestalt psychology derived from the idea of an interaction between medium and subject based on the concept of dynamic field, a structure where figure and background interact dynamically generating “form”<sup>21</sup>. Lynch

---

<sup>20</sup> “The widely known assertion is that Public Art challenges the main assumptions of contemporary art theory because it dramatically challenges the autonomic conception of creative work. I am specifically reporting myself to the idea that public art cannot be merely thought as yet another available ground for contemporary art. That, on the contrary, public art has to adapt itself to the complex and demanding context of the public space, where artists should never be allowed to freely play their creative will” (Leal 2010: 37).

<sup>21</sup> Therefore, Lynch argues that an environmental image responds to an environmental configuration and has three parts: identity (must be a figure), structure (involving the background) and meaning (emotional or practical for the observer). The main aspects of the form are: “**Singularity** or figure-background clarity (involving sharpness of boundary; closure; contrast of surface, shape, intensity, complexity, size, use, spatial location); **Simplicity** (clarity and simplicity of visible form in the geometrical sense, limitation of parts) [...] **Continuity**: continuance of edge and surface (as in a street channel, skyline, or setback); nearness of parts (as a cluster of buildings); repetition of rhythmic interval (as a street-corner pattern); similarity, analogy, or harmony of surface, shape, or use... **Dominance**: dominance of one part over others by means of size, intensity, or interest [...] **Clarity of Joint**: high visibility of

introduces a concept of the environment that exceeds the notion of surroundings and is associated with a social and cultural context that is no longer a “universal type” as used by the urban theory at the time. Therefore, there is a need to reformulate the theory of urban form, since urban form goes beyond the limits of purely physical form and design has to be “the playful creation and strict evaluation of the possible forms of something, including how it is to be made” (Lynch 1981: 223).

Almost parallel is the influential “Death and Life of Great American Cities” by Jane Jacobs. The objective of the book is clear

This book is an attack on current city planning and rebuilding. It is also, and mostly, an attempt to introduce new principles of city planning and rebuilding, different and even opposite from those now taught in everything from schools of architecture and planning to the Sunday supplements and women’s magazines. My attack is not based on quibbles about rebuilding methods or hair splitting about fashions in design. It is an attack, rather, on the principles and aims that have shaped modern, orthodox city planning and rebuilding (Jacobs 1961: 13).

In setting forth different principles, Jacobs is interested in common, ordinary things, for instance:

what kinds of city streets are safe and what kinds are not; why some city parks are marvellous and others are vice traps and death traps; why some slums stay slums and other slums regenerate themselves even against financial and official opposition; what makes downtowns shift their centres; what, if anything, is a city neighborhood, and what jobs, if any, neighborhoods in great cities do. In short, I shall be writing about how cities work in real life, because this is the only way to learn what principles of planning and what practices in rebuilding can promote

---

joints and seams, clear relation and interconnection [...] **Directional Differentiation:** asymmetries, gradients, and radial references, which differentiate one end from another [...] **Visual Scope:** qualities which increase the range and penetration of vision, either actually or symbolically... **Motion Awareness:** the qualities which make sensible to the observer, through both the visual and the kinesthetic senses, his own actual or potential motion [...] **Time Series** [...] and **Names and Meanings:** non-physical characteristics which may enhance the imageability of an element” (Lynch 1960: 105–107). At the time when Lynch published his “Image of the City”, Gordon Cullen (Cullen 1961) published in England the book “Townscapes” highlighting aspects of continuity of the urban landscape in relation to the movement of people (serial vision) and total perception of the environment, constructed and symbolic, i.e. the content of the environment. The approaches of Lynch and Cullen are mostly mutually complementary but derived from very different theoretical approaches and interests.

social and economic vitality in cities, and what practices and principles will deaden these attributes (Jacobs 1961: 13).

From my point of view, Lynch and Jacobs, raise serious objections to the postulates of modernism, assuming, first, the claim that city making cannot be the exclusive domain of one or two disciplinary fields (architecture and engineering). For them, the city is not only a matter of forms. It involves many actors and agents, from policy makers, through real-state agents to citizens engaged in processes of reclaiming their rights and demanding a greater participation. Also, they represent a multi- or interdisciplinary<sup>22</sup> approach that will take shape in later decades. This approach is appropriate because the city more than an object is a process, a *decourse* in the Lefebvre's terminology, which tends to overcome separations and dissociations between

the **work** (unique, object carrying the mark of a "subject", the creator, the artist, and of a time that will not return) and the **product** (repeated, the result of repetitive gestures, so reproducible, leading at the limit the automatic reproduction of social relations). The aim would be therefore, on the horizon, in the limit, to produce the space of humankind as a collective work (generic) of this species, similarly to what was called and still is call "art" (Lefebvre 1974).

Finally, in both works there is implicit the need for a theory of urban decorum. The issue emerges again and it is no coincidence that Alexander in his "Notes of the Synthesis of Form" wrote the chapter "Goodness of Fit"<sup>23</sup>, "It is based on the

---

<sup>22</sup> "The City is a matter for more than one discipline but none of them is diminished in collaboration" (Brandão 2006). Professions appear as beneficiaries of the division of knowledge and as "administrators" of an operational discipline. "Taken in their technicality and specialization, knowledge activities have a greater gap between them that is filled by everyday life. Everyday life is profoundly related to all activities, with all their differences and conflicts and it's their meeting point, their unity, their common ground" (Lefebvre 1974). But this process is an evolution in which knowledge and practice interact by operating in a changing environment. This is what is happening in the field of Urban Design (Brandão, Remesar 2010). This way an interdisciplinary approach is indeed an "interdisciplinary collaborative and reflexive process, rather than an »established« formula, [which] gives new answers to new problems and new urban contexts, based on actors agreements" (Remesar 2000).

<sup>23</sup> "The form is the solution to the problem; the context defines the problem. In other words, when we speak of design, the real object of discussion is not the form alone, but the ensemble comprising the form and its context. Good fit is a desired property of this ensemble which relates to some particular division of the ensemble into form and context. ( ... ) The rightness of the form depends, in each one of these cases, on the degree

idea that every design problem begins with an effort to achieve fitness between two entities: the form in question and its context" (Alexander 1967: 15).

If "The Image of the City" remains an indispensable reference to thinking about the city, "Good City Form" (1981) by Lynch, to my understanding, formulates a theory of urban decorum. This book is a major work where Lynch researches the connections between human values and the physical forms of cities, starting from a naive question: What makes a good city?

The purpose of this essay is to make a general statement about the good settlement, one relevant and responsive to any human context, and which connects general values to specific actions. The statement will restrict itself to the connection between human values and the spatial, physical city, although that last is meant in a broader sense than is commonly intended [...]. I will take the view that settlement form is the spatial arrangement of persons doing things, the resulting spatial flows of persons, goods and information, and the physical features which modify space in some way significant to those actions, including enclosures, surfaces, channels, ambiances and objects (Lynch 1981: 9).

To develop his theory, Lynch argues that the study should start from intentional behaviours that unfold in a settlement form, "connecting values<sup>24</sup> of very general and long-range importance".

Lynch's and Jacobs's works give rise to a need that is not covered by the revisions of Modern Architecture in its CIAM, the revisions which were already announced by the so-called regionalist architectural practices. In terms of Lefebvre, it was necessary

To restore a "code of the space", that is to say, a common language for the practice and theory, for the people, for architects, for scientists, can be considered tactically as an immediate task. Such a code it first will regroup the dissociated elements: the private and the public, the encounter and the difference in space. It would gather the terms dispersed for the current spatial practice and the ideologies that

---

to which it fits the rest of the ensemble. What is true is that designers do often develop one part of a functional program at the expense of another. But they do it because the only way they seem able to organize form clearly is to design under the driving force of some comparatively simple concept" (Alexander 1964: 29).

<sup>24</sup> These values can be studied using five "performance dimensions": "Vitality", "Sense" – to avoid possible ambiguities of meaning in the use of the concept of urban aesthetic, Lynch prefers "to use a term like sense, it has a more precise meaning in terms of environmental form and is free from old controversial goblins" (Lynch 1981: 101) – "Appropriateness", "Access", "Control", and two meta-criteria "Efficacy" and "Justice".

justify it: the micro (the scale or architectural level) and the macro (assigned to urban planners, policymakers, planners), the everyday life and the urban, the inside and the outside, work and non-work (the feast), the durable and the ephemeral (Lefebvre 1973: 139).

## **QUALIFYING PUBLIC SPACE: FROM PUBLIC ART AND PLACEMAKING TO URBAN ARTS AND COSMOPOLITAN AESTHETICS**

As Harvey states “(Jacobs defends) a different kind of urban aesthetic that focused on local neighbourhood development, and on the historical preservation, and ultimately gentrification, of older areas” (Harvey 2012: 10). In this sense, aesthetisation of the city is not a goal in itself – as could be interpreted from some tenets of *Art Public – Civic Art – Civic Design* or some of the proposals for the Synthesis of the Arts, but one of the means that will provide *quality* to the city that is nothing but its public space (Borja 1977). The street, ordering element of the Art Urbain, reappears with intensity in the sixties. Firstly, because people took to the streets (large demonstrations for Human Rights, demonstrations against the Vietnam War, French May citizen protests against dictatorships, etc.). Secondly, because the late sixties and the beginning of the next decade bring the worldwide emergence of the “urban question” (Castells 1972) and of the urban social movements (Castells 1973). New ways of thinking are required in order to improve the conditions of urban life and new actors (community planning groups, advocacy planning groups, organised neighbourhood groups [ ... ]) will reclaim their role in the decision-making processes of city making. Finally, as Gehl (1971) points out because life continues beyond the houses, industrial buildings or large “circulation pipelines” which have become urban arteries. There is an outdoor life, between buildings, a social and community life that must be defended and enhanced. As Jacobs has noted when outdoor areas are of poor quality only strictly necessary activities occur.

When outdoor areas are of high quality, necessary activities take place with approximately the same frequency – though they clearly tend to take a longer time because the physical conditions are better. In addition, however, a wide range of optional activities will also occur because place and situation now invite people to stop, sit, eat, play, and so on. In streets and city spaces of poor quality, only the bare minimum of activity takes place. People hurry home. In a good environment, a completely different, broad spectrum of human, activities is possible (Gehl 1971: 13).

Public space is the setting for the public part of our everyday life,

in every society there is a daily life and every person, whatever the place holds in the social division of labour, has a daily life. However, this does not mean in any way that the content and structure of daily life are identical for the whole society and for each individual (Heller 1972: 19).

The idea of public space is closely linked to the reality of the city, the values of citizenship and the horizon of civilization. The public space is the civic space of the common good, as opposed to the private space of particular interest

In the city it becomes visible the implicit covenant that founded citizenship. The cities and their public places express very well the image that societies have of themselves. The city is a particular staging of the societies (Innerarity 2006: 112).

The goal of both theoreticians and policy makers is to provide public space to cities. Public Space would be the factor that allows the city to be maxed, isotopic or, as we say in European terminology, “urbanely cohesive”<sup>25</sup>.

A democratic urban policy has to consider as a priority to address social inequality and consequently produce an urban supply that improves the quality of life of the popular sectors in the form of access to housing, facilities and services, public spaces, security etc. (Borja 2009: 166).

Despite all the reflections made up for a new mainstream of thinking<sup>26</sup> about it, public space is not dead (Ricart, Remesar 2013). In any case as Sennett points

---

<sup>25</sup> “The main lack of cohesion problems, we face today, is mostly related to: [1] a lack of physical connectivity mainly generated by phenomena of spatial and functional segregation; [2] hyper-specialisation and economic hyper-specialisation of the urban structure; and [3] problems of social exclusion, marginalisation and loss of identity” (Pinto, Remesar 2012: 15).

<sup>26</sup> The idea of the death of public space comes in part from the analyses of the Geographic School of Los Angeles led by Mike Davis. Analysing Los Angeles, he says: “The universal consequence of the crusade to secure the city is the destruction of any truly democratic urban space. The American city is being systematically turned inward. The »public« spaces of the new megastructures and supermalls have supplanted traditional streets and disciplined their spontaneity. Inside malls, office centres, and cultural complexes, public activities are sorted into strictly functional compartments under the gaze of private police force. This architectural privatization of the physical public sphere, moreover, is complemented by a parallel restructuring of electronic space, as heavily guarded, pay-access databases and subscription cable services expropriate the

out, it suffers a constant and permanent erosion; “The atomizing of the city has put a practical end to an essential component of public space: the overlay of function in a single territory, which creates complexities of experience on that turf” (Sennett 1977: 221).

Public domain, social and collective use and multifunctionality defining public space, provides a clear territory for beautification processes, including the continuation of public art programmes, because it is appropriate for the “public space to have some formal qualities, the continuity of urban design, generosity of forms, image and materials and adaptability to various uses over time” (Borja, Jordi, Muxí, Zaida 2001). In Europe, the concept design of space, largely based on the so-called Barcelona Model carried out to keep alive the publicness of public space, is used to define the set of operations – political, legal, project-related, while in the Anglo-Saxon area the concept of placemaking was coined. Both, public space design and placemaking<sup>27</sup>, refer to an overarching idea and a hands-on tool for improving a neighbourhood, a city or a region. However, the concept of placemaking emphasises both the settlement patterns and the communal capacity for people to thrive with each other and in our natural world (PPS 2014).

In any case, these operations of urban design must incorporate some rights and values. The Universal Declaration of Emerging Human Rights (2000) proclaims, among others, (1) The right to the city; (2) The right to public spaces, monumentality and attractive town-planning, which entails the right to an urban setting articulated by a system of public spaces and endowed with elements of monumentality that lend them visibility and identity and incorporating an aesthetic dimension and a harmonious and sustainable urbanism; (3) The right

---

invisible agora. In Los Angeles, for example, the ghetto is defined not only by its paucity of parks and public amenities, but also by the fact that it is not wired into any of the key information circuits. In contrast, the affluent Westside is plugged – often at public expense – into dense networks of educational and cultural media” (Davis 1992: 195). Even before this description, Walter Soja (1989) noted “Truly public spaces were few and far between, as what the social theorists call »civil society« seemed to melt into the airwaves and freeways and other circuitries of the sprawling urban scene” (Soja 1989) Los Angeles is an “Exopolis”.

<sup>27</sup> We cannot deepen the discussion about the differences between the two. We can only note that the concept of placemaking takes on its full meaning when the initiative of action lies in civil society, as in the case of many cities in the States and many actions carried out by “communities” in Latin America. “Part of the ultimate cost which has to be reckoned in this destruction of public space is the paradoxical emphasis on community it creates” (Sennett 1974: 298).

to converting the marginal city into a city for citizens, which implies the right of everyone to live in qualified urban areas marked by centrality. On the other hand, the values (e.g.: those noted by Lynch) of the city and its public space might be considered a sort of “principles of urban decorum” (Brandão 2011) in the sense that the accomplishment of these values will determine the quality of Public Space or, as Alexander said, show the “Goodness of Fit”.

These new trends of urban design and city anesthetisation take creativity (of people, of communities, of the city itself) into account considering it as a mobilising element for resources, ideas and actions that try to improve the urban environment and even the economic base of the city. In this sense, as noted earlier, the aesthetics<sup>28</sup> of the city is no longer considered an end in itself, but more importantly a means for improving the creative potential.

The possible concept of urban decorum no longer refers to the formal characteristics and rules that make aesthetically appropriate an element (current or historical) or an urban area (current or historical). It derives from the concept of process (artistic, social, therapeutic, communitarian [...]), of how this environment or element respects some fundamental rights and values. In addition, this new urban decorum will not refer only to what is static in space (houses, street furniture, urban spaces, public art [...]) but also to some dynamic and temporal aspects. Thus, the urban event will also become part of urban aesthetics considerations (fairs, concerts, festivals, parades, performances – whether public or advertising [...]). Finally, the manifestation of the collective willingness will become a value and an implicit right with an aesthetic dimension, either a demonstration or the implementation of an urban garden. It is not surprising that the concept of public art expands into the concept of Urban Arts or constellation of “creative practices”, some of them institutionalised, others coming from civil society (NGO) or grassroots movements, others yet, as in the case of graffiti<sup>29</sup>, on

---

<sup>28</sup> “Great art makes great places, great places attract great talent, and great talent creates great jobs. Also, more than ever before, public artworks are stimulating and inviting active dialogue rather than just passive observation. By fostering social interaction in this way, public art installations can play a key role in a community’s sense of identity and belonging” (PPS 2011).

<sup>29</sup> “The city is always messaging, always discourse, but one thing is whether you should interpret this discourse, to translate it in thoughts and words, and another if these words are imposed with no escape. Whether it’s a celebratory epigraph of the authority or, a desacralizing insult they are always words that fall on you at a time that you have not chosen and this is aggression, is arbitrary, is violence”. (The same is valid for the advertising inscription, no doubt, but the message is less intimidating and

the edge of legality or clearly illegal. Some of these practices are creative self-expression of individuals. Some others seek collective empowerment. Some happen indoors, in the private sphere, most are made public (Public Sphere – Media – Networks) and some others are unfolded in public space (Public Domain). They range from the clandestine graffiti to the tourist or “civic” animation (street entertainment); from educational programmes and art therapy, to Public Art or to major exhibitions at the Tate Gallery. In this world, ruled by an “aesthetics of diversity” everything or almost everything could be considered Urban Art.

By exploring the realms of differentiated tastes and aesthetic preferences (and doing whatever they could to stimulate those tastes), architects and urban designers have re-emphasized a powerful aspect of capital accumulation: the production and consumption of what Bourdieu calls “symbolic capital” (Harvey 1990: 77).

Thus, a segment of cultural and artistic producers navigates within this constellation, works – actions – activities – processes, raising them to the status of Art. In the context where classical decorum is no longer possible, as Rowe and Koetter (1978) stated<sup>30</sup>, the predicament of texture calls into question the object,

---

conditioning. I have never believed much in the “**hidden persuasion**”, it finds us with more defences and anyway it is neutralised by a thousand messages of competitors and equivalents). “When the inscription is a statement or a bare denial that requires of the reader only an act of consent or refusal, the impact of coercion used to read is stronger than the powers set in motion by the operation at every opportunity, allowing us to restore our inner freedom from verbal aggression [...]. Also in them (the walls) scripture retrieves its own irreplaceable place, when it stops becoming an instrument of arrogance and abuse: a confused noise that needs to be listened with great attention and patience in order to distinguish the rare and modest sound of a word that, at least for a moment, is true. It is fair, therefore, that the essay will finish with this invasion of writing »**from the bottom**«, characterized by an »unaesthetic« will, which is the most visible aspect for the assumption of the words, over a dozen years ago, by young and excluded; starting naturally from the famous inscriptions on May in Paris and the phenomenon of »signatures« in the underground of New York (which has particular characteristics and are reducible to an artistic intentionality)” (Calvino 1980: 105–106).

<sup>30</sup> “It is here proposed that rather than hoping and waiting for the withering away of the object (while simultaneously manufacturing versions of it in profusion unparalleled), it might be judicious in most cases, to allow and encourage the object to become digested in a prevalent texture or matrix. It is further suggested

while the “bricoleur” attitude questions the regulatory and scientific rationale behind the theory of decorum throughout the nineteenth and twentieth century. A new symbolic capital is kneaded, distinguishing marks accumulate, merged into the practices of good urban governance that can be defined as the sum of the many ways individuals and institutions, public and private, plan and manage the common affairs of the city.

It is a continuing process through which conflicting or diverse interests may be accommodated and cooperative action can be taken. It includes formal institutions as well as informal arrangements and the social capital of citizens (UN-HABITAT 2014).

Thus, the possibility of a new urban decorum may arise from the complex interrelationships of many factors that determine the actual urban life, as it is synthesised in the image. No matter if the material manifestation is a mural, a graffiti, a work of public art, a performance, an action or a process of citizen participation. To aestheticise the city today is not only to develop programmes leading to physical and performative events. To aestheticise the city today is largely a process of liberation of aesthetic energy of the city itself, which is not found in its stones, its buildings and its monuments, but in creative citizenship.

---

that neither object nor space fixation are, in themselves, any longer representative of valuable attitudes [...]. The »bricoleur« is adept at performing a large number of diverse tasks; but, unlike the engineer he does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purpose of the project. His universe of instruments is closed and the rules of his game are always to make do with whatever is at hand: that is to say with a set of tools and materials which is always finite and is also heterogeneous because what it contains bears no relation to the current project or indeed to any particular project, but is the contingent result of all the occasions there have been to renew or enrich the stock or to maintain it with the remains of previous constructions or destructions. The set of the »bricoleurs« means it cannot therefore be defined in terms of a project (which would presuppose besides, that, as in the case of the engineer, there were, at least in theory as many sets of tools and materials or »instrumental sets« as there are different kinds of projects). It is to be defined only by its potential use [...] because the elements are collected or retained on the principle that »they may always come in handy«. Such elements are specialized up to a point, sufficiently for the »bricoleur« not to need the equipment and knowledge of all trades and professions, but not enough for each of them to have only one definite and determinate use. They represent a set of actual and possible relations: they are »operators«: but they can be used for any operations of the same type” (Rowe, Koetter 1978: 92).



## REFERENCES

- Abreu, José Guilherme (2006), *Escultura Pública E Monumentalidade Em Portugal* (1948–1998), Lisboa: FCSH. Universidade Nova de Lisboa, <https://ucp.academia.edu/Jos%C3%A9GuilhermeAbreu>, accessed 11. 06. 2014.
- Alberti, Leone Battista (1991), *De Re Aedificatoria*, Spanish edition, Javier Fresnillo (ed.), Madrid: Akal.
- Alexander, Christopher (1964), *Notes on the Synthesis of Form*, Cambridge, Mass.: Harvard University Press.
- Argan, Giulio Carlo (1961), *Proyecto y Destino*, Caracas: Publicaciones de la Universidad Central de Venezuela.
- Argan, Giulio Carlo (1998), *História da Arte como História da Cidade*, São Paulo: Martins Fontes Editora.
- Ascher, François (2001), *Los Nuevos Principios Del Urbanismo: El Fin de Las Ciudades No Está En El Orden Del Dia* (Les Nouveaux Principes de l'Urbanisme. La Fin Des Villes N'est Pas À L'ordre Du Jour), Madrid: Alianza.

- Baudelaire, Charles (1995), *Le Peintre de La Vie Moderne (1859–1863)* (El Pintor de la Vida Moderna. Edición a cargo de A. Pizza y D. Aragón), Murcia: Colegio Oficial de Aparejadores y Arquitectos.
- Beaudoin, Steven M. (2003), “A Social Laboratory for Modern France: The Musee Social and the Rise of the Welfare State”, *Journal of Social History*, 37, no. 2.
- Benet, Ricard; Sert, Josep Lluís; Sixte Illescas et al. (1929), “La Nova Arquitectura a Catalunya”, *Gasetta de Les Arts Segona Època*, any II, no. 9, 1 maig 1929 (n.d.), pp. 108–121.
- Borja, Jordi (1977), “Urban Movements in Spain”, [in:] Michael Harloe (ed.), *Captive Cities*. New York, New York: John Wiley.
- Borja, Jordi (2009), *Luces y sombras del urbanismo de Barcelona. COLECCIÓN GESTIÓN DE LA CIUDAD 2*, Barcelona: Universitat Oberta de Catalunya.
- Borja, Jordi; Muxi, Zaida (2001), *L'espai públic: ciutat i ciutadania*, Barcelona: Diputació de Barcelona.
- Brandão, Pedro (2006), *A Cidade entre Desenhos. Profissoes do desenho, ética e interdisciplinaridade*, Lisboa: Livros Horizonte.
- Brandão, Pedro (2011), *La imagen de la ciudad. Estrategias de Identidad y Comunicación*, Vol. Comunicación activa/Ciudad, Barcelona: Publicacions i Edicions de la Universitat de Barcelona.
- Brandão, Pedro; Remesar, Antoni (2010), “Interdisciplinarity – Urban Design Practice, Research and Teaching Matrix”, *On the W@terfront*, no. 33, online: <http://www.raco.cat/index.php/Waterfront/article/view/225040> \h, accessed 11. 06. 2014.
- Broerman, Eugène (1898), *Oeuvre de l'Art Public. Premier Congrès International*, Bruxelles–Liège: Auguste Benard, online: <http://gallica.bnf.fr/>», accessed 11. 06. 2014.
- Broerman, Eugène (1905), III Congrès International de l'Art Public, Liège, Bruxelles: Imp. Schaumann, <http://invenio.lib.auth.gr/record/80098>, accessed 11. 06. 2014.
- Broerman, Eugène (1910), “El Porqué Del IV Congreso Internacional de Arte Público”, *La Vanguardia*, October 8, online: <http://www.lavanguardia.com/hemeroteca/index.html>, accessed 11. 06. 2014.
- Buls, Charles (1893), “L'Esthetique des Villes, Bruselas”: Bruyland-Christople, [in:] John W. Reps (ed.), *Urban Planning, 1794–1918: An International Anthology of Articles, Conference Papers, and Reports*, Department of City and Regional Planning, West Sibley Hall, Cornell University, Ithaca, New York, in English: *Municipal Affairs* 3, December 1899, pp. 732–741, <http://urbanplanning.library.cornell.edu/DOCS/buls.htm>, accessed 11. 06. 2014.
- Burnham, Daniel H.; Bennett, Edward H. (1909), *Plan of Chicago*, Chicago: The Great Books Foundation. Re-printed 2009.
- Calvino, Italo (1987), “La Ciudad Escrita: Epígrafes Y Graffiti (1980)”, [in:] *Colección de Arena*, Madrid: Alianza Editorial.
- Castells, Manuel (1972), *La Cuestión Urbana*, México: Siglo XXI.
- Castells, Manuel (1973), *Movimientos Sociales Urbanos*, México: Siglo XXI.

- Cerdà, Ildefons (1867), *Teoría General de la Urbanización y aplicación de sus principios y doctrinas a la reforma y ensanche de Barcelona*, Madrid: Imprenta Española, online: "<http://www.anycerda.org/web/es/arxiu-cerda/fitxa/teoria-general-de-la-urbanizacion/115>"\h, accessed 11. 06. 2014.
- Cerdà, Ildefons (1991), "Teoría de la Construcción de las Ciudades aplicada al proyecto de Reforma y Ensanche de Barcelona (1859)", [in:] *Cerdà y Barcelona*, Vol. I, Madrid-Barcelona: Ministerio para las Administraciones Públicas – Ajuntament de Barcelona.
- Choay, Françoise (1965), *L'urbanisme: Utopies et Realités*, Paris: Seuil.
- Choay, Françoise (1980), *La Règle et le Modèle. Sur la théorie de l'architecture et de l'urbanisme*, Paris: Seuil.
- Choay, Françoise (1989), "Art Urbain", [in:] *Françoise Dictionnaire de l'Urbanisme et de l'aménagement*, Paris: PUF.
- Cullen, Gordon (1996), *Townscape – Paisagem Urbana 1961*, Lisboa: Edições 70.
- Davis, Mike (1990), *City of Quartz. Excavating the Future in Los Angeles*, London: Verso.
- Dean, Hermann Elisabeth (2002), "Wallace Harrison/Isamu Noguchi. La Collaborazione Di Wallace K. Harrison E Isamu Noguchi", *Casabella* LXVI, no. 701, p. 56.
- Engels, Friedrich (1845), *La Situación de La Clase Obrera En Inglaterra*, Barcelona: Departament d'Història Moderna i Contemporània – Universitat Autònoma de Barcelona, online: [www.marxists.org/catala/obres.htm](http://www.marxists.org/catala/obres.htm), in English: "Working-Class Manchester", [in:] Robert C. Tucker (ed.), *The Marx-Engels Reader* (Chapter 4), online: <http://genius.com/Robert-c-tucker-the-marx-engels-reader-chapter-4-annotated>, accessed 11. 06. 2014.
- Estaté, Fabián (2001), *Vida y Obra de Ildefonso Cerdà*, Barcelona: Península.
- Fernández, Shaw Casto (1928), "Respuesta a La Encuesta Sobre La Nueva Arquitectura Confeccionada Por Fernando, García Mercadal", *La Gaceta Literaria*, 04/1928, num 32, online: <http://www.bne.es/ca/Catalogos/HemerotecaDigital/>.
- Fiol, Costa Carme (2008), *Retícules i diagonals el Pla Jaussely de Barcelona i el Pla Burnham de Chicago*, Barcelona: Universitat Politècnica de Catalunya, online: <http://www.tdx.cat/handle/10803/6964>, accessed 11. 06. 2014.
- Forum for a New World Governance (2000), "Universal Declaration of Emerging Human Rights", online: <http://www.world-governance.org/article907.html>, accessed 11. 06. 2014.
- Frampton, Kenneth (1983), "Towards a Critical Regionalism: Six Points of an Architecture of Resistance", [in:] Hal Foster (ed.), *The Anti-Aesthetic*, Port Townsend: Bay Press.
- France, Anatole (1913), "Introduction a l'Art Social de Roger Marx", Paris: Eugène Fresquellé, Éditeur.
- Gaston, Robert W. (2014), "Decorum", [in:] *Grove Dictionary of Art. Oxford*, online: <http://www2.idehist.uu.se/distans/ilmh/Ren/password-decorum.htm>, accessed 11. 06. 2014.

- GATEPAC (1931), "Exposición Alemana de la Edificación y Construcción y la Internacional de Urbanismo y Habitación", AC 2, no. segundo semestre 1931, pp. 35–36.
- GATEPAC (1931), "Proyecto de Urbanización de la Diagonal de Barcelona", AC 4, no. cuarto trimestre 1931, pp. 22–27.
- Gehl, Jan (1987), *Life Between Buildings: Using Public Space*, New York: Van Nostrand Reinhold.
- Giedion, Siegfried (1941), *Space, Time and Architecture*, Cambridge, Mass.: Harvard University Press, 5<sup>th</sup> edition, 1967.
- Giedion, Siegfried (1944), "The Need for a New Monumentality", [in:] Paul Zucker (ed.), *New Architecture and City Planning, A Symposium*, New York: Philosophical Library, pp. 549–68.
- Giedion, Siegfried (1951), *A Decade of New Architecture*, New York: Witterborn.
- Giedion, Siegfried (1952), "Historical Background to the Core", [in:] Jaqueline Tyrwhitt; Josep Lluís Sert; Ernesto Nathan Rogers (eds.), *The Heart of the City. Towards the Humanisation of Urban Life*, London–Bradford: Lund Humphries & Co Ltd, pp. 17–25.
- Giedion, Siegfried (1958), *Architecture You and Me. The Diary of a Development*, Cambridge, Mass.: Harvard University Press, online: [http://monoskop.org/images/archive/d/d6/20130913212653!Giedion\\_Siegfried\\_Architecture\\_You\\_and\\_Me\\_The\\_Diary\\_of\\_a\\_Development.pdf](http://monoskop.org/images/archive/d/d6/20130913212653!Giedion_Siegfried_Architecture_You_and_Me_The_Diary_of_a_Development.pdf), accessed 11. 06. 2014.
- Giedion, Siegfried (2004), *Espaço, tempo e arquitetura. O desenvolvimento de uma Nova Tradição* (Space, Time and Architecture, 1941), São Paulo: Martins Fontes Editora.
- Giovannoni, Gustavo (1998), *L'Urbanisme face aux villes anciennes* (1931), Paris: Éditions du Seuil. Original title Vecchie città ed edilizia nuova. Torino. UTET Libreria, 1931.
- Gombrich, Ernst Heinrich (1992), "On Interpreting Works of Art. What, Why and How", Speech Professor Gombrich Delivered in the Faculty of Philosophy and Letters of the Universidad Complutense de Madrid on January 30, online: <http://gombricharchive.files.wordpress.com/2011/04/showdoc32.pdf>, accessed 11. 06. 2014.
- Gropius, Walter (2009), "Arquitectura Funcional (1930)", [in:] Salvador Guerrero (ed.), *Maestros de La Arquitectura Moderna En La Residencia de Estudiantes*, Madrid: Publicaciones de la Residencia de Estudiantes, pp. 323–349. Lecture delivered in the Residencia de Estudiantes (Madrid Nov. The 5<sup>th</sup>, 1930) published in *Arquitectura*, no. 142, Jan. 1931.
- Harvey, David (1990), *The Condition of Postmodernity*, Cambridge, Mass.–Oxford: Blackwell.
- Harvey, David (2003), *Paris, Capital of Modernity*, New York–London: Routledge.
- Harvey, David (2012), *REBEL CITIES. From the Right to the City to the Urban Revolution*, London: Verso.
- Hegemann, Werner; Peets, Elbert (1992), *Vitrubio Americano: Manual de Arte Civil Para El Arquitecto*, Barcelona: Fundación Caja de Arquitectos.
- Heller, Agnes (1972), *Historia y Vida Cotidiana: Aportación a La Sociología Socialista* (History and Everyday Life: Contribution to Socialist Sociology), Mexico: Grijalbo.

- Hitchcock, Henry Russell; Johnson, Philip (1922), *The International Style. Architecture since 1922*, New York–London: W. W. Norton & Company. Re-print 1966.
- Inneraity, Daniel (2006), *El Nuevo Espacio Público* (The New Public Space), Madrid: Espasa Calpe.
- Jacobs, Jane (1961), *The Death and Life of Great American Cities*, New York: Random House.
- Jaussely, Leon (1919), “Premier Congr s de l’Habitation”, Lyon: Noirclerc & F netrier Imp., online: <http://gallica.bnf.fr>, accessed 11. 06. 2014.
- Juncosa, Patricia (ed.) (2011), *Josep Llu s Sert. Conversaciones y Escritos. Lugares de encuentro para las Artes*, Barcelona: Gustavo Gili.
- Kahn, Andrea (2002), “Urban Design Pedagogy: Testing Premises for Practice”, [in:] *Urban Design Pedagogy: Testing Premises for Practice*, New York: Columbia University Press, online: <http://www.arch.columbia.edu/files/gsap/imceshared/Conference%20Program.pdf>, accessed 11. 06. 2014.
- Kohane, Peter; Hill, Michael (2001), “The Eclipse of a Commonplace Idea: Decorum in Architectural Theory”, *Arq: Architectural Research Quarterly*, 5, no. 1 (March), pp. 63–77.
- Ladd, Brian K. (1987), “Urban Aesthetics and the Discovery of the Urban Fabric in Turn-of-the-century Germany”, *Planning Perspectives*, Volume 2, no. Issue 3.
- Lash, Scott; Urry, John (1994), *Economies of Signs & Space*, London: Sage.
- Le Corbusier (1925), *Urbanisme*, Paris: Flammarion. Edition 1994.
- Leal, Joana da Cunha (2010), “On the Strange Place of Public Art in Contemporary Art Theory”, *On the W@terfront* [en L nia], N m. 16, pp. 35–52.
- Lecea, Ignasi de; Remesar, Antoni; Grandas, Carme (2004), *BCN Art Public*, Barcelona: Ajuntament de Barcelona, online: <http://www.bcn.cat/artpublic>, accessed 11.06.2014.
- Lefebvre, Henry (1973), *La Revoluci n Urbana*, Madrid: Alianza Editorial.
- Lefebvre, Henry (1974), *La Production de L’espace*, 4<sup>th</sup> ed., Paris: Anthropos. Edition 2000.
- Lefebvre, Henry (1981), *Critique de La Vie Quotidienne III. De La Modernit  Au Modernisme* (Pour Une M taphilosophie Du Quotidien), Paris: L’Arche Editeur.
- Loos, Adolf (1972), “Ornamento y Delito (Ornament and Crime) (1908)”, [in:] Adolf Loos, *Ornamento y Delito y otros escritos. S mtliche Schrijten*, Barcelona: Gustavo Gili. English version online: [http://www2.gwu.edu/~art/Temporary\\_SL/177/pdfs/Loos.pdf](http://www2.gwu.edu/~art/Temporary_SL/177/pdfs/Loos.pdf).
- Lynch, Kevin (1960), *The Image of the City*, Cambridge, Mass.: The Technology Press & Harvard University Press.
- Lynch, Kevin (1985), *Good City Form. La buena forma de la Ciudad*, 1981, Barcelona: Gustavo Gili.
- Lynch, Kevin; Rodwin, Lloyd (1958), “A Theory of Urban Form”, *Journal of the American Institute of Planners*, 24, no. 4.
- Mandanipour, Ali (2007), *Designing the City of Reason. Foundations and Frameworks*, London–New York: Routledge.
- Marx, Roger (1913), *L’Art Social*. Paris: Eug ne Fresqu lle, Paris: Fasqu lle  diteur.
- Moncl s, Francisco Javier (1995), “Arte Urbano Y Estudios Hist rico-Urban sticos.

- Tradiciones, Ciclos Y Recuperaciones”, *3ZU: Revista D’arquitectura*, no. 4, online: [http://www.researchgate.net/publication/28134779\\_Arte\\_urbano\\_y\\_estudios\\_historico-urbanistico\\_tradiciones\\_ciclos\\_y\\_recuperaciones](http://www.researchgate.net/publication/28134779_Arte_urbano_y_estudios_historico-urbanistico_tradiciones_ciclos_y_recuperaciones), accessed 11. 06. 2014.
- Moughtin, Cliff; Oc, Taner; Tiesdell, Steven (1999), *Urban Design. Ornament and Decoration*, Oxford: Architectural Press.
- Mumford, Eric (2000), *The CIAM Discourse on Urbanism, 1928–1960*, Cambridge, Mass.: MIT Press.
- Mumford, Lewis (1961), *A City in History. Its Origins, its Transformations and its Prospects*, (A Cidade Na História. Suas Origens, tranformações e perspectivas, 1998), São Paulo: Martins Fontes Editora.
- Muñoz, Francesc (2008), *Urbanización. Paisajes comunes, lugares globales*, GG Mixta, Barcelona: Gustavo Gili.
- Norbert-Schulz, Christian (1980), *Genus Loci, Towards a Phenomenology of Architecture*, New York: Rizzoli.
- Olenderek, Joanna (2004), “Modern Architecture in Gdynia. Moderns Architecture in Lodz”, [in:] *Architecture of 1920s and 1930s and Its Protection*, Gdynia: City Hall of Gdynia, online: [http://www.gdynia.pl/eng/about/the/city/5877\\_80773.html](http://www.gdynia.pl/eng/about/the/city/5877_80773.html), accessed 11. 06. 2014.
- Olsen, Donal J. (1986), *The City as a Work of Art. London-Paris-Viena*, Yale: Yale University Press.
- Perkins, Lucy Fitch, “MUNICIPAL ART”, [in:] John W. Reps (ed.), *Urban Planning, 1794–1918: An International Anthology of Articles, Conference Papers, and Reports*, Department of City and Regional Planning, West Sibley Hall, Cornell University, Ithaca, New York, online: <http://urbanplanning.library.cornell.edu/DOCS/perkins.htm>, accessed 11. 06. 2014.
- Pinto, Ana Júlia; Remesar, Antoni (2012), “Public Space Networks as a Support for Urban Diversity”, *Open House International*, 37, no. 2, June.
- Poète, Marcel (1929), *Introduction a l’Urbanisme*, Paris: Sens&Tonka. Edition 2000.
- PPS. Project for Public Spaces (2014), “Place Making for Communities”, [www.pps.org](http://www.pps.org), accessed 11. 06. 2014.
- Proudhon, Pierre-Joseph (1865), *Du Principe de L’art El de La Destination Sociale*, Paris: Garnier.
- Quatremère de Quincy, Antoine (1788), *Encyclopédie Méthodique. Architecture*, Par M. Quatremere de Quincy, Dédiee et Présentée a Monseigneur de Lamoignon, Garde Des Sceaux de France, c. Tome Premier [-Troisième], Paris-Liège: Panckoucke-Plomteux, online: <http://gallica.bnf.fr>, accessed 11. 06. 2014.
- Relph, Edward (1987), *Modern Urban Landscape*, (A Paisagem Urbana Moderna, 2002), Lisboa: Edições 70.
- Remesar, Antoni (2000), *@rte contra el pueblo. Tensiones entre la Democracia, el diseño urbano y el arte público*, *Monografies socio-ambiental 24*, Barcelona: Publicacions de la Universitat de Barcelona. CD ROM.

- Remesar, Antoni (2007), “O ‘estilo Alphand-Davioud-Hittorf’ de mobiliário urbano nos centros históricos”, *Arquitecturas. O jornal de negócios do mercado das cidades, suplemento mobiliário urbano*, no. 28 (setembro): VIII–IX.
- Remesar, Antoni (2007), “PUBLIC SPACE IS NOT DEAD”, *On the W@terfront*, 10, online: <http://www.raco.cat/index.php/Waterfront/article/view/218359>, accessed 11. 06. 2014.
- Remesar, Antoni (2011), “Public Art, Strategies for the Regeneration of Public Space”, *On the W@terfront*, 17, online: <http://www.raco.cat/index.php/Waterfront/article/view/234245>, accessed 11. 06. 2014.
- Remesar, Antoni (2012), “Strategie di Regenerazioni Urbane: L’arte e Lo Spazio Pubblico”, [in:] Rosella Maspoli; Monica Saccomandi (eds.), *Arte, Architettura, Paesaggio*, Firenze: Alinea Editrice.
- Remesar, Antoni (2013), “Two World Fairs, Two Pavilions, Two Social Republics”, presentation at the International Conference “Alternative Modernisms”, Cardiff, <https://ub.academia.edu/AntoniRemesar/Conference-Presentations>, accessed 11. 06. 2014.
- Remesar, Antoni; Esparza, Danae (2014), “El diseño del suelo y la imagen de la ciudad: La Calçada Portuguesa (City ground and the Image of the City: The Portuguese Calçada)”, *On the W@terfront Urban Design: Interdisciplinary & City-making*, no. 32.
- Rémy, Jean; Voyé, Liliane A. (1994), *Cidade: Rumo a uma Nova definição?*, Porto: Afrontamento.
- Reps, John W., *Urban Planning, 1794–1918: An International Anthology of Articles, Conference Papers, and Reports*, online: <http://urbanplanning.library.cornell.edu/DOCS/homepage.htm>.
- Ricart, Núria; Antoni Remesar (2010), “Arte Público 2010. Ar@cne, 132”, online: <http://www.ub.edu/geocrit/ aracne/ aracne-132.htm>, accessed 30. 03. 2014.
- Ricart, Núria; Antoni Remesar (2013), “Reflexiones sobre el espacio público/ Thoughts on Public Space”, *On the W@terfront*, 25, online: <http://www.raco.cat/index.php/Waterfront/article/view/263776>, accessed 11. 06. 2014.
- Riegl, Alois (1903), *El Culto Moderno a Los Monumentos Caracteres Y Origen* (Der Moderne Denkmalkultus. Sein Wesen Und Seine Entstehung, 1903), Madrid: Visor. Edition 1987.
- Robert-Max, Antoine (2004), *L’art urbain*, Lyon: CERTU, online: <http://www.arturbain.com/arturbain/dossiers/>, accessed 11. 06. 2014.
- Robinson, Mulford Ch. (1904), *Modern Civic Art or The City Made Beautiful*, New York–London: G.P. Putnam’s Sons, online: <http://www.archive.org/details/civcartormodernOOrobirich>.
- Rossi, Aldo (1968), *La Arquitectura de la Ciudad*, Barcelona: Gustavo Gili.
- Rowe, Colin; Koetter, Fred (1983), *Collage City*, Cambridge, Mass.: MIT PRESS.
- Sabaté, Joaquim (1999), *El Proyecto de La Calle Sin Nombre. Los Reglamentos Urbanos de La Edificación París–Barcelona*, Barcelona: Fundación Caja de Arquitectos.
- Sennett, Richard (1977), *The Fall of Public Man*, New York: Alfred A. Knopf Inc.

- Sert, Josep Lluís (1951), "The relationship of painting and sculpture with Architecture", [in:] Patricia Juncosa (ed.) (2011), *José Lluís Sert. Conversaciones, escritos. Lugares de encuentro para las artes*, Barcelona: Gustavo Gili.
- Sert, Josep Lluís (1930), "¿Qué Penseu de l'Arquitectura Moderna?", *Mirador*. abril, num 65, <http://www.bnc.cat/digital/arca/>, accessed 11. 06. 2014.
- Sert, Josep Lluís (1952), "Centers of Community Life", [in:] Ernesto Nathan Rogers; Josep Lluís Sert; Jacqueline Tyrwhitt (eds.), *The Heart of the City: Towards the Humanisation of Urban Life International Congress for Modern Architecture (CIAM-VIII, Hoddesdon, 1951)*, London: Lund Humphrie, pp. 3–16.
- Sert, Josep Lluís; Léger, Fernand; Giedion, Siegfried (1984), "Nine Points on Monumentality" (1943), *Harvard Architecture Review*, 4, Spring. Reproduced in Ockman, Joan; Eigen, Edward (1993), *Architecture Culture 1943–1968*, New York: Columbia University Press–Rizzoli.
- Sitte, Camilo (1889), *City Planning According to Artistic Principles*, trans. George R. Collins and Christiane Crasemann Collins, London: Phaidon Press.
- Smets, Marcel; Charles, Buls (1995), *Les principes de l'art urbain*, Liège: Mardaga.
- Soja, Walter (1989), *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*, London: Verso.
- Sorkin, Michael (ed.) (1992), *Variations on a Theme Park. The New American City and the End of Public Space*, Los Angeles: Hill and Wang/Farrar, Straus and Giroux.
- Stubben, Joseph (1885), "Practical and Aesthetic Principles for the Laying out of Cities", *American Society of Civil Engineers*, n.d., 1893.
- Tafuri, Manfredo (1968), *Teoria E Storia Dell'architettura*, Castellana Gelsellate Ediciones, Roma–Bari: Gius, Laterza & Figli spa.
- Torrent, Horacio (2010), "On Modern Architecture and Synthesis of the Arts: Dilemmas, Approaches, Visicitudes", *Do.Co.Mo.Mo. Journal* 42, no. Summer.
- Tzonis, Alexander (1977), *Towards a Non-Oppressive Environment* (Spanish), Barcelona: Hermann Blume.
- UNESCO (2014), "Ciudad Universitaria de Caracas", online: <http://whc.unesco.org/en/list/986/>, accessed 22. 05. 2014.
- United Cities and Local Governments (UCLG) (2010), *Policy Paper on Urban Strategic Planning: Local Leaders Preparing for the Future of Our Cities*, México: UCLG.
- Veblen, Thorstein (1899), *The Theory of the Leisure Class An Economic Study of Institutions*. Castellana. Fondo de Cultura Económica, México, 1944, New York: Macmillan Co.
- Villanueva, Carlos Raúl (1980), *Textos Escogidos*, Caracas: Facultad de Arquitectura y Urbanismo, Universidad Central de Venezuela.
- Wilson, William H. (1989), *The City Beautiful Movement*, Baltimore–London: The Johns Hopkins University Press.
- Zevi, Bruno (1949), "Della Cultura Architettonica: Messaggio Al Congres International d'Architecture Moderne", *Metron*, 31–32.

## **ACKNOWLEDGEMENTS**

This work was made possible with the support of the projects HAR2012-30874: *Interdisciplinarity. Problems in public art projects and urban design* and HAR2011-14431-E *PAUDO Thematic Network* (Ministry of Education of Spain); 2009SGR903 *Art, City, Society* (Generalitat de Catalunya) and EXPL / CPC-HAT / 0191/2013 *Southern modernisms* (FCT. Portugal).



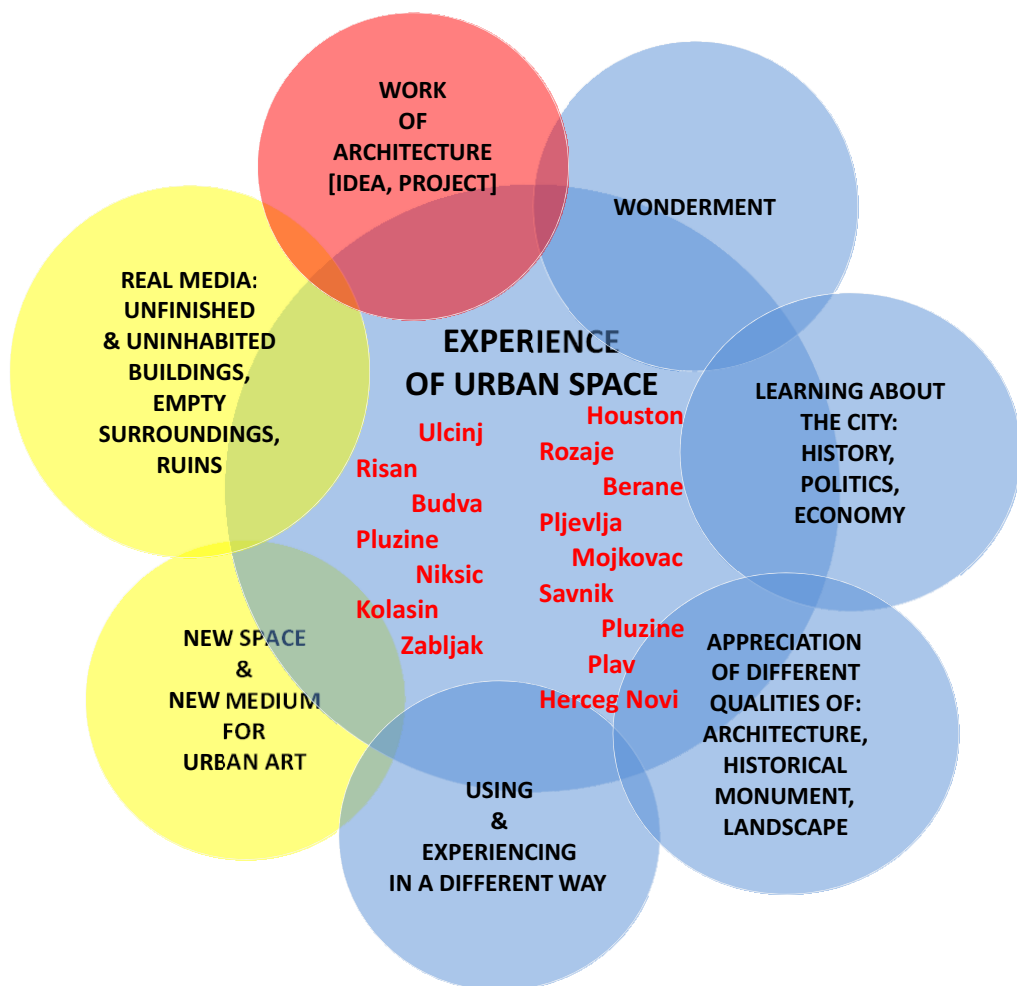


Photo 3. "A modern fake ruin" – Site's Best Products Stores in Houston, USA (1975)



**SLAVICA STAMATOVIC VUCKOVIC**

## **URBAN SPACE: THE PHENOMENA OF UNFINISHED IN THE CITIES OF MONTENEGRO**

### **1. THE PHENOMENA OF UNFINISHED AS A DIALECTIC PROCESS**

The city is a changeable space and time system, composed of a number of historical and cultural layers, which implies transformation and thereby both unfinishedness and openness, indicating, in a sense, the principle of instability. In contrast to the changeable urban tissue, architectural structures are strictly defined, definitive, singular and “self-sufficient” structures that frequently do not hold an open dialogue with the physical, economic and social context.

The historical context of transformation of space lies in the manner of spatial organisation. Greeks, for example, supported the “natural” organisation of space, spatial compositions articulated in line with the empirical and contextual logic, optical adjustments and studied “incidents” in a “closed”, restricted form. Unlike Greeks, Romans had a stronger impact on space, the ethics of infinite extent, the idea of the city in its continuity, infinite development on an orthogonally defined matrix (cardo and decumanus), according to the system of measurement and control. The medieval city, however, is a rigid, closed, defensive structure, completely excommunicated from the context of wider space. The porous envelope of Gothic cathedral and openness to light indicate a need for the integration of indoor and outdoor space. The Renaissance adhered to the idea of producing “clean” edifices, immune to any contact with the environment and focused on their self-sufficiency and perfection. Unlike the Renaissance, the Baroque worked on developing a concept which goes from a closed towards an open form, from static towards dynamic, thus establishing spatial integration and a dialogue with the context (Monaco 2004: 32). In the 19<sup>th</sup>, and especially in the 20<sup>th</sup> century, as well as in contemporary architectonic and urban planning concepts at the beginning of the 21<sup>st</sup> century, both the concepts of “openness” and the phenomenon of “unfinishedness” of architecture and urban space were constantly present.

The principle of openness is not an “incidental” but purposely designed spatial concept providing for further spatial transformation. It is frequently seen as “an open work” (Eco 1965: 35) that is, contrary to a stable and clearly defined traditional form, composed of “open modules” (“moduli aperti”) that ensure the possibility for mutation and transformation. Modern art has considerably liberated space and enabled its transformation. Le Corbusier’s project, the Museum of Unlimited Growth (1939), allowing a possibility of infinite spiral extension, or the dynamic theatre – the Total Theatre – of Walter Gropius (1927) providing for transformation of interior space, present only a couple of such examples. Open forms also appear in urban development, as models for the development of large cities, especially during the 1960s and 70s (for example, Japanese metabolists – A Plan for Tokyo, 1960; the principle of “weaving” – Candilis, Josic and Woods, etc.).

The latter half of the 20<sup>th</sup> century also brings a new perception of reality reflected in architecture. Reality was no longer seen as a linear sequence of predictable events, as a state of “being”, but rather as “happening” (Gianni Vattimo). Translated into the language of the form, a reference is made to “roughness” (“rugosita”, Gilles Deleuze), as well as to the phenomenon of “incidents” (“random events”). Jean Nouvel, for example, does not accept universality, but defines architecture as “materialisation of the moment”, highlighting the very “incidents” and diversity of specific situations (Baudrillard, Nouvel 2008: 24, 83–84). The contemporary spatial concepts such as “cross-programming” (Koolhaas 1997: 162), “curve-linearity” and “parametricism” (Schumacher 2004: 5–7) and the like, maintain the idea of creating a continuous, fluid and transformable space, indicating that the highest quality of space is actually its potential to be transformed.

In contrast to the principle of openness that is a product of the 20<sup>th</sup> century, the phenomenon of unfinishedness has almost constantly been present throughout the history of architecture. Unfinishedness has as a background in the causal chain of events, predominantly of a socio-political, sociological and economic nature. These are forcibly interrupted processes of the construction of buildings that lose their original logic and sense over time, thus becoming open to further development and transformation in accordance with current urban development processes. There are many examples of such buildings throughout the history of civilisation and architecture, and those are, rather frequently, structures that presented, due to their dimensions and capacity, construction and materialisation, too great a challenge for the socio-political moments at which they were being erected. They turned out to be too expensive, and there were also changes in the political structures of power, and therefore the changes of the visions and priorities resulted in changes of the future destiny of those buildings.

Those buildings, however, although unfinished, have a specific meaning and significance, as well as a potential for further transformation. Harbison, for example, recognises the very importance and meaning of ruins (Harbison 2001: 105). He refers, *inter alia*, to the example of one Site's Shopping Mall in Houston (Best Products Stores) from 1975, which uses "a modern fake ruin" as a symbolic setting. Ruins always harbour a "story", true or not, placing them in a certain historical context, which makes them particularly attractive to visitors (photo 3).

Both the principle of openness and the phenomenon of unfinishedness may be perceived as a level of transformation of both the function and the form of an architectural structure, whereby they point to architecture as a dialectical process. Unfinished architectural structures that make up the urban space they are a part of, as remains of the past, became especially interesting at the very beginning of the 21<sup>st</sup> century.

## **2. UNFINISHED – MONTENEGRO'S CITIES**

Instability of the social reality, especially of some socio-political systems from the latter half of the 20<sup>th</sup> century, such as the socialist form of government, in the course of idealising the idea of industrial and social well-being, provoked grand, unrealistic megalomaniac projects having resulted in the fact that they were never finished.

In Yugoslavia after the Second World War, the industry was in the middle of fast-paced growth, which altered the country's level of economic development and the composition of social product, bringing the country closer to the developed European industries (Petranovic 1988: 420–422).

In the early 1970s, Yugoslavia was under the spell of "consumerism", but joint consumption managed to exceed the country's economic capacities. This, too, was the period of the construction boom based on an increase in economic capacities as a consequence of uncontrolled loan-taking abroad (Straus 1991: 94). Monuments and numerous architectural and spatial-planning competitions for monuments throughout the Socialist Federal Republic of Yugoslavia in the 50s and 60s were followed, as "enhanced secularised sacrality", by competitions for memorial halls and ambitious objects of culture, particularly in less developed parts of the SFRY where multi-purpose cultural centres were often built (Kosir 2010: 16).

In Montenegro, in the period following the Second World War, from 1945 to 2000, 25 buildings were constructed for cultural purposes in 19 towns and townships across Montenegro, including: community cultural centres, cinemas,

memorial centres, revolution memorial centres, youth centres, theatres and Yugoslav National Army cultural centres. Of those 25 structures, only a couple of more than a half – 13 buildings, were completed in full. Of the remaining 12 structures, 3 buildings were never fully constructed, while 9 structures were finished, excluding, however, the planned surrounding urban space that should have been their integral part.

The construction of buildings for culture as the first ones implied a new level of urban modernisation of cities and places in which they were constructed. The buildings for culture were the first nuclei of modern socialist cities, generators of a new urban set-up that implied wide boulevards with multiple lanes and greenery, residential buildings in the spirit of modern art, the establishment of adequate public places for gathering of citizens, etc. In the majority of Montenegro's cities, those very parts of the new urban matrix are particularly conspicuous, among other reasons also due to having remained unfinished.

The Community Cultural Centre in Budva (the building of "Zeta film") was constructed in 1966, and it was one of the first structures in modern architecture on the Montenegrin coast. It was designed as one of the three public buildings that were meant to fulfil the space of the central city square (in addition to the buildings of the People's Bank and the People's Committee). For the aforesaid reason, the main entrance into the building with a colonnade of pillars was meant to overlook the planned square, not the car park on the other side, as it is the case today. The two remaining buildings, however, have never been constructed, nor the square they should have formed, and thus the planned integration of the building and the surrounding space has never taken place. This space remains, even today, undeveloped in urban terms, whereby it still constitutes a potential for public city space (photo 13).

The Community Cultural Centre in Bijela (the Municipality of Herceg Novi) was built later, in 1986, in the place of the old building that had collapsed in the severe earthquake in 1979. The position of the building, amidst privately owned lots, generated the development of collective housing in its immediate vicinity, as well as the establishment of a promenade along the sea. This was certainly an indication of a modern urban matrix, but its further development has never taken place.

The Community Cultural Centre in Risan (the Municipality of Kotor) is the example of a fully unfinished structure that stands today nearly as a ruin of bricks and concrete, considerably choked with spontaneously grown vegetation. The construction of this building also started in the years following the earthquake, but it was stopped due to the lack of financial resources. Its central location in the main street and the promenade along the sea largely affects the overall landscape of the city, especially viewed from the sea (photo 14).

The Community Cultural Centre in Ulcinj was also undergoing construction for many years in the period following the earthquake in 1979, being built onto the existing health centre that changed its purpose. Its construction started in 1981 and was finally completed at the beginning of the 21<sup>st</sup> century, based on the use of less expensive materials and without the full technical equipment. The associate structures, in the forms of an open summer stage, a gallery and an artist's studio, have also never been constructed.

In 1980s, the process of construction of community cultural centres in the cities and towns in the underdeveloped northern region of Montenegro also started. Over the period of ten years or so, the following community cultural centres were built: in Pluzine (1982), Mojkovac (1983), Savnik (1983), Plav (1990), Rozaje (reconstruction, 1985). Originally, the structures with the similar purpose had already existed in Pljevlja (1949), Zabljak (1950, reconstruction 1968, 2003), Berane (1961) and Kolasin (Memorial Centre, 1975). Today, these buildings are in poor condition, some of them have been undergoing reconstruction for many years now.

Of the buildings in the North of Montenegro, the Community Cultural Centre in Plav may be taken as an example of unfinished modernism in urban space. Even though the building itself has been completely finished, and is rather successful in terms of architectural form and function, the surrounding space has been functionally blocked to a large extent. In a similar fashion to the example of the Community Cultural Centre in Bijela, the construction of this building generated the development of collective housing in its immediate vicinity. The modern urban matrix, however, has not developed further, and the developed urban space is isolated among the lots of individual residences (Stamatovic Vuckovic 2013: 198–203, 230–233).

The most significant and the most interesting unfinished structure in Montenegro by far is the Revolution Memorial Centre in the heart of Niksic, the construction of which completely ended after ten years in 1989.

### **3. UNFINISHED – THE REVOLUTION MEMORIAL HALL IN NIKSIC**

Prior to the Second World War, Niksic was a small township with a little over 4,500 inhabitants. After the war, it grew at the speed seen only in a few other cities in Yugoslavia to become a primary industrial hub (Bulajic 1972: 130). The most important impetus for growth was provided to Niksic by the construction of a steel production plant (1951–1962), which had a profound impact not only

on the industrial development of the town itself, but also on the growth and development of the whole Montenegro, bringing about significant social and economic transformations. This dynamic development of the town resulted in the Municipality's having a significantly higher average income per capita than any other municipality in the northern part of the Republic (Vujacic 2008: 39).

The combination of such overall Yugoslav prosperity of the 1970s, which was the result of successful industrialisation of the country embedded in the heritage of the Revolution, and a generous distribution of loans from international banks had an impact on the citizens of Niksic who organised themselves in the Council for the Construction of Revolution Memorial Hall building and decided to pay yet another, the most monumental and most comprehensive, tribute to the Revolution and the legacy of NOB (the National Liberation Movement) – “to the decisive events for our people” (Petricanovic 1988: 320). According to the construction programme, the Revolution Memorial Hall building should have had two basic functions – memorial and utilitarian, namely “it should be a worthy monument to those who fell for freedom in the course of the Socialist Revolution, but at the same time provide the necessary spaces for every day cultural, social, political, educational and entertainment activities” (Music 1976).

All the contents aimed at reviving the memory of the Revolution, from different spaces for “spontaneous discussion and gathering of citizens” all the way to the “symbolic nucleus” – the Memorial Hall. It was envisaged that the Revolution Memorial Hall building would be, based on a myriad of programme activities, an architectural and visual expression, and a carefully selected narrative motif, a “permanent” reminder of the events and persons from the rich revolutionary past of the freedom-loving region of Niksic (Vojvodic 1977: 2). The space was to become a representative point, a symbol of power of the social and economic reality based on an egalitarian, productivist and “work-based” system (Pittaway 2004: 9) (photo 15).

The construction of the Revolution Memorial Hall started in 1979, at the location of the old elementary “Olga Golovic” school in the centre of the city, the Lenin's Square. In the year 1976, a nation-wide competition in architecture and urban design was announced, in which the first prize, out of 22 submitted works, was won by Slovenian architect Marko Music (who had previously designed the Memorial Centre in Kolasin, 1971–1976).

In the process of developing design documents, however, the area of the structure increased from the planned 7,000 m<sup>2</sup> in the preliminary design for the competition nearly three times to around 20,000 m<sup>2</sup>, which had a considerable impact on an increase in the funds needed. Arisen ground waters additionally raised the costs of the construction that was fully funded by the City, so building

eventually stopped in 1989. During the period of the construction, every employed citizen of Niksic had 2% of his/her personal income deducted and all investments in the city were suspended (40 million Deutsch marks were spent, which was a value equivalent to the construction of 2,000 flats).

Today, this unfinished “dead space” still continues to “live”, generating new “events in space”. Hence, during the 1990s, a wall of commercial facilities (“kiosk businesses”) appeared on its fringes, which has imposed a new function of space and lent it a new meaning. Resemiotisation of space is a product of “reideologisation” – a self-management concept of culture and “space where a social compact would be achievable”, becoming a space where a “spontaneous” economic compact evolves (Stamatovic Vuckovic 2012) (photo 16).

Due to the lack of funding needed for its demolition, the authorities made an attempt to change the purpose of the usable parts of the space and give it a new lease on life (the project of revitalisation was also made by architect Music in 2008), but this has not yielded any results.

#### **4. POTENTIALS OF UNFINISHED – A NEW AESTHETICS OF THE CITY**

What makes the Revolution Memorial Hall building, this “idea-object”, special is, among other things, the fact that it was hard to bring it to its completion, but at the same time it was hard to give it up. It is spacious – tangibly present.

The premises of this unfinished structure have always been inspiring to artists and the question what to do with this unfinished “mega-structure” has constantly been current both for architects and city authorities. One of the artistic performances carried out in the space of the unfinished amphitheatre was also a work of artist Nikola Simanic, “How to Deprive a Monkey of Its Power?” within the art project “Chain of Discovering”, 2000 (Racanovic 2009: 81). But, the most interesting by far, and probably most sustainable economically, is the project of a group of students of the Faculty of Architecture in Podgorica (students’ work for the 4<sup>th</sup> Congress of Students of Architecture – “Urban Recycling”, Belgrade, 2006). They came up with an idea to simply “bury” the Revolution Memorial Hall building turning it into a real, “live monument” in the open public space at the heart of the city (photo 17).

Decomposition of the building by removal of respective architectural elements – walls, slabs, steel structure, parts of the envelope and the like would result in the transformation of a “closed” space into an “open” space and its actual integration with the surroundings. “De-enveloping” of the building would reduce the domination of

volume, while the open space would become fluid and accessible, in continuation of the lines of movement of the surrounding urban matrix. The remaining, fragmented structure would be, partly or fully, covered by the ground, grass, vegetation and trees, while certain subterranean parts of the space would be open and transformed into aquatic areas that would additionally enrich the new landscape development. Numerous areas for gathering and sitting, as well as amphitheatres, which the building abounded in, would partly retain their functions, but now as parts of the open space that would be available to citizens, after many years of blockade.

The partly “buried”, recycled “mega-structure” would become a central memorial park space. Eventually, it would become a genuine monument, now of “double” meaning and significance: a monument to the time it was dedicated to (the Second World War and the National Liberation Movement), on the one hand, and a monument to the period in which it was unsuccessfully constructed (1976–1989), on the other hand.

## REFERENCES

- Baudrillard, Jean; Nouvel, Jean (2008), *Singularni objekti – arhitektura i filozofija*, Zagreb: AGM.
- Bulajić, Zarko (1972), “Moderne osnove Niksica”, [in:] *Niksic*, edited by a group of authors, Zagreb: Graficki zavod Hrvatske, pp. 74–95.
- Eco, Umberto (1965), *Otvoreno djelo*, Sarajevo: Veselin Maslesa.
- Harbison, Robert (2001), *The Built, The Unbuilt and The Unbuildable – In Pursuit of Architectural Meaning*, Cambridge, MA: MIT Press.
- Koolhaas, Rem (1997), *Delirious New York: a Retroactive Manifesto for Manhattan*, New York: The Monacelli Press.
- Kosir, Fedja (2010), *Od ljudskog ka izvanljudskom: arhitekta Marko Music*, Ljubljana–Podgorica: CANU.
- Monaco, Antonello (2004), *Architettura aperta – verso il progetto in trasformazione*, Roma: Edizioni Kappa.
- Music, Marco (1976), “Spomen dom Kolasin”, *Arhitektura*, 158/159, pp. 95–98.
- Petranovic, Branko (1988), *Istorija Jugoslavije 1918–1988: Socijalisticka Jugoslavija 1945–1988*, Vol. 3, Beograd: Nolit.
- Pittaway, Mark (2004), *Eastern Europe 1939–2000*, London: Arnold.
- Racanovic, Svetlana (2009), *Milenijum bag?! – crnogorska umjetnicka scena 2000: pristupnicka koalicija kritike i prakse*, Podgorica: Centar savremene umjetnosti.
- Schumacher, Patrik (2004), *Digital Hadid: Landscapes in Motion*, London: Birkhauser.
- Stamatovic Vuckovic, Slavica (2012), “Architectural communication aspects: Denotative and Connotative Meanings of Revolution Memorial Hall in Niksic, Montenegro”,

- International Conference *Architecture and Ideology*, Belgrade, Serbia, September 27–29, digital proceed, pp. 165–172.
- Stamatovic Vuckovic, Slavica (2013), “Architectural Communication Forms of Cultural Centers in Montenegro in the Second Half of the Twentieth Century”, Ph.D. diss., University of Belgrade.
- Straus, Ivan (1991), *Arhitektura Jugoslavije 1945–1990*, Sarajevo: Svjetlost.
- Vojvodic, Ljubo (ed.) (1977), *DNR–Dom Revolucije Niksic*, Niksic: Odbor za izgradnju Doma revolucije.
- Vujacic, Maksim (2008), *Niksic nekad i sad*, Niksic: Opstina Niksic.



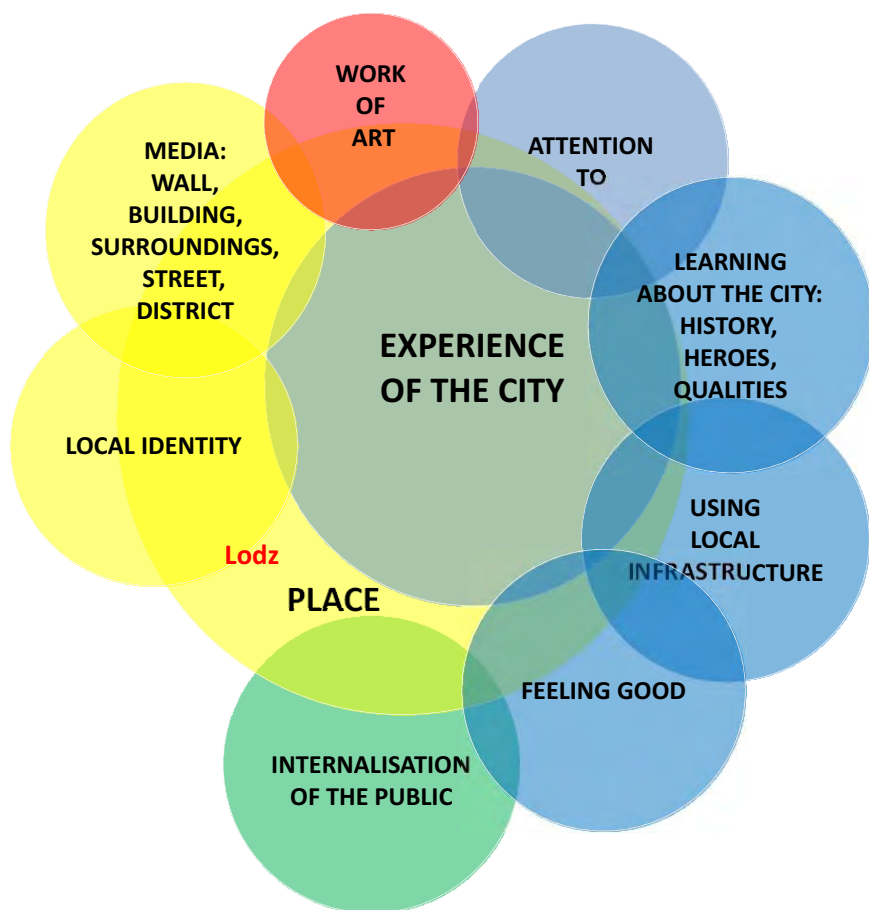


Photo 4. Aryz, *Love Letter*, 2012, 67 Pomorska Street, Łódź; the former “Setalana” silk article factory (1920), renovated in 2013–2015, 65 Pomorska Street, arch. Jakub Walczak, photo by A. Ostrowska



WIOLETTA KAZIMIERSKA-JERZYK

## **AESTHETIC ENERGY OF AN ORDINARY PLACE**

Energy in the common and colloquial use of the word refers primarily to man and signifies man's willingness and ability to take intensive action, man's power and strength (Sobol 1997: 298). It is said that one can draw bad or good energy from people, that they radiate it or not. It is clearly visible in discussions about cities when urban heroes are promoted. There is a particular need to know who founded the given city, palace or factory. Less important is the fact whose energy helps to maintain the condition of the said urban structure. While writing about aesthetic energy of a place, I use the wider meaning of the word, referring to the whole aesthetic situation: the creator – the work – the recipient (Gołaszewska 1983: 48–64). It includes objective properties of specific objects or their complexes in the urban space, subjective characteristics of the capacity to act and impact others as well as the subjective ability to experience.

In contemporary sociologically and culturally oriented reflections on the city, a great deal of attention is paid to everyday practices of users of the city, simple walking around the city (Certeau 2008: 91–110), routine and sometimes ritual (i.e. shopping in a small local shop), activities performed on the way from home to work (Zukin 2009: 734–735), as well as normal actions such as sitting or looking at something somewhat aimlessly, especially at some trivial things (Mayol 2011: 5). However, it is hard not to note that the loudest debate is conducted about extreme cases: spectacular successes or revitalisation failures of radical reconstructions of city centres or impressive, controversial investments, as well as shameful neglect and devastation. We can, therefore, easily track actions of positive and negative “urban celebrities” (Rewers 2010: 7–9) – architects, urban planners and visionaries that transform the face of the city, originators of new institutions – and also see achievements of urban explorers (see, for example: Nieszczerszewska 2011; 2012). On the one hand, we have singular, vast and spectacular centres/institutions covered by multi-annual revitalisation programmes and private investments: Ksiezcy

Młyn (Priest's Mill), Manufaktura (Manufactory), Lodz Art Centre and EC1 Lodz City of Culture (Kazimierczak 2014); on the other hand, numerous Lodz courtyards (Orzechowska 2010, 2011), makeshift grocery shops or bizarre, exotic Chinese-Hawaiian-Mexican bars, wedding houses, etc. (Kozień, Miskowicz, Pankiewicz 2015).

Meanwhile, Lodz – similarly to other cities – consists of thousands of places which in daily practices of their inhabitants mean something important, being neither a cultural and commercial landmark of the city nor its anti-aesthetic stigma (the more terrible, the more interesting). Therefore, I wish to talk about an ordinary place, i.e. the place which: (1) through various types of step-by-step activities, independent of each other, becomes neater and more frequented; (2) used to evoke a sense of indifference before, but in everyday, mundane activities of a passer-by becomes popular, friendly, and even feels like his or her own; (3) forms the habit of observing the city in a more careful manner, arises interest in its history and, consequently, shows clearly how we keep the memory of the city; (4) stimulates expectations of order in the public space, positive aesthetic stimuli and further changes.

### **FIRST THERE WAS A MURAL...**

Chronologically speaking, obviously first there was a street – Srednia Street, nowadays Pomorska – unusual and filled with magnificent buildings (to the subject of which I shall return). Nevertheless, the degree of destruction and demolition carried out in postwar Lodz made the whole sections of streets, after long years of falling into disrepair, seem grey, boring, and above all disfigured by unfortunate outbuildings obscuring the main structures. As is well known, “like all social practice, spatial practice is lived directly before it is conceptualized”, moreover it is: “directly lived through its associated images and symbols” (Lefebvre 1992: 34, 39). Thus, first at the intersection of Pomorska Street and Sterlinga Street (where I moved in), I was captivated by the mural which had been painted, at the invitation of the Urban Forms Foundation, by Spanish artist Aryz in September 2011. It is a poor showpiece for the art historian living in Lodz for twenty years, fond of her city. I will try to explain this somehow. I was not a fan of murals (today I am a moderate one), or a researcher of this type of art. It was the first festival organised by this Foundation and there were only few murals in Lodz at the time. With great pleasure, I watched the process of creating the work, the technique of the artist who painted using a roller, gradually applying the colours, mixing them on the wall. I thought: it is just

a painter painting his picture, though sometimes he looked rather grotesque, acrobatic, and the effect was far from spectacular for a few days. Later I was most pleased and amazed by the fact that the mural was not destroyed. By the fact that in the city where almost everywhere hateful inscriptions of rival sports clubs compete with one another, nobody symbolically appropriated that surface. In December 2011, two lower buildings standing right in front of the wall with the painting by Arys were demolished. Thus, the broad view of “The Love Letter” of the Spanish muralist was revealed. I remembered then that after all in the area:

### **THERE WAS ANOTHER MURAL FIRST**

Arys created his work at 67 Pomorska Street (photo 4), while a large-format advertising from the communist era, recommending “fashionable and practical cotton, elastil and acrylic tracksuits produced by the Teodor Duracz Knitting Industry Plant called DELTA, existed at 61/63 Pomorska Street. Bartosz Stępień – a researcher of Lodz wall paintings of the old type – could not establish the author of the painting or the date of its creation (photo 19). The geometric form and literal representation of the product – “the T-shirts seem to be dancing around the letter »td«” (Stępień 2005) – testify to the fact that the work was created by an artist belonging to the so-called first generation of Lodz creators of wall advertising. They created a literal message, painting simply an assortment of the given shop. The characteristic feature was also the fact that they did not take advantage of the whole available surface and used muted colours. That generation, operating from the late 1950s to the mid 1960s, was seriously limited by the available financial and technical resources. At the time, this type of activity was not treated as either art or advertising. In the era (which the former communist name of Pomorska Street – Nowotki – appearing in this painting reminds us of) without the free market and opportunities for self-promotion outside the collective, artists were not sure whether they created paintings or murals. They used to say that they were “doing the walls” (Stępień 2010: 13). Incidentally, artists also use this term nowadays, which rather does a disservice to the modern generation of muralists.

The building with a historically interesting, but really unattractive painting, was demolished in December 2011. It revealed a bulky mass of a factory (65 Pomorska Street, photo 4).

## **FIRST THEREFORE THERE WAS A FACTORY (ANOTHER ONE)**

The Duracz Plant was established on the directive of the Minister of Light Industry on 18th July 1949<sup>1</sup>. The current owner of the property says that originally – since 1896 – entrepreneur Aron Landsberg had his wool waste weaving mill there (Koncept WS 2015). In 1920 “Setalana” silk article factory existed there, transformed in 1923 into a joint stock company which went bankrupt in 1936 (photo 4). Then, in 1937, the “Jedwabna” printing house, dyeing and fabric finishing plant operated in that place. In the course of the German occupation during World War II, Albert Seide and Co. ran a factory producing knitting materials on the premises (Bonisławski, Janik, Kusiński 2009: 282).

The main three-storey building of the factory fills the entire width of the long and narrow plot extending between the streets of Pomorska and Rewolucji 1905 and it divides the plot into two parts similar in size. The outbuildings, located until recently on its both sides, coming from various phases of expansion, had a negligible historical value so that only the left/east annex was retained from the front, thereby exposing the factory tower rich with avant-crops and adorned with an attic. The surviving annex building was in a very bad condition and necessitated a reconstruction of the third floor (photos 20, 21). The renovation of the whole structure was generally a great challenge in terms of adapting the facility for use, among others, due to the dense pillar structure of the halls and requirements arising from the modern fire safety regulations. Local newspapers and websites reproduced the headline “More office space in yet another factory. Now it is Pomorska” (Hac 2011), doubting the legitimacy of large-scale demolition and the purpose of the investment. According to architect Jakub Walczak (Archidotum Architect’s Office), due to the requirements of conservation and architectural structure of the building, multi-purpose – service, retail and office – use was assumed from the beginning, which was to also serve local residents. In practice, the buildings are currently used only to a small degree. At present, there are two popular discount stores (grocery and drugstore) located there, as well as a pharmacy and a popular ice cream shop serving desserts according to a traditional recipe (open only in summer).

---

<sup>1</sup> Pursuant to Art. No. I of the Decree of 3rd January 1947 on the Establishment of State-owned Enterprises (Journal of Laws, No. 8, item 42), a state enterprise, which was managed on the basis of national economic plans, was founded. The decree also assumed that it should be involved in the production of knitted articles.

Apart from the stereotypical fears that were formulated with the start of the plot redevelopment, a hunger for information was aroused. The information about various factories began to be blurred in concise press notes, owners and objects confused. This is to some extent understandable. An average textile factory – although running specifically profiled production – usually consisted of a similar set of objects: an imposing multi-storey spinning mill, one-floor weaving mill with a saw-tooth roof and other less original and recognisable auxiliary buildings or structures in which the technological cycle was continued, such as dye-works, a printing house, etc. (Bonisławski, Janik, Kusiński 2009: 18). On the short stretch of Pomorska Street between the two intersections of Sterlinga and Kaminskiego, on only one side of the street – the odd-numbered one – four such complexes survived. One cannot see, however, too well the factory-related specificity of the street. Because:

### **FIRST THERE WAS A STREET – SREDNIA STREET**

Srednia Street was established as part of the New Town (Nowe Miasto), which was delineated in the years 1921–1923 for the purpose of settlement of cloth-makers – weavers of wool products (see: The plan of cloth-makers New Town colony as arranged by F. de Viebig in 1823 in Koter 1969: 60). The settlement of cloth-makers was the first, but one of many, and it was not the one that the fame of the city was built on: “At the heart of Lodz advancement to the primary textile centre in Eastern Europe and the second largest city in the country laid the decision about establishing the large, cotton and linen settlement of Lodz in its vicinity” (Koter 1969: 74). Piotrkowska Street became its development axis, which was the result of complex factors (Koter 1969: 89).

Pomorska is the longest street in Lodz (11,318 metres long), though this is not evident either. Not only because at 1,810 meter the street turns and its eastern panorama is closed today – creating an urban landscape – by the Green Horizon office building (2012). Former Srednia Street was laid out mechanically, contrary to the terrain layout (yet according to the harmonious, geometric vision of the New Town), which can also be seen in its present course. It intersects several successive elevations and depressions, which visually shortens its length. The plots of the cloth-makers’ settlement were long and narrow, with access to both streets that delineated them. This was to facilitate communication with gardens, which were to be added to the building sites on the outskirts of the settlement (Koter 1969: 62). Thus, during the most intensive development of the city (starting from the last quarter of the nineteenth century), when factories were created, wherever

there was a possibility of purchasing unclaimed sites, not only urban planning and aesthetic considerations, but even sanitary ones, were not taken into account. The random mixture of remains of old craftsmen's houses, usually located on the edge of the plot next to the street, and tenement houses rising above them, as well as hundreds of factories, created a city landscape different from the neoclassical, harmonious concept of the founders of early industrial Lodz. Apart from many nuisances of the city life at the time, nowadays we have the additional drawback connected with the fact that it is difficult to see the beauty of many of Lodz places at first glance.

### **“THE LOVE LETTER” AND ITS SURROUNDINGS**

A new mural or a renovated factory building cannot teach us history. A look at new or renovated elements of the urban landscape is not enough to make one feel like learning about it. The only thing that can be expected is that this aesthetic contrast will make one wonder why for many years things were different and why this particular place has changed. Undoubtedly, these changes may prove to be an aesthetic incentive to trigger memory. The outcome is not likely to be the antiquarian reconstruction of history but rather an active recollection, submission to a specific aura of the city and its paintings. The role of aesthetics in nurturing memory was pointed out by Walter Benjamin: “For the important thing to the remembering author is not what he experienced, but the weaving of his memory, the Penelope work of recollection [Eingedenken]. Or, should one call it, rather, the Penelope work of forgetting?” (Benjamin 2003: 238)<sup>2</sup>. In other words, the aesthetic experience can perhaps provide an excuse for the fragmentation of the manner in which we experience the city. The fact that there is something lacking in our memories, in our knowledge, as well as the physical tissue of the city makes our thoughts or feelings circle around that which is missing. It should be noted, however, that the mural is a very specific object placed in its own surroundings. It may serve well the place that it usually aesthetically appropriates – and it would be great if it affected the place in this manner. Murals, however, have become tourist attractions in their own right, they have even developed a certain type

---

<sup>2</sup> “The Penelope work of recollection” in this essay does not appear in the context of the experience of the city, but in relation to the poetics of Marcel Proust. I refer here to, as I believe, the universal tension between memory and “efforts to forget”, brilliantly observed by Benjamin. The existence of this tension means that forgetting can play a constructive role and become “the warp” of working memory (Benjamin 2003: 238).

of recipient oriented towards the impression of scale and contrast, interested in comparisons and rankings. According to the authors of the famous book *The Tourists Gaze* “looking is a learned ability and that the pure and Innocent eye is a myth (...). Gazing is a performance that orders, shapes and classifies, rather than reflects the world” (Urry, Larsen 2011: 1–2). A tourist touring Lodz as the “city of murals” follows the number of objects, the variety of techniques, stylistic individuality. And animators of this type of art are more allied to the mural itself than to local residents, to spectacular views rather than socially successful places.

Let us return to “The Love Letter” at 67 Pomorska Street. Aryz likes to build his compositions using low contrast colours, prefers cool pastel shades and colours separated with a thick contour. This mural surprisingly harmoniously blends in with the black window frames and the linear decoration of the renovated factory (photos 4, 18, 21). It will be an even better fit when the “lace” cast iron finial of the outbuilding is completed. The grey façade of the factory is broken by the blue colour, which takes on a violet hue in the sun, looking as if it was specially selected for the mural. The original colour was probably more muted, this choice, however, seems particularly fortunate in relation to the adjacent painting. The use of colour by the Spanish muralist is reminiscent of the way in which silk is dyed. The idea is to make the colours blend smoothly one into another, thus emphasising the softness of the fabric and its ability to reflect light. Aryz aptly fits into the monotonous, “grey-greyish” tone of the city, at the same time – probably not quite intentionally – reflecting its nostalgic aesthetics. Thus, he has met the requirement that is so difficult to achieve by other muralists – that of authenticity. Most of the murals created in Lodz are based on various types of contrasts (Gralińska-Toborek, Kazimierska-Jerzyk 2014: 188–189). Here – the mural not only gently emerges out of the raw plaster of the wall – we have this naturalness also reinforced by the fact that in this area there has always been a mural, although a different one, but also pastel and also non-problematic in its content. It can be said that the mural looks familiar, that the painting seems to be in its place, as if it has always been there.

Authenticity – although often re-created, especially at the rhetoric level – is a widely desired value in promoting quality of products (especially food), as well as places. In general, it can be said that the product and the place of its manufacture are inseparable, if they are to be authentic (Beverland, Lindgreen, Vink 2008: 5–15). Therefore, in this case what is important is not only the atmosphere of the dormant element of post-industrial city but the integration with the place, and thus to some extent with its history. Lodz practically has no other history than the growth of its textile industry. It has no ancient history, very rudimentary medieval history, the history of the Old Town is largely forgotten

and the memory of it destroyed (Kazimierska-Jerzyk 2015). What is it then that authenticity of references to old Lodz should rely on? In the current experience of the urban space, neither the reinstitution of the city's history nor the reference to its industrial heyday plays a significant role. The paradox of authenticity lies in the fact that passing the unused factory areas, we did not perceive them as assets. Those places did not evoke a sense of admiration in passers-by. As such places were numerous and similar, we had no great expectations towards them. It should also be noted that the period of the city's most intensive development and the related legacy are not only glorious: "Due to the fact that the industry is spread across the whole area of the city, Lodz has received the title of »the city of chimneys«, and is also referred to as »Polish Manchester«, [but] it becomes an ugly, crippled city characterised by extremely arduous life" (Koter 1969: 108). Only from the perspective of the economic crisis which closed for good the era of the city of factories and chimneys, a single factory comes alive as a medium of intense aesthetic as well as cognitive and historical experiences. This is a much more general problem. Sharon Zukin draws attention to it in an interesting manner: "We can only see spaces as authentic from outside them. Mobility gives us the distance to see a neighborhood in terms of the way it looks, enables us to hold it to an absolute standard of urbanity or cosmopolitanism, and encourages us to judge its character apart from any personal history or intimate social relationships we have there. The more connected we are to its social life, especially if we grew up there, the less likely we are to call a neighbourhood authentic" (Zukin 2009: 728).

The above-mentioned association – connecting the mural with the silk factory – is accidental in this place. Nobody familiarised Arys with the history of the place or the factory. The factory was not even then listed in the register of monuments and did not have its description card (it was created along with the reorganisation of the land for redevelopment). The aim of the Urban Forms Foundation, responsible for the creation of the mural, was at the time the creation of paintings autonomous in relation to the surrounding space. This point of view – that murals are to embellish the city, that artists do not have any obligations towards the people, and that animators do not have to explain that which is produced – prevailed for quite a long time in the Foundation's activities. The trivial subject of a youth love affair could pass for a stereotypically easy, neutral, pop culture topic. It was more important that Arys would be painting in Lodz. For recipients, the artist's brand is of secondary importance. The qualitative study conducted in 2013 aimed at identifying what components of aesthetic experience play a major role indicates that the artist's identity is of no importance, even though he uses a very clear signature (Gralińska-Toborek,

Kazimierska-Jerzyk 2014: 263). What attracts the recipient in this case is primarily the subjectivity of the figure presented. I personally feel like passing a familiar face, someone close. The last thought that comes to my mind is that someone imposed one of the paintings from their gallery on me. Passing this place, I think: "Our street, our girl, our Aryz, our three minutes of pleasure" (Ibid.: 181). Others also think that the girl "belongs" in here (Ibid.: 228). The author of the popular blog devoted to promoting cycling tours in the city of Lodz and around the Lodz region wrote during the process of renovating the factory: "the girl by Aryz is diligently recording what still remains to be done" (*Mr Scott...*). The very image of human figure reinforces this kind of identification with the representation. We touch here upon an important issue which is not satisfactorily theorised in culture: "Anthropologists and folklorists used to devote a great deal of energy – far more than they do now – to two related phenomena: first, the belief that inert objects were (or could be) invested with souls or inhabited by spirits (either good or bad); and second, the tendency to attribute living character to what appear to most of us to be inanimate objects" (Freedberg 1991: 284). As noted by David Freedberg, this issue in regard to religious experiences perplexes and exposes to ridicule. In the case of urban space, it has its source not in a vision, which is an unusual phenomenon, but in everyday encounters with the image. Thus, it is more difficult to explain. The very figure of the girl in "The Love Letter", especially her face, is – admittedly – quite peculiar. She lacks all the faults that Georg Simmel wrote about considering the aesthetic features of human image:

Of all the part of the human body, the face has the highest degree of this kind of inner unity. The primary evidence of this fact is that a change is limited, actually or apparently to one element of the face – a curl of the lips, an upturning of the nose, a way of looking, a frown – immediately modifies its entire character and expression. Aesthetically, there is no part of the body, whose wholeness can as easily be destroyed by the disfigurement of only one of its elements. For this is what unity out of and above diversity means: that fate cannot strike any one part without striking every other part at the same time as if through the root that bind the whole together (...). The fact that in the face mere bodily weight need not be overcome to any noticeable degree strengthens the impression of its spirituality (Simmel 1973: 336).

The girly silhouette with an austere facial expression and peaceful gestures does not refer the recipient to screen celebrities; she is not looking straight ahead, staring or opening her mouth, she is not communicating anything specific or calling to action, but is so suggestive that accompanies the passer-by – glancing and shuffling pieces of paper, "just living in such a house" – as one of the passers-by says (Gralińska-Toborek, Kazimierska-Jerzyk 2014: 228).

This interesting process of internalisation of the image and its enigmatic authenticity may be also partly rooted in the attitude of the artist. Aryz notes that: "When one paints in the street, one knows that the mere presence of the work gives more merit, attracts more attention and the process is automatic because the space helps you to build and adapt it. [...] On a wall you are making a contribution to the wall, you just make an intervention in a punctual manner, because the support is the context" (Aryz 2011). It is worth noting that he is not speaking here about the knowledge of the history of the place, but rather about the properties of the medium, which is the wall. Thus, he draws attention to the fact that what surrounds the artist in the given area (architecture, traffic, people's behaviour) always projects a universal, intuitively understood message which should be followed. The temporary presence of muralists at the place where their works are created is frequently pointed out. The fact that murals are most successful in under-capitalised places is also stressed. In this context, the graffiti origins of this genre of art, which allow certain freedom and exempt from liability, can be seen. Zukin reminds us about another side of this situation, which is in fact preferred by artists: "Artists also derive satisfaction from performing a creative life in spaces that remain distant from both the popular commercial mainstream and high culture venues" (Zukin 2009: 729). When Aryz was working in Pomorska Street, this part of the city was the so-called "clearance space" (Sennett 2009: 57–58). This kind of space is characterised by natural openness and power of attraction, as well as neglect and disorder, therefore an artistic intervention, even unsuited to the surroundings, seems very desirable.

The surroundings of the mural by Aryz have changed radically over the last four years, yet the painting has not lost – in my opinion – its authenticity. Currently, the entire intersection of Pomorska and Sterlinga looks impressive. In the framework of the municipal programme "Mia100 kamienic" ("The City of Townhouses"), two townhouses at 9 Sterlinga Street and 59 Pomorska Street (in the western corners of the intersection) have been completely renovated. The first townhouse, with a rich eclectic detail, was built at the beginning of the twentieth century as a residential building and will remain one after the renovation. The townhouse located on the opposite side of Pomorska houses medical clinics situated next to the Stefan Rydygier hospital. It is colouristically harmonised with the mural and the former "Setalana" factory, co-creating along the south side of the intersection a relatively uniform, restrained in its form complex of buildings and decorations. On the north side, a new nine-storey office building emerges in the background (Hines Poland) at 8A Sterlinga Street, covering the area of 20 thousand square meters. Individual investors as well as the City Hall, focused on the revitalisation of not only individual objects but entire quarters, say that this

area has been given a second life. This revitalisation may actually contribute to the creation of a socially successful place here. It is not, however, such a place yet, nor is it a neighbourhood. And this concept is probably the key to understanding and transforming the area.

The neighbourhood does not have fixed boundaries or markings. It is, however, perceived as friendly, close and familiar in the direct experience of life; it can be narrowed down or expanded. It transcends time and space in the sense that both concepts have no rigid boundaries and they are perceptible only in the current activity of a given community of people. The problem is that instead of a bustling downtown district, Łódź has long streets. Some people believe that Pomorska (similarly to Piotrkowska Street) has even a tourism potential. It results from the material culture heritage, specific for this street: its numerous monuments and historic urban layout (Wojtkiewicz 2008: 196). After the narrow plots of cloth makers and their gardens began to serve a richer community of factory owners and merchants, Średnia Street became an impressive looking street (Stefański 2001: 113). It is here that the first bank had its headquarters. The Commercial Bank (Bank Handlowy), which was located in the former mansion of Karol Gebhardt, was distinguished at the time by its vast, picturesque surroundings: a courtyard and a driveway on the street side (Ibid.: 73). The most stately and prestigious building of the city – the seat of the Municipal Credit Society (Miejskie Towarzystwo Kredytowe) was built (1878–1881) nearby<sup>3</sup> (Ibid.: 78, 113). In the immediate vicinity of the intersection, one can also see the building of the “Talmud-Torah” Jewish School of Crafts (Żydowska Szkoła Rzemiosł “Talmud-Tora”) (currently the building of the Department of Educational Sciences, University of Łódź, unfortunately restored only to a very reduced degree), constructed on the initiative of the Jewish Charity Society (Żydowskie Towarzystwo Dobroczynności) in 1901, based on the design of the greatest Łódź architect of the turn of the century – Gustav Landau-Gutenteger (1870–1917).

Although former Średnia Street is nowadays primarily the street of schools and university institutions teeming with student or typically urban life, there are no cafés, gardens, little nooks and places where one can spend time. For

---

<sup>3</sup> The Łódź branch was the second in the country (after Warsaw) and was a very important institution for the development of the city, especially its housing. The main entrance was preceded by a portico supported by columns where the driveway was located. The decoration of the façade, containing the words “VIRIBUS UNITIS” and sculptural allegories of the city, commerce, industry, law and fortune, expressed the ideals of Łódź industrialists and traders (Stefański 2001: 113).

several years now we have enjoyed the sight of some restored monuments, whose previously removed decorations, grand entrances, driveways and finials have been restored. The perception of this special beauty and its appreciation in the long, narrow and historically monotonous street of Pomorska is impossible due to – as has been mentioned before – the lie of the land. This is also – as is illustrated by the fate of Piotrowska, the street which could not withstand the competition from the Manufactory Market – much more difficult than in the case of a clearly outlined centre. It – as is well known – plays important roles: integrating, enabling coordination of activities and allowing symbolic identification. As noted by Emanuel Castells, “This vision of the centre is not entirely naive one. There is the idea of urban community” (Castells 228). It is, therefore, worth trying to recreate these values of the urban centre on a microscale. A number of heavily frequented public buildings and two relatively large (for an intersection) green squares at its eastern corner are located at the intersection discussed here. One square is clean but private, completely fenced, the other is adjacent to yet another cheap discount grocery shop and is very neglected, obscured by makeshift kiosks. Thus, familiarity and strangeness mix in this space; when one fragment opens, the other closes; when one becomes beautiful, the other strikes with its lack of fit. As long as this space consists of suppositions, it will not become a neighbourhood as “the spatiality of man consists of (...) [...] being close to things” (Buczyńska-Garewicz 2006: 122). These fragments of the space of the excluded, either because of the fencing or the dirt and the discomfort of use, make it impossible to transform the area into a socially attractive and aesthetically identified place.

One can also wonder to what extent the same street could become such a place serving as a tract, since it has good transportation, functionally conducive residential housing as well as numerous schools, university buildings and high-end office buildings. The visual potential of this part of the city is not exploited and is probably not well understood. Recently, another factory with a rich history – the former M. Tykociner i s-ka wool spinning and artificial wool manufacturing plant has been impressively renovated. Its red-brick exterior – for a change – has been restored and its surroundings are now being tidied up (77 Pomorska Street, photos 31, 32). Soon the area will be redeveloped. Right next to it, a third cheap grocery discount shop on this block is being constructed. Two more murals were created this autumn on behalf of the City in its close proximity. One of the murals was painted on the other side of townhouse no. 67 (fortunately it is not very visible), the other on a stately residential building constructed on the initiative of the said Lodz Jewish Charity Society (Łódzkie Żydowskie Towarzystwo Dobroczynności) after 1898. It

depicts a sea wave. Apart from the fact that it graphically interferes with the proportion of the architectural shape of the building, it includes the simplest graphic symbol that can be applied to the street name. The current name has nothing to do with the history of the city and is supposed to commemorate the patriotic ceremony of “Poland’s Wedding to the Sea”, related to the recovery of access to the sea by Poland. This time, imagination does not create around the murals a network into which one could weave some threads of memory or urban history. The opportunity to do so was favourable as the building (not the only one in Pomorska Street) was designed by above-mentioned Landau-Gutenteger. Moreover, Lodz Jewish Charity Society was a thriving institution, attracting through its activities some really unconventional individuals. The mural of a Chinese man by Daleast – who probably learnt only about the name of the street – provokes extreme reactions. Some people are waiting for him to finally finish it, while others praise it for the delicate drawing technique. Almost a twin mural, called “The Ocean”, was made by the same artist a year earlier in Australia. The technique which is used by Daleast consists in a double illusion, which can be appreciated: he creates representational works composed of other representational elements. Thus, in 2014 he created a deer made of twigs in Lodz (10 Łąkowa). The sea wave, which consists of small wavelets, does not evoke the same pleasure associated with shape oscillation. Moreover, its asymmetrical composition makes the building “lean” to the side. Finally, let us consider the message whose clarity the residents demand. Daleast called his first Lodz work “The Urban Forms Gallery Mural”, and the other “The Urban Mural”. Thus, the titles present only the names of the patrons. If anyone had doubts that too much political significance was attributed to murals, then the case of this artist shows unfortunately what/who is the proper subject of this exposition. And, it must be admitted that Pomorska has extraordinary expository qualities. If the originators of the murals have the ambition to create a municipal gallery, it is necessary to recall the meaning of the word “to expose” whose triple meaning is explicated by Mieke Bal: *exposition*, *exposé*, *exposure*. Certain important obligations that are associated with an art exhibition as a collection of works should be recalled in this context:

The most obvious place where these three areas of exposition are integrated, and doubtlessly the reason for the current attention to museums, is the actual, concrete, “literal” exhibition of things in museums and galleries. So, that is where I will begin. These things are selected, ordered, explained, and made “readable” on the basis of arguments which often remain unarticulated, but which tend to be related to a particular kind of use value. One such value is aesthetics, another one is knowledge, including historical knowledge (Bal 1999: 5).

Sometimes the aesthetic value of the city and its history are not able to break through arbitrary interventions of artists and investors. In general, however, these values need to be cultivated by the power of our commitment to the past.

## REFERENCES

- Archidotum (2015), "Realizacje. Pomorska 65/Łódź", online: <http://archidotum.com/realizacje/>, accessed 10. 12. 2015.
- Aryz [interviewed by Goodfellas Magazine] (2011), <http://www.juxtapoz.com/street-art/aryz-interviewed-by-goodfellas-magazine>, Friday, 30 Dec, accessed 10. 12. 2015.
- Badziak, Kazimierz; Walicki, Jacek (2002), *Żydowskie organizacje społeczne w Łodzi (do 1939 roku)*, Łódź: Wydawnictwo Naukowe Ibidem.
- Bal, Mieke (1999), *Double Exposures The Subject Of Cultural Analysis*, New York–London: Routledge.
- Benjamin, Walter (2003), "On the Image of Proust", [in:] Michael W. Jennings; Howard Eiland; Gary Smith (eds.), *Walter Benjamin. Selected Writings*, Volume 2, Part 1: 1927–1930, trans. Rodney Livingstone and Others, Cambridge: Harvard University Press, pp. 237–247.
- Beverland, Michael B.; Lindgreen, Adam; Vink, Michiel W. (2008), "Projecting authenticity through advertising: consumer judgment of advertisers' claims", *Journal of Advertising*, Vol. 37, No. 1, pp. 5–15.
- Bonislawski, Ryszard; Janik, Maciej; Kusiński, Jacek (2009), *Księga fabryk łódzkich*, Łódź: Wydawnictwo Jacek Kusiński.
- Buczyńska-Garewicz, Hanna (2006), *Miejsca, strony, okolice. Przyczynek do fenomenologii przestrzeni*, Krakow: Universitas.
- Certeau, Michel de (1984), *The Practice of Everyday Life*, trans. Steven Rendall, Berkeley–Los Angeles–London: University of California Press.
- Franck, Karen A.; Stevens, Quentin (2006), "Tying Dce", [in:] Karen A. Franck; Quentin Stevens (eds.), *Loose Space: Possibility and Diversity in Urban Life, 1st Edition*, New York: Routledge.
- Freedberg, David (1991), *The Power of Images: Studies in the History and Theory of Response*, Chicago–London: University of Chicago Press.
- Gołaszewska, Maria (1983), *Zarys estetyki. Problematyka, metody, teorie*, Warszawa: PWN.
- Hac, Aleksandra (2011), "I jeszcze jeden biurowiec w fabryce. Teraz Pomorska", *Gazeta Wyborcza*, 05.12., online: [http://lodz.wyborcza.pl/lodz/1,35153,10764386,I\\_jeszcze\\_jeden\\_biurowiec\\_w\\_fabryce\\_\\_\\_Teraz\\_Pomorska.html#ixzz3sVTtsXkC](http://lodz.wyborcza.pl/lodz/1,35153,10764386,I_jeszcze_jeden_biurowiec_w_fabryce___Teraz_Pomorska.html#ixzz3sVTtsXkC), accessed 10.12.2015.
- Kazimierczak, Jarosław (2014), *Wpływ rewitalizacji terenów poprzemysłowych na organizację przestrzeni centralnej w Manchesterze, Lyonie i Łodzi*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

- KONCEPT WS (undated, doubtless 2015), "ŁÓDŹ, ul. Pomorska 65. Prezentacja lokali użytkowych w obiekcie handlowo-usługowo-biurowym", online: [http://konceptws.com.pl/user\\_storage/35/docs/prezentacja\\_lokali\\_uzytkowych\\_lodz\\_pomorska\\_65.pdf](http://konceptws.com.pl/user_storage/35/docs/prezentacja_lokali_uzytkowych_lodz_pomorska_65.pdf), accessed 10.12.2015.
- Koter, Marek (1969), "Geneza Układu Przestrzennego Łodzi Przemysłowej", *Prace Geograficzne*, No. 79, Warszawa: PWN, Instytut Geografii PAN, online: [http://rcin.org.pl/Content/14279/WAS1\\_21914\\_r1969\\_nr79\\_Prace-Geogr.pdf](http://rcin.org.pl/Content/14279/WAS1_21914_r1969_nr79_Prace-Geogr.pdf), accessed 10.12.2015.
- Kozień, Monika; Miskowicz, Marta; Pankiewicz, Agata (eds.) (2015), *Hawaikum. W poszukiwaniu istoty piękna*, Wołowiec: Czarne.
- Lefebvre, Henry (1991), *The Production of Space*, Oxford: Wiley-Blackwell.
- Mayol, Pierre (2011), "Living", [in:] *The Practice of Everyday Life*, Vol. 2: *Living and Cooking*, trans. Timothy J. Tomasik, Minneapolis–London: University of Minnesota Press.
- Mr Scott jedzie do... (-: (2014), "WYCIECZKA Nr 293 'Szlakiem murali Fundacji Urban Forms'", online: <http://panaszonik.blogspot.com/search/label/%C5%81%C3%93D%C5%B9-SZLAKIEM%20MURALI%20FUNDACJI%20URBANS%20FORMS-2014>, accessed 10.12.2015.
- Nieszczerzewska, Małgorzata (2011), "Archiwum opuszczonych miejsc", *Kultura Współczesna*, No. 4.
- Nieszczerzewska, Małgorzata (2012), "Wymazywanie czasu. Fotografie opuszczonych miejsc", *Opposite*, No 3.
- Orzechowska, Joanna (2010), "W poszukiwaniu istoty miasta – przez łódzkie podwórka przy ulicy Piotrkowskiej", *Turystyka Kulturowa*, 1, online: [http://www.turystykakulturowa.org/pdf/2010\\_01\\_02.pdf](http://www.turystykakulturowa.org/pdf/2010_01_02.pdf), accessed 10.12.2015.
- Orzechowska, Joanna (2011), *Podwórka Piotrkowskiej. Przewodnik*, Łódź: CIR "Regio".
- Rewers, Ewa; Skórzyńska, Agata (2010), "Wprowadzenie", [in:] Ewa Rewers; Agata Skórzyńska (eds.), *Sztuka – kapitał kulturowy polskich miast*, Poznań: Wydawnictwo Naukowe UAM.
- Sennett, Richard (2009), "Urban Disorder Today", *The British Journal of Sociology*, Vol. 60, Issue 1, pp. 57–58.
- Simmel, Georg (1973), "The Aesthetic Significance of the Face", [in:] Mathew Lipman (ed.), *Contemporary Aesthetics*, Boston: Allyn And Bacon, Inc.
- Sobol, Elżbieta (ed.) (1997), *Słownik wyrazów obcych*, Warszawa: PWN.
- Stefański, Krzysztof (2001), *Jak zbudowano przemysłową Łódź. Architektura i urbanistyka miasta w latach 1821–1914*, Łódź: Regionalny Ośrodek Studiów i Ochrony Środowiska Kulturowego w Łodzi.
- Stępień, Bartosz (2005), "Delta", [in:] *Łódzkie murale*, [http://www.murale.mnc.pl/m\\_072.htm](http://www.murale.mnc.pl/m_072.htm), accessed 10.12.2015.
- Stępień, Bartosz (2010), *Łódzkie murale: niedoceniona grafika użytkowa PRL-u*, Łódź: Dom Wydawniczy Księży Młyn.
- Urry, John; Larsen, Jonas (2011), *The Tourist Gaze 3.0*, 3<sup>rd</sup> Edition, New York: SAGE Publications Ltd.
- Zukin, Sharon (2009), "Consuming Authenticity. From Outposts of Difference to Means of Exclusion", *Cultural Studies*, 22(5), pp. 724–748.



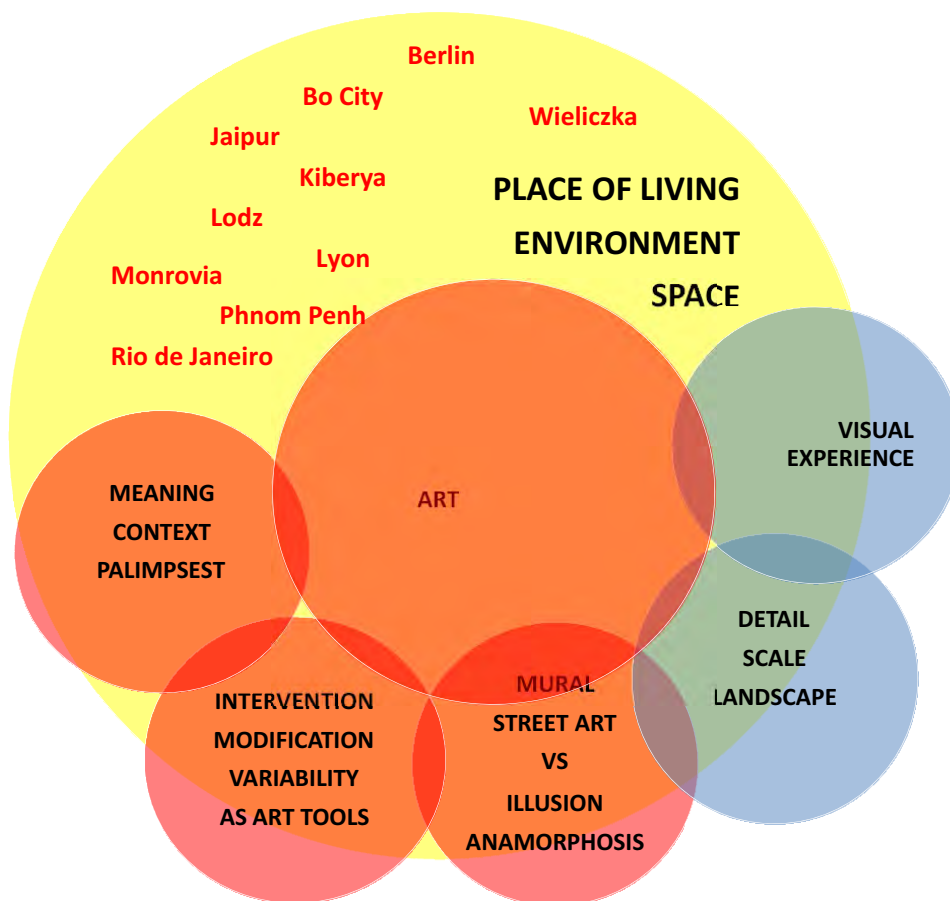


Photo 5. Morik, *After the Call* (2014) and different types of graffiti, 9 Wieckowskiego Street, Lodz, photo by the Urban Forms Foundation



# AGNIESZKA GRALIŃSKA-TOBOREK

## STREET ART AND SPACE

To say that art usually depends on its context would be a truism. Nowadays there are fewer and fewer theorists who defend its absolute autonomy as if a work of art was a stand-alone being, entirely independent of place, time and even its author. Even if we tried to claim that, in the words of Clement Greenberg, a work of art is “something given, increate, independent of meanings, similars or originals” (Greenberg 1971: 6), and even if it is fully abstract, at the moment when it appears in the public space, it falls within an entire network of relations with the surface, space, time, motion and above all with the recipient. Whether it is a simple tag or a mural, a monument or an installation, regardless of individual intentions, the trace left by the artist in the public space will be always received in a particular environment. Street art is a particularly contextual type of art as its very source derives from interacting with a city, a street, a wall or a passer-by<sup>1</sup>. Moreover, these contexts are always changing. Official art of a public nature – architecture, monumental sculpture, urban design – is supposed to intentionally build the public space in a certain manner and is usually created in the space provided. Street art – on the contrary – is created where it is not expected, it changes the existing space in an unpredictable way and surprises. This change, however, is usually not fundamental or permanent. For this reason, Alison Young uses the term “situational art” (Young 2014: 32–33)<sup>2</sup>. Street art introduces minor changes

---

<sup>1</sup> For the purpose of this text, the term “street art” is widely understood as various forms of artistic activities, legal as well as illegal, in the public space, excluding architecture and traditional monumental sculpture. I am, however, fully aware of conflicting opinions and the difficulty in defining this type of art, especially if its boundaries are placed based on the sociological point of view, in which street art is derived from illegal activities aimed at reclaiming the public space (Compare: Gralińska-Toborek, Kazimierska-Jerzyk 2013: 19–20).

<sup>2</sup> Although I do not agree with the author that the main two reasons why street art “provokes affective intensities within the spectator herself” are: “the artist’s desire to make unauthorised images in the face of their prohibition” and “the fact of trespass in the transgression of lines drawing distinctions between »your« property and »mine«” (Young 2014: 32). The knowledge of the illegality of an image need not affect

in the form of interventions, modifications in meanings, small shifts, interjections and additions. It does not operate by means of the planned, professional, systematic organisation of space, but through slight modifications, adaptations, superficial transformations and combinations.

Street art is usually not a dominant message in the visual image of the city, it is a secondary but persistent and offensive element<sup>3</sup>. The presence of street art in major cities around the world makes us feel it is an integral part of their image. From the point of view of urban decorum understood as adaptation, coherence or functionality<sup>4</sup>, street art will not be included in this category. However, we can accept that, as Claude Perrault noted in the seventeenth century, "There are some things that ought to appear misshapen and offensive in light of reason and good sense but that custom has rendered tolerable" (Perrault 1993: 51). We are used to illegible graffiti, stickers and stencils appearing on walls, pavements and letterboxes. Even though we do not have to judge them positively, they are associated with life in the big city, with its good and bad qualities. Street art is part of the pulse of the city which is indicative of life: it is mobile (even ubiquitous), variable, surprising and expanding. In a word, it is full of energy. And although it is not a force capable of building space only by itself – such as urban planning rules or large architectural objects, street art affects it and changes its perception through continuous interactions with other elements of space. It helps to see that which we have not noticed before and to accept that which has offended us, to appreciate details.

## THE ILLUSION OF SPACE IN THE REAL SPACE

There can be no doubt that 3D painting is the most spectacular type of art interacting with space. This is actually a traditional painting technique of *trompe l'oeil* (deceive the eye) that causes the illusion of space<sup>5</sup>. Currently, it has two

---

its reception, all the more so since given the current popularity of street art (including graffiti), hundreds of legitimate tags, which do not differ in form from illegal ones, are created. The situation is different in the case of JR's works that I will write about in the further part of the paper. They make an impression of a large art project supported institutionally, meanwhile, they were created illegally. This knowledge can enhance our interest and admiration, it does not detract, however, from the first impression.

<sup>3</sup> As "a supporting actor", in private photographs or in direct television reports, ruthlessly smashing the main narrative and introducing a sense that life goes on elsewhere.

<sup>4</sup> Compare: Chapter I by Antonio Remesar.

<sup>5</sup> One might be wondering if they should be called street art, especially when it is a form of officially painted mural (Gralińska-Toborek, Kazimierska-Jerzyk 2014:

main varieties – painted on vertical walls, presenting the illusion of open interior or three-dimensional architectural elements, sometimes the whole panorama, as well as painted on horizontal surfaces – pavements and squares – anamorphoses that usually present various types of abyss and hidden underground structures. These two types of art create relationships with the existing space in diverse ways.

3D murals painted on “blind” walls of houses typically create the illusion of another, more visually attractive space (photos 36, 43, 44). They operate on the principle of decorum: adapt to divisions and elements that exist in space, but also complement or become integrated in a much more complex and richer perspective. John Pugh, the artist painting this sort of murals states:

When developing a mural, I also respond to aspects of the location such as its architectural style or the natural surroundings. Often I like to play with the art's contexts by contrasting these environments with another place and/or time. This paradox or juxtaposition of environments transports the viewer on a journey from local reality into a new space (Seckel 2004: 248).

Mur des canuts in Lyon's Croix-Rousse imitates the wide “old-town” perspective – the wide stairs, façades of houses covered with greenery and weavers' workshops in the lower section the guiding function of this mural is the commemoration of work done by silk weavers working in this district. It was painted on a flat side wall of a house with the surface area of 1,200 m<sup>2</sup>, but standing along a large intersection and highly visible. The aim of the image is therefore also to embellish a blank wall and create an attractive view<sup>6</sup>. At the same time, it has to hide this “blind” wall, which does not show anything, does not direct us toward anything, and does not gaze at us through its windows. Painted over with a spatial image, the wall becomes invisible as a screen. This is a good example to show that a mural is just like makeup, a cosmetic patch, covering what we would like to hide. However, it is easy to expose it, simply by coming closer. It is then that its critical role is revealed to us, it says: this is what the real space could be like, but it is not. By creating the competitive, unreal space, 3D murals reveal the shortcomings of the real space.

---

21–22). However, taking into consideration the issue of the relationship between art and space, it is worth mentioning this type of urban art. The technique of applying such a perspective was used particularly in the seventeenth century, contemporary chemicals allow to paint permanent images on walkable surfaces.

<sup>6</sup> On the website of Cité Création, we can see the presentation “before and after”, which is a good illustration of the idea of new space. See: <http://cite-creation.com/les-fresques-peintures-ville-de-lyon-france/>.

The other type of 3D paintings is anamorphosis painting created on horizontal surfaces, external and internal, for example, shopping arcades of large department stores. Anamorphosis is a picture that distorts the presented form in such a manner that it looks undistorted only from one particular point of view<sup>7</sup>. Painted on the floor or a pavement, viewed from a single point, it reveals immeasurable depths, abysses or deep, multi-storey interiors. It would seem then that the manner in which 3D murals and anamorphosis work is identical, except only for the surface (vertical or horizontal). However, they operate in a totally different way. In the definition of anamorphosis, distortion comes to the fore (Hocke 2003: 208), which is confirmed by the experience of the recipient. A passer-by sees first unspecified smear of colours, then a very distorted form and finally only after reaching a certain point she or he is able to see the content of the representation and the illusion of depth (photo 46). As noted by Gustav René Hocke, the anamorphic painting “destroys time and space” and turns all things around (Hocke 2003: 209). The recipient is a witness of the deformation, when something specific becomes an indeterminate smear. The trick here is visualised and appears to be more important than the space presented. 3D murals and anamorphoses surprise – in the first case when we discover that the space seen is just an illusion, in the other case when some sort of space emerges out of the incomprehensible, although we know in advance that it is only a trick (photos 45, 47). Anamorphosis focuses on the trick, less so on the surrounding space<sup>8</sup>. The disclosure of the trick lends anamorphoses primarily a ludic character. The viewers position themselves in the illusory space and take photographs, assuming different poses needed to authenticate the image. This sort of game is associated with the rejection of the passer-by typical behaviour and the involvement in creating the illusion. Moreover, it also requires the presence of a person who will be photographing the event, as for the participant the illusion is impossible to perceive directly. It can be seen only in the recorded image. Eventualisation is part of the reception of anamorphoses and their ludic nature leads to their recommendation as tourist attractions and use in the promotion of cities<sup>9</sup>, sometimes also as in advertising products or corporations<sup>10</sup>. However, their

---

<sup>7</sup> It is also possible to read it by means of a convex polished surface, e.g.: a convex mirror, a cylinder or a sphere.

<sup>8</sup> There are also anamorphoses using some part of the environment by annexing it into their space.

<sup>9</sup> The huge mural by Ryszard Paprocki, in the market of the town of Wieliczka in Poland famous for its salt mine, is a good example here

<sup>10</sup> Currently, the largest painting of this kind is Reebok CrossFit: 3D Street Art by “Joe and Max” in London.

participation in the creation of urban space is debatable. Only some refer to their surroundings in terms of form and content, they can actually appear anywhere where there is a bit of flat surface and they look the same everywhere too<sup>11</sup>.

It is worth mentioning, however, that anamorphoses are often created in the chalk painting technique, which has a very long tradition. Such pavement painting accompanied religious processions in Italy in the sixteenth century<sup>12</sup>, and itinerant painters travelled from festival to festival<sup>13</sup>. Currently this tradition is recreated (not necessarily by restoring its religious character) by organising worldwide chalk art festivals that become an important local event. This type of events affect, even for a short period of time, space, turning it into a large painting workshop, where every recipient can follow the process of creating paintings which, though often shoddy, are surprising in terms of their technique. It is a type of art that invites the recipient not to co-create or to “use” and authenticate the illusion, but to accompany, comment and admire. Graffiti jams, where one can see the creation of graffiti and murals live, have a similar impact on the audience, but the accompanying hip-hop music and the smell of spray lead to the situation in which not all pedestrians react to them with acceptance. In the case of chalk paintings, recipients are also fascinated by the ephemeral nature of this type of art, which requires considerable effort, yet lasts only till the first rain.

## ENVIRONMENTAL ART

Street art is often called environmental art. This work applies to a certain place, uses and changes this place and is closely linked to it. Every artist devises his or her own strategy of operation in the urban space and there is no way one can enumerate all of these strategies (photo 23). Each example can thus be separately considered in terms of the relationship with the elements of space. At the same time, it should be added that street art artists do not have urban planning or architectural ambitions, they do not make momentous projects in order to cardinal change space, their actions are marginal, trivial, mocking,

---

<sup>11</sup> Anamorphoses are often created on an artificial surface, possible to move to another location.

<sup>12</sup> Kurt Wenner traces the origins of this tradition to an even earlier period – to ancient celebrations and military parades in honour of rulers and victors. Compare: Wenner (2011).

<sup>13</sup> The painters were called “madonnari” due to the Marian theme of their paintings. This tradition is still alive in some Italian cities. Compare: Nalin, Felice (2000).

even if in the topics of their works they take on socially weighty problems, their forms are impermanent and ephemeral<sup>14</sup>. The artist behind the alias of Fra. Biancoshock even calls his actions “ephemeralism”<sup>15</sup>. The scale of works created by street artists, however, may be very large, in the literal sense, as a format, as well as in the metaphorical one – as the scale of the phenomenon, measured by its popularity (brand awareness) of a given artist. In both cases we are dealing with the relationship to space. Large format works, murals or glued on photographs and graphics occupying large surfaces, dominate their surroundings. Minor works such as stickers, stencils and tags through their reproducibility and haunting presence in many areas of the world make the impression of shrinking space, characteristic of globalisation<sup>16</sup>. On the other hand, strategies of “interventions” are probably the closest to the surroundings, as they touch specific sites and insignificant, “single-purpose” items.

Let us look at the example of large format art. Another chapter in this book is devoted to the impact of murals on the urban space and their potential, I therefore

---

<sup>14</sup> Their strength, however, is the Internet, where they lead a second life circulating among thousands of portals of artists and lovers of this type of art. It may even be said that through their intense existence on the Net, they create a false picture of cities. Accumulation of images and maps with marked locations of murals give the illusion that this type of art is everywhere, that cities are marked by it. On the other hand, when they are viewed on the Internet, there is no possibility of understanding their relationship with the place.

<sup>15</sup> On Fra. Biancoshock’s website, one can read that: “Ephemeralism has the purpose of producing works of art that have to exist briefly in space but limitlessly in time through the photography, the video and the media”. And this is the real space in which these works function. See <http://www.biancoshock.com/about.html>, accessed 10.12.2015.

<sup>16</sup> It is characteristic of the culture of convergence in which all over the world the same images appear, transforming our world view point by wandering through different media. By the way, it is worth noting that the paintings free themselves from the intentions of their creators circling between different types of media, primarily due to their recipients – media users. They become co-creators. It is worth recalling here the explanations provided by Henry Jenkins, a convergence culture theorist: “This circulation of media content – across different media systems, competing media economies and national borders – depends heavily on consumers, active participation. (...) convergence represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content” (Jenkins 2006: 3). Street art images are not only circulated in the press, on television and on the Internet, but they become parts of applications and computer games (e.g.: “The Love Letter” by Aryz appears in the game called “Devil May Cry”).

suggest to examine another example, but equally significant<sup>17</sup> – the work by the artist hiding behind the alias of JR. He specialises in black-and-white portrait photography, which in large format is pasted on buildings and other objects (e.g.: bridges, warehouses, trains, lorries), completely changing their meaning. Socially sensitive, similarly to many artists working in the urban space, through his art he touches upon the most sensitive social issues. One of the most moving projects is the one called *Women Are Heroes*, which was implemented in six of the poorest places in the world<sup>18</sup>. In Brazilian and Korean slums, staircases, on house walls, roofs and on crumbling walls, he pasted huge photos of women living in these neighbourhoods.hovels cobbled together out of nothing suddenly became transparent, revealing their inhabitants. Cropped faces, sometimes only the eyes, the size of entire houses or ten-meter-long stairs meant that space had been personified. In the slums that look like organic creations of insects, an anonymous man gets lost in narrow streets without any geometric order, among small houses sprouting one of the other, without any distinguishing features or free space. The portraits turned the whole area into a person. The scale of the relationship between man and space changed. In the case of JR's projects, the images are so dominant that we actually lose a sense of space, distance and scale.

The opposite strategy has been adopted by the artist with the alias of Evol: he decreases the scale of space and deprives it of human presence. His monochrome stencils representing the architecture of East Berlin housing estates<sup>19</sup> create, as in the park of miniatures, buildings, streets and even whole neighbourhoods – deserted spaces made of concrete, in the form of outdoor installations as well as works displayed in galleries<sup>20</sup>. As noted by Tristan Manco, Evol's art is "inspired by

---

<sup>17</sup> Compare: W. Kazimierska-Jerzyk, *Aesthetic Energy of an Ordinary Place*.

<sup>18</sup> Sierra Leone (Bo City), Liberia (Monrovia), Kenya (Kiberya), Brazil (The Moro de Providentia – favela in Rio de Janeiro), India (Jaipur), Cambodia (Phnom Penh). The project ended with the launching from Port of Le Havre (France) of a container ship pasted with huge photographs of women's eyes. As we can read on the website of the artist, it was a response to the request of the photographed women: "make my story travel with you". *Women Are Heroes* is ending with a ship leaving a port, with a huge image, which turns microscopic after a few moments, with the idea of these women who stay in their villages and face difficulties in the regions torn by wars and poverty facing the infinity of the ocean". See: <http://www.jr-art.net/projects/women-are-heroes-le-havre>.

<sup>19</sup> In 2012, he also created a work in and about Warsaw (Compare: *Warsaw Climate*, <http://evoltaste.com/works/warsaw-climate/category:Studio%20Works>).

<sup>20</sup> Thus, he is reluctant to call himself a street artist. Compare: *Interview with Evol by Ana Finel Honigman*, . See: [http://evoltaste.com/content/3-press/4-interview-magazine-blog/evol\\_interviewmag\\_2009.pdf](http://evoltaste.com/content/3-press/4-interview-magazine-blog/evol_interviewmag_2009.pdf), accessed 10.12.2015.

architecture, which he sees as a mirror for society” (Manco 2014). In contrast to JR, Evol neither humanises the created space nor “warms its image” by covering its with the portrait of a “human face”, but rather reveals its soullessness. The actions taken in the urban space, such as the transformation of electric boxes and other technical elements into blocks of flats, underscore how we disappear in the space planned according to utopian or pragmatic ideas. Quite often he creates by repetition mini spaces in the real space of housing estates. He calls his own art site-specific<sup>21</sup>.

My work on the street is site-specific. When creating art on the street, you are putting your work in a surrounding your “audience” is familiar with, but wouldn’t expect to have function as an art space. The downside is that you’re excluded from the reactions. The only feedback you get is when learning whether a piece was destroyed. And you are very limited in materials that you can use. You are especially limited with time. Time is what I have when working on a piece for a gallery. Then I can use a different language because I am liberated from the limitations on the street, and because I know that my audience is already primed and focused. This enables me to direct attention to different things (Honigman 2009).

However, most artists operating in the urban space do not create such consistent and systematic works oriented towards showing the macroscopic perspective of space (a kind of city landscape) but instead devote his or her attention to detail, usually insignificant. On the official website of the artist called Oakoak, we can read: “His work consists essentially in finding the imperfections in the streets or on the walls and try to play with them”<sup>22</sup>. It is a strategy characteristic of street art, which brings to mind, on the one hand, child’s imagination reaching freely beyond the real world of things with their established forms, functions and meanings, and on the other hand, the technique recommended by the greatest artists and used to exercise the imagination, consisting in seeking out real images in spots on the wall<sup>23</sup>. Having fun with forms – such “pranks” as painting

---

<sup>21</sup> Miwon Kwon distinguishes between site-specific art and site-oriented art. The first type of art “initially took the site as an actual location, a tangible reality, its identity composed of a unique contribution of physical elements”. The latter is related to “spatial extension” and refers not only to the physical place but also to “social condition” and “knowledge, intellectual exchange or cultural debate” (Kwon 2014: 27, 29).

<sup>22</sup> See: <http://www.oakoak.fr/oakoak-street-artist/>, accessed 10.12.2015.

<sup>23</sup> “As our friend Botticello remarks [...] by throwing a sponge impregnated with various colours against a wall, it leaves some spots upon it, which may appear like a landscape. It is true also that a variety of compositions may be seen in such spots according to the disposition of mind with which they are considered. Such as heads of

a moustache on the face of an aunt in a family photo, is the easiest way to explore space and accentuate one's own presence. Witty and sometimes coarse, original and sometimes not very sophisticated, trivial activities involving the painting or pasting of images on typical, "single-purpose" items such as handrails, stairs, road signs and poles, streetlights, litterbins and fire hydrants change these objects into slides for dwarfs or toothed monsters. Encountering such simple jokes, a passer-by, briefly thrown off the routine use of urban space, sees surreal, alternative spaces. Oakoak catalogues his work under such slogans as: *Friches industrielles*, *Life Is a Game*, *Alive*, *Animals*, *On the Road*, which indicates not only the places where he leaves traces of his interventions, but also strategies of action. The frivolous nature of most street art results in the situation when the space in which they are located loses its seriousness, is deprived of coherence (objects with specific functions become something else). At the same time, however, the site where this kind of joke – prank – appears becomes familiar and closer, trivial objects take on individuality<sup>24</sup>. It is worth quoting the words of Ewa Rewers, who compares the person of bricoleur in *The Savage Mind* of Claude Levi-Strauss (Levi-Strauss 1966: 19–22) to the researcher of urban cultural spaces:

The lack of centre, the prerequisite of a free play, establishes all sorts of tensions between the bricoleur and the history of the city. On the one hand, it prepares a repertoire of resources and useful tools used by the bricoleur. On the other hand, the bricoleur's action consists in rejecting its order, narrative, continuity and privileged points of reference, without any particular justification. Plunging constantly in the warehouses of the history of urban space, the bricoleur borrows exhibits considered useful at a given moment but uses them in accordance with his or her own idea. In other words, he or she does not care about maintaining coherence of the historical story about the city, to which the said exhibits belong in their own actions, or about proposing his or her own pattern of their use, an equivalent of the centre (Rewers 2014: 64).

Doesn't a street artist act in a similar manner? Not caring about the coherence of space, taking from it what has just caught his or her eye and processing it in the free play of imagination? Fra.Biancoshock paints garbage golden, makes

---

men, various animals, battlers, rocky scenes, seas, clouds, woods and the like. It may be compared to the sound of bells which may seem to say what ever we choose to imagine" (Leonardo da Vinci: 199).

<sup>24</sup> According to the survey which we conducted in 2014, residents of the city of Lodz often talk about the townhouses on which murals are painted that they become more familiar (Gralińska-Toborek, Kazimierska-Jerzyk 2014: 268). Probably also smaller forms of street art can cause the place to be more recognised and internalised by people.

fountains out of litter, uses helium to inflate garbage bags and distributes them as balloons and creates small installations out of discarded toys. Interestingly, works of this type are not set on perfection of workmanship, often seem very amateurish, almost childishly simple, temporary, provisional, so that we feel that everybody can create them with just a bit of courage and imagination<sup>25</sup>.

## SPACE FOR ALL?

Street art therefore makes not only a visual but also mental difference, which makes us perceive the public space differently. This is obviously a matter studied by sociologists who see in street art, especially graffiti, a strategy to reclaim space (Duchowski, Sekuła 2011). The political potential of art in the public space has been used in many places in the world where strong ongoing conflicts exist: in Northern Ireland (McCormick, Jarman 2005), in Spain and Latin America (Chaffee 1993), Turkey (Aksel, Olgun 2014), Poland during the communist era (Rutkiewicz, Sikorski 2011) or Palestine (Parry 2011)<sup>26</sup>. From the point of view of aesthetics, one can talk about democratisation of art which happens through street art. Graffiti and then street art have developed on the margins of mainstream art and even in opposition to it (Gralińska-Toborek 2009). The increasing popularity of street art means that space is no longer limited only to presenting official or commercial messages but also opens to competing beliefs, attitudes, emotions and ways of expressing them.

To explain how aesthetic expressions compete with each other in the urban space, I wish to recall very specific views of two places in Lodz – the city of my birth and residence (hence I know the places very well and often look at them from different perspectives). The first is the view dominated by the mural by Morik, painted in 2014 on the wall of a revitalised townhouse (photo 5). The photo of the building is taken from above, from the opposite townhouse, hence it is visible how the mural is surrounded by other images and inscriptions, which is not seen so clearly from the perspective of a passer-by or a driver. The tasteful mural shows a girl sitting in a room, next to her there is a classic phone with the handset set aside and bottles in the background, as in a purist still life, similar

---

<sup>25</sup> There are also extremely complex and aesthetically sophisticated works in the streets, requiring skill and time. This is not, however, a prerequisite for them to be classified as art.

<sup>26</sup> In the political context, Lyman G. Chaffee recognised street art as a mass medium (Chaffee 1993: 8).

to works by Ozenfant. Her face, however, causes anxiety, as it is half distorted, with an unseeing eye<sup>27</sup>. Brown and green colours harmonise with the renovated tenement house, its composition repeats the shape of the wall. That is all we can say about the image as a separate representation. It does not remain on its own in this space. At the back, on the higher side wall of the adjacent building, we can see graffiti in the classical silver style<sup>28</sup>, but it is not an incomprehensible tag but the inscription: “poverty fights”. The message, quite unusual for graffiti, is so clear that it needs no explanation and in the context of this particular street where not all the buildings have been revitalised, it begins to reveal the masking function of the mural by Morik. On the left side, on the adjacent wall, there are also illegal tags, each in a different style. They are, of course, smaller and primitive in form, but in some ways they are superior to the legally executed mural as they are called “roof tops”, graffiti painted in an inaccessible place, so they are worthy of the community’s admiration. From the perspective of a passer-by, often looking at his or her feet and not on the façades of buildings, one can see next to the mural on the wall an electrical box with a red spray painted stencil – showing the façade of the building<sup>29</sup>. It is one of the works in the framework of the project called *Small Lodz Townhouses for Tuwim* (*Małe kamienice Łodzi dla Tuwima*) organised by the For Black and Red Letter Days Alike Foundation (Fundacja Na co dzień i od święta)<sup>30</sup>, which uses street art strategies for educational and commemorative purposes<sup>31</sup>. There are about a dozen such colourful stencils in the city centre and although they may resemble the works by Evol, they do not have a critical potential, rather a decorative one. Beside all these paintings, there is another message, readable only for residents of the city. On the metal fence next to the wall with the mural, one can see an inscription – an emblem – a composition of three letters LKS, which is an abbreviation of the name of Lodz Sports Club – typical graffiti made by sports fans, performing a function similar

---

<sup>27</sup> This deformation is typical for street art, which – signalling its subcultural origins also in the field of aesthetics, makes transgressions. Hence, the term “trespass” is related to street art (or urban art), though this trespassing is usually seen in the sphere of law and society rules (McCormick, Schiller, Schiller, Seno 2010).

<sup>28</sup> The most classic graffiti style, simple lettering, a silver-filled black contour.

<sup>29</sup> Specifically, the building situated at 42 Struga.

<sup>30</sup> The project is based on painting on the boxes stencils presenting façades of Lodz historic buildings, this work was created in the framework of the Year of Tuwim – the Polish poet who lived in Lodz. Compare: <http://nacodzieniodswieta.pl/>, accessed 10.12.2015.

<sup>31</sup> Portraits of children from the Lodz ghetto based on war photographs painted on the walls are another project of the Foundation.

to the American gang graffiti, marking the site and warning who the boss is. And it is this inscription that makes us realise that we deal not only with surfaces that are painted over by different types of images, but that we are in the space that is inhabited, appropriated and fought for in the struggle in which aesthetics is also a weapon.

The other view revealing space as a field of competing images is the photograph of the intersection of Kosciuszki and Wigury (photo 22). There are two townhouses there with exposed side walls filled with paintings. On the left, we can see a wall with the old mural painted by Andrzej Feliks Szumigaj<sup>32</sup> in 1986. It is a typical mural of the communist period, when state-owned enterprises commissioned avant-garde artists to create quasi advertising in the form of murals (Stępień 2010; Gralińska-Toborek, Kazimierska-Jerzyk 2014: 162). Hence, we can see an abstract painting in the op-art style with the inscription: ZPB (Zakłady Przemysłu Bawełnianego) im. Armii Ludowej (People's Army Cotton Industry Plant)<sup>33</sup>. Today no-one can read the message of these ads, the factory is long gone and no-one cares about the old murals, believing them to be a relic of the old regime, though now they have started to enjoy certain popularity<sup>34</sup>. On the wall, we can also see billboards the function of which does not need to be explained and the ground floor part of the wall is occupied by clashing signboards and advertisements of the shops and service companies contained herein. There also appear graffiti inscriptions here painstakingly painted over by the owners of the premises. This view is a good example of the metaphor of the palimpsest, often used by city researchers (Knox). This wall is the real palimpsest, the recovered, multi-layer plane, whose first text can be seen under the other texts. The wall of the townhouse on the other side of the street, where a mural in the graffiti style was painted during the Outline Colour Festival in 2010, completes the view. The image is a fake wall which bears the obverse and reverse of a postcard from Lodz, with elements of its architecture, the city flag and the inscription: TATS CRU THE MURAL KINGS SOUTH BRONX, NY USA instead of the address. Actually, however, this mural can be rarely seen in its entirety as it is often covered

<sup>32</sup> See: [http://www.murale.mnc.pl/m\\_020.htm](http://www.murale.mnc.pl/m_020.htm), accessed 10.12.2015.

<sup>33</sup> The political nature of this mural manifests itself in the fact that the only clear message is the name of the patron of the production plant (sic!) – the People's Army. It was the army fully controlled by the Soviet Union, operating on the Polish territory since 1945.

<sup>34</sup> Currently there is a discussion on what to do with the murals, which often have high artistic quality. Bartosz Stępień founded the online portal which seeks to catalogue the nearly 200 murals that were or still are in Lodz. Compare: [www.murale.mnc.pl](http://www.murale.mnc.pl), accessed 10.12.2015.

up with large-format ads. Thus, we have a visual phenomenon so characteristic of the post-communist Poland, where the old mixes with the new, the commercial covers the political, the legal mural imitating the wall absorbs illegal graffiti and competes with it, and all of this together results in the impression of chaos, not democratisation of visual space but a kind of anarchy. A sort of urban *horror vacui*, as if the fear of empty space tires the eye, makes one stop seeing the space, especially when we do not perceive any connection between the images and any reference to the place, i.e. architecture, spatial divisions or even urban greenery<sup>35</sup>.

Art in the public space can therefore, depending on the scale and its relation to the site, contribute to the development of space and its better reception as well as to its concealment and interference with its reception. The relationship between art and space also depends on the physical point from which a viewer looks at it. It is worth remembering that the majority of urban landscapes can be seen only from a specific vantage point. Large format works (e.g.: works by JR or murals) look completely different in the pictures on the Internet than during the immediate experience. Murals or other large format works seen from afar, from above or from a broad perspective seem to fill the space, cooperate with it or even build it. Photographs taken at the request of artists and various organisations, sometimes even municipalities, show panoramas in which works of art seem to be an integral part of space, complementing it in places which remained unsaid, visually poor, for example, blank side walls of houses. It should be noted, however, that a user of urban space, constantly mobile, even if temporarily sitting in a café chair, does not see as much as a well-prepared photographer who finds the best viewing angle on high floors of houses or on hoists. Kinaesthetic experience is associated with moving away and drawing nearer, obscuring and uncovering, fragmentation and foreshortening. The urban space cannot, however, be identical to the gallery space, as some of the promoters of street art would want<sup>36</sup>. Large format art can help in exploring space though as it invites us to come closer or move away. Small formats, on the other hand, force us to focus on detail, distracting us from the surrounding space and drawing attention only to themselves. Apart from this purely visual sphere, street art also encourages deeper reflection on the

---

<sup>35</sup> The works of the artists (e.g.: Vinnie, Zoltron, Oakoak) that include in their works trees, bushes or tufts of grass are very interesting. Every time, apart from evoking a smile, they bring the awareness of the presence of nature in the urban space.

<sup>36</sup> The idea of urban gallery was created, among others, in Lodz (Urban Forms Gallery) and in Gdansk in the housing estate of Zaspas (Murals Gdansk Zaspas Monumental Painting Collection. Compare: <http://culture.pl/en/article/muralopolis-how-lodz-became-the-promised-land-for-spectacular-street-art> or <http://muraledgdanskzaspas.pl/the-collection/>, accessed 10.12.2015.

city which is inhabited, used and appropriated, forcing us see its space as social, political and cultural. Street art is in fact a distinctive trace of very individual human activity.

## REFERENCES

- Chaffee, Lyman G. (1993), *Political Protest and Street Art: Popular Tools for Democratization in Hispanic Countries*, Westport, Connecticut–London: Greenwood Publishing Group.
- Gralińska-Toborek, Agnieszka (2009), “They call it illegal, we call it free – street art images set free”, *Art Inquiry*, vol. XI(XX).
- Gralińska-Toborek, Agnieszka; Kazimierska-Jerzyk, Wioletta (2014), *Experience of Art in Urban Space. Urban Forms Gallery 2011–2013*, Łódź: Biblioteka & Urban Forms Foundation.
- Greenberg, Clement (1971), “Avant-Garde and Kitsch”, [in:] *Greenberg Clement, Art and Culture. Critical Essays*, Boston: Beacon Press.
- Hocke, Gustav René (2003), *Świat jako labirynt. Maniera i mania w sztuce europejskiej w latach 1520–1650 i współcześnie*, trans. M. Szalsza, Gdańsk: słowo/obraz terytoria (orig.: *Die Welt als Labirynth- manier und Manie in der europäischen Kunst*, Hamburg: Rowohlt, 1957).
- Honigman, Ana Finel (2009), Interview with Evol, online: [http://evoltaste.com/content/3-press/4-interview-magazine-blog/evol\\_interviewmag\\_2009.pdf](http://evoltaste.com/content/3-press/4-interview-magazine-blog/evol_interviewmag_2009.pdf), accessed 10.12.2015.
- Jenkins, Henry (2006), *Convergence Culture: Where Old and New Media Collide*, New York–London: New York University Press.
- Knox, Paul (2012), *Palimpsests: Biographies of 50 City Districts. International Case Studies of Urban Change*, Basel, Switzerland: Birkhäuser.
- Koçak, Dilek Özhan; Koçak, Orhan Kemal (2014), *Whose City Is That? Culture, Design, Spectacle and Capital in Istanbul*, New Castle upon Tyne: Cambridge Scholars Publishing.
- Kwon, Miwon (2014), “One Place after Another: Notes on Site Specificity”, [in:] Jen Jack Gieseking, William Mangold, Cindi Katz, Setha Low, Susan Saegert (eds.), *The People, Place, and Space Reader*, New York: Routledge. First published in: October, vol. 80 (spring 1997), pp. 85–110.
- Leonardo da Vinci (1802), *Treatise on Painting*, trans. Francis Rigaud, London: J. Taylor.
- Levi-Strauss, Claude (1966), *The Savage Mind*, Chicago: University of Chicago Press.
- Manco, Tristan (2014), *Big art small art*, London: Thames & Hudson – as quoted in: <http://evoltaste.com/cv>, accessed 10.12.2015.
- McCormick, Jonathan; Jarman, Neil (2005), “Death of mural”, *Journal of Material Culture*, Vol. 10.
- McCormick, Carlo; Schiller, Marc; Schiller, Sara; Seno, Ethel (2010), *Trespass. A History of Uncommissioned Urban Art*, Köln: Taschen.

- Myers, Holly (2011), "Joshua Callaghan elevates the humble", *Los Angeles Times*, January 20.
- Nalin, Felice (2000), *L'arte dei madonnari. Le tecniche*, Firenze: Giunti Editore.
- Parry, William (2011), *Against the Wall: The Art of Resistance in Palestine*, Chicago, Illinois: Lawrence Hill Books.
- Perrault, Claude (1993), *Ordonnance for the Five Kinds of Columns after the Method of the Ancients*, Los Angeles: Getty Publications.
- Rewers, Ewa (2014), "Kulturowe Studia Miejskie. Wprowadzenie", [in:] Ewa Rewers (ed.), *Kulturowe Studia Miejskie. Wprowadzenie*, Warszawa: Narodowe Centrum Kultury.
- Rutkiewicz, Marcin; Sikorski, Tomasz (2011), *Graffiti w Polsce 1940–2010*, Warszawa: Carta Blanca.
- Seckel, Al (2004), *Masters of Deception: Escher, Dali & the Artists of Optical Illusion*, New York: Sterling Publishing Company.
- Stępień, Bartosz (2010), *Łódzkie murale: niedoceniona grafika użytkowa PRL-u*, Łódź: Księży Młyn Dom Wydawniczy Michał Koliński.
- Wenner, Kurt (2011), *Asphalt Renaissance: The Pavement Art and 3-D Illusions*, New York: Sterling Publishing Company.
- Young, Alison (2014), *Street Art, Public City: Law, Crime and the Urban Imagination*, New York–London: Routledge.



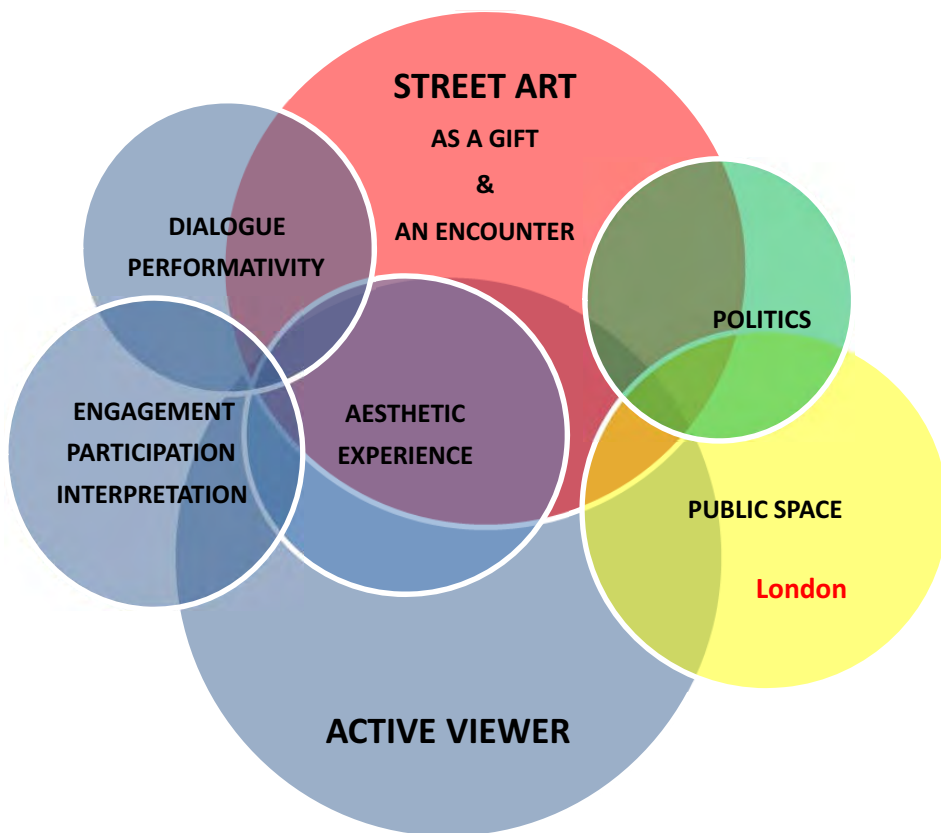


Photo 6. Banksy, *Slave Labour*, a wall on the side of a discount store in Turnpike Lane, North London, May 2012, photo by J. Hutchinson



SUSAN HANSEN, DANNY FLYNN

**“DARLING LOOK! IT’S A BANKSY!” VIEWERS’  
MATERIAL ENGAGEMENT WITH STREET ART  
AND GRAFFITI**

Street art and graffiti are now a ubiquitous part of many contemporary cities and these urban practices have captured the interest of scholars from across the social sciences and humanities. Young (2014: 161) urges a focus on “the affective nature of the spectator’s encounter” rather than a more straightforward object-centred approach to the image. However, viewers’ aesthetic encounters with graffiti and street art are complex and not well researched. Community based approaches designed to assess people’s experience of their urban environments offer us some insights into viewer’s aesthetic responses to unauthorised street art (e.g.: Andron 2014) and graffiti (e.g.: Vitiello, Willcocks 2011); whilst Gralinska-Toborek and Kazimierska-Jerzyk’s (2014) street based surveys of city dwellers examine their aesthetic responses to the murals commissioned by the city as part of an attempt to regenerate the city through attracting art-tourism. An affective divide appears to exist for viewers, in that responses to graffiti appear more commonly marked by revulsion and outrage at work “forced onto others”, which diminishes the value of a community, whilst responses to street art are often more positive, with some describing it as an unexpected pleasure yielding “delight upon discovery” (Waclawek 2011) or as work that “brightens up the city”. Yet these are not mutually exclusive repertoires of response, and indeed the newer category of street art seems still vulnerable to appropriation within the older, more stigmatised category of graffiti, for some viewers, as a form of abject vandalism.

Indeed, the policing of graffiti and street art may act to discourage aesthetic engagement with works on the walls. Iveson (2014: 96) asserts that the policing of graffiti on city walls is accomplished not just by its wholesale removal by authorities, but also crucially via the discourses used to categorise work as “vandalism” or as indecipherable nonsense, which results in “the reduction of graffiti writers to people who write but have nothing to say [...]

[and thus have] no place/part in the city”<sup>1</sup>. The operations of the “police” refer here not (just) to the actions of uniformed authorities, but rather to the broader operations of the “symbolic constitution of the social” which encourages people not to stop and look at that which should not be seen. For Rancière (1999: 29)

the police is [...] first an order of bodies that defines the allocation of ways of doing, ways of being, and ways of saying, and sees that these bodies are assigned by name to a particular place and task; it is an order of the visible and the sayable that sees that a particular activity is visible and another is not, that this speech is understood as discourse and another as noise.

The police represent, for Rancière, the institutional form of the division of the sensible. He uses the term “division of the sensible” to refer to the “system of self-evident facts of perception based on the set horizons and modalities of what is visible and audible as well as what can be said, thought, made or done” (Rancière 2004: 89). Rancière argues that what is capable of being apprehended by the senses, in turn provides for possible forms of participation (or exclusion from participation).

A traditional understanding of the ways in which viewers make sense of art assumes the reception of a trans-historical singular meaning identical with the artist’s intention. Rancière refers to this as a model of stultification, which regards meaning as conveyed via the logic of cause and effect, with the transmission of the artist’s intention to the spectator positioning viewers as passive recipients. Joswig-Mehnert and Yule argue that there is an unchallenged assumption in the graffiti literature that the meaning of graffiti is “relatively straightforward and shared by all” – even if the consensus is that it is meaningless and indecipherable (1996: 123). However, some have argued that graffiti and street art accord the viewer radically different possibilities in terms of their active participation and engagement with the work. Waclawek (2011) goes as far as to assert that the viewer of work in the street, in the act of encountering it, achieves the work’s “transitory completion”, and that the authorship of street art is thus a “community affair”. Of course, the notion that the act of reception and interpretation implies a form of participatory authorship is not unique to street art and graffiti. Indeed, the literature on contemporary art also makes use of this

---

<sup>1</sup> Whilst newer commissioned mural-based street art accords artists a place in the city, in practice this may be depoliticised through various means, including the process of obtaining permissions from local authorities, and consultations with residents, for the approval of the content of planned works.

notion, with Buskirk (2004: 22) arguing that a work of art is created through the viewer's "experience of the work as a series of unfolding encounters"; Becker (2001) claiming that a work's completion is continually determined anew by its reception; and Bourdieu (Zolberg, 1990: 92) maintaining that the plurality of re-readings inherent in the reception of an art object engenders its recurrent recreation; whilst Rancière (2009: 17–22) asserts that viewers are not passive and thus do not need to be encouraged to actively engage with a work, as they are already involved in an active process of interpretation and appropriation:

being a spectator is not some passive condition that we should transform into activity. It is our normal situation [...] we have to recognize [...] the activity peculiar to the spectator [...] (which) requires spectators who play the role of active interpreters, who develop their own translation in order to appropriate the "story" and make it their own story (Rancière 2009: 17–22).

Beyond this form of immaterial participation through reception, aesthetic experience and interpretation, it may be argued that street art and graffiti offer viewers a more active role in prompting viewers to consider materially engaging with the work on the wall. This too has a parallel in the contemporary art world, in the literature on audience participation and viewer interaction (e.g.: Brown 2014). Bourriaud's (2002) influential framework of relational aesthetics presents a utopic reading of the possibilities inherent in work that aims to encourage the interaction of viewers. He asserts that this may provide for the formation of new micro-communities, novel social experiments and enriched interpersonal relations. However, critics charge that the institutional context of the museum closes down the likelihood of such emancipatory principles translating into democratic practice, as these "new micro-communities" are in fact dialogues occurring within the established networks of the communities of practice peculiar to the art world (Bishop 2004); and further that such sweeping claims neglect the specificity of local art and cultural creation, and overlook political disputes within and between communities (Kester 2004).

By contrast, others have argued that graffiti and street art's distinct aesthetic of display encourages viewers to interact differently to the ways in which they might engage with art in institutional contexts. Vaughan (2011) notes that Derrida described graffiti's "aesthetic of the outside" as "an aesthetic of touching" which stands in contrast to the regulated interactions permitted in museums, where touching the exhibits is forbidden, or in the case of "interactive" works, highly circumscribed and monitored. For Derrida (1993), graffiti breaks the "law of untouchability" in that it invites viewers to touch (and we would suggest, also to leave one's own trace on the wall). Yet the act

of making uncommissioned marks on a private wall remains illegal, as a form of criminal damage. Indeed, the penalties for so doing (if caught in the act, and if prosecuted rather than warned) are potentially as high as those faced by those who deface the valuable protected masterpieces held in galleries and museums. However, graffiti writers are more likely to be apprehended and face punishment than are street artists, whose work appears to be increasingly recognised as visually pleasing, if unauthorised – an aesthetic socio-moral judgement that gains strength from its opposition to the visual “blight” of the criminal damage caused by graffiti<sup>2</sup>.

From outwith the fields of aesthetics, critical theory and art history, scholars working within political sociology and sociolinguistics assert that graffiti is a form of political participation that is inherently dialogic, in that it is always open to textual challenge, amendment and support by other writers as part of an ongoing dialogue between writers “talking back” (Adams, Winter 1997; Klingman, Shalev 2001; Nwoye 1993; Obeng 2000; Waldner, Dobratz 2013). However, this body of research has a focus on graffiti as a textual endeavour, and is yet to come to terms with the primarily visual form taken by contemporary street art, or the visual-textual amalgams co-produced when viewers interact textually with existing visual works on the wall. Young’s (2014) call for a criminological aesthetics whereby scholars focus on the “affective nature” of the viewer’s encounter with street art and graffiti (rather than on the image in isolation) provides one fruitful avenue for work that might more comprehensively investigate viewers’ responses to unauthorised images and text, while the participatory (and political) potential of such aesthetic encounters may be examined further via the critical framework provided by Rancière’s notion of the division of the sensible as that which determines the unexamined consensus that informs our practices of engagement (and exclusion); looking (and not looking) at street art and graffiti.

In particular, Rancière’s (2004) thoughts on dissensus may be helpful here. Rancière (2004) argued that aesthetic protest can create dissensus, or ruptures in common sense, and a gap in the sensible, which works ultimately to show that what we see, according to our usual division of the sensible, could be otherwise – thus demonstrating the “contingency of the entire perceptual and conceptual order” (May 2011: n.p.). Here, Rancière extends the reach of aesthetics to encompass all those practices that make possible new commonalities of sense, and sense-making practices, created by breaches in common sense itself. This

---

<sup>2</sup> When Vladimir Umanets added his signature to Rothko’s *Black on Maroon* at Tate Modern in 2012, he faced public censure and a lengthy period of imprisonment.

is political, he argues, as politics is located in "disputes about the division of what is perceptible to the senses" (Rancière 1998: 176). Thus, as May (2011: n.p.) explains, "politics is itself aesthetic in that it requires a sharing of sense in common; art is not the exemplary site of sensory pleasure or the sublime but a critical break with common sense".

## LOCAL VISUAL RESPONSES

The implications of such a stance cannot be fully explored by surveys of viewers of street art and graffiti designed to capture, post hoc, their aesthetic responses to works in the street. Instead, here we restrict our focus to the idiographic, the local and the particular by documenting viewers' material responses to a series of works that appeared on, and then were erased from, a London city wall over a period of 18 months post the removal for auction of Banksy's (2012) *Slave Labour* from the same site. In confining our focus to just one city wall, we aim to allow the temporal, site-specific and participatory elements of graffiti and street art to become more visible as a form of communication, or visual dialogue. Following Rancière (2009), this approach understands viewers, or spectators, as competent cultural members capable of understanding, appropriating and interacting with the work in various ways, and resists a discussion that would assimilate the experiences of particular viewers to the singular category of "the viewer" in passive receipt of the artist's intentions as transmitted through the work. Through a series of examples of everyday appropriations of the work that appeared on the wall, we argue that viewers' material responses demonstrate visually their engagement and active interpretation.

Elsewhere, we analyse the full series of 19 works that appeared on the wall from February 2013–September 2014 (Hansen, Flynn 2015a). Here we focus on the reception of just two pieces from this larger sequence. These works are of particular interest here as they provoked visual responses from members of the public, which we examine as everyday instances of active interpretation and appropriation, as part of the ongoing dialogue on the wall. The logic of this local approach to analysis is holographic. Sacks (1996) asserts that cultures will demonstrate "order at all points", and thus that even relatively small fragments of a culture may display the order inherent in the whole. Therefore, the fine-grained analysis of the marks appearing on just one wall over a restricted period of time may in turn – like a fragment of a hologram that projects the whole – show us something important about how street art

and graffiti, as a part of our everyday culture, operate. Here, then, we examine street art as a complex form of in-situ communication and resist an approach which would analyse street art as an “object”, thus neglecting the lifeworld of the works in context (for more on this methodological approach, see Hansen, Flynn 2015b).

Banksy's *Slave Labour* (photo 6) was stencilled onto a wall on the side of a discount store in Turnpike Lane, North London in May 2012, during the lead up to the 2012 London Olympics, and at the height of the UK's nationwide celebration of the Queen's Diamond Jubilee, marking 50 years of her reign as monarch.

In February 2013, *Slave Labour* was removed from the wall for private auction leaving the outline of the space occupied by the original work visible as a raised rectangular seam. Protests were held at the site of removal, with residents brandishing signs that read “Bring back our Banksy”. These protests were grounded in the community's originally recognised claim over the work as belonging in – and to – its community of origin. However, as Young (2014: 128) points out, while communities' experiences of, and belief in, “public space” persists, the reality is that in many cities, apparently public spaces are legally comprised of a grid of privately owned spaces. This community protest, which attracted significant media coverage, was initially successful, and on February 23, 2013 *Slave Labour* was withdrawn from auction in Miami, but the work eventually resurfaced in London where it was auctioned on June 1, 2013 by the Sincura group, representing the building's owners, for £750,000.

The Sincura group inflamed community affect further by claiming that the work they excised had not been appreciated in situ, and that it was in need of protection and preservation. In public discussions, this claim was hotly contested by many members of the community, others agreed, however, that the proper space for art was in a museum and appeared resigned to “never seeing the original”. The implication that the proper appreciation of street art could only occur in a sanctioned gallery space or a museum seems extraordinary, given that street art's very existence, as such, has been argued to be dependent on its in situ nature and ongoing dynamic relationship with the community it exists within (Young 2014). Indeed, this deterministic and realist discourse – of the need to remove street art in order to ensure its “proper” appreciation – reinforces the division of the sensible which would refuse everyday inner city citizens the capacity to hold an “aesthetic attitude” or even the ability to contest the estimation of their capacities (in this case, as being incapable of appreciating street art in situ).

The community protest against *Slave Labour's* removal was also registered on the wall itself. These initial responses provide a visual cacophony of protest and loss (photo 23).

Much of this work appears an index of community grief at the loss of *Slave Labour*. This is a self-governing multiparty conversation. The contributors include both locally recognised street artists and unknown writers. Unlike a curated gallery space, the extramural space of the city wall positions the viewer as an interlocutor with the right to "talk back". As with any "public" conversation with multiple contributors, some of the "talk" appears "off topic" and made for the sheer sake of being a part of the conversation and making one's mark; some delight in being ostentatious or crude and shocking (one writer's contribution was a giant penis spray painted in lurid pink); some are hurried and scrawled; others are planned and articulate. However, the vast majority of marks on the wall made here appear site and topic specific, and designed to be received as evidence of the force of the people's outrage at the removal, without consultation or warning, of *Slave Labour*.

After a period of three weeks, all of the initial visual protests were buffed, or whitewashed over, by the local council, and the wall remained blank for several months. The only piece that remained was the small stencilled rat to the right of the site of extraction, which having been attributed to Banksy, was protected from erasure by a Perspex shield. However, in April 2013, another stencil appeared, positioned directly over the space where *Slave Labour* had been (photo 24).

This new stencil is a variation of the iconic Bad Panda stencil commonly attributed to Banksy but in fact created by French designer Julien d'Andon. This stencil differs from d'Andon's original design in that a pipe has been added to the panda's mouth, as has a signboard reading "This is not a Banksy". If located within the context of gallery space, the image of the pipe alone may have effectively provided a clear reference, for viewers from within this community of practice, to Magritte's (1928–1929) *The Treachery of Images*. However, as street art located in public space, this overdetermination of signifiers (the image of the pipe in addition to the text on the signboard) makes the upshot of this apparent intertextual reference to Magritte's critical observations on the persuasiveness of representation (or what we count as "real" or authentic) potentially more available to a relatively socially deprived community likely not versed in art history, creating a ripple in the division of the sensible (Rancière 2004).

This piece introduces a note of doubt as to the certainty with which a work by Banksy can be identified and problematises the objectified, commodified

notion of “a Banksy”. It engages the viewer with a puzzle: It is a representation of a Banksy. It appears to be signed by Banksy. Yet it claims it is not a Banksy. These claims mark the potential repercussions of attributions of authorship to the survival of work in situ. If it were a Banksy, it would likely be immediately marked as of value (through the protection provided by a Perspex shield on the same site to the rat stencil attributed to Banksy) and might be thus vulnerable to removal for profit (as was *Slave Labour*). However, if it were not a Banksy, it would, along with the majority of unauthorised street art and graffiti, likely be subject to imminent removal via buffing by the local council.

On the morning after the Panda stencil appeared on the wall, a viewer scrawled “Take me to America” in a speech bubble above the Panda’s head – a plea, or perhaps a challenge, added hurriedly to the stencil by a passer-by (photo 25). This request has particular resonance in the relatively socio-economically deprived context of Turnpike Lane, in North London, where few members of the neighbourhood would have the means to travel to America, thus marking the apparent injustice of *Slave Labour*’s cross-Atlantic journey by contrast to the projected aspirations of the Panda who appears destined to remain on the wall only until its erasure. This material engagement with the work demonstrates visually the affective nature of the viewer’s encounter with the image.

A process of active interpretation is also evident here in further additions to the work made by members of the public, which demonstrates the capacity of viewers to appropriate and translate the work on their own terms. Other modifications made to the stencil (photo 26) include a single question mark linked with a stroke of ink to the panda’s head, perhaps marking uncertainty as to the panda’s identity, or the “clueless” status of the viewer as to the resolution of the “puzzle” posed by the work; a tiny starred halo drawn between the panda’s ears, perhaps mocking its status as a work to be revered, or marking the stupefying force of a recent blow to the head, comic book style; and the block-lettered demand, “FREE ART NOW!” along the length of the panda’s right arm, adopting the form of a political slogan to perhaps refer to the wrongfully “captured” Banksy and/or to the problematic commodification of the “free gift” of street art through the attempted private auction of *Slave Labour*.

These everyday appropriations of the work are carefully positioned, such that they do not cover, or “cap” the Panda stencil, or compromise its aesthetic integrity. However, these material marks on the wall do make a claim of sorts, to render the work one’s own, and to actively contribute to the conversation. This is a material form of active interpretation, a form of engagement that according to Rancière (2009: 17) is akin to the creative performativity of “making art”, and which verifies:

the capacity of anonymous people, the capacity that makes everyone equal to everyone else. [This] involves active interpretation and translation – we link what we see to what we have seen and said, done and dreamed.

The Bad Panda stencil remained on the wall for a period of five weeks before it, and the various modifications and additions made by viewers, was whitewashed by the local council, restoring the blank wall (save for the Perspex protected rat). In January 2014, nearly one year after the removal of *Slave Labour*, a new stencilled piece appeared on the wall (photo 27). In common with many of the other works that appeared on this site, this new stencil also references prior popular stencils by Banksy. a series of stencilled pieces of a similar scale and design appeared on various city walls in London, and in other European cities, in 2005. Perhaps the most widely disseminated of Banksy's variants on the cut here stencil was the giant version stencilled on the West Bank Barrier that received worldwide media attention when it appeared. The simple scissors and dashed lines of the cut here stencil offer an invitation to "cut here" of the kind more commonly seen on "cut out and keep" sections of magazines and consumer packaging. This appears a clear reference to the removal for profit of *Slave Labour*, which was, quite literally, cut off the wall. This stencil positions this act of removal within the sphere of consumption and the profit economy. However, its consumer friendly design also provides a link to the apparent "gift" or "bonus" (to the keeper) of a "cut out and keep" coupon – an unexpected supplement which operates to expose the lack in the completeness or satisfaction provided by the original item. The viewer is positioned as wanting what they did not know they lacked until they received the "gift" of something for nothing.

Four months later, in May 2014, a further stencilled work was added to the wall (photo 28). This piece is by the street artist Mobstr, produced in advance of his first solo gallery show in East London. Nearly 18 months post the removal of *Slave Labour*, discussion of the work on Twitter now described the location simply as #thewallwhereabanksywas. This very large piece covers the entire stretch of the wall with painted lettering that animates the public's imagined reactions to the work on the wall, though which of the works it references – the authenticated Banksy rat, the Banksy-style cut here stencil, Mobstr's own piece, or indeed the many works beneath since erased as vandalism – is undetermined. This work does not obscure Banksy's rat, which remains fixed under Perspex to the wall, nor does it interfere with the cut here stencil, which was now beginning to fade and flake without any level of protection against the elements.

The text on the wall arrests the viewer with a breathless exclamation and an injunction to look: "Darling look, it's a Banksy!" However, this is followed by

the dismissive and patronising retort, “Don’t be silly my dear, that’s just some vandalism”, to which the first speaker accedes, “Oh right. Yes, of course”. This work provides satirical commentary on mundane evaluations of the status, or worth, of street art and graffiti. Like the prior works on the wall, it offers a critique of the objectification and commodification of street art, however unlike prior works, it effects a sharp division between “a Banksy” worth exclaiming over and looking at and “some vandalism” not worthy of viewers’ attention. This is accomplished by adopting the perspective of the imagined consumer-viewers of the work, who, as it turns out, are not looking at the work at all, but are simply concerned with categorising it crudely as “a Banksy” or as “vandalism”, in order to determine if it is worth their attention. Mobstr thus creates a rupture in common sense by making visible the workings of the very consensus that holds together the division of the sensible (Rancière 2004) that informs our practices of looking.

In September 2014, an amendment was made to Mobstr’s piece. A small paint roller has been used to crudely white out some of the letters in order to change the dialogue presented on the wall (photo 29).

The modified dialogue now reads, “do be ill” rather than “don’t be silly”. This selective erasure translates the mocking middle class admonishment, “don’t be silly”, into urban slang which contests the dismissiveness of the original aesthetic appreciation, then criminalising socio-moral judgement, animated by Mobstr’s work. Wiktionary (2014: n.p.) provides a definition of “Ill” as, “[hip-hop slang] Sublime, with the connotation of being so in a singularly creative way”. It thus follows the form of other items of urban slang in inverting the original sense of a conventionally negative term (other examples include “sick” and “wicked”) to provide a highly positive assessment. Whilst the original phrasing of Mobstr’s piece provided satirical commentary on the viewer who is persuaded not to look at work once it has been positioned as vandalism, this new appropriation of the piece encourages the inner city viewer to instead “be ill” – and to actively engage with/in street art (and perhaps even vandalism) as a sublime and creative aesthetic activity, further disrupting the stultifying practices of looking exposed by Mobstr’s piece.

To the far right of the wall, just past the Perspex shielded rat, and barely distinguishable from the abject grime of the street are a series of hand marks pressed low down on the wall (photo 30). These handprints are the same colour as the paint used to modify Mobstr’s piece, implying perhaps that the writer wiped their hands on the wall after painting, or representing a more deliberate form of mark making akin to the earliest surviving forms of graffiti, which used parts of the body to print directly from or to stencil with by blowing pigment around the fingers placed on the cave wall. These handprints mark the wall as a territory, in lieu of a signature or a tag, and parodically invoke the gravity of an originary

authorship of archaeologically appreciated status to the crude modifications made to the polished work on the wall.

This chapter has followed Young's (2014) call to extend the focus of our analysis beyond the isolated unauthorised image as object to encompass the affective facets of viewers' encounters with street art and graffiti, with attention to Rancière's (2004) critical framework. Rancière's (2004) work suggests a means to investigate our aesthetic practices of participation (or exclusion) and looking (or not looking). Viewers' material engagements with work on the wall here present a disruption of the expectable order which demonstrates that what we see, according to our usual division of the sensible, could be otherwise – thus revealing the "contingency of the entire perceptual and conceptual order" (May 2011: n.p.). This small-scale examination of the visual dialogue evident on just one city wall highlights the temporal, site-specific and participatory elements of graffiti and street art as a form of dynamic communication, or visual dialogue. As this series of worked examples show, viewers of street art are not passive recipients of the artist's intentions. Rather, they are most profitably regarded as competent cultural members more than capable of understanding, appreciating and indeed actively and materially engaging with the work on the wall.

A wall on the side of a discount store in Turnpike Lane, North London, May 2012 – September 2014, for large photos see the pages given below:



p. 101



p. 171



p. 172



p. 172



p. 172



p. 173



p. 173



p. 173



p. 174

## REFERENCES

- Andron, Sabina (2014), "Reception Studies", <http://sabinaandron.com/reception-studies/>.
- Becker, Howard (2001), "L'oeuvre elle-meme", [in:] Jean-Olivier Majastre; Alain Pessin (eds.), *Vers une sociologie des oeuvres*, Paris: L'harmattan, pp. 449–464. English version: "The Work Itself", <http://home.earthlink.net/~hsbecker/thework.html>, accessed 10. 12. 2015.
- Bishop, Clair (2004), "Antagonism and Relational Aesthetics", *October Fall*, 110, pp. 51–79.
- Bourriaud, Nicolas (2002), *Relational Aesthetics*, Paris: Presses du Reel.
- Brown, Kathryn (2014), "Introduction", [in:] Kathryn Brown (ed.), *Interactive Contemporary Art: Participation in Practice*, New York: I.B. Tauris & Co.
- Buskirk, Martha (2003), *The Contingent Object of Contemporary Art*, Cambridge: MIT Press.
- Derrida, Jacques (1993), "Le Toucher: Touch/to touch him", *Paragraph. a Journal of Modern Critical Theory*, 16, No. 2, pp. 122–157.
- Gralińska-Toborek, Agnieszka; Kazimierska-Jerzyk, Wioletta (2014), *Doświadczenie sztuki w przestrzeni miejskiej. Galeria Urban Forms 2011–2013/Experience of Art in Urban Space. Urban Forms Gallery 2011–2013*, trans. Marta Koniarek, Łódź: Biblioteka/Fundacja Urban Forms.
- Hansen, Susan; Flynn, Danny (2015a), "'This is not a Banksy!': street art as aesthetic protest", *Continuum: Journal of Media & Cultural Studies*, Vol. 29(6), pp. 898–912.
- Hansen, Susan; Flynn, Danny (2015b), "Longitudinal photo-documentation: Recording living walls", *Street Art & Urban Creativity*, Vol. 1(1), pp. 26–31.
- Iveson, Kurt (2014), "Policing the City", [in:] Mark Davidson; Deborah Martin (eds.), *Urban Politics: Critical Approaches*, London: Sage.
- Joswig-Mehnert, Dagmar; Yule, George (1996), "The Trouble with Graffiti", *Journal of English Linguistic*, 24, No. 2, pp. 123–130.
- Kester, Grant H. (2004), *Conversation Pieces: Community and Communication in Modern Art*, Berkeley: University of California Press.
- Kester, Grant H. (2012), *The One and the Many: Contemporary Collaborative Art in a Global Context*, Durham: Duke University Press.
- May, James (2011), "Editorial", *Transformations*, No. 19 ("Rancière: Politics, Art & Sense"), online: [http://www.transformationsjournal.org/journal/issue\\_19/editorial.shtml](http://www.transformationsjournal.org/journal/issue_19/editorial.shtml), accessed 10.12.2015.
- Rancière, Jacques (1998), *May '68 and Its Afterlives*, Chicago: University of Chicago Press.
- Rancière, Jacques (2004), *The Politics of Aesthetics*, London: Continuum.
- Rancière, Jacques (2009), *The Emancipated Spectator*, London: Verso.
- Sacks, Harvey (1996), *Lectures on Conversation*, London: Sage.
- Tanke, Joseph (2011), *Jacques Rancière: An Introduction. Philosophy, Politics, Aesthetics*, London: Continuum.
- Vaughan, Connell (2011), "Institutional change, the concept of the Avant-Garde and the example of graffiti", *Proceedings of the European Society for Aesthetics*, Vol. 3, pp. 281–293.

- Vitiello, Rosanna; Willcocks, Marcus (2011), *Unravelling the Urban Lexicon of our Everyday Environments*, Raleigh: Lulu Publishing.
- Waclawek, Anna (2011), *Graffiti and Street Art*, London: Thames & Hudson.
- Waldner, Lisa K.; Dobratz, Betty (2013), "Graffiti as a Form of Contentious Political Participation", *Sociology Compass*, 7/5, pp. 377–389.
- Young, Alison (2014), *Street Art, Public City: Law, Crime and the Urban Imagination*, London: Routledge.
- Zolberg, Vrea L. (1990), *Constructing a Sociology of the Arts*, Cambridge–New York: Cambridge University Press.



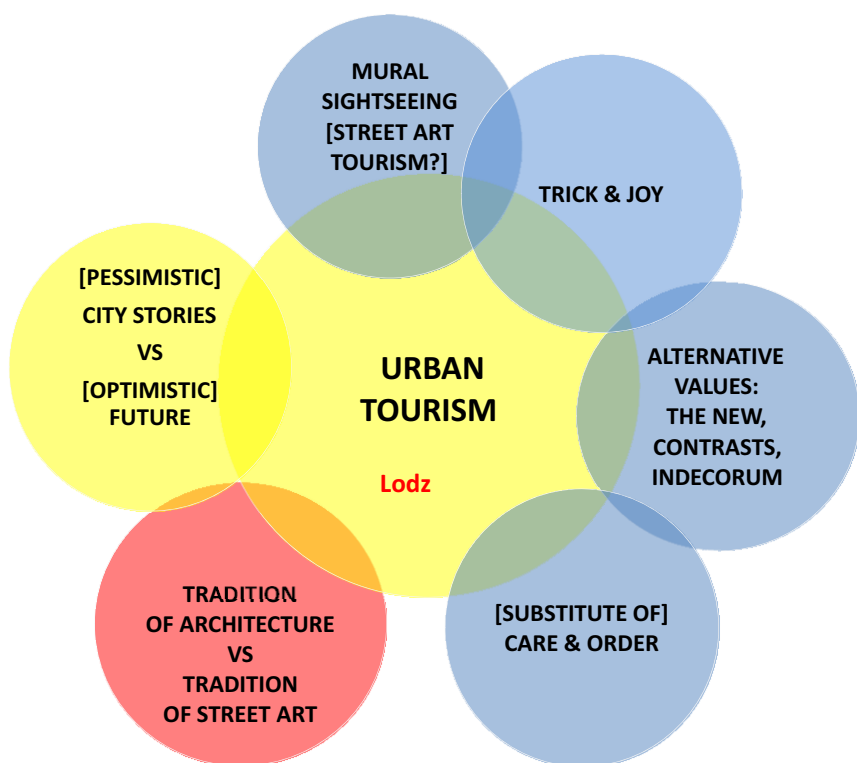


Photo 7–8. Mural sightseeings organised by the Urban Forms Foundation, Bordalo II, *Apus Apus*, 2015, 127 Kilinskiego Street; Sainer, *Primavera*, 2012, 12 Uniwersytecka Street, Lodz; photos by the Urban Forms Foundation



**JUSTYNA MOKRAS-GRABOWSKA**

**CREATING AN ART TOURIST SPACE IN THE  
URBAN SPHERE OF LODZ – A THEORETICAL  
APPROACH BASED ON THE EXAMPLE  
OF THE URBAN FORMS GALLERY OF MURALS**

**INTRODUCTION**

A continuously expanding spectrum of new assets becoming a subject of tourists' interest is a remarkable phenomenon of contemporary tourism. Particularly post-industrial cities, dealing with neglect and poverty, seek new means of economic stimulation through creating unique tourist products (Kaczmarek 2001: 32).

It may be concluded that until 1990s, cities in Poland were mainly perceived as recreational, cognitive and pilgrimage tourism areas (Liszewski 2008: 29). Along with the growth of market economy, new ways of cities' activation have arisen.

Setting an example, Lodz with its specific, post-industrial character can be mentioned. Its 19<sup>th</sup> century textile industry development has left a wide stigma on its cultural landscape and become a distinguishing feature of the city. Lodz is a city seeking nowadays new trends and possibilities, a city of modern art and off-culture, which makes the city a unique Polish tourist destination still transforming its urban tissue.

One of the biggest projects in the field of modern art in Lodz is creating a "live gallery" of murals on the walls of downtown tenement houses and apartment blocks on housing estates. The post-industrial landscape of the city provides a perfect background for street art activities. The Urban Forms Foundation has spectacular achievements in this area.

As a result – a new tourist space appears: an art tourist space. The space distinguishes the city, becomes a symbol of modernity, fashion, enrichment of an urban tissue and even raises its prestige. Neglected and not attractively perceived areas, after revitalisation and regeneration, gain a new, symbolic, modern, creative and aesthetic meaning.

## **THE HISTORY OF LODZ – THE BEST BACKGROUND FOR MODERN ART ACTIVITIES**

Lodz, a city located in the central part of Poland, is the capital of Lodz Voivodeship and lies approximately 135 kilometres south-west of Warsaw. The first written record appears in the 14<sup>th</sup> century, but the city rights were granted in 1423. From that time until the 18<sup>th</sup> century, the town remained a small rural settlement on a trade route between Masovia and Silesia. In 1815, with the Congress of Vienna Treaty, it became a part of Russian Empire (called the Polish Kingdom), which had a significant impact on the further history of the city (Rosin 1980: 135).

In 1820, the small town changed into a modern industrial centre called “The Promised Land”, and it received immigrants from all over Europe, mostly from southern Germany, Silesia, Bohemia but also Jewish people. Hence, it was a city of various cultures, different nations living next to each other – Jewish, German, Russian and Polish. A constant influx of entrepreneurs, weavers, craftsmen and factory workers transformed Lodz into the main textile production centre of the Russian Empire.

With the abolition of customs duties between the Polish Kingdom and Russia in 1850, the industry could freely develop for the needs of the Russian market. Soon Lodz became the second-largest city of the Polish Kingdom. Because of rapid growth of the textile industry, the city was called “Polish Manchester”. With free trade opportunities, manufacturers made vast fortunes on cloth production and trade. The most famous and influential industrialists in Lodz were Izrael Kalmanowicz Poznanski (Jew) and Karol Wilhelm Scheibler (German).

The city grew gradually until 1914 – with the outbreak of World War I it was one of the most densely populated industrial cities in the world. Huge industrial complexes made of red bricks were built, consisting of spinning mills, estates of factory workers’ houses, private railway systems, schools, shops, hospitals, etc. After the World War II, Lodz’s economy, focused still on the textile industry, declined dramatically in 1990 and 1991. Upon the 1989 fall of communism, Lodz was no longer a prosperous textile centre. The factories, the majority of which went bankrupt, were turned into seats of shops, banks and other institutions.

Nowadays, the post-industrial landscape of the city constitutes the best background for creative activities. Old factories (after as well as before revitalisation) gather artists, designers, entertainers and fashion creators of so-called off-culture. It is a space for original clubs and cafés, boutiques, exhibitions and concerts. It is also a home for design offices and showrooms. Hence, Lodz provides an alternative to mainstream culture.

Lodz has roots remarkably associated with modern art – avant-garde activities flourished in the interwar period, especially thanks to such famous artists as Wladyslaw Strzeminski and Katarzyna Kobro. One must also bear in mind that in 1898 the first edition of new avant-garde exhibition “Construction in the Process” took place in Lodz. The famous “Lodz Biennale Festival” – an interdisciplinary, contemporary art exhibition – is its continuation.

Finally, the unique post-industrial tissue of the city constitutes the perfect setting for large-format paintings (murals) made directly on the façades of the buildings. The Urban Forms Gallery is a “live gallery” of more than 30 murals and a street art exhibition changing the appearance of the city’s public space permanently.

## **MURALS IN LODZ. THE EXAMPLE OF THE URBAN FORMS GALLERY**

The “mural” is the word of Spanish origin meaning a decorative wall painting (Stępień 2010: 5). The origins of that art date back to the 20s and 30s of the 20<sup>th</sup> century. It gained a special fame in Latin America. The first world famous artists were: David Alfaro Siqueiros, José Clemente Orozco and Diego Rivera.

The first murals in Lodz were created in communist times and they were a kind of huge announcements confirming the presence of the company in the market. The demolition of the entire frontage of the streets in the city centre of Lodz played an important role in creating those murals. After the demolition, the exposed, neglected walls of downtown tenement houses were used for presenting companies’ advertisements.

Currently, the activity of the Urban Forms Foundation which creates a publicly available tourist trail of murals has a mission related to social revitalisation, indicating active public participation in organised ventures. Closer observation shows that it is associated with renewal of the urban sphere of Lodz and the improvement of the image of the city through creating a brand new quality. Hence, the aim is to create an artistic, urban asset.

The main tool used by the Foundation is large-format painting on the walls of downtown tenement houses, as well as on the walls of apartment blocks on housing estates. The result of its activity is a “live gallery” of murals, which is a permanent exhibition of street art created in the urban sphere of Lodz. Currently it consists of over 30 murals which make up a public art trail.

An important feature of the project is the high artistic value of murals – the authors are representatives of large-format paintings from around the world,

presenting a diverse range of artistic concepts. The most important include, among others: Os Gemeos (Brazil), Aryz (Spain), Remed (France), Inti (Chile), Sat One (Germany), Etam (Poland), M-City and Lump (Poland).

## MODERN ART TOURIST SPACE – CHARACTERISTICS

A tourist space is a part of geographical space, consisting of natural and social environment components, as well as permanent elements of human activity (both – economic and cultural). The fundamental requirement in this space to classify it as a tourist space is the occurrence of tourism (Liszewski 1995: 87–103).

As it was emphasised above, the process of creating large-format paintings in Lodz produces a new type of tourist space – an art tourist space which can be defined as a part of the tourist space with characteristics of the former non-tourist space where tourist assets connected with art play a significant role. Within these assets not only large-format wall paintings (murals) can be singled out, but also: museums of contemporary art and modern art activities (e.g.: performances, exhibitions, etc.).

Areas of the former non-tourist space are those which previously did not arouse tourist interest. Subsequently, with the appearance of new tourist assets, they become a tourist space. That kind of tourism can be defined as “tourism off the beaten track” (Stasiak 2013: 69), in which the scenery of destroyed, often post-industrial buildings, plays a significant role. It gives an excellent opportunity to explore the forgotten and unsightly districts of the city. Hence, the new aesthetics appears. This aesthetics requires often mature recipients, which determines a different perspective and a desire to build something new, often avant-garde, unconventional, with an abstract message (Kronenberg 2012: 24).

An art tourist space is a part of an urban tourist space, which is a distinctive type of a geographical space, characterised by specific organisation, function, physiognomy and a certain legal status (Liszewski 1999: 51–52). Under certain conditions of the city development, an urban space is considered as interesting in terms of cognition and recreation. This leads to the formation of urban tourist space (Liszewski 1999: 54).

The former non-tourist space can be subdivided into two types: unknown (the lack of information limits the influx of tourists) and unwanted (rejected due to the failure to meet the criteria of tourist usefulness) (Włodarczyk 2009: 93–94). Its importance in the case of murals is connected with the fact that most of them appear on the walls of neglected downtown tenement houses and apartment blocks (housing estates). Before they were created, the sites did not

constitute tourist assets. The creation of large format paintings resulted in the influx of both – individual and mass tourists – so that the former urban non-tourist space turned into a tourist space.

In terms of its function and transformations under the influence of tourism, five types of tourist space can be singled out: the space of penetration, exploration, assimilation, colonisation and urbanisation (Liszewski 1995: 87–103). Three of them appear in the modern art tourist space (Mokras-Grabowska 2014: 29):

- The space of tourist exploration which results from individual discovering of the city. Tourists not satisfied with objects recommended in guidebooks seek something interesting, original and unknown. This kind of tourist space is most remarkable for activities connected with modern art (also with street art), it is connected with individual tourist exploration and interpretation, as well as with specific sensitivity of recipients.
- The space of tourist penetration, connected with cognitive tourism, which is usually used by mass tourist. The important convenience in this case is tourist infrastructure such as trails, museums and galleries (e.g.: guided tours organised along the trail of murals in Lodz).
- The space of tourist assimilation which means mutual contacts between artists (organisers of the space) and tourists. It may refer to artists at work observations, as well as to participation in street art activities (e.g. performances).

The other two types of tourist space are: the space of colonisation and urbanisation. They do not appear in an art tourist space because of different meanings in the case of functions and transformations under the influence of tourism. The space of tourist colonisation means tourist infrastructure development (e.g.: hotels, recreation centres, etc.). The space of tourist urbanisation usually means transforming a non-urban space into an urban space (due to tourism development) (Liszewski 1999: 55–57).

An art tourist space has also different types of comprehension levels (understanding levels). Four types of comprehension levels can be singled out within that space (Włodarczyk 2009: 80). The first and the most important is a real space, actually experienced, being a sum of places connected with modern art and visited by tourists (Mokras-Grabowska 2014: 29).

The second type is a perceptual space (also called a mental-perceptual space), which is a kind of memorised space. It is usually incomplete and highly hierarchical in terms of meaning and value. In the case of modern art, especially large-format paintings in an urban space, it is a set of ideas about them. Some of the experiences are rejected by tourists so that the form of it is simplified and distorted.

The next one is a virtual space which is a kind of unreal space arising on the basis of secondary sources. It is not directly experienced, sometimes fake and blurred. In the case of modern art tourist space, it is pretty well developed, mainly due to colourful photos in guidebooks, brochures or on websites. Secondary sources present, however, a strongly idealised image of the space – full of colours and strong visual stimuli.

The last kind of comprehension level of modern art tourist space is a mental space. It is symbolic and it results from the conscious, the mind, thoughts and feelings and it is a derivative of the three types mentioned above. It is also an expression of the tourist's system of value and works on the basis of strong associations – e.g. “Łódź – a city of murals”, “Łódź – a city of contemporary art”, etc.

## **TYPES OF MODERN ART TOURIST SPACE IN ŁÓDŹ BASED ON THE EXAMPLE OF THE URBAN FORMS GALLERY**

Analysing the location of murals in the urban tissue of Łódź, five types of modern art tourist space can be distinguished within the city (photo 34):

1. The tourist space in the city centre – murals are located on the walls of tenement houses in direct surroundings of Piotrkowska Street (the main vertical artery in Łódź and the main tourist attraction). Although they cannot be easily seen from Piotrkowska Street, they constitute an attractive additional tourist offer. Examples of the murals singled out in this kind of space are: 5 Nowomiejska Street, 5 Roosvelta Street and 9 and 11 Prochnika Street. Moreover, the mural at 5 Roosvelta Street has an additional feature – it is located close to the place connected with OFF Piotrkowska Centre (photo 33) – the centre connected with avant-garde culture, where many alternative activities take place – concerts, festivals, exhibitions, etc. This is also space for designers, artists and their unique, creative activities ([www.offpiotrkowska.com](http://www.offpiotrkowska.com)).
2. The tourist space located away from the city centre but important due to significant tourist assets. The relevant example of this kind of space is the mural at 82 Wojska Polskiego Street. This tenement house is situated within the area of the former Jewish Ghetto. Some remarkable historical monuments are located in the vicinity (e.g. the biggest Jewish Cemetery in Europe, a museum exhibition of Gypsy camp, etc.). One can dare to say that although the tenement house is situated in a neglected part of the city, the appearance of the mural raised its aesthetics, the prestige of the place and enriched the tourist space.

3. The former non-tourist space situated in the city centre – the examples of such space are: 67 Pomorska Street (photos 4, 18–21, compare photos 31, 32), 25 Pogonowskiego Street and 81 Nawrot Street. The space was previously not perceived as a tourist space. Located away from the main tourist artery (Piotrkowska Street), it was neglected and not visited by tourists. The appearance of murals helped to improve quality and attractiveness of this urban sphere.
4. The former non-tourist space situated away from the city centre – close to industrial areas, on housing estates. An excellent example of such space is the mural at 80 Wyszynskiego Street, made on the wall of a block of flats on a housing estate built in the 1980s. This controversial project is a good example of enlarging tourist space of the city.
5. The commercial tourist space – murals are situated in shopping malls for marketing purposes (to lure in clients). The example of such space is mural in: “Galeria Lodzka” shopping centre (photo 35).

## SUMMARY

The formation of new tourist spaces results from motivations of new tourists who apart from traditional sightseeing increasingly look for areas “off the beaten track” and explore an urban tissue in a different way.

The art tourist space in Lodz is an expression of new activities in the field of modern art, including in particular the Urban Forms Foundation project – the “live gallery” of murals. The post-industrial landscape of the city and its traditions connected with avant-garde art, dating back to the interwar period, form a perfect background for the project. This space, singled out from the general urban tourist space of Lodz, adapts previously not-perceived tourist spaces. Through the original renovation of the walls of tenement houses, the tourist space expands.

The space analysed in the paper is not an “easy” space. Although many murals are perceived mainly as an interesting colour composition, their interpretation requires mental effort, the recipient’s engagement and special sensibility.

## REFERENCES

- Kaczmarek, Sylwia, (2001), *Rewitalizacja terenów poprzemysłowych. Nowy wymiar w rozwoju miast*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.
- Kronenberg, Maciej (2012), *Wpływ zasobów dziedzictwa przemysłowego na atrakcyjność turystyczną miasta*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

- Liszewski, Stanisław (1995), "Przestrzeń turystyczna", *Turyzm*, 5/2.
- Liszewski, Stanisław (1999), "Przestrzeń turystyczna miasta (przykład Łodzi)", *Turyzm*, 9/1.
- Liszewski, Stanisław (2008), "Miasto jako przedmiot badań geografii turystyki w Polsce", *Turyzm*, 18/1.
- Mokras-Grabowska, Justyna (2014), "Art-tourism space in Łódź – the example of the Urban Forms Gallery", *Tourism*, 24/2.
- Rosin, Ryszard (ed.) (1980), *Łódź, dzieje miasta*, vol. I, Warszawa–Łódź: PWN.
- Stasiak, Andrzej (2013), "Nowe przestrzenie i formy turystyki w gospodarce doświadczeń", *Turyzm*, 23/2.
- Stępień, Bartosz (2010), *Łódzkie murale. Niedoceniona grafika użytkowa PRL-u*, Łódź: Dom Wydawniczy Księży Młyn.
- Włodarczyk, Bogdan (2009), *Przestrzeń turystyczna. Istota, koncepcje, determinanty rozwoju*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego.

## WEBSITES

- Urban Forms 27.11.2014: <http://www.urbanforms.org>, accessed 27.11.2014.
- OFF 27.11.2014: <http://www.offpiotrkowska.com>, accessed 27.11.2014.

## **II**

### **ENERGETIC BODILY EXPERIENCE**



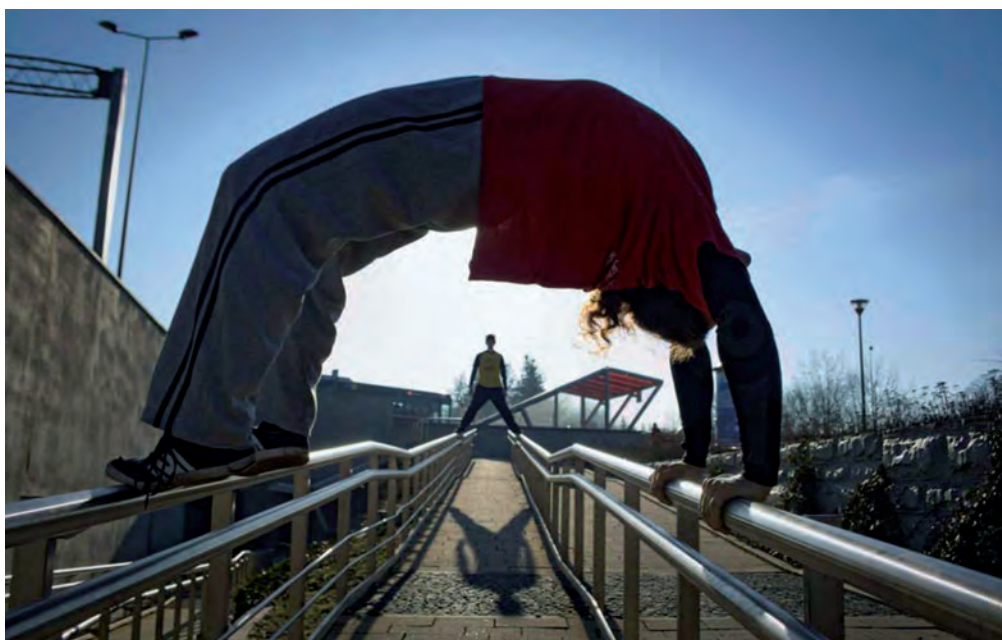
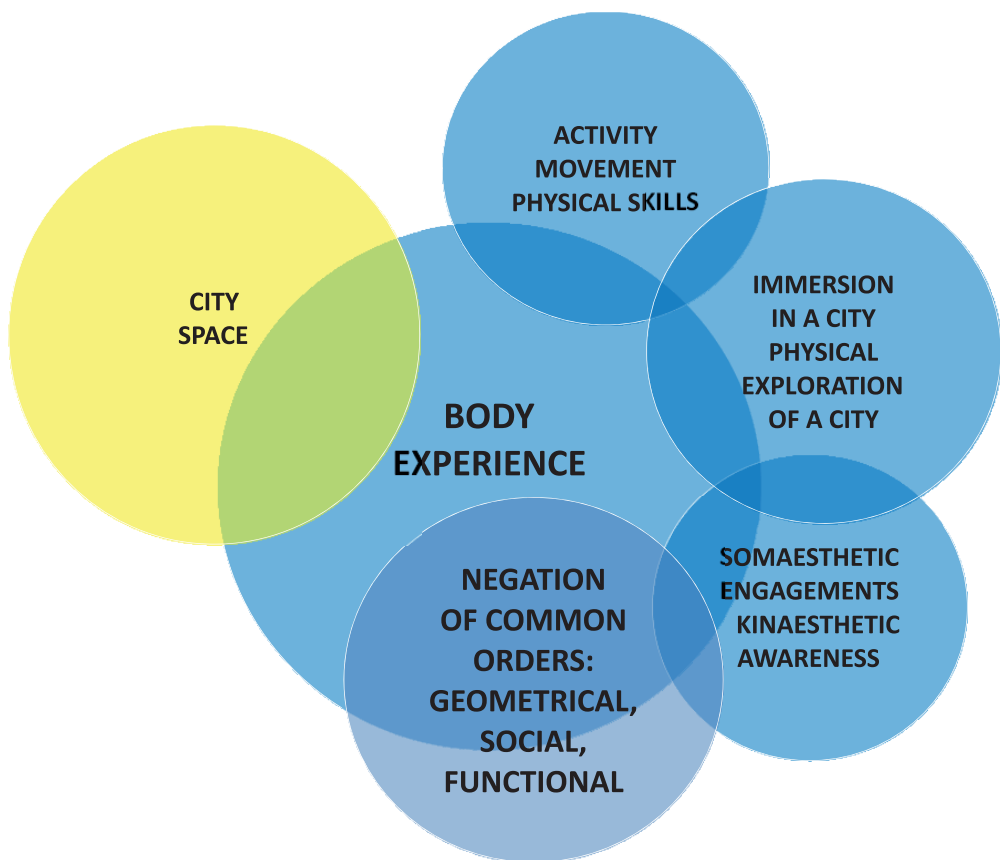


Photo 9. Training of traceurs from the Krakow Parkour Association, Krakow, 2014, photo by Krakow Parkour/J. Płoszaj



JAKUB PETRI

## BODY CONSCIOUSNESS IN MODERN URBAN SURROUNDINGS: FREERUNNING AND PARKOUR

### 1. BREAKING THE LINE

One year ago I came across the online *parkour* documentary entitled “Breaking the Line”<sup>1</sup>. The edit directed by British *traceur* Dan Edwardes did not stand out as something exceptional among the whole line of similar productions. Both the level of tricks and technical advancement of the footage fit perfectly into the “medium” category on the scale of industry standards<sup>2</sup>. However, what caught my attention was the narration carried by the author, especially one direct sentence that appealed to me as worth remembering: “We are *Cro-Magnon* bodies living and operating in a digital world”.

For me as a philosopher interested in somaesthetics, this short statement brought to life all consequences of the famous body – mind problem and put them in a modern urban context<sup>3</sup>. The fact that functions of our bodies and also their motor skills seem to be adequate to those developed by our ancestors living 30,000 years ago is a striking one. Indeed skeletons of *Homo sapiens fossilis* found in Cro-Magnon in France were thoroughly investigated many years ago and since that time the so-called “*Cro-Magnon* Man” is believed to be identical to modern people in an anatomical sense. However, it is also known that those *Cro-Magnon* people used their bodies in different modes and led their lives according to other patterns than us. It is believed that humans living in this period developed coordinated group hunting techniques, demanding a level of fitness

---

<sup>1</sup> Edwardes Dan, *Breaking the Line*, a British parkour documentary.

<sup>2</sup> *Traceur* is a term that comes from French and is used to define a person who practises *parkour*.

<sup>3</sup> Somaesthetics is a sub-discipline of modern aesthetics. It was established by American pragmatist philosopher Richard Shusterman at the end of the 20<sup>th</sup> century as a corpus of meliorative studies concerning the matter of body.

that is almost unreachable for present generations of people. The finest example of that is the fact that *Cro-Magnon* Man could probably constantly run without longer intervals, even for a few days and nights, following escaping groups of prey. More importantly, such ability was rather a standard than an exception as whole populations used to migrate tracing and hunting large groups of animals.

This sort of knowledge brings us awareness of basic incoherence on the level of the human body. Even a brief comparison of our own and our ancestors' lifestyles proves that *Homo Sapiens's* body design seems to no longer correspond with requirements of its surroundings. The description given by Edwardes in his documentary makes us aware how serious the problem is:

We no longer live according to the original function of our body [(...)] your body is designed to be active, 90% of your waking life is expected to be running around, walking, climbing, hunting, cooking, socialising with your social group.

Contrary to that, what our bodies usually do is mainly sitting while our brains are collecting, segregating and exchanging information. 90% of our waking life is sitting in a chair at work, on a bus or in a car, or just on couches in our homes. In addition to this, we are forced to sit or stand while being "online" as common Internet interfaces demand deep visual engagement, which makes moving in city surroundings a hazardous activity. The obvious question that pops up in this respect is if there is any solution to this dysfunctional situation.

I will not even try to give a holistic answer as the matter is really complex. What I am going to do is to indicate specific activities undertaken in modern city surroundings and also ask some questions about their meaning and context. Those already mentioned activities are called *Le Parkour* and Freerunning and the thesis I am going to prove is that both of them are not only a fashion or a hobby but rather regular somaesthetic disciplines of a performative nature that can be understood and practised as ways of redefining an aesthetic experience in modern urban surroundings, thus to resolve the problem signalled at the beginning of this essay.

## 2. ADAPT

Let's take a "walk" – one of the most common human activities – as a starting point for our considerations. Walking, as a way of moving, appears to us as a multidimensional phenomenon. On a basic physical level, "walking" concerns the movement of bodies in space. However, it is worth remembering that we can think about walking also in a correlation with movement of ideas. Moving in both mentioned dimensions has been associated for ages with

the thought about the close relationship of theory and practice which has accompanied man from the beginning of philosophy. It was Plato who defined different types of moves in his *Timaios* dialogue (Platon 1986: 89). The Greek philosopher appreciated such type of movement that is spontaneous, comes from the inside and is caused by the subject itself. Gymnastics was given by Plato as the best example of such movement, as according to him, it was the best way of purifying the body and restoring it to the state of normality. Plato, however, mentioned also two other types of movement, the first of which was of a passive nature and was connected with such experiences as being carried by a ship or different types of vehicles, which produced a “rhythmic rocking” kind of sensation. The latter type of movement was defined as something unnatural and was connected with the idea of a “pharmakon”, something that is artificial, comes from the outside of the body and affects the natural flow of things. Thanks to French postmodern philosopher Jacques Derrida and his famous essay concerning Plato’s “pharmakon”, writing appears as the best described example of such a type of movement (Derrida 1981). Writing, as a way of movement, is directly connected with forgetting and recalling processes and it is worth remembering that Plato often used the opposition of writing and speech in his dialogues as examples of two different philosophical approaches. To sum up, what is important in the matter of considerations concerning walking is that movement can be understood as something coming from inside and outside of the body, something that happens both on physical and intellectual levels as we can spontaneously move in space and also project our movements by intellectual acts.

### EXAMPLE: HUMAN LOOP

It seems that a key to understanding the above-mentioned relationship of theory and practice in the context of movement is the idea of adaptation. Now, we are going to devote special attention to understanding the phenomenon of adaptation of the body to perform specific types of movement. We are going to follow a correspondence between sequences of physical movements with movement of ideas.

It is worth taking a look at a short commercial documentary indicating relations in the said matter. The clip entitled “Loop the Loop” has been already seen by more than 10,000,000 people on YouTube. It shows stuntman Damien Walters’s efforts of performing a “loop”. The “loop” is a physical construction that has its place in architecture but also an acrobatic figure performed by pilots, skaters and bmx riders, however, it has not been performed by a runner yet.

The short film documents how the body can perform in real time. Walters's challenge is to run through a type of a structure with which our bodies rather do not have an opportunity to deal with while performing our common daily movements routine. During a short, few minute long edit, we observe parallel processes of using human motor skills and intellectual potential. There has not been invented any way of running through the loop. Walters has to find it out by doing it. We can be almost sure that no-one before has ever tried to run through a structure of this type. Apart from a lack of any sources documenting such an event, it is important to note that appearance of the structure called the "loop" in a natural environment is so limited that it is rather impossible it could ever provoke any attempts of running through it. However, for Walters, the idea of the loop was so inspiring that finally it forced him to make several attempts at running through its physical model. Why was such a unique structure so important for the stuntman? The answer is simple, although the structure is unique in the scale of natural environment, it is a common element of our modern architecture. It was a human being who invented the loop! If we look around carefully, we will probably discover plenty of them in our local surroundings.

Now, think about Walters's attempt as an example of a specific process when a human being feels forced to confront consequences of his or her own ideas. Ideas embodied in architecture demand a fulfilment on the physical level of the human body. Such phenomenon is nothing new and seems to be specific to many somaesthetic disciplines of a performative nature which have developed in urban surroundings. On a street slang level, it is illustrated by special expressions. For example, skaters, jibbers and *traceurs* say that a specific location can be "explained". The location is "explained" when a special, good trick or even a whole bag of tricks have been successfully performed on it. This type of behaviour seems to be an extension of human actions undertaken in a natural environment context. We could say that those urban actions are nothing more than variations of the idea of exploration known from Reinhold Messner's famous saying. Messner, a legendary climber, stated that "people explore mountains because mountains exist". Applying this kind of logic to a city structure, we should say: "people explore cities, because cities exist".

### 3. A SHORT STORY OF CITY WALKING

As we have already experienced, many of us are not using city spaces according to their programmed functions. The need for such spontaneous use of space was recognised and described by the 20<sup>th</sup> and 21<sup>st</sup> century architects, researchers and artists.

One of those people, Constant August Nieuwenhuys, a Danish artist and architect, became famous thanks to his idea of “New Babylon”, a model city of the future, focused on deregulation of space and creation of alternative life experiences. Nieuwenhuys, understood well consequences of a great change concerning modern people’s lifestyles. Since the 1950s, he could observe young generations of people creating counter-culture movements that found out their manifestations in beatnik, hippies or punk cultures, to name a few. It is worth noting that lifestyles of people creating those movements simply did not fit into city frames, determining and separating spaces and functions, according to modern architects’ dogma of “one space – one function”. Nieuwenhuys was also aware that, in spite of widespread Daniel Bell’s views, describing a radical split between culture and society, many people living in the reality of capitalistic economy will try to follow vanguard life patterns as much as they can, which – taking into consideration relatively high amount of free time available – will lead them to creating a new type of city experiences.

What is striking, Nieuwenhuys’s point of view was similar to the modern idea of “transhuman city” promoted by German aesthetician Wolfgang Welsch. Both Nieuwenhuys and Welsch seem to understand well that both modern city planning and traditional lifestyle patterns are not sufficient for modern people. Welsch wrote an interesting essay concerning that matter entitled “Spaces for Humans?”, where he criticises the so-called “humanisation” of city spaces. According to Welsch, city spaces have been humanised, which basically means that they were and still are being designed on the basis of popular convictions about the “human nature” and what human beings should or should not like or do. The aesthetician finds out that this design paradigm is deeply rooted in the Enlightenment period and reveals how deeply urban design was affected by such thinkers as Diderot or Kant, measuring the outside world by the “human” scale. Welsch claims that, in spite of this ideology, there is a strong need for “non-human” (in opposition to the already given meaning of “human”), undetermined spaces. That echoes greatly with Nieuwenhuys’s point of view on the matter:

It is obvious that a person free to use his time for the whole of his life, free to go where he wants, when he wants, cannot make the greatest use of his freedom in a world ruled by the clock and the imperative of a fixed abode. As a way of life Homo Ludens will demand, firstly, that he responds to his need for playing, for adventure, for mobility, as well as all the conditions that facilitate the free creation of his own life. Until then, the principal activity of man had been the exploration of his natural surroundings. Homo Ludens himself will seek to transform, to recreate, those surroundings, that world, according to his new needs. The exploration and creation of the environment will then happen to coincide because, in creating

his domain to explore, Homo Ludens will apply himself to exploring his own creation. Thus we will be present at an uninterrupted process of creation and recreation, sustained by a generalized creativity that is manifested in all domains of activity (Nieuwenhuys 1974).

The idea of exploration of the city sounds revolutionary, even in present times. However, who really believes that a street is only a mode of communication from point A to point B? Did our ancestors believe it?

Let us say that for the ancients walking appeared as something more than an activity or a process of a mechanical nature. A brief lecture of Plato and Aristotle proves that walking was also an important source of an aesthetic experience. In Plato's *Phaedrus Dialogue*, a discussion also concerns modes of walking. There is a division made between two ways of *peripatos* – carrying out discussions during walking. It can be performed as:

*Kata tas hodos* – on roads in a forest,  
*Hen tois dromois* – in streets of a city.

As we remember, Phaedrus is an advocate of the first mode, Socrates the latter. This behaviour finds its extension in the school of Aristotle as a method called *peripathetic*. Thus, it seems obvious that for ancient Greeks walking was an aesthetic phenomenon of a psycho – physical nature.

However, not only Europeans used to perform such a mode of walking. The Chinese and Japanese used to build their meditation gardens in cities. Contrary to our modern commonly shared image of such gardens, those were not sitting meditation gardens like *Zen* stone gardens but labyrinth type gardens created for walking. It is important to mention in this context that both the Chinese and Japanese distinguish a special type of a passive sense (Chinese: *hsin*, Japanese: *kokkoro*) which lets the human being be involved in an interaction with the environment in a non-dominant way. It is often described as connected with a sense of balance. What is important, Zen history researcher Allan Watts writes about it in a context of walking. It seems that for ancient Asian cultures walking was also a source of aesthetic pleasure.

Knowing both the Western and Eastern ancient context of walking, it appears really intriguing why from a certain point of Western history, city designers started to treat people not as living, perceiving walkers but rather as moving machines.

#### **4. A WALK IN DEPRIVATION**

A significant change concerning city planning but also walking and generally moving took place in Europe in the period of Enlightenment and during the development of the idea of geometrical city. Something really strange happened as the change was initially understood as an example of making spaces more accessible, clear, friendly and thus more “human”. However, its result was a massive production of oppressive, dominant and unfriendly, “dehumanised” city spaces in Europe.

There is a well-known anecdote concerning philosopher Immanuel Kant’s habit of walking. According to it, Kant used to have a very precise daily timetable. He used to start his day by a walk to a river bank. It is said that people used to adjust their watches according to Kant’s strolls. What does it tell us about walking? The Enlightenment and further the Modernity appear as the time when, on the one hand, physical activity was understood as a right means to preserve health but, on the other hand, human bodies were subjected to an oppression of a social and architectural nature. It is not an exaggeration to say that since the Enlightenment period human bodies in Europe have been programmed, both from inside and from outside.

The architectural dimension is very important here. Georges Haussmann’s famous renovation of the centre of Paris is a good example. It seems obvious that this huge public programme had two parallel objectives, one was to unblock the space in the physical sense but the idea of controlling, managing people in space appears equally important. On the one hand, the new type of space was given to citizens, on the other, the fact of its creation gave a great opportunity for authorities to catalogue and count those city dwellers bodies. The results of such a geometric approach in architecture are mixed. Obviously, the method facilitated movement in the city space but at the same time it prompted people to move in the city space in a mindless way. It is important to note that bodies enclosed in such a new geometrical system were not used to it. They were forced to learn it rapidly by means of training. The second thing important to note in this regard is that, as a result of geometrisation, a well-known criterion of somatic partnership disappeared and was replaced by more abstract ideas. In simple words, citizenship was no longer based on psycho – physical participation in a local community and started to be determined by terms of affiliation to different abstract categories, such as labour institutions and administration units. This forced people to walk in sensory deprivation. This is a walk of Walter Benjamin’s “flaneur”, an observer, who belongs to the city more in a formal way but less in a somatic mode. This was a starting point for an experience of the city from a distant mode. Paraphrasing Wolfgang Welsch’s metaphor, in geometrical city spaces humans became “less connected” (Welsch 2014).

## 5. PERFORMING WALKING

It is significant that during and after the above-mentioned “walk in deprivation” period, people developed also a critical reflection concerning movement and walking. It is characteristic that at first it was rather a reverse type of reflection, which was directly inspired by the “back to the nature” concept. It seems that the simple idea of negation of the cultural context appeared as a very tempting solution in the reality of geometric city spaces. However, it was not only just about leaving or destroying city structures. One of the famous sayings of French philosopher Jean-Jacques Rousseau is especially striking in this respect:

I can only meditate when I’m walking. When I stop, my mind ceases to think; my mind only works with my legs (Rousseau 1903).

This is by far the most evident, although relatively hidden, example of recreation of kinaesthetic awareness on the philosophical grounds of the 19<sup>th</sup> century. It is worth mentioning that the reflection concerning the human body was rather not developed as a part of philosophy but it was more of a physical education matter in those times. What is interesting, the 19<sup>th</sup> century idea of physical education was deeply rooted in the so called “natural movements”, as their creators referred directly to wild tribes’ way of movement, military training and sailors’ practices. It is important to note that all those activities were believed to be performed in the so called “natural environment”, yet those motor systems, derived straight from nature, were later adapted to the city environment, as they were taught in police schools, learnt mostly by cadets and firemen. Thus, systems of movement developed in forests and on decks of boats and ships were adapted to the street reality. The role of the two teachers is extremely important in the said matter.

Francisco Amoros was a 19<sup>th</sup> century Spanish officer living in France, where he introduced his unique concept of gymnastics. Amoros created the centre called “Gymnase Normal, Militaire et Civil” in Paris, the first place to train gymnastics in France and also published the book entitled “Manuel d’Education Physique, Gymnastique et Morale” devoted to physical education matters.

Georges Hebert (1875–1957) was a French Marine officer and traveller who had an opportunity to observe and participate in an ancient way of life of the so called “indigenous tribes”. According to common beliefs, his own gymnastic method was directly inspired by his observations. The so-called “Hebert Method” is a training system that excludes any competition. In simple words, it is a way of individual physical education which is based on

instant movement: walking, running, jumping, throwing, swimming, self-defence, wherein each of these activities is performed in accordance with a personal rhythm of an apprentice. The method is practised by covering special routes (“les parcours”) filled with special obstacles which have to be overcome with no stops, walking or running. The method developed by Hebert has become a foundation of modern *parkour* and freerunning movements.

## 6. SOMATIC CITY

However, the Hebert method appears as extremely interesting in the context of reconstitution of an aesthetic experience taking place in the city environment. It is important to note that there is no short-cut from the system created and developed by Hebert to modern performative disciplines of a somatic nature. Thus, it is not that easy to just point at Hebert as a person who invented *parkour*. Such a short-cut is impossible because of the fact of instant city form changes. It is worth remembering that our ideas concerning it are still evolving and also new strategies of managing city space are being developed.

Whereas, centralised and geometrical, modernistic cities of the 19th century were producing space in which citizens’ bodies were more subjects of management, regulations and disciplines than modes of individuality, today’s city form strategies seem to create the surroundings that are a platform of spontaneous somatic expression rather than a rigid frame.

This obvious difference between modernistic and contemporary city forms finds its manifestation in two different modes of city immersion.

- Immersion in the modernistic city space formation was understood as implementation, learning discipline, programming the body.
- Immersion in the contemporary city space formation means a more intuitive use of the body, learning to cooperate, making instant deals with the city frame, being in a constant state of movement, being ready for a change.

This common turn of a somatic nature produces new forms of walking and transportation of our bodies such as: *parkour*, freerunning, nordic walking, skateboarding, longboarding, inline skating, cycling. The counter influence of new somatic activities and city space managing strategies seems to produce a new city formation that is called a somatic city. Ranel Bowditch in the essay entitled “The Somatic City: Rehearsing the Utopia at Burning Man Festival” makes a distinction between a voyeur and a walker, quoting De Certeau:

De Certeau distinguishes between the “voyeur” and the “walker,” each having its own spatial vantage point. The voyeur is the Man, elevated high above the city, capable of witnessing the urban desert below as an omniscient god. De Certeau’s walker/wanderer embodies the thick and thin of an urban landscape without being able to read it. Networks of bodies moving through space compose a complex story in which each participant plays a single role in the epic narrative. The city becomes a readable text only when one experiences it on the ground, with footsteps as well as a tactile and kinesthetic awareness (Bowditch 2010).

As for the “tactile and kinesthesia awareness,” we cannot agree more, however, the city space context sketched by De Certeau and later by Bowditch seems still so static. While both researchers talk about kinaesthetic awareness, which is a dynamic, flowing expression, they still tend to use static categories as an “urban landscape” for the context of such awareness. This static context appears as distant from the idea of “kinopolis” understood as a dynamic, interactive, ever-changing structure. Famous Japanese architect Fumihiko Maki with his metaphor of a Cloud seems to be more adequate in describing this contemporary city form which finds its manifestation in activities such as *parkour* and freerunning. This gives us more adequate understanding of those activities and enables us to perceive them as disciplines designed to hold a state of a dynamic equilibrium with the ever-changing city frame.

## REFERENCES

- Bowditch, Ranel (2010), “The Somatic City: Rehearsing the Utopia at Burning Man Festival”, <http://people.lib.ucdavis.edu/~davidm/xcpUrbanFeel/bowditch.html>, accessed 28.12. 2014.
- Derrida, Jacques (1981), “Plato’s Pharmacy”, [in:] Jacques Derrida, *Dissemination*, trans. Barbara Johnson, London: The Athlone Press.
- Nieuwenhuys, Constant (1974), “New Babilon – A Nomadic City” [text written for the exhibition catalogue published by the Haags Gemeetenmuseum at Hague], [http://isites.harvard.edu/fs/docs/icb.topic709752.files/WEEK%207/CNieuwenhuis\\_New%20Babylon.pdf](http://isites.harvard.edu/fs/docs/icb.topic709752.files/WEEK%207/CNieuwenhuis_New%20Babylon.pdf), accessed 28.12.2014.
- Platon (1986), *Timajos*, trans. Paweł Siwek, Warszawa: PWN.
- Platon (2002), *Fajdros*, trans. Władysław Witwicki, Warszawa: PWN.
- Rousseau, Jean Jacques (1903), “Confessions”, Privately Printed for the Members of the Aldus Society: London, <http://www.gutenberg.org/ebooks/3913>, accessed 28.12. 2014.

- Watts, Alan (1997), *Droga Zen*, trans. Sebastian Musielak, Poznań: Dom Wydawniczy "Rebis".
- Welsch, Wolfgang (2003), "Reflecting the Pacific", <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=198>, accessed: 28.12.2014.
- Welsch, Wolfgang (2002), "Spaces for human?/Przestrzenie dla ludzi?", trans. Katarzyna Guczalska, [in:] Adam Budak (ed.), *Co to jest architektura?*, Kraków: Bunkier Sztuki..



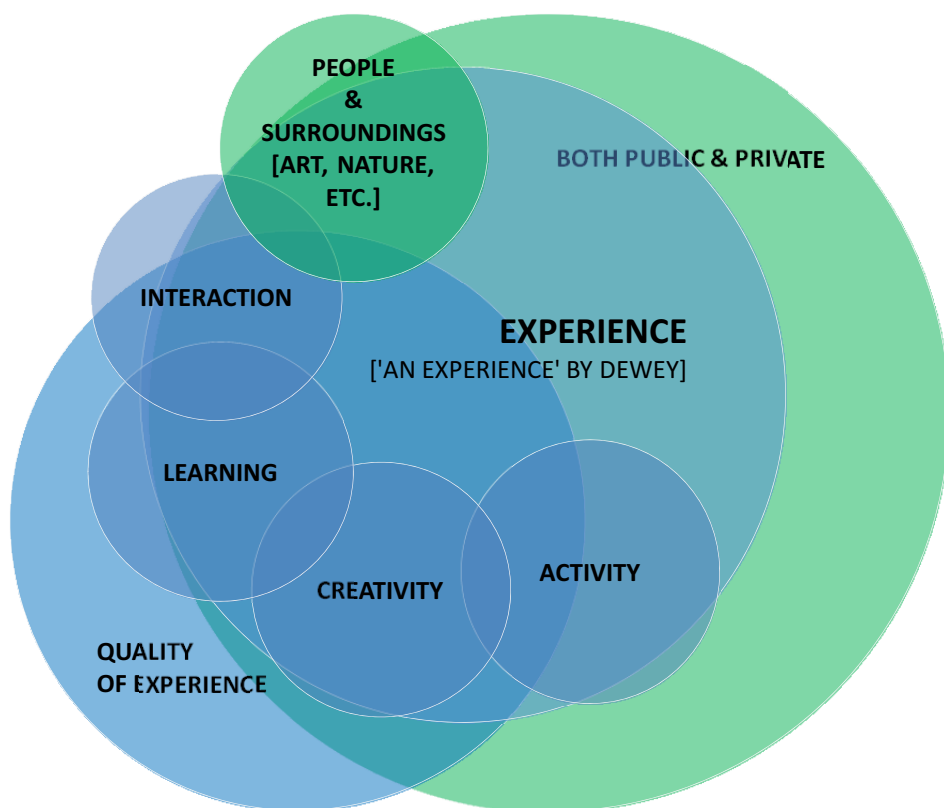


Photo 10. E. Fietke, *Madonna astronautów* [*Astronauts' Madonna*], public art located in a private backyard, 12 Pogonowskiego Street, Lodz, 2015, photo by M. Sikora



EWA CHUDOBA

## **TWO FACES OF ART – PUBLIC AND PRIVATE – IN JOHN DEWEY’S AESTHETIC EXPERIENCE**

John Dewey was a modernist philosopher in the sense that his thought belonged to the intellectual formation called modernity that spanned roughly the period between 1850–1950 (Bradbury, McFarlane 1991: 19–51). The thing really important to him was a quest for balance between art and science, private and public, self and community (Hickman 1990: 169–171). I am just giving these three spheres as examples of what was important for modern thinking as such. At first it looks as if he would agree that all art is public. Before I go further, his meaning of art has to be explained in detail.

For Dewey, art is not so much an object as it is an experience. He understands an experience as a kind of natural, normal, balanced interaction between an organism and the environment, or between a person and his/her surroundings, or between two people, or between an observer and a piece of art, e.g. a picture in a museum. The sides involved in an interaction which eventually creates an experience are of secondary importance. They could be literally anything, even a stone down the hill (Dewey 1987: 46). What shapes an experience is not what is interacting but how it is interacting. “How” is of a crucial significance, while “what” is irrelevant (Wojnar 1975: V–LV). Firstly, all experiences are active and motor; secondly, all experiences keep balance between doing and having (undergoing); thirdly, all experiences have a beginning and an ending. They do not finish prematurely before a kind of climax. What differentiates a normal, common experience from an experience is that an experience marvels those specifics. An experience is more than active – it is proactive and creative, it is more than balanced – it is integrated, it is more than having the beginning and the ending – it is the unified whole developing in its own timing. An experience understood in that way is an aesthetic one and it creates art.

There are a few meanings of the aesthetic experience in Dewey’s thought. The very first one is the collective and public one. It could be observed while the ancient Greeks were building the Parthenon. That experience was collective

because it arose from the specific needs of Greek community life. The temple was and still is an embodiment of civic feelings and the spirit of the polis (Dewey 1987: 11–13). It was also a collective effort. Then it led to collective aesthetic experiences while people were inside the building during a religious service. This meaning of art – as an expression of a collective spirit of a specific community – is similar to Walter Benjamin's idea of an aura: an aura is present when a piece of art is born out of a social ritual (Benjamin 2009: 5–20). Dewey believed that art as embodiment of the spirit of a civilisation comes into being through rites and rituals. In this context art is obviously public.

The other understanding of the aesthetic experience is while an agent (e.g. a person) is interacting with a piece of art in a museum or a gallery, or in some other public space (in a music hall, in the street, etc.). Let us imagine a situation when a person is interacting with a painting in a museum of art. The interaction is an emotional engagement because to be fully connected with the piece of art the person has to be emotionally involved in the process. The person follows the aesthetic qualities present in the painting such as: colours, light and shades, lines, etc. He or she not only tries to find a meaning embodied in the piece but also fills the process with his or her own private meanings. In the aesthetic experience of this kind, expressiveness of the interaction is crucial. Dewey understands expression in his own way as a process that creates a change both in the aesthetic object and in the viewer. It is so because expression for him is related to overcoming difficulties in the process of interacting with the painting.

We can imagine someone watching *The Ambassadors* by Hans Holbein in the National Gallery in London for the very first time. Following aesthetic qualities can be easy at first. But at some point interacting with a strange shape on the floor is inevitable. The question appears: What is this? A fish, a ship?<sup>1</sup> To overcome this difficulty, the observer/viewer needs to allow himself or herself some "solution": having decided that was a ship, he or she continues to watch the rest of the painting. The expression took place because the person managed not only to interact with the aesthetic qualities but also to overcome the difficulty. For him or her, *The Ambassadors* will never be the same painting: because it has changed from a realistic piece of art at first to a piece with a mystery. He or she is also changed as he or she has experienced the picture in a new, deep, expressive, emotional way. An important feature of this experience is that it does not have any outer purpose. It develops in its inner timing and with no regard to anything beyond itself. One of the examples of the aesthetic experience was described by Iris Murdoch in her novel *The Bell* from the mid fifties:

---

<sup>1</sup> It is known that the shape on the floor represents a skull (Roskill, Hand 2001: 25).

Dora had been in the National Gallery a thousand times and the pictures were almost as familiar to her as her own face. Passing between them now, as through a well-loved grove, she felt a calm descending on her. She wandered a little, watching with compassion the poor visitors armed with guide books who were peering anxiously at the masterpieces. (...) Dora was always moved by the pictures. Today she was moved, but in a new way. She marveled, with a kind of gratitude, that they were all still here, and her heart was filled with love for the pictures, their authority, their marvelous generosity, their splendor. It occurred to her that here at last was something real and something perfect. Who said that, about perfection and reality being in the same place? Here was something which her consciousness could not wretchedly devour, and by making it part of her fantasy make it worthless. Even Paul, she thought, only existed now as someone she dreamt about; or else as a vague external menace never really encountered and understood. But the pictures were something real outside herself, which spoke to her kindly and yet in sovereign tones, something superior and good whose presence destroyed the dreary trance-like solipsism of her earlier mood. When the world had seemed to be subjective it had seemed to be without interest or value. But now there was something else in it after all.

These thoughts, not clearly articulated, flitted through Dora's mind. She had never thought about the pictures in this way before; nor did she draw now any very explicit moral. Yet she felt that she had had a revelation. She looked at the radiant, somber, tender, powerful canvas of Gainsborough and felt a sudden desire to go down on her knees before it, embracing it, shedding tears.

Dora looked anxiously about her, wondering if anyone had noticed her transports. Although she had not actually prostrated herself, her face must have looked unusually ecstatic, and the tears were in fact starting into her eyes (Murdoch 1979: 191–192).

This aesthetic experience seems to be public as it takes place in the museum and as it is an interaction between a person and a public piece of art available to everyone. Dewey also distinguishes an aesthetic experience of a mostly private nature: namely an experience called also a consummatory experience (in *Experience and Nature*). It happens during daily actions like gardening, cleaning a room, arguing with a friend, having dinner in a restaurant in Paris, doing sports, shooting, etc. An experience can also be undergone at work: during a surgical operation, scientific research; it can happen to a car mechanic or a seamstress (Dewey 1987: 11, 42–43, 103–104).

These interactions become aesthetic under the same conditions as the interactions during the contact with a piece of art, namely when they are integrated both emotionally and with regard to the purpose. It means they cannot be done mechanically without emotional engagement. Emotional openness is required as well as carrying out an interaction for pure interacting, for pure enjoyment of the

process. It seems tricky at first because all practical interactions have their outer aims: we clean a room to keep it in a good shape, we eat to fill our stomachs, we shoot to kill an animal, etc. In the circumstances, however, when these actions are taking place for us to enjoy them and not to fulfil any outer criteria such as goals, results and so on, they become aesthetic. All “results” are indispensable parts of the process of interacting because they can be felt and emotionally foreseen before the ending. A surgeon operating on a patient can tell how it goes during the whole process. Of course, difficulties have to be overcome but dealing with them can be smooth and rhythmical, namely aesthetic, and the operator knows before the final stitch that everything has been unfolding in its perfect order. According to Dewey, this is even more aesthetic than smooth dealing with some usual obstacles of the matter.

The question must be asked: is an experience really only private? There is no doubt that emotional openness and integration, namely acting with a regard to the enjoyment of an action, not with a regard to an aim, is strictly private. It depends on people’s emotional disposition and attitude towards the world and life as such, it is a side effect of personal maturity or even charisma. It is something which cannot be taught at school or at university. However, there are factors of an experience which are not strictly private. I mean not only the surroundings, namely that they take place at work and, obviously, places of work such as a hospital, a studio, a school, a university are public. It is not only a place that is public, but public are also motor sets of operation of the body as well as perception. In this respect “public” means belonging to a community, civilisation, something that has been passed from generation to generation. Motor sets of operation or motor lines of operation are Deweyan terms referring to somatic actions (Dewey 1987: 103–104). Certain actions and perception intertwined with these actions in one process are taught, instructed, and even improved. For example, becoming a surgeon is a long process filled with years of surgical training in the operating room. The same situation happens in a lot of jobs: to be a sportsman, a craftsman, a lawyer – specific learning is necessary. Learning covers both body and perception. In the case of artists: musicians, painters, sculptors, dancers, etc. the process of learning how to use their body with connection to perception is equally significant. The motor and perceptive part of the aesthetic experience is always public. This factor decides that an experience is not only private but also public. The only situation when an experience is totally intimate is at someone’s home and when no specific sets of body are required. Cleaning a room or gardening can be given as an example.

In Dewey’s vision, all aesthetic experiences are both public and private. The question has to be addressed: what is private in listening to Chopin concerto in a music hall or in interacting with a painting in a gallery? Firstly, emotional

openness and expressive engagement, secondly, all feelings and emotions felt during the process with a special reference to satisfaction. Satisfaction, no matter if it is undergone in a mostly private experience or in a mostly public aesthetic experience, is of an intimate, personal nature. All these mixtures decide that in Dewey's aesthetics art is both private and public. Public pieces of art lead to personal, intimate emotions and thrills and private satisfaction from a job is founded on public training of body and perception.

All strict distinctions in the case of Dewey have to be always reconsidered as his thought tends to blur all oppositions and dualisms. He always gives space to pluralism. The same situation is with public and private. To understand this, it is worth quoting his vision of society from *Democracy and Education*. To Dewey, there is no clear cut border between private and public life:

Such words as "society" and "community" are likely to be misleading, for they have a tendency to make us think there is a single thing corresponding to the single word. As a matter of fact, a modern society is many societies more or less loosely connected. Each household with its immediate extension of friends makes a society; the village or street group of playmates is a community; each business group, each club is another. (...) Inside the modern city, in spite of its nominal political unity, there are probably more communities, more differing customs, traditions, aspirations, and forms of government or control, than existed in an entire continent at an earlier epoch (Dewey 1985: 25).

## References

- Benjamin, Walter (2009), *The Work of Art in the Age of Mechanical Reproduction*, New York: Oxford University Press.
- Dewey, John (1985), *Democracy and Education*, [in:] *The Middle Works*, vol. 9, Carbondale–Edwardsville: Southern Illinois University Press.
- Dewey, John (1987), "Art as Experience", [in:] John Dewey, *The Later Works*, vol. 10, Carbondale–Edwardsville: Southern Illinois University Press.
- Hickman, Larry (1990), *John Dewey's Pragmatic Technology*, Bloomington: Indiana University Press.
- Bradbury, Malcolm; McFarlane, James (eds.) (1991), *Modernism*, London: Penguin Books.
- Murdoch, Iris (1979), *The Bell*, London: Chatto and Windus.
- Roskill, Marc; Hand, John Oliver (eds.) (2001), *Hans Holbein: Paintings, Prints and Reception*, New Haven–London: Yale University Press.
- Wojnar, Irena (1975), "Sztuka jakością życia", [in:] John Dewey, *Sztuka jako doświadczenie*, trans. A. Potocki, Wrocław: Zakład Narodowy Ossolińskich „Ossolineum”.



### **III**

## **AESTHETIC ENERGY OF MISSION AND PRACTICE**



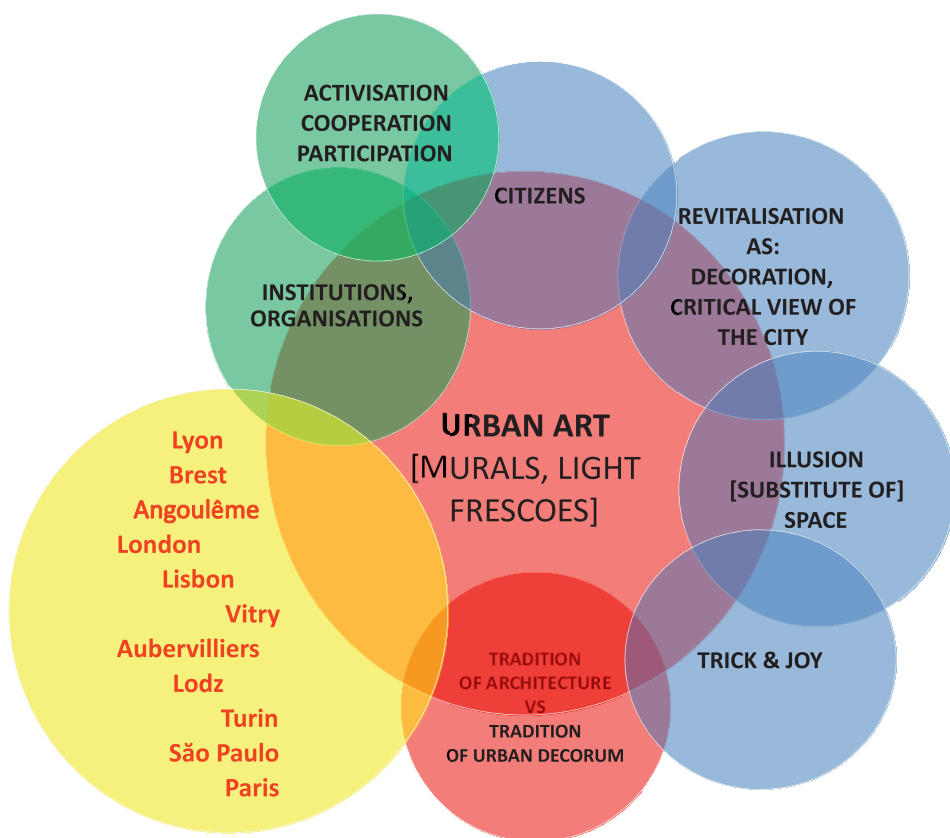


Photo 11. Henri Argouach, Twin Murals:  *Ici, c'est Brest*, Brest (France), photo by Cité Création



HALIM BENSÂÏD

## **MURAL PAINTING AND THE SPIRIT OF THE PLACE VERSUS GRAFFITI AND STREET ART**

Today a phenomenon produced by globalisation has appeared, which is transforming some urban territories into a global art gallery! Some cities, in their fierce competition for greater visibility in the field of territorial marketing, are rushing to create the umpteenth Festival of Street Art, in the same way as others have already gone for “the buzz”, courting the large international brands to implant them in their city centres (photo 11). It is now the same for global cultural competition. With the crisis and constrained budgets, contemporary art cannot ensure media visibility of cultural policies of cities because it has become inaccessible in terms of costs.

This is the time of Street Art. These artists and their worldwide reputation on the net allow the city and its festival immediate and inexpensive media presence. In turn, these young artists use the city as a marketing medium: they profit from this visibility, with gallery owners seeking new opportunities as they no longer have access to the extravagant prices of contemporary art (photo 36). Graffiti, meanwhile, has a subversive function derived from its origins. Graffiti artists have always invaded public space in an illegal way to affirm the existence of underground culture. This expression still exists despite numerous attempts by the art market to institutionalise this practice. The new generation that once dabbled in graffiti quickly migrated to Street Art, which had the advantage of financial reward. A case in point is Banksy whose work has boosted the arrival of art dealers in the commercial development of Street Art. This practice is far from the cultural and social activism of the first graffiti artists... Nothing too bad in the “grand art market carnival” so denounced by Banksy... Nothing serious, if not the fundamental question that nobody is asking: do these operations of Street Art produce sustainable development for cities? So, take time in this “fifteen minutes of fame” (considering the time of the city) to look more closely at this urban phenomenon, by first eliminating the aesthetic questions about the works from the debate that should be left to art critics and other leading figures in

the art market. Is the street a simple space for market activity? Or rather a highly political place where the concept of living, of citizen use, of territorial context, of shared public space, of identity and memory is fundamental? Initially, to validate these operations, the word “festival” is often attached to the word Street Art to demonstrate the ephemeral nature of these works. Indeed, during the festival (an average of 3 to 5 days), jet-lagged artists are expected to create new and hitherto unseen works on raw surfaces that have not been properly prepared. In the end, even if it is interesting from the price/quality perspective (a Street Art artist receives between 3,000 and 5,000 Euros to paint a wall in 3–7 days), the technical quality of the works is poor and they degrade very quickly. And it is at this point that the question of sustainability of the piece emerges... but it is too late! The citizen questions this ambiguity: a monumental exhibition that cannot be dismantled has been purchased and, after but a few months, just degrades his/her immediate and intimate environment. After all, when we look closely at the cities of London, Lisbon, Vitry, Aubervilliers, Lodz, Turin, São Paulo... and most recently Paris, with its White Nights Street Art, we can observe the production of distressing uniformity: the same works, the same artists find themselves plastered in a monumental way in all these cities, resulting in a strange feeling of loss of identity and of specific urban stories. There is still time to rethink this tsunami of Street Art that is sweeping across the world... This is not to criticise anyone, particularly the artists who only do what we allow them to do; the intention is simply to **reintroduce the debate on the fundamental and essential concept of the relation of the citizen to his/her city**. Both the content of the works, in their relation to the spirit of the place, and the sustainability of the works themselves, raise important questions. If we lift the lid on this debate, we can see what the other failed or successful experiences in the history of the mural are: “The Wall is the skin of Inhabitants” (photo 37).

The spirit of the place is not a marketable commodity, but the receptacle of uses and daily social and cultural practices, for residents as well as visitors to the territory. Public space too is not a single environment to be consumed in the way we consume other commodities. Neither is it a virtual space like in some science fiction films which people cross without seeing. It is a fantasy to believe that public space does not belong to anyone and therefore to everyone. This trend of gentrification denies any local or marginal nature of the identity of the territory. On the contrary, it must be said loud and clear today that the details, the singular social practices and local cultural identities are the basis of the real experience of the use of public space. This spirit of the place that must be found is the driving force of the collective good life. Because when the mural becomes the mirror of invisible solidarities or negated identities, it becomes a totem for the greatest

pride of the residents. The mural as it is practised by Cité Création aims to “make visible” the levels of collective memories that have built up in the human history of the area. Thus, the resident/viewer becomes an actor of his or her living space: he or she can share, chat with visitors and tourists to create a mediation, which is a tolerance and openness factor. The Tony Garnier Urban Museum in Lyon, a collective adventure led by locals, artists, politicians, media and visitors, showed that the spirit of the place could be the basis of extraordinary cultural success (photo 38). This experience became reality in 1989 and since then has become a reference in the field of urban development. 25 murals co-created with the inhabitants, around works designed by the architect Tony Garnier (1869–1948), produced an urban open-air museum, which now receives over 30,000 visitors a year (photos 39–41).

Beyond revaluing the social housing district of Lyon, it helped revitalise economically the whole territory. The most important, however, was the residents’ participation in the project and the appropriation of a shared history with Lyon’s population. This population could identify with the open-air museum that over time has become a unique cultural asset. The meeting between the spirit of the place (the buildings on which the frescoes are placed were built by Tony Garnier himself) and artists allowed these works to exist today as new Lyon and French heritage. Nowhere else does or will exist the Tony Garnier Urban Museum because the uniqueness of this work comes from the meeting of the place (the district is now called the Cité Tony Garnier) and the unique history of the inhabitants of this working-class district of Lyon in the 90s. It took ten years of consultation and struggle for this crazy little idea – that participative democracy could be a competent and recognised phenomenon – to get off the ground. Today the necessity to produce more and more of the city leads the municipalities to favour short-term investments, leading to quantity over quality. Just take, for example, the damage done to those cities which hosted the Summer or the Winter Olympic Games or the World Football Cup and that have to manage, once the “Carnival” has left, those excessive and unusable incumbents. Sustainable development must be the basis of any research, creation or production of the city in order to ensure the durability of the works produced and to avoid waste. If aesthetics is part of this approach, it becomes a formidable vector, not only for beauty but especially for the social and cultural development of cities (photos 42–44).



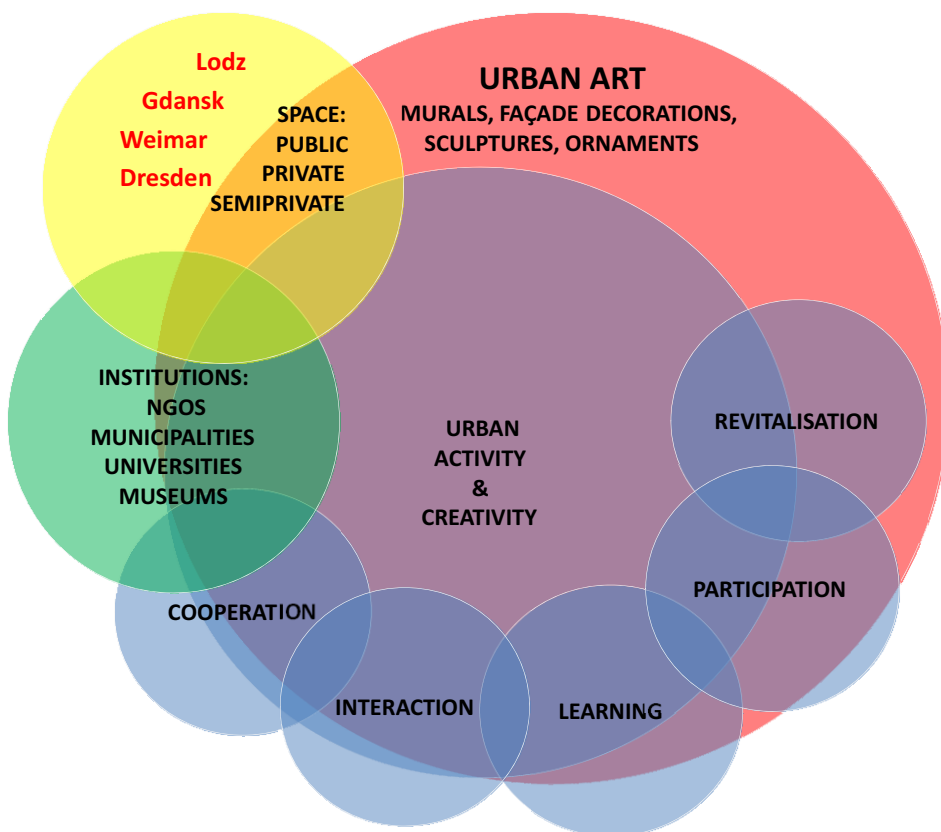


Photo 12. Ceramic details on the revitalised façade at 35 Ogarna Street by A. Buławka-Fankidejska & D. Buławka-Fankidejski, Gdansk, 2015, photo by the Urban Forms Foundation



JOWITA MRÓZ

**SET FREE THE ARTISTIC ENERGY OF LODZ!  
THE EVOLUTION OF THE URBAN FORMS  
FOUNDATION**

In the last catalogue of the Urban Forms Foundation, Teresa Latuszewska-Syrda describes her initial inspiration in these words:

In 2008, the London Tate Modern presented on the façade of the building the works of six artists: Os Gemeos, Nunca, Sixeart, JR, Blu and Faile. At that point I thought to myself: why not do it here? Why not in Lodz? After all, the history of Lodz resembles the history of street art to some extent: Lodz is a young city, just like street art. Lodz is a city of revolution. Its golden age was in the period of the great industrial revolution, in times when artistic revolutions were so frequent as technical inventions. Its traces can be seen everywhere – in the brick walls of the factories, in the factory owners' eclectic villas, in the art nouveau tenement houses and villas, in the modernist housing estate of Helena and Szymon Syrkusowie and in the Strzeminski Art Museum, for which foundations were laid by the collection of the a.r. group – a group of revolutionary artists. The revolution is also reflected in the blank walls of tenement houses created as a result of clearances planned by communist planners. Political, social and economic revolutions built and ruined this city. The revolutions of the 1980s formed street art, which derives its own independence from them and is not limited by schematic formulas (Latuszewska-Syrda 2015: 2).

Those revolutions left their mark on the architecture of Lodz and impacted the current image of the city as the place with post-industrial atmosphere and multicultural traditions, full of artistic energy, but also as the place that is overwhelming, grey and struggling with various problems. Recently the restoration of neglected buildings and places has accelerated, which symbolises the rebirth of

the energy of this city (Latuszewska-Syrda 2015: 2). Unfortunately, many of these buildings could not be renovated in a typical way. Some of them have been just completely destroyed – leaving only sad, blank walls of outbuildings which have required a different kind of restoration. The Urban Forms Foundation, perceiving the enormous potential of the city seeking transformation and development, has chosen the artistic way of its rebirth. That is how the idea to change the public space and to set free the energy of Lodz by creating a gallery of murals was born.

The Foundation was established in 2008 as an independent non-governmental organisation created to deal with broadly understood urban art – urban art defined as a kind of creative activity performed in relation to the city life and undertaken by artists who live in cities or just like urban life. At the beginning, one of the primary aims of the Foundation was to change the current image of Lodz by aestheticisation of the public space. This fundamental goal was achieved by creating a permanent exhibition of murals in the city centre of Lodz – the Urban Forms Gallery – and by placing other works of art (3D, installations) in the public space (photos 4, 5, 7, 8, 35).

The concept of changing blank walls of old tenement houses into the typical canvas for large-format paintings, thereby allowing the inhabitants unlimited access to art, appeared in 2009. A high value of the works was provided by renowned artists and talented novices from all over the world who have created all the murals included in the Urban Forms Gallery. The Foundation does not limit artists in choosing form and content. The Foundation functions rather as a social and cultural institution, or a kind of patron – chooses the artists, raises funds (through competitions, from sponsors, subsidies, grants and business activity), obtains permission from the owners of the selected buildings, organises the paintwork, documents and promotes. From 2011 to 2014, as a result of the Foundation's activities, 37 murals appeared in Lodz. Most of the murals were created during the Urban Forms Gallery Festival, which was a cultural event and also a kind of attraction for the inhabitants and tourists who had an opportunity to observe changes occurring on the walls. For several years, the Foundation was consistently struggling with the current image of Lodz, as the place which is grey and overwhelming, by transforming it into a lively city with a great collection of large-format paintings.

Although initially one of the major goals of the Foundation was the aestheticisation of Lodz by creating a gallery of murals, after several years the organisation widened the scope of its activity and started to organise social and academic research, educational workshops, tours, debates, publications and conferences, as well as support other projects, for example, the Ogarna 2.0 or the New Szeroka Project (photos 12, 48), and the revitalisation of the Old Market in Lodz.

One of the first manifestations of the wider activities of the Foundation was supporting the research on the experience of art in the urban space. During the Urban Forms Gallery Festival 2013, the Department of Ethics at the University of Lodz and the Urban Forms Foundation formed an inter-disciplinary team of 9 students called "Streetartworkers" to deal with issues of culture by approaching them from different research perspectives and acting directly in the public space. The Streetartworker was a person who carried out a survey or a special kind of conversation with people accidentally met in the streets of Lodz. Every interview took place in the vicinity of a mural – the team carried out a survey around all the murals included in the Urban Forms Gallery (2013). In the survey, different questions were used – introductory, encouraging and developing the conversation about art. For example, the Streetartworkers asked people whether the mural could be called art and what its function was; whether the mural fit into the place where it had been painted. The respondents had an opportunity to express their opinions on the value of the murals and their importance for Lodz and its inhabitants (See Gralińska-Toborek, Kazimierska-Jerzyk 2014). Supporting the research, the results of which are presented in *Experience of Art in Urban Space...*, was a significant part of the evolution of the Foundation's activities and also a confirmation that the organisation is trying to do much more for the city and its inhabitants than only to create a great gallery of murals. The next step was to organise, together with the Department of Ethics (Institute of Philosophy, University of Lodz), the 1<sup>st</sup> International Conference Aesthetic Energy of the City in September 2014. The Foundation's participation allowed to link theoretical and aesthetic points of view at that time. Now it is the norm in its activities. The Foundation publishes research reports and includes the study of opinion or participating observations as important elements of projects in general (See Reports).

In the same year, the Foundation, as an organisation with experience in the area of urban art, was invited to participate in the project Ogarna 2.0. The City of Gdansk organised a project for renovation and artistic decoration of tenement houses in Ogarna Street. It is important that the project was not only a top-down initiative of the city, but it was also co-financed by the tenants' association. The great success of the Ogarna 2.0 has encouraged the City of Gdansk and the residents to also change Szeroka Street. The New Szeroka Project, which was similar to Ogarna 2.0, was carried out in 2014. The transformation of neglected façades of the buildings in Ogarna Street and Szeroka Street, by giving them artistic decorations and a fresh, new look, became another successful intervention of the Foundation in the urban space, this time not on the local ground.

The New Szeroka Project was only a part of the Foundation's activities in 2014. The Foundation also supported the revitalisation of the Old Market in

Lodz and organised student internships and study trips to partner cities – Weimar and Dresden. In 2014, the Foundation also organised a series of educational and creative workshops that became an important aspect of the activity of the organisation.

In the spring of 2014, the Foundation, in cooperation with the University of Lodz and the Public Lodz-Downtown Library (Miejska Biblioteka Publiczna Łódź-Śródmieście Filia nr 5), organised several educational workshops for children from poor neighbourhoods of the city. Although the programme of the workshops was concentrated around street art, children had also an opportunity to learn about different forms of art, or to develop their ability to work in a team for the common good. Another project in the form of workshops, which were also a type of student internships, was carried out during the music festivals: Impact Festival 2014, Life Festival Oświęcim 2014 and Open'er Festival 2014. The workshops were aimed at awakening creativity of the festivals' participants, as well as promoting the new image of Lodz as the city of great artistic energy. In the summer of 2014, supporting the project of the revitalisation of the Old Market in Lodz, the Foundation organised other workshops for children, during which the participants had an opportunity to design and create of cardboard a new frontage of the Old Market. The main ideas of all the workshops were similar: providing knowledge about street art, development of creative thinking about art in the public space and raising awareness of urban space experience. The workshops enjoyed widespread interest, which shows that people, especially children and youth, need also another type of contact with street art, much more involved and conscious than only passive admiration of art in the urban space.

For this reason, the project of educational and creative workshops was continued in 2015 during the Off Gallery project (photos 10, 49–51), which was organised to create murals that were interpretations of the pictures included in the Gallery of Polish Masters (Museum of the City of Lodz, 15 Ogrodowa Street). It also served to increase participation in culture and competence of the perception of art among residents of the areas threatened by social exclusion. In addition to the workshops and the creation of murals, the Off Gallery was enriched by participatory elements, which was a very new and non-typical form of the activity of the Foundation.

Although in the autumn of 2015 the 1<sup>st</sup> edition of the Energy of the City Festival, which was a continuation of the Urban Forms Gallery Festival, took place and new murals appeared in Lodz, the Foundation has modified its initial goals. From an organisation changing the current image of Lodz by creating a mural gallery, the Foundation became an initiator of participatory mechanism and an organisation to which other entities turn (Gralińska-Toborek, Kazimierska-Jerzyk

2014: 219). Reactions of inhabitants during social and educational research, as well as widespread interest in workshops, show that different forms of the Foundation's activities have met the needs of the city and its inhabitants who now proudly identify themselves with "the city of murals". The Foundation has set free the energy of the city in the area of urban art, but it is just the beginning of the artistic and social restoration of Lodz.

## REFERENCES

- Kołodziej, Jan; Mrozek, Paweł (2015), *Nowa Szeroka i Ogarna 2.0. 2013–2014*, Łódź: Fundacja Urban Forms.
- Latuszewska-Syrda, Teresa (2014), (without the title), [in:] *Galeria Urban Forms. Łódzkie murale*, Łódź: Fundacja Urban Forms.
- Gralińska-Toborek, Agnieszka; Kazimierska-Jerzyk, Wioletta (2014), *Doświadczenie sztuki w przestrzeni miejskiej. Galeria Urban Forms 2011–2013/ Experience of Art in Urban Space. Urban Forms Gallery 2011–2013*, trans. Marta Koniarek, Łódź: Biblioteka/Fundacja Urban Forms.

## REPORTS

- Dialogi wokół murali. Raport z badań opinii przeprowadzonych w ulicznych punktach konsultacyjnych* (2014a), by Qualio for the Urban Forms Foundation, online: [http://urbanforms.org/userfiles/Dialog\\_wokol\\_murali\\_raport.pdf](http://urbanforms.org/userfiles/Dialog_wokol_murali_raport.pdf), accessed 10.12.2015.
- Raport z badań opinii dotyczących nowej aranżacji przestrzeni Starego Rynku w Łodzi* (2014b), by Qualio for the Urban Forms Foundation, online: [http://urbanforms.org/userfiles/Raport\\_Stary\\_Rynek.pdf](http://urbanforms.org/userfiles/Raport_Stary_Rynek.pdf).
- Projekt Off Galeria. Dialogi wokół murali* (2015), by Qualio for the Urban Forms Foundation, online: [http://www.urbanforms.org/userfiles/Raport\\_Off\\_Galeria.pdf](http://www.urbanforms.org/userfiles/Raport_Off_Galeria.pdf), accessed 10.12.2015.



## ILLUSTRATION ANNEX



Photo 13. Unfinished urban space – Community Cultural Centre in Budva (1966), photo by S. Stamatovic Vuckovic



Photo 14. Unfinished urban space – Community Cultural Centre in Budva (1966), photo by S. Stamatovic Vuckovic

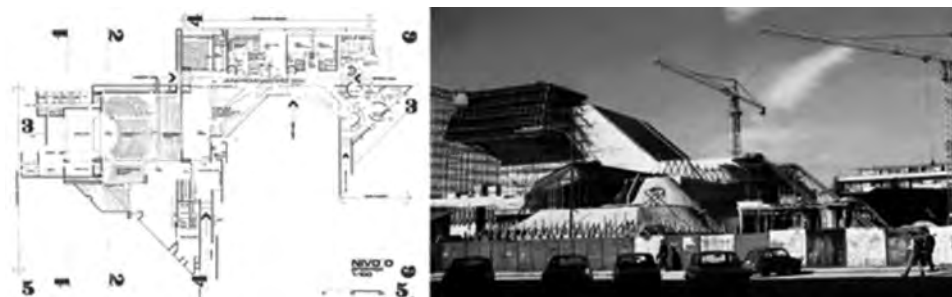


Photo 15. Unfinished building – Community Cultural Centre in Risan (1981–present), photo by S. Stamatovic Vuckovic.



Photo 16. Resemiotisation of space is a product of “reideologisation” – “kiosk businesses”, Niksic, photo by Studio Marko Music



Photo 17 a–e. Recycling Unfinished – students’ work for the 4<sup>th</sup> Congress of Students of Architecture – “Urban Recycling”, Belgrade, 2006, photo by the Faculty of Architecture, Podgorica



Photo 18. Aryz, *Love Letter*, 2012, detail, photo by W. Kazimierska-Jerzyk



Photo 19. The large format wall advertising, the late 1950s – the mid 1960s, 61/63 Pomorska Street; the DELTA Knitting Industry Plant, Łódź, photo by A. Grafińska-Toborek



Photo 20. The destroyed “Setalana” silk article factory (1920), 65 Pomorska Street, Lodz, 2014, photo by M. Czechowicz



Photo 21. The renovation project of the “Setalana” (detail: the “lace” cast iron finial of the outbuilding), 65 Pomorska Street, Lodz, arch. J. Walczak



Photo 22. The walls full of urban signs and paintings depicting the palimpsest structure of the city, intersection of Zwirki and Kosciuszki Street, Lodz, 2015, photo by A. Ostrowska



Photo 23. A wall on the side of a discount store in Turnpike Lane, North London, February 2013, photo by C. Turner



Photo 24–25. A wall on the side of a discount store in Turnpike Lane, North London, April 2013, photo by S. Hansen



Photo 26. [as above], May, 2013, photo by D. Flynn



Photo 27. A wall on the side of a discount store in Turnpike Lane, North London, May, 2013, photo by S. Hansen



Photo 28–29. [as above], June, September, 2014, photo by S. Hansen



Photo 30. A wall on the side of a discount store in Turnpike Lane, North London, September, 2014, photo by D. Flynn



Photo 31–32. The “M. Tykociner i s-ka” factory (1920), 77 Pomorska Street, Lodz, June 2014, March 2016, photos by W. Kazimierska-Jerzyk



Photo 33. OFF Piotrkowska Centre, 142 Piotrkowska Street, Lodz, July 2014, photo by W. Szymański



Photo 34. Locations of the Urban Forms Gallery murals in terms of different types of tourist space, September 2014, photo by J. Mokras-Grabowska

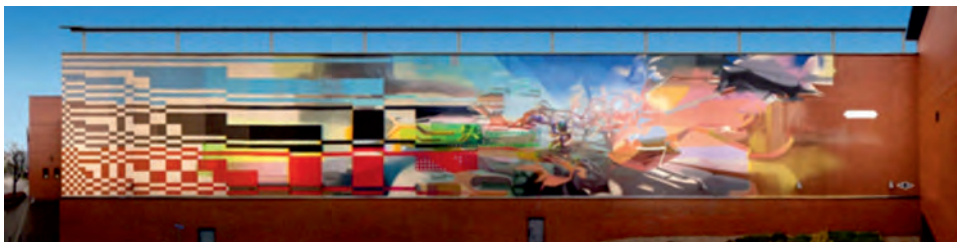


Photo 35. Proembrion, *Transition*, 2013, 15/23 Piłsudskiego Street, Lodz, photo by M. Stempij



Photo 36. Benjamin Flao, *L'Arsenal*, Brest (France), photo by Cité Création

Photo 37. Cité Création, *La Fresque des Lyonnais*, Lyon (France), photo by M. Djaoui & E. Bernath



Photo 38. Cité Création, *Visage de Tony Garnier*, Lyon (France), photo by C. Fézoui

Photo 39. Cité Création, *Les Abattoires*, Lyon (France), photo by C. Fézoui



Photo 40. Youssouf Bath, *L'Africaine*, Lyon (France), photo by C. Fézoui

Photo 41. Gregory Chestakov, *La Russe*, Lyon (France), photo by E. Heimermann



Photo 42. Yslaïre, *Mémoires du XXè siècle*, Angoulême (France), photo by Cité Création



Photo 43. Erro, *Hommage à la Bande-Dessinée*, Angoulême (France), photo by Cité Création

Photo 44. François Schuiten, *Lumière*, Lyon (France), photo by Zigzagone



Photo 45. Ryszard Paprocki, *Solny świat* [Salt World], Wieliczka (Poland) 2012, photo by R. Tatomir



Photo 46. Ryszard Paprocki during his work on *The Game*, Lodz, 2013, photo by the Urban Forms Foundation

Photo 47. Ryszard Paprocki, *The Game*, Lodz, 2013, photo by the Urban Forms Foundation



Photo 48. The revitalised façades of the modern townhouses in Szeroka Street in Gdansk, 2014, photo by the Urban Forms Foundation



Photo 49–51. Off Galeria Project made by the Urban Forms Foundation in Lodz, 2015, the murals: Meisal461 and Ovca, *Dyskusja o muralach* [A Discussion on Murals], 35 Pogonowskiego Street; Aleksandra Adamczuk and Paulina Nawrot, *Jonah*, 49 Legionow Street; the closing of the project at the Museum of the City of Lodz, photos by M. Sikora

## LIST OF ILLUSTRATIONS

### I. CHAPTER FRONT PAGES:

1. The historic power generator in the power station EC1 where steam was converted into electricity. This place will be one of the elements of the thematic track “processing energy” in the currently created new Science and Technology Centre in Lodz; in the background you can see a spherical screen of the 3D cinema forming part of the National Film Centre, which is located here. Lodz, 14/33 Kilinskiego Street, September 2015, photo by Wioletta Kazimierska-Jerzyk.
2. The example of the subject of urban decorum discussion: a tram stop, arch. Jan Galecki, Mickiewicza Street, Lodz, 2015, photo by Anna Ostrowska.
3. “A modern fake ruin” – Site’s Best Products Stores in Houston, USA (1975). Available from: <http://sitewyork.drupalgardens.com/content/best-products>, accessed 24. 11. 2014.
4. Aryz, *Love Letter* (2012), 67 Pomorska Street, Lodz; the former “Setalana” silk article factory (1920), renovated in 2013–2015, arch. Jakub Walczak, 65 Pomorska Street, photo by Anna Ostrowska.
5. Morik, *After the Call* (2014) and different types of graffiti, 9 Wieckowskiego Street, Lodz, photo by the Urban Forms Foundation.
6. Banksy, *Slave Labour*, a wall on the side of a discount store in Turnpike Lane, North London, May 2012, photo by Jon Hutchinson.
7. Running mural sightseeing organised by the Urban Forms Foundation, Lodz; Bordalo II, *Apus Apus* [Swift], 2015, 127 Kilińskiego Street, photo by the Urban Forms Foundation.
8. Bus mural sightseeing organised by the Urban Forms Foundation, Lodz, 2015 (Sainer, *Primavera*, 2012, 12 Uniwersytecka Street), photo by the Urban Forms Foundation.
9. Training of traceurs from the Krakow Parkour Association, Krakow, 2014, photo by Krakow Parkour/J. Płoszaj.
10. Egon Fietke, *Madonna astronautów* [Astronauts’ Madonna], the mural inspired by Polish master of painting Wacław Kondek, OFF Galleria Project by the Urban Forms Foundation, public art located in a private backyard, 12 Pogonowskiego Street, Lodz, 2015, photo by Michał Sikora.
11. Henri Argouach, *Twin Murals: Ici, c’est Brest*, Brest (France), photo by Cité Création.

12. Ceramic details on the revitalised façade at 35 Ogarna Street (showing *ogary* – hounds), Gdansk, 2015, by Alicja Buławka-Fankidejska & Dimitrij Buławka-Fankidejski, photo by the Urban Forms Foundation.

## II. ILLUSTRATION ANNEX:

13. Resemiotisation of space is a product of “reideologisation” – “kiosk businesses”, Niksic, photo by Studio Marko Music.
14. Unfinished urban space – Community Cultural Centre in Budva (1966), photo by Slavica Stamatovic Vuckovic.
15. Unfinished building – Community Cultural Centre in Risan (1981–present), photo by Slavica Stamatovic Vuckovic.
16. Unfinished ~ 20,000 m<sup>2</sup> – Revolution Memorial Hall in Niksic (1976–present), photo by Studio Marko Music.
17. Recycling Unfinished – students’ work for the 4<sup>th</sup> Congress of Students of Architecture – “Urban Recycling“, Belgrade, 2006, photo by the Faculty of Architecture, Podgorica.
18. *Aryz, Love Letter*, 2012, detail, 67 Pomorska Street, Lodz, photo by Wioletta Kazimierska-Jerzyk.
19. The large format painting (non-existent) made by the so-called first generation of Lodz creators of wall advertising operating from the late 1950s to the mid 1960s, 61/63 Pomorska Street; the Teodor Duracz Knitting Industry Plant called DELTA, photo by Agnieszka Gralińska-Toborek.
20. The destroyed “Setalana” silk article factory (1920), 65 Pomorska Street, Lodz, 2014, photo by Monika Czechowicz/<http://baedekerlodz.blogspot.com>, accessed 10.12.2015.
21. The renovation project of the “Setalana” silk article factory (detail: the “lace” cast iron finial of the outbuilding), 65 Pomorska Street, Lodz, photo by Jakub Walczak/<http://archidotum.com>, accessed 10.12.2015.
22. The walls full of urban signs and paintings depicting the palimpsest structure of the city, intersection of Zwirki and Kosciuszki Street, Lodz, 2015, photo by Anna Ostrowska.
23. A wall on the side of a discount store in Turnpike Lane, North London, February 2013, photo by Camilla Turner.
24. [as above], April 2013, photo by Susan Hansen.
25. [as above], April 2013, photo by Susan Hansen.
26. [as above], May, 2013, photo by Danny Flynn.
27. [as above], January, 2014, photo by Susan Hansen.

28. [as above], June 2014, photo by Susan Hansen.
29. [as above], September, 2014, photo by Susan Hansen.
30. [as above], September, 2014, photo by Danny Flynn.
31. The neglected “M. Tykociner i s-ka” factory (1920), 77 Pomorska Street, Lodz, June 2014, photo by Wioletta Kazimierska-Jerzyk.
32. The renovating process of the “M. Tykociner i s-ka” factory, 77 Pomorska Street, Lodz, March 2016, photo by Wioletta Kazimierska-Jerzyk.
33. OFF Piotrkowska Centre in a revitalised area containing the former spinning and weaving of Franciszek Ramisch (built from 1889); arch. Hilary Majewski, Fryderyk Miks, Franciszek Chelmiński; 142 Piotrkowska Street, Lodz, July 2014, photo by Wojciech Szymański.
34. Locations of the Urban Forms Gallery murals in terms of different types of tourist space, September 2014, photo by J. Mokras-Grabowska.
35. Proembrion, *Transition*, 2013, 15/23 Pilsudskiego Street, Lodz, photo by Maciej Stempij.
36. Benjamin Flao, *L’Arsenal*, Brest (France), photo by Cité Création.
37. Cité Création, *La Fresque des Lyonnais*, Lyon (France), photo by Michel Djaoui & Eric Bernath.
38. Cité Création, *Visage de Tony Garnier*, Lyon (France), photo by Claude Fézoui.
39. Cité Création, *Les Abattoires*, Lyon (France), photo by Claude Fézoui.
40. Youssouf Bath, *L’Africaine*, Lyon (France), photo by Claude Fézoui.
41. Gregory Chestakov, *La Russe*, Lyon (France), photo by Etienne Heimermann.
42. Yslaïre, *Mémoires du XX<sup>e</sup> siècle*, Angoulême (France), photo by Cité Création.
43. Erro, *Hommage à la Bande-Dessinée*, Angoulême (France), photo by Cité Création.
44. François Schuiten, *Lumière*, Lyon (France), photo by Zigzagone.
45. Ryszard Parocki, *Solny świat* [Salt World], Wieliczka (Poland) 2012, photo by Ryszard Tatomir.
46. Ryszard Paprocki during his work on *The Game*, Lodz, 2013, photo by the Urban Forms Foundation.
47. Ryszard Paprocki, *The Game*, Lodz, 2013, photo by the Urban Forms Foundation.
48. The revitalised façades of the modern townhouses in Szeroka Street in Gdansk, 2014, photo by the Urban Forms Foundation.
49. Off Galeria Project made by the Urban Forms Foundation in Lodz, the mural inspired by Polish master of painting Jerzy Krawczyk: Meisal461 and Ovca, *Dyskusja o muralach* [A Discussion on Murals], 35 Pogonowskiego Street, Lodz, 2015, photo by Michał Sikora.

50. Off Galeria Project made by the Urban Forms Foundation in Lodz, the mural inspired by Polish master of painting Adam Aron Muszka: Aleksandra Adamczuk and Paulina Nawrot, *Jonah*, 49 Legionow Street, Lodz, 2015, photo by Michał Sikora.
51. Off Galeria Project made by the Urban Forms Foundation in Lodz, the closing of the project at the Museum of the City of Lodz, 2015, photo by Michał Sikora.

## **SUMMARIES**

**ANTONI REMESAR**

### **NEW URBAN DECORUM? CITY AESTHETICS TO AND FRO**

From the municipal and civic perspective, improving the environment responds to the idea “to make a more beautiful city”, answering to the jump from the industrial city to the metropolitan one, and then to the different attempts for ordering cities during the twentieth century. To and fro refers to the journey into the past and arriving in the present. Urban decorum raises the question of What? Who? Where? but especially the How? The issues raised by the “urban decorum” are not new. They emerge, firstly, from boredom inherent in urban life with the consequent need for self-expression and, secondly, from the grass-root processes based on mutual support that intend to take part in improving the quality of the built environment, of the urbanscape, in the city, empowering citizens in the process of “city making” and decision-making.

**SLAVICA STAMATOVIC VUCKOVIC**

### **URBAN SPACE: THE PHENOMENA OF UNFINISHED IN THE CITIES OF MONTENEGRO**

Throughout the history of civilisation and architecture, the phenomenon of unfinished has been constantly present. Many historical and sociopolitical developments have caused some buildings and urban areas never to be completed. Nevertheless, these “structures”, although “mistakes of the past”, have continued to live spontaneously, being integrated into the urban fabric of the city. They have often become parts of the public space, as “mutants”, and a constant inspiration for architects and artists. There are many such examples in the territory of Montenegro: Ulcinj, Risan, Budva, Pluzine, Niksic, etc. The Revolution Memorial Hall building in Niksic, an unfinished concrete and steel mega-structure – “mega-unfinishedness” (“a similar structure was not built in the former SFRY”), is a good example of it. Today, this unfinished “dead space” continues to “live” by generating new “events in space”, from “kiosk size businesses” to the idea of being simply “buried”, turning thus into a “live monument”.

**WIOLETTA KAZIMIERSKA-JERZYK****AESTHETIC ENERGY OF AN ORDINARY PLACE**

The paper discusses the transformation of not a very representative part of the city, important however for the community that resides there. The author keeps track of how a seemingly rather ineffective change, which is the creation of a mural, affects the perception of the surroundings. Urban art is not the true cause of the causative structural changes in the city. The way, however, in which it interacts with the environment and other changes significantly contributes to the creation of socially important sites.

**AGNIESZKA GRALIŃSKA-TOBOREK****STREET ART AND SPACE**

Various forms of street art, such as murals, anamorphic painting or urban interventions, become an important component of urban space. The paper examines examples of selected works of urban art in the context of space and its reception. These unexpected “events” entertain and educate. They become, on the one hand, a tourist attraction, and on the other hand, a major voice in the debate on the public nature of visual urban sphere. Although ephemeral and inconspicuous, usually reluctantly accepted by architects and urban planners, they successfully urge viewers to reflect on space and its existing functions.

**SUSAN HANSEN, DANNY FLYNN****“DARLING LOOK! IT’S A BANKSY!” VIEWERS’ MATERIAL  
ENGAGEMENT WITH STREET ART AND GRAFFITI**

This chapter examines viewers’ affective encounters with street art and graffiti, with attention to the critical framework provided by Rancière (2004), whose work suggests a method for investigating our aesthetic practices of participation (or exclusion) and looking (or not looking). Viewers’ material engagements with street art and graffiti represent a disruption of the expectable order that demonstrates that what we see, according to our usual division of the sensible, could be otherwise – thus revealing the contingency of our perceptual and conceptual order. Our examination of the visual dialogue on just one city wall highlights the temporal, site-specific and participatory

elements of graffiti and street art as a form of communication, or visual dialogue. We demonstrate that viewers are not passive recipients of the artist's intentions, but are instead competent social actors capable of understanding, appreciating, and actively and materially engaging with street art and graffiti.

### **JUSTYNA MOKRAS-GRABOWSKA**

#### **CREATING AN ART TOURIST SPACE IN THE URBAN SPHERE OF LODZ – A THEORETICAL APPROACH BASED ON THE EXAMPLE OF THE URBAN FORMS GALLERY OF MURALS**

The Urban Forms Gallery of murals in Lodz, Poland, is a “live gallery” of more than 30 large-format paintings made directly on the façades of the buildings. This unique street art exhibition changes the appearance of Lodz's public space and constitutes a kind of new tourist attraction – a tourist trail. Moreover, it contributes to social revitalisation and renewal of urban sphere of the neglected parts of the city. The new kind of tourist space is being created – an art tourist space. The paper describes the types of art tourist space based on the example of the Gallery, as well as its comprehension levels.

### **JAKUB PETRI**

#### **BODY CONSCIOUSNESS IN MODERN URBAN SURROUNDINGS: FREERUNNING AND PARKOUR**

The paper covers the matter of body consciousness in modern urban surroundings. Somatic disciplines known as Freerunning and Parkour are presented as activities of a performative nature that can be understood and practised as means of redefining an aesthetic experience in modern urban surroundings.

### **EWA CHUDOBA**

#### **TWO FACES OF ART – PUBLIC AND PRIVATE – IN JOHN DEWEY'S AESTHETIC EXPERIENCE**

According to American pragmatist John Dewey (1859–1952), art is an experience (not necessarily an object) and as such it might potentially cover all human interactions. To put it otherwise, an aesthetic experience is needed to create

a meaningful piece of art. For human beings, the most stimulating environment for having aesthetic experiences is social life. Two main spheres of the aesthetic experience are distinguished: private and public. At first it seems that Dewey followed the modernist distinction, because he coined the terms of private consummatory experiences and public aesthetic experiences. However, in many respects, the distinction seems artificial and does not explain the phenomenon of Dewey's aesthetics. The paper addresses the issue and tries to capture the spirit of Deweyan aesthetics by analysing various aesthetic experiences.

### **HALIM BENSÄÏD**

#### **MURAL PAINTING AND THE SPIRIT OF THE PLACE VERSUS GRAFFITI AND STREET ART**

Since 1978, Cité Création has created worldwide more than 650 mural paintings, frescoes, decorations, stage sets in public and private spaces for inhabitants, visitors and tourists. These monumental creations display cultural, social and economic identities. Their aim is to reveal, mark and embellish places, districts, urban spaces and the sites of industrial and service companies regionally, nationally and internationally. Author explains both the role of murals and the difference between them and graffiti, as well as street art.

### **JOWITA MRÓZ**

#### **SET FREE THE ARTISTIC ENERGY OF LODZ! THE EVOLUTION OF THE URBAN FORMS FOUNDATION**

The text discusses the complex characteristics of the activities of the Urban Forms Foundation, its goals, methods and areas of activity as well as recent challenges.

## CONTRIBUTORS

**HALIM BENSAÏD** – is the co-manager in Cité Création and the manager of Gruppe Cité Création Dekorative City GmbH in Berlin. A designer and director of creating processes of 650 murals in France and all around the world. A designer and producer of light monumental frescos, e.g.: “La Fresque Lumière” (Lyon 2004), awarded the Trophée des Lumières and “Fresque Végétale Lumière” (Lyon 2010), received the city.pople.light award; a designer, an artistic director and a coordinator of other more complex realisations: cultural support of the urban renewal project in Bron (2009–2013); Les Murs prennent la parole – Parcours de fresques Brest Rive Droite (2009–2013); Les Cités Végétales – Köllnische Heide (Berlin-Neukölln – 2010, 2011); Les Fresques de la Résidence Pasteur – Quartier Sanitas (Tours, 2012–2014).

**EWA CHUDOBA**, Ph.D. – is an aesthetician and a feminist, a researcher in the field of American pragmatist philosophy. She works at Jagiellonian University as a project manager doing research on Polish women philosophers at JU. She is the author of the book “Literatura i homoseksualność” [Literature and Homosexuality].

**DANNY FLYNN** is a Visiting Lecturer in Art and Design at the Sir John Cass Faculty of Art, Architecture and Design, London Metropolitan University. His current research examines the semiotics of graffiti and street art in situ, and the social organisation of street art tours. He works as a graphic artist and runs a gallery named G511ERY in North London.

**AGNIESZKA GRALIŃSKA-TOBOREK**, Ph.D. – is an aesthetician, a historian and an art historian, an Assistant Professor of Aesthetics and Art History at the University of Lodz. The co-author (with Wioletta Kazimierska-Jerzyk) of the book entitled “Experience of Art in Urban Space. Urban Forms Gallery 2011–2013” (2014) and the author of several papers on street art and graffiti. Her research interests focus on the functions of art in public space, socio-political contexts of modern art, connections between traditional and contemporary art (especially aesthetic interpretation of antiquity in modern visual arts).

**SUSAN HANSEN**, Ph.D. – is a Senior Lecturer in the Department of Psychology at Middlesex University, London and the Chair of the Forensic Psychology

Research Group. She has research interests in communities' material engagements with, and affective responses to, street art and graffiti; in the analysis of graffiti as a form of visual dialogue; and in studying street art and graffiti through the longitudinal photo-documentation of single sites.

**WIOLETTA KAZIMIERSKA-JERZYK**, Ph.D. – is an aesthetician and an art historian, an Assistant Professor of Aesthetics and Art History at the University of Lodz and the author of the book “Strategia rewaloryzacji we współczesnej refleksji nad sztuką. Piękno, eklektyzm, epigonizm, infantyizm” [The Strategy of Revalorisation in Contemporary Reflection on Art. Beauty, Eclecticism, Epigonism, Infantilism], 2008. In 2007 she was awarded the Stefan Morawski Prize by the Polish Association of Aesthetics. Her interests focus on contemporary aesthetics values (camp, glamour, cute, vintage, etc.) and the issue of antropologisation of aesthetics. She has also research interests in urban aesthetics, especially in aesthetic experience of urban art (as a good example of the new values medium). The co-author (with Agnieszka Gralińska-Toborek) of the book “Experience of Art in Urban Space. Urban Forms Gallery 2011–2013” (2014).

**JUSTYNA MOKRAS-GRABOWSKA**, Ph.D. – has graduated from Geography of Tourism and Hotel Management at the University of Lodz. She is a researcher at the Institute of Urban Geography and Tourism Studies and obtained her Ph.D. in 2011 in the field of cultural tourism (the influence of tourism on folk culture resources). Her research focuses on cultural phenomena in tourism, modern art resources and its use in tourism, as well as on commercialisation, tourist products and tourist space. The results of her studies have been published in many publications.

**JOWITA MRÓZ** – has been awarded M.A. in Philosophy with the specialisation in aesthetics. She is a member of the Students Scientific Association of Philosophy of the University of Lodz (Studenckie Koło Naukowe Filozofów Uniwersytetu Łódzkiego), a co-organiser of exhibitions and scientific meetings devoted to art and philosophy, a co-worker of the Urban Forms Foundation, a street art worker in the research project “Forma Miasta – Forma Sztuki” [City's Form – Art's Form] implemented during the Urban Forms Gallery Festival 2013.

**JAKUB PETRI**, Ph.D. – works at the Department of Aesthetics, Jagiellonian University, Krakow, Poland. His main interests concern urban aesthetics, intercultural and transcultural aesthetics and pragmatism. Jakub Petri is the author of the book on aesthetics of Japanese urban space entitled “Estetyczne aspekty japońskiej przestrzeni miejskiej” [Aesthetic Aspects of Japanese Urban Space].

He has written several papers covering aesthetic aspects of transculture and urban phenomena.

**ANTONI REMESAR**, Ph.D. – the director of the POLIS Research Centre at the University of Barcelona, as well as the MA programme “Urban Design: Art, City, Society” and the Ph.D. Programme “Public Space and Urban Regeneration” at the University of Barcelona. The co-ordinator of the PAUDO (Public Art and Urban Design Observatory) and the director of the index magazine “On the w@terfront”.

**SLAVICA STAMATOVIC VUCKOVIC**, Ph.D. – works as an Assistant Professor at the Faculty of Architecture, University of Montenegro, Podgorica. She holds M.Sc. (La Sapienza, Rome, 2004) and Ph.D. (Faculty of Architecture, Belgrade, 2013) degrees and has been awarded many scholarships (Athens, Greece; Lecce and Roma, Italy; Iowa, USA). She has collaborated with a number of design offices in Montenegro and abroad on numerous architectural and urban projects, as well as architectural and urban competitions and exhibitions. She participated in the XI Venice Architecture Biennale (2008), and has also taken part in a large number of national and international conferences, seminars and workshops. She was one of the winners of the 2009 Montenegro State Award for Architecture.



## INDEX

### A

Abreu José Guilherme, 23, 43  
 Adamczuk Aleksandra, 180, 184  
 Aksel Bahar, 94  
 Alberti Leon Battista, 19, 20, 43  
 Alexander Christopher, 35, 36, 40, 43, 50  
 Alphonse Jean-Charles-Adolphe, 22, 49  
 Amoros Francisco, 138  
 Andron Sabina, 103, 114  
**Angoulême**, 177, 178, 183  
 Argan Giulio Carlo, 30, 43  
 Argouach Henri, 153, 181  
 Arzyz [*real name* Octavi S. Arrizabalaga],  
     65, 68, 69, 73–76, 80, 90, 122, 169,  
     181, 182  
 Ascher François, 43  
**Aubervilliers**, 156

### B

Badziak Kazimierz, 80  
 Bal Mieke, 79, 80  
 Banksy [*anonymous artist*], 101, 103,  
     108–112, 114, 155, 181, 186  
 Barcelona, 21, 22, 28, 32, 39, 44–50, 191  
 Bath Youssouf, 177, 183  
 Baudelaire Charles, 24, 44  
 Baudrillard Jean, 56, 62  
 Beaudoin Steven M., 24, 44  
 Becker Howard, 105, 114  
 Belgrade, 61, 63, 168, 182, 191  
 Bell Daniel, 146, 149  
 Benet Ricard, 44  
 Benjamin Walter [*real name* Walter  
     Bendix Schönflies Benjamin], 72, 80,  
     137, 146, 149  
 Bennett Edward H., 26, 44  
 Bensaid Halim, 12, 155, 188, 189  
**Berane**, 53, 59  
**Berlin**, 83, 91, 189

Bernath Eric, 176, 183  
 Beverland Michael B., 73, 80  
 Bishop Clair, 105, 114  
 Blu [*anonymous artist*], 161  
**Bo City**, 91  
 Bonisławski Ryszard, 70, 71, 80  
 Bordalo II, Bordalo Segundo [*real name*  
     Artur Bordalo], 117, 181  
 Borja Jordi, 37–44  
 Botticelli Sandro [*real name* Alessandro di  
     Mariano Filipepi],  
 Bourriaud Nicolas, 114  
 Bowditch Ranel, 139, 140  
 Bradbury Malcolm, 145, 149  
 Brâncuși Constantin, 31  
 Brandão Pedro, 35, 40, 44  
**Brest**, 153, 176, 181, 183, 189  
 Broerman Eugène, 23, 44  
 Brown Kathryn,  
 Buczyńska-Garewicz Hanna, 78, 80  
**Budva**, 53, 58, 167, 182, 185  
 Buls Charles, 23, 44, 50  
 Bulajić Zarko, 59, 62  
 Buławka-Fankidejska Alicja, 159, 182  
 Buławka-Fankidejski Dimitrij, 159, 182  
 Burnham Daniel H., 26, 44, 45  
 Buskirk Martha, 105, 114

### C

Calvino Italo, 41, 44  
 Candilis Georges, 56  
 Castells Manuel, 44, 78  
 Cerdà Ildefons, 21, 22, 26, 45  
 Certeau Michel de, 67, 80, 139, 140  
 Chaffee Lyman, 94, 98  
 Chelmiński Franciszek, 183  
 Chestakov Gregory, 177, 183  
 Choay Françoise, 20, 21, 45  
 Chopin Fryderyk Franciszek, 148  
 Chudoba Ewa, 12, 145, 187, 189

Cité Création, 37, 153, 157, 176–178,  
181, 183, 188, 189  
Cullen Gordon, 34, 35  
Czechowicz Monika, 170, 182

## D

Daleast [*anonymous artist*], 79  
Davidson 114  
Davioud Gabriel, 22, 49  
Davis Mike, 38, 39, 45, 140  
Dean Hermann Elisabeth, 32, 45  
Deleuze Gilles, 56  
Derrida Jacques, 105, 114, 133, 140  
Dewey John, 143, 145–149, 187, 188  
Diderot Denis, 135  
Djaoui Michel, 176, 183  
Dobratz Betty, 106, 115  
**Dresden**, 26, 159, 164  
Duchowski Mirosław, 94

## E

Eco Umberto, 56, 62, 63  
Edwardes Dan, 131, 132  
Eiland Howard, 80  
Engels Friedrich, 21, 45  
Esparza Danae, 33, 49  
Etapé Fabián, 21, 45  
Etam [*crew, real names* Przemysław  
Blejzyk, Mateusz Gapski], 122  
Evol [*anonymous artist*], 91, 92, 95, 98

## F

Faile [*crew, real names* Patrick McNeil,  
Patrick Miller], 161  
Fernández Shaw Casto, 45  
Fézoui Claude, 176, 177, 183  
Fietke Egon [*real name* Andrzej  
Miastkowski], 143, 181  
Fiol Costa Carme, 45  
Flao Benjamin, 176, 183  
Flynn Danny, 12, 103, 107, 114, 168, 172,  
174, 182, 183, 186

Foster Hal, 45  
Fra.Biancoshock [*anonymous artist*], 90, 93  
Frampton Kenneth, 45  
France Anatole, 26, 45  
Franck Karen A., 80  
Freedberg David, 75, 80  
Fresnillo Javier, 43

## G

Garnier Tony, 176, 183  
Gaston Robert, 20, 45  
**Gdansk**, 97, 98, 159, 163, 179, 182, 183  
Gebhardt Karol, 77  
Gehl Jan, 37, 46  
Giedion Siegfried, 19, 27, 28, 30, 31, 46,  
50  
Giovannoni Gustavo, 29, 46  
Gołaszewska Maria, 67, 80  
Gombrich Ernst Hans Josef, 29, 46  
Gralińska-Toborek Agnieszka, 12, 13,  
73–75, 85, 86, 93, 94, 96, 98, 103, 114,  
163–165, 169, 182, 186, 189, 190  
Grandas Carme, 32, 47  
Greenberg Clement, 85, 98  
Gropius Walter, 25, 28, 46, 56  
Guczalska Katarzyna, 141  
Guerrero Slavador, 46

## H

Hac Aleksandra, 70, 80  
Hall Peter, 26  
Hand John Oliver, 146, 149  
Hansen Susan, 12, 103, 107, 108, 114,  
172, 173, 182, 183, 186, 189  
Harbison Robert, 57, 62  
Harloe Michael, 44  
Harvey David, 22, 24, 29, 37, 41, 46  
Haussmann Georges Eugène, 21, 22, 137  
Hebert Georges, 138, 139  
Hegemann Werner, 46  
Heimermann Etienne, 177, 183  
Heller Agnes, 38, 46  
**Herceg Novi**, 53, 58

Hickman Larry, 145, 149  
 Hill Michael, 19, 20, 29, 47, 50  
 Hitchcock Henry Russell, 30, 47  
 Hittorff Jakob Ignaz, 22  
 Hocke Gustav René, 88, 98  
 Honigman Ana Finel, 92, 98  
**Houston**, 53, 57, 181  
 Hutchinson Jon, 101, 181

## I

Inneraity Daniel, 47  
 Inti [*real name* Inti Castro], 122  
 Iveson Kurt, 103, 114

## J

Jacobs Jane, 34–37, 47  
**Jaipur**, 83, 91  
 Janik Maciej, 70, 71, 80  
 Jarman Neil, 94, 98  
 Jausse Leon, 45, 47  
 Jenkins Henry, 90, 98  
 Jennings Michael W., 80  
 Joe and Max [*crew, real names* Joe Hill, Max Lowry], 88  
 Johnson Philip, 30, 47, 140  
 Josic Alexis [*real name* Aljoša Josi], 56  
 Joswig-Mehnert Dagmar, 104, 114  
 JR [*anonymous artist*], 86, 91, 92, 97, 161

## K

Kaczmarek Sylwia, 119, 125  
 Kahn Andrea, 47  
 Kant Immanuel, 135, 137  
 Kazimierzczak Jarosław, 68, 80  
 Kazimierska-Jerzyk Wioletta, 9, 12, 13, 67, 73–75, 85, 86, 91, 93, 96, 98, 103, 114, 163–165, 169, 174, 181–183, 186, 189  
 Kester Grant H., 105, 114  
**Kiberya**, 83, 91  
 Knox Paul, 96, 98  
 Kobro Katarzyna, 121  
 Koçak Dilek Özhan, 98

Koçak Orhan Kemal, 98  
 Koetter Fred, 41, 42, 49  
 Kohane Peter, 20, 29, 47  
**Kolasin**, 53, 59, 60, 62  
 Kołodziej Jan, 165  
 Kondek Waclaw, 181  
 Koniarek Marta, 114, 165  
 Koolhass Rem, 62  
 Kosir Fedja, 57, 62  
 Koter Marek, 71, 74, 81  
**Kotor**, 58  
 Kozień Monika, 68, 81  
 Krawczyk Jerzy, 183  
 Kronenberg Maciej, 122, 125  
 Kusiński Jacek, 70, 71, 80  
 Kwon Miwon, 92, 98

## L

Ladd Brian K., 47  
 Landau-Gutenteger Gustav, 77, 79  
 Landsberg Aron, 70  
 Lash Scott, 47  
 Latuszewska-Syrda Teresa, 161, 165  
 Le Corbusier [*real name* Charles-Édouard Jeanneret-Gris], 32, 47, 56  
 Leal Joana da Cunha, 32, 33, 47  
 Lefebvre Henry, 27, 33, 35–37, 47, 68, 81  
 Léger Fernand [*real name* Joseph Fernand Henri Léger], 30, 31, 50  
 Leonardo da Vinci [*real name* Leonardo di ser Piero da Vinci], 93, 98  
 Levi-Strauss Claude, 93, 98  
 Lindgreen Adam, 73, 80  
 Lipman Mathew, 81  
**Lisbon**, 156  
 Liszewski Stanisław, 119, 122, 123, 126  
**Lodz**, 9, 11, 12, 17, 48, 65, 68, 69, 71–75, 77–81, 83, 93–97, 117, 119–125, 143, 156, 159, 161–165, 169–171, 174, 175, 179–184, 187–190  
**London**, 17, 22, 24, 26, 45, 46–50, 62, 80, 81, 88, 98, 99, 101, 107, 108, 110, 111, 113–115, 140, 146, 149, 156, 161, 171–174, 181, 182, 189

Loos Adolf, 19, 27, 47  
**Los Angeles**, 38, 39, 45, 50, 80, 99  
 Lump [*real name* Piotr Pauk], 122  
 Lynch Kevin, 33–36, 40, 47  
**Lyon**, 11, 47, 49, 80, 83, 87, 157, 176–178, 183, 189

## M

Magritte René François Ghislain, 109  
 Majewski Hilary, 183  
 Maki Fumihiko, 140  
**Manchester**, 11, 17, 21, 45, 74, 80, 120  
 Manco Tristan, 91, 92, 98  
 Mandanipour Ali, 19, 47  
 Martin Deborah, 114  
 Marx Roger, 45, 47  
 Maspoli Rosella, 49  
 May James, 101, 106, 108, 111, 1113, 114, 172, 173, 181, 182  
 Mayol Pierre, 67, 81  
 McCormick Carlo, 98, 94?  
 McCormick Jonathan, 98, 95?  
 McFarlane James, 145, 146  
 M-City [*real name* Mariusz Waras], 122  
 Meisal461 [*real name* Sławomir Krysiak], 181, 183  
 Messner Reinhold, 134  
**Miami**, 108  
 Miks Fryderyk, 183  
 Miskowiec Marta, 68, 81  
**Mojkovac**, 53, 59  
 Mokras-Grabowska Justyna, 12, 119, 123, 126, 175, 183, 187, 190  
 Monaco Antonello, 55, 62  
 Monclús Francisco Javier, 24, 47  
**Monrovia**, 83, 91  
 Morik [*real name* Marat Danilyan], 83, 94, 95, 181  
 Moughtin Cliff, 48  
 Mrozek Paweł, 165, 196  
 Mróz Jowita, 12, 161, 165, 188, 190  
 Mumford Eric, 26, 48  
 Muñoz Francesc, 48  
 Murdoch Iris, 146, 147, 149  
 Music Marko, 60, 62, 168, 182

Musielak Sebastian, 141  
 Muszka Adam Aron, 184  
 Muthesius Hermann, 25  
 Muxí Zaida, 39, 44  
 Myers Holly, 99

## N

Nalin Felice, 89, 99  
 Nawrot Paulina, 125, 180, 184  
**New York**, 44, 41, 44, 46–50, 62, 80, 81, 98, 99, 114, 115, 149  
 Nieszczerzewska Małgorzata, 67, 81  
 Nieuwenhuys Constant August, Niksic, 135, 136, 140  
 Norbert-Schulz Christian, 48  
 Nouvel Jean, 56, 62  
 Nunca [*real name* Francisco Rodrigues da Silva], 161

## O

Oakoak [*anonymous artist*], 92, 93, 97  
 Oc Taner, 48  
 Olenderek Joanna, Olgun Inci, 48  
 Olsen Donal J., 22, 48  
 Orozco José Clemente, 121  
 Orzechowska Joanna, 68, 81  
 Os Gemeos [*real names* Gustavo Pandolfo and Otavio], 122, 161  
 Ostrowska Anna, 65, 171, 181, 182  
 Ovca [*real name* Paweł Hert], 180, 183  
 Ozenfant Amédée, 95

## P

Pankiewicz Agata, 68, 81  
 Paprocki Ryszard, 88, 178, 179, 183  
**Paris**, 17, 21, 22, 24, 60, 33, 41, 45–49, 73, 114, 137, 138, 147, 156  
 Parry William, 94, 99  
 Peets Elbert, 46  
 Perkins Lucy Fitch, 48  
 Perrault Claude, 86, 99  
 Petranovic Branko, 57, 60, 62  
 Petri Jakub, 5, 12, 131, 187, 190

**Phnom Penh**, 83, 91

Pinto Ana Júlia, 38, 48

Pittaway Mark, 60, 62

Plato, 133, 136

**Plav**, 53, 59

**Pljevlja**, 53, 59

**Pluzine**, 53, 59, 185

Płoszaj Jakub, 129, 181

Poëte Marcel, 48

Poznanski Izrael Kalmanowicz, 120

Proembrion [*real name* Krzysztof Syruć],  
175, 183

Proudhon Pierre Joseph, 22, 48

Pugh John, 87

## Q

Quatremère Quincy de Antoine, 20, 48

## R

Racanovic Svetlana, 61, 62

Ramisch Franciszek, 183

Rancière Jacques, 104–107, 109, 110,  
112–114

Relph Edward, 48

Remed [*real name* Alby Guillaume], 122

Remesar Antoni, 12, 19, 22, 30, 32, 33,  
35, 38, 44, 47–49, 86

Rémy Jean, 49

Rendall Steven, 80

Reps John, 44, 48, 49

Rewers Ewa, 67, 81, 93, 99

Ricart Núria, 38, 49, 197

Riegl Aloïs, 25, 49

Rigaud Francis, 98

**Rio de Janeiro**, 91

**Risan**, 53, 58, 167, 182, 185

Rivera Diego [*real name* Diego María  
de la Concepción Juan Nepomuceno  
Estanislao de la Rivera y Barrientos  
Acosta y Rodríguez], 121

Robert-Max Antoine, 49

Robinson Ch. Mulford, 24, 25, 49

Rogers Ernesto Nathan, 46, 50

**Rome**, 17, 19, 191

Rosin Ryszard, 120, 126

Rossi Aldo, 21, 49

Rousseau Jean-Jacques, 138, 140

Rowe Colin, 41, 42, 49

**Rozaje**, 53, 59

Rutkiewicz Marcin, 94, 99

## S

Sabaté Joaquim, 21, 49

Saccomandi Monica, 49

Sacks Harvey, 107, 114

Sainer [*real name* Przemysław Blejzyk],  
see Etam 117, 181

**São Paulo**, 43, 46, 48, 156

Sat One [*real name* Rafael Gerlach], 122

**Savnik**, 53, 59

Scheibler Karol Wilhelm, 120

Schiller Marc, 95?, 98

Schiller Sara, 95?, 98

Schuiten François, 178, 183

Schumacher Patrik, 56, 62

Seckel Al, 87, 99

Sekula Elżbieta Anna, 94

Sennett Richard, 38, 39, 49, 76, 81

Seno Ethel, 95, 98

Serra Richard, 32

Sert Josep Lluís, 32, 44, 46, 47, 50

Sikora Michał, 143, 180, 181, 183, 184

Sikorski Tomasz, 94, 99

Simanic Nikola, 61

Simmel Georg, 75, 81

Siqueiros David Alfaro [*real name* José de  
Jesús Alfaro Siqueiros], 121

Sitte Camilo, 23, 50

Sixcart [*real name* Sergio Hidalgo  
Paredes], 161

Skórzyńska Agata, 81

Smets Marcel, 50

Smith Gary, 80

Sobol Elżbieta, 67, 81

Socrates, 136

Soja Walter, 39, 50  
 Sorkin Michael, 50  
 Stamatovic Vuckovic Slavica, 12, 55, 59,  
   61–63, 167, 182, 185, 191  
 Stasiak Andrzej, 122, 126  
 Stefański Krzysztof, 77, 81  
 Stempij Maciej, 175, 183  
 Stevens Qentin, 80  
 Stępień Bartosz, 69, 81, 96, 99, 121, 126  
 Strzeminski Władysław, 121, 161  
 Straus Ivan, 57, 63  
 Stubben Joseph, 50  
 Syrkus Helena, 161  
 Syrkus Szymon, 161  
 Szumigaj Andrzej Feliks, 96

## T

Tafari Manfredo, 19, 50  
 Tanke Joseph, 114  
 Tatomir Ryszard, 178, 183  
 Tats cru [crew], 96  
 Tiesdell Steven, 48  
**Tirgu-Jiu**, 31  
**Tokyo**, 56  
 Torrent Horacio, 30, 50  
 Tucker Robert C., 45  
**Turin**, 156  
 Turner Camilla, 171, 182, 197  
 Tykociner M., 78, 174, 183  
 Tyrwhitt Jaqueline, 46, 50  
 Tzonis Aleksander, 29, 30, 50

## U

**Ulcinj**, 53, 59, 185  
 Urban Forms Foundation, 68, 74, 79, 81,  
   83, 97, 98, 114, 117, 119, 121, 124–126  
 Urry John, 47, 73, 81

## V

Vattimo Gianni, 56  
 Vaughan Connell, 105, 114  
**Vienna**, 17, 22, 120

Villanueva Carlos Raúl, 31, 50  
 Vink Michiel, 73, 80  
 Vitiello Rosanna, 103, 115  
 Vitruvius [*real name* Marcus Vitruvius  
   Pollio], 20  
 Vitry, 156  
 Vojvodic Ljubo, 60, 63  
 Voyé Liliane, 49  
 Vujacic Maksim, 60, 63

## W

Waclawek Anna, 103, 104, 115  
 Walczak Jakub, 65, 70, 170, 181, 182  
 Waldner Lisa K., 106, 115  
 Walicki Jacek, 80  
 Walters Damien, 133, 134  
**Warsaw**, 77, 91, 120  
 Watts Alan, 136, 141  
**Weimar**, 159, 164  
 Welsch Wolfgang, 135, 137, 141  
 Wenner Kurt, 89, 99  
 Werner Peets, Elbert, 46  
**Wieliczka**, 178, 183  
 Willcocks Marcus, 103, 115  
 Wilson William H., 50  
 Włodarczyk Bogdan, 122, 123, 126  
 Wojnar Irena, 145, 149  
 Woods Lebbeus, 56

## Y

Young Alison, 99, 103, 106, 108, 113, 115  
 Yslaire [*real name* Bernard Hislaire], 177, 183

Yule George, 104, 114

## Z

**Zabljak**, 53, 59  
 Zevi Bruno, 50  
 Zolberg Vrea L., 105, 115  
 Zucker Paul, 46  
 Zukin Sharon, 67, 74, 76, 81