The City of Now

DIPLOMARBEIT

zur Erlangung des akademischen Grades eines
Diplom-Ingenieurs

Studienrichtung: Architektur

Autor: Luka Murovec

Technische Universität Graz
Erzherzog-Johann-Universität
Fakultät für Architektur

Betreuerin: Dr.phil. MFA Daniela Brasil

Institut für Zeitgenössische Kunst

Mai 2014

Synopsis

Cities are in a state of constant change, readapting to particu-
lar needs, transforming spatially as well as socio-culturally.
This work investigates different appropriations of the urban
space and questions their impact on the ever-lasting processes
of urban transformation. Street art and squatting promote
the right to the city for all urban dwellers and state that cities
are firstly owned by it's citizens. Such engagements with the
urban setting are often illicit and ephemeral but manage to
push boundaries and create new and lasting relationships
between society and architecture.

← Fig. P. 9: Brussels Skyline 1

#0 INTRODUCTION

Part 1
THE PLACE
The City and its citizens

Cities exist in close relation to their citizens. People form and create the City through a variety of cultural and political contexts. The first part of the thesis looks at relations between the City and its citizens. How do we perceive the City? What right do the citizens have to the City? What does the City offer to society and how does society create the City?

The origins of cities go back to the holding of markets and the trading of goods. Today, the significance of the market economy still affects the structure of society and the way we perceive, use and build the City. The process of fulfilling individual desires in urban surroundings is often

blocked due to specific rules and regulations, but this fact also offers the motivation to find ways to circumvent obstacles and to fulfill inner aspirations through a creative approach.

Nowadays, the quest for alternative ways of living outside the commercial realm is reflected in the rising popularity of craftsmanship and the do it yourself ethos. This empowers individuals and communities to look solutions for themselves, avoid unnecessary consumption and find new ways of dealing with specific situations. Some of these approaches may be seen by the majority of people as threatening their established vision of orderly society, even as vandalism in some cases. However, although acts of vandalism are seen an undesirable side-effect of urbanization they can prove to be a vector of change which has positive impact of the evolution of the urban environment over time.

Part 2
THE SITUATION
Reclaiming the Urban Environment

The second part looks at the role of the urban environment in arts, and the influence it has on our perception of the built environment. The Situationist movement of the 1960s questioned the capitalist way of living in the City and propounded new ideas that would enhance life in the urban environment. The ideas of the Situationists had a significant influence on later art movements and their ideas can also be recognized in contemporary urban art.

The oppressive commercial appropriation of the urban environment was also a major issue for artists who are considered to be successors of the Situationist movement. Artists like Cindy Sherman, Jenny Holzer and Barbara Kruger worked with concepts of isolation and alienation in con-

temporary consumerist society. Their art was imbued by the themes of urban life and urban space and had a significant influence on current urban artists.

Nowadays, there is an immense diversity of approaches in urban art. All are inspired by architecture and urban lifestyles. Over the past decades, urban art has become a recognized art movement which has been gradually accepted by society and the art world.

What makes urban art a necessary part of the urban environment? How has the spontaneous expression of this "street" aesthetic become an inspiration for artists?

The New Realism artists, of the 1950s, such as Villegle and Rotella were interested in the visual appearance of the urban environment and started

introducing this "street" aesthetic to galleries and museums. The painter Tapies was inspired by the raw aesthetic of the outside walls and tried to recreate urban symbolism in his paintings. The photographer Brassai captured spontaneous graffiti on Parisian walls and started a debate, in the art world, about outsider art and primitivism as an authentic part of human artistic expression.

These artistic approaches paved the way for new urban art forms to be accepted within the art establishment. Jean-Michel Basquiat and Keith Haring, for instance, began their commercially successful art careers as graffiti artists. The graffiti explosion of the 1970s in Philadelphia and New York City is considered to be the key event of visual urban expression that changed the appearances of cities all over the world. Tags and graffiti nowadays epitomize the urban condition and are significant element of the appearance of

the urban environment.

Contemporary urban artists eschew institution-al art codes and deliberately choose work with surfaces that are publicly visual. They create art that is deeply related to the City and the theme of urban life. The spontaneous approach of urban artists often gives rise to controversy and is seen by many as mere vandalism and destruction of private property. But it is also because of this very fact that urban art became a powerful me-dium, especially for promoting the possibility of reclaiming the urban environment by the citizens. Their work produces links between architecture and society and states that cities are firstly owned by its citizens and secondly by authorities or pri-vate ownership.

Part 3
THE EXPERIENCE
Reclaiming Abandoned Space

The third part looks at how citizens can reclaim abandoned spaces and turn them into thriving communities and centers of alternative urban life. It examines what benefits such acts can have on their surroundings and why they are an important step in enhancing the quality and diversity of contemporary urban life. What opportunities do abandoned spaces offer to the citizens and the City?

Squatting is a term for occupation of unused buildings and is, like urban art, often in conflict with law and established social and political mores. Like urban art, squatting is a complex concept that encompasses numerous ways of appropriating space. It epitomizes the do it yourself culture

and aims to create a living environment that is not defined by restrictive rules and imposed cultural norms. Squats usually constitute a challenge to the hierarchy of society, local authorities, and create new relationships between society and the urban environment. Many squats constitute a radical shift in the organization of society within the City, promoting a more humane approach to urban life that is founded on solidarity and creativity.

We look at four different squats: a residential squat in Berlin (Liebeig 14), alternative cultural centres in Ljubljana (Metelkova City) and Maribor (Klinika ZZF), and a large mixed-use squat in Zurich (BINZ). Despite the differences in their locations and the cultural background of their surroundings, they share the same ideals of reclaiming abandoned spaces to fulfill the needs and desires of the citizen, that cannot be met through the existing system.

Fig. P. 20: Brussels Skyline 2 →

PART 1

THE PLACE
The City and it's Citizens

One of the most important challenges for cities is the transformation and adaptation of urban space to the contemporary needs. These transformation processes are highly complex as they happen through a wide variety of existing micro-economies, spatial structures and cultural diversity. Throughout the history cities have either been growing or declining. Each City is in a perpetual flux, under laid by constant transformations that happen at all levels of economy, politics and society.

What are the reasons for spatial transformations? How do humans use, make and perceive the city? What role do citizens play in the relation to the change of urban space?

Humans are urban species

The majority of humans today live an urban life. World's population in cities is ever increasing and the urban surrounding is constantly expanding. [1] Humans are, to some aspect, constantly related to urban life even if they live in rural areas. They depend on services that are provided only in urban conglomerations.

Cities are complex systems that function as anchor points for its citizens and its greater surroundings. They facilitate utilities, sanitation, trade, finance and market. Cities represent huge conglomerations of wealth that forms and recreates socioeconomic hierarchy of societies. Cities that are submerged in the global market are comparable to other cities across the world

1 Today, the number of urban residents is growing by nearly 60 million every year. The global urban population is expected to grow roughly 1.5% per year, between 2025-2030. By the middle of the 21st century, the urban population will almost double, increasing from approximately 3.4 billion in 2009 to 6.4 billion in 2050. Taken from World Health Organization (WHO) website.

that function within such economy. A city can be defined by the economic activity it supports, because the economic activity generates the city. Regardless of the political system, people trade in order to live. Market directly shapes the society and society indirectly shapes the market. Nevertheless, it is the people that form and create the basis of every activity in an urban environment. Social movements impose, through a variety of cultural and political contexts, a crucial importance in the evolution of the city.

People and cities have close relationships as people have been, and still are, the makers of cities and cities are an essential raw material in the production of human urban experience.[2]

2   Castells 1983, 57

Perceiving the Urban Environment

A city can be perceived through a large variety of spatial representations. Urban planners and architects created complex systems of understanding the functions of a city to help them plan, but such representations mostly set up an inhuman view of space.

> *"The panorama-city is a 'theoretical' (that is, visual) simulacrum, in short a picture, whose condition of possibility is an oblivion and a misunderstanding of practices."[3]*

The city, in which we live, is not the same factual city we see on maps. For an individual citizen the city is what interacts with him in a given moment of life. The city is the limited realm of his or hers interest. The rest of the urban area becomes irrelevant, as it is not perceived in the same way.

3   De Certeau 1984, 93

The space that an individual interacts with is shared with many others that also use and interact with the same space. But the effect and meaning of it is different for every user. For instance, when people walk on the same street, they participate physically virtually equal, but the subjective perception of the area varies for every individual.

> *"The ordinary practitioners of the city live 'down below', below the thresholds at which visibility begins. They walk-an elementary form of this experience of the city; they are walkers, Wandersmänner, whose bodies follow the thicks and thins of an urban 'text' they write without being able to read it. These practitioners make use of spaces that cannot be seen; their knowledge of them is blind[...] It is as the practices organizing a bustling city were characterized by their blindness."[4]*

4   Ibid. 93

People can understand their environments also according to myths and stories they tell to each other, what makes them perceive the city's emotional character. The understanding of the environment can therefore be created on an imaginary basis. The city can exist through conversation, film, photography, writing, music, legends, memories, dreams and so on. To a degree, the imaginary is the city. Changing the imaginary will so change the city.[5] The shared experiences of citizens shape the perception of the city what makes it an ever-changing cultural process. Citizens use and perceive the city and are therefor the only true creators of a city and the urban "text".

According to Lefebvre, a city is a product of social praxis. He defines socio-spatial process around three categories: urban reality is conducted

5   Saitta 2010, 51

through collective production of daily rhythms; representation of space represent the forms of knowledge, signs and codes imposed by planners and architects; and representational space as mediated around the images and symbols of everyday life and as such is produced by users.[6]

Lefebvre also presents the ideas of what right do citizen's have in relation to cities. He claims our right to the city is a right to change ourselves by changing the city. It is a common right, rather than an individual, as the transformation of cities and processes of urbanization depend on collective power.[7] The freedom to make and remake our cities ourselves is a precious human right that too often seems to be neglected.

Urban dwellers are so the creative tissue of urban change. They change their environment

6   Lefebvre 1991
7   Lefebvre 1996

knowingly but continue to have an impact on the ever-lasting transformations even if they are not aware of it. Spontaneous acts that contribute to visual, spatial and social changes of the urban environment are today recognizable in the do it yourself principles and vandalism. These approaches can happen intentionally but occur also as consequences or answers to structured orthodox approaches in changing the urban environment.

DIY Ethos

Do it yourself (DIY) literally means creating, building, repairing or modifying something without relying on paid professionals or purchasing specialized tools. DIY adherents are required to search for knowledge and specific expertise for completing an objective on their own. Such act empowers communities and individuals to utilize tasks in alternative ways. The DIY ethic is tied to anti consumerism and is, for instance, a significant element of the graffiti, squatter or punk subculture ideology. The aesthetic of artworks created within these subcultures shows the possibility of creating serious works with limited means. DIY ethos is independent and tries to escape and rethink the socio-cultural norms.

The punk subculture in the 1970s was a clear showcase of DIY creative production. Punk bands made music albums, merchandise, distribution and promotion of their work independently from the established music industry system. Punk ideology was concerned with topics of equality, freedom, free thought, direct action, anti-establishment and anti-authoritarianism. These ideologies were expressed through punk rock music but also in direct action through protests, boycotts, private property destruction, vandalism and squatting.

The term DIY can be used for any given situation when an individual or a group chooses to resolve, create or learn something in their own ways. It can be seen as a form of achieving growth, freedom and independence from established social structures. It can

create new social relations that strive towards autonomy and have an effect on pushing society to evolve and reconfigure. DIY adherents, knowingly or not, contribute to the spatial and social changes of the urban environment.

Vandalism in Urban Environment

Vandalism is a term that is commonly associated with illicit appropriation of the urban space. Graffiti and squatting, for instance, have always been closely related to vandalism. But the definition reveals the complexity of the term and offers different aspects of meaning. Vandalism can be seen as a productive force within a society, arts and the urban space and should not be seen solely as a criminal damage of private property.

Vandal behavior was originally attributed to the Vandal Tribes, by the Romans, as a ruthless attack on culture and destruction of anything venerable. The Vandals did attack Roman statues and artworks in the 5th century, but the Romans were in this aspect no better.[8]

The term Vandalisme became widely used across Europe after 1794, when Henri Grégoire, bishop of Blois, described the destruction of artworks in the French Revolution.

The painter Gustave Courbet later justified the term when he described vandal attacks as an act of creativity and contempt in regard of destroying monuments that praised war and conquest. One of the most cel-

8 The Roman Army has, for instance, under the emperor Trajan ruthlessly and violently destroyed the Dacian culture and plundered the rich treasures of the Dacian capital Sarmizegtusa

ebrated acts of vandalism was his attempt on demolishing Vendome Column in Paris. The column was erect by Napoleons sculptors to celebrate the victory in Austerlitz and can be itself seen as a vandal act in arts. The column is a copy of the Trajan column in Rome[9], presenting Napoleon on the top, resembling a Roman emperor. Courbet disagreed with the message and aesthetic value of the column and decided to demolish it with the help of the Communards in 1871. Couberts act can be seen as an example of political artistic vandalism. Destroying an object of immoral value by contributing to a better Parisian public space.

Nietzsche has, for instance, mediated the vandal acts of the Parisian Commune in the sense that "the criminal fight against culture is only the reverse side of a criminal culture".[10]

Another example of vandalizing for a greater artistic cause is the work of the "anarchitect" Gordon Matta-Clark. His aesthetically motivated attacks on existing architecture can be seen as a form of vandalism aimed at abandoned buildings.[11] His creative destruction of buildings aimed at presenting architecture and space in a radically different way. Showing a new dimension of realization of space, different to our habitual perception of the built environment.

The above-mentioned are just a few examples of appropriating space through vandal acts in order to present new contexts in the ur-

9   Trajan's column was erect in AD 113 to celebrate the victory over the Dacians.

10   Riedley 2007, Nietzsche on Art

11   Zinganel 2004, Vandalism as a productive force

ban environment. Vandalism is and remains a problematic act, closely related to urban life and space, but must be considered in a broader way. Acts of vandalism can achieve vital shifts in our perception of space and society. The sole act, might at first seem as a sign of social decay, but can result as a shift and a productive force in formation of new spatial and social relations.

Fig. P. 36:   Column of Trajan, Rome
              Giovanni Battista Piranesi

Colonna Trajana

Change of Urban Structures

The change of cities has also an "external" char-
acter, meaning that, the outher influences force
cities to adapt. Different changes that do not
always occur within the city itself causes cities
to change or even to decline. Cities decline in
regard to the following processes; deindustrial-
ization, de-centralization and suburbanization,
demographic changes and political changes.

Increasing globalization and neo-liberaliza-
tion causes many side effects that make cities
shrink. Globalization process has in many cities
caused the loss of employment opportunities.
The post-industrial shift from manufacturing to
service industries moved factories to areas where
the labor costs are significantly lower, what re-
sults in relocation of the population.[12] Cities that

12   Oswald, 2004

used to be based on industry are now significantly marked by industrial degradation as many citizens lost their jobs and moved to other areas with better employment possibilities.

Centralization of the urban attracts investment and resources from other urban areas, leaving the remaining cities with lesser opportunities.[13] Along with centralization, a significant reason for change in urban structures is suburbanization where the city center is abandoned in exchange for a life in the suburbs. This kind of urbanization can be characterized as a doughnut, with the empty city center surrounded by growing urban sprawl.[14] Buildings in the city become abandoned which gives the opportunity for squatters to re-appropriate empty spaces and return the liveliness to the districts.

13   The Shrinking Cities Group, 2005-2008
14   Ibid.

A demographical change, such as decline in birth rates in many European countries, is another reason for the decrease of population in some cities. Young people seek opportunities elsewhere, either because the cities they live in are declining and have no jobs for them, or go away in the search for education and jobs in general. Finally, the population in the western part of the world is ageing, due to the low birth rates, and the average age is high, especially in the shrinking cities.

A constant movement of population, jobs, and capital is going on which does not only include the growth of territories, but also the decay and abandonment of buildings and locations. Among other things, old industrial sites and outskirt areas are facing economical problems while suffering from a decline in population whereas other regions and cities are becoming high value nodal points.

Political changes can cause sudden transforma-
tions in the urban structure, as it was the case
in former socialist counties such as the Sovi-
et Union, Eastern Germany or Yugoslavia. The
market and system changed over night, what
caused major economic problems in a process of
transition and adaptation to the capitalist system.
Privatization and neo-liberalization contributed to
the rapid change of the urban tissue. Neo-liberal
initiatives that push for free trade, deregulation
and enhanced privatization put the welfare state
under pressure and weaken the importance of the
national state. Neo-liberalization is facilitating the
freedoms of global capitalism by making policies
that support a global economy, and an increased
privatization of public spaces and former national
real estate.[15] Denationalization process of real
estates in former socialist countries has proven
to be a good opportunity for some squatter move-

15   Ibid.

ments. Squatted buildings that do not yet have a private owner, but are still owned by the state, can later have less direct legal conflicts, as the dispute about the legality of occupied real-estate becomes a matter of political will.[16]

Changes in urban tissue that are happening now, do not differ much from changes in the industrial era. The difference is the extent of character of these changes. When capitalism changes from industrial to knowledge based the urban fabric is affected as a result. Thereby, urban areas never seem finished but continue to transform themselves. When society becomes more and more structured by the market, the instability and changeability of the urban, seem to increase as a consequence.[17]

16   for instance squats in Ljubljana and Maribor (Part 3)

17   The Shrinking Cities Group 2005-2008
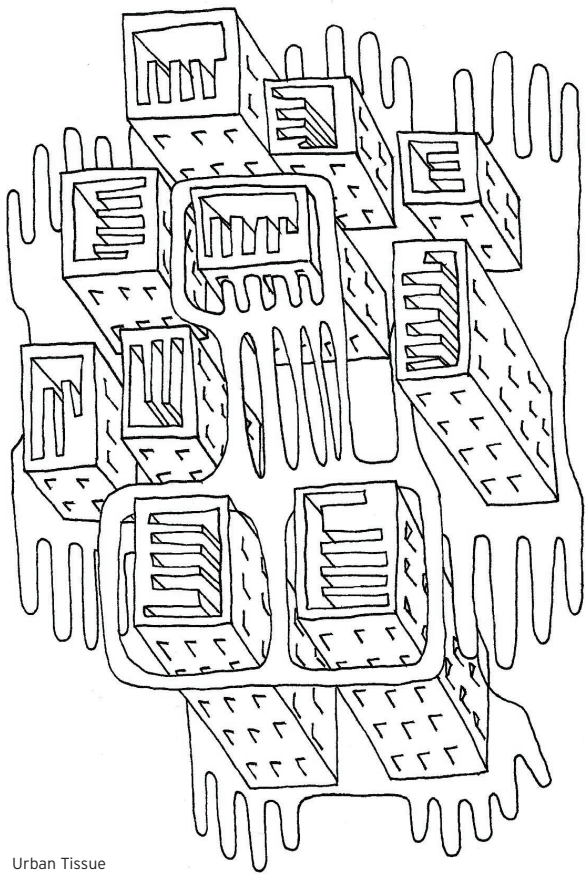
Urban Tissue

PART 2

THE SITUATION
Reclaiming the Urban Environment

Urban environment is an essential part of contemporary human life. Cities enable social change and social change effects the way cities appear. The Urban environment is a part of contemporary social identity and its appearance is a reflection of the society. The way a specific place appears has an effect on the way we perceive the place. Art in urban space works as a medium between the place and our perception of it and does so offer the possibility to create individually constructed situations.

Situationism

The Situationist International (SI), established in 1957, was an organization of avant-garde artists, intellectuals and political theorists. Beginnings of the SI were in an artistic milieu, taking over the avant-garde artistic expression especially of Dadaism and Surrealism. The core of the group was set around Guy Debord, theorist, writer, filmmaker and the founding member of the SI. The members worked towards a change of the everyday life and experience in the urban environment. Members of the organization changed repeatedly but their work and ideas became highly influential in art, politics and urbanism.

The SI wanted to realize their ideas and theoretical formulations by changing the capitalist driven society through rebellion and subversion. They described the capitalist society as an organization

of spectacles: *a frozen moment of history in which it is impossible to experience real life or actively participate in the construction of the lived world*.[18] They claimed that people were alienated and removed from all aspects of social life, culture and knowledge; as well as from the goods they produced and consumed and especially from their own emotions, experiences, desires and creativity.

While, according to the SI, humans became spectators of their own life, we must have abandoned the idea of struggling in order to survive. This capitalistic aspect of life hindered human development. Instead, we should enjoy the playful opportunities of life, where the main issues would be the creation of chosen situations, realization of pleasures and satisfaction of desires. The Situationists showed society that what could become real is much more meaningful and desirable to

18   Plant 1992, 10

be lived, than what is really lived.

Nowadays we can notice that Capitalist society has changed over time but the economic structure remained the same. There is less misery of material poverty, but life in capitalist society still brings up alienated social relations, from the workplace, to every area of lived experience. The leisure and luxuries gained from capitalism can only be consumed. People have more free time, more opportunities and choices but the commodity form in which everything appears serves only to reproduce the alienated relations of capitalist production.[19]

The SI claimed that the combination of individual domination, consumerism and mass media resulted in the alienation of society. They predicted a future where there would be no need for

19   Ibid. 15

revolutionaries, politics and art. Specialized disciplines would no longer exist as separated areas of thought. They defined themselves as the last specialists and the society of the spectacle therefore the last project towards the transformation of everyday life from the realm of consumption to free creation.

> *"The art of the future would be the creation of situations, or nothing."*[20]

According to Plant, they were concerned with the apathy of modern urban life, commodification of goods, and increasing commercialization of the art world. They wanted not only to negate art, but also to realize it, making it a part of daily life as a creative, continuously original, delirious and ecstatic experience.

20   From a film by Debord, Howls for Sade, 1952

"If we do not want to participate in the spectacle of the end of the world, we will have to work towards the end of the world of spectacle."[21]

The Situationists International published several books, made films, exhibitions and subverted commercial images. Their work had a considerable influence on detonating the student revolts of May 1968 in Paris. They sprayed graffiti slogans throughout the city and appropriated comic strips using them as medium to make their ideas comprehensible immediately to the widest array of the population. The SI project was a project of communication, an attempt to discover the forms of a new kind of free speech and to put each critique into practice, in real life situations.

21 Vaneigem 1963, 150

"We demand games with great seriousness."[22]

Still, the SI did not proclaim themselves as a political movement. Moreover they were interested in replacing passivity and doubt with construction of moments of life and playful affirmation.

> *"The arts of the future can be nothing less than disruptions of situations... A science of situations needs to be created, which will incorporate elements from psychology, statistics, urbanism, and ethics. These elements must be focused on a totally new goal: the conscious creation of situations."*[23]

22 Situationist graffiti on a Parisian wall, 1968

23 Howls for Sade, 1952

Strategies for New Urban Perceptions

The Situationists used four central strategies to realize their ideas of changing everyday life in the urban environment:

Dérive

"One of the basic Situationist practices is the dérive, a technique of rapid passage through varied ambiences. Dérives involve playful-constructive behavior and awareness of psychogeographical effects, and are thus quite different from the classic notions of journey or stroll."[24]

The practice of the dérive was inherited from the Surrealists, which was to stroll through the urban landscape without a specific route or goal, simply following one's feeling of intuition. The idea was for people to wander through streets, letting themselves being pulled by the attractions that can be found in the city and trying to find and create situations that evoke emotions of beauty or repulse. It was to let the city itself, its streets, its ambiance, its mini-climates guide you, make you see the city you live in an utterly new way. This was a way of discovering utopia and discovering what you hatted and what you loved in a given moment, place, situation.

If one afterwards delineated the derivé on a map, it would be a psychogeographic mapping.

24   Debord 1958, Essay on the Theory of Dérive

Psychogeography

"...the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals."[25]

Psychogeography was a study of the urban space influencing the perception of an urban stroller. It was a practice based on experiments in urban space and is a concept best known through practice of its techniques. The strategies of exploring cities and their affect on the humans were conducted on a playful and inventive basis:

"A friend recently told me that he had just wandered through the Harz region of Germany while blindly following the directions of a map of London."[26]

25   Debord 1955, Introduction to a Critique of Urban Geography

26   Ibid.

The Situationists saw contemporary architecture as a restrictive formation of space and ideology forcing an individual to engage with the urban environment in a specified system. Their response was to create new urbanized space that would allow better opportunities for experimenting and engaging with the urban environment on the basis of one's inner aspirations.

Debord's goal was to combine two different characters of ambience that he believed determined the urban landscape: the soft ambience, which are light, sound, time and ideas with the hard ambience, that is the actual built environment. His vision was to create an understanding of the urban space where the play of the soft ambience would actively be considered in the reality of the hard. The urban space would so be

determined only by an individual and would, in combination of appropriated built environment, have a character open for free play and endless possibilities.

Unitary Urbanism

The SI have, in combination of the practices of the dérive and pshychogeography, developed a critique of the existing restrictive character of urban design, what they called Unitary Urbanism. With the ideas of Unitary Urbanism they rejected the standard, functional approach to urban architecture design. They saw art as an integrated element of urban space that was until then detached from the physical environment. The separation of function and free play in the metropolitan space would be so unidentifiable. The ideal of unitary urbanism was blending the structural and artistic el-

ements of the urban surrounding to achieve an atmosphere of leisure, endless exploration and stimulating ambience.

Détournement

Détournement was a technique used for rerouting or reusing preexisting artistic elements in a new ensemble. Fundamental laws of détournement were the loss of importance of the original element and at the same time the creation of another meaningful ensemble that refers on each element, bringing up new scope and effect.

Debord and Wolman argue that détournement has a double purpose: on the one hand, it must negate the ideological conditions of artistic production, the fact that all artworks are ultimately commodities; but

on the other hand, it must negate this negation and produce something that is politically educative.[27]

Situationist Practices in Art and Architecture

The painter Asger Jorn was one of the founders of the Situationist movement and a renowned artist. The main exponent of his artistic endeavor was the practice of détournement. In his paintings he applied the general principles of the SI; attack on the capitalist exploitation and degradation of the life of people, solutions of alternative life experiences, construction of situations with the union of play, freedom and critical thinking.[28]

Jorn over painted second hand kitsch paintings by unknown artists as a way of calling the activity of painting in question. In an essay entitled detourned painting he wrote:

*"Be modern,
collectors, museums.
If you have old paintings,
do not despair.
Retain your memories
but detour them
so that they correspond with
your era.
Why reject the old
if one can modernize it
with a few strokes of the
brush?
This casts a bit of contemporaneity
on your old culture.
Be up to date,
and distinguished
at the same time.
Painting is over.
You might as well finish it off.
Detourn.
Long live painting."[29]*

27   Debord & Wolman 1956, A User's Guide to Détournement

28   In 1961 Asger Jorn later found the Scandinavian Institute of Comparative Vandalism. The core objective of the Institute was the publication of a series of books called 10000 years of Scandinavian Folk Art discussing vandalism

as a creative force characteristic of the Nordic culture.

29   Jorn 1959, Détourned Painting

Giuseppe Pinot-Gallizio, has with his industrial painting, adapted mechanized manufacturing techniques in order to challenge established models for the production and distribution of art. With a team of assistants he applied paint onto 145 meters long rolls of canvas with a low-tech painting machine making the final painting mass-produced but also unique.

Pinot-Gallizio would then cut off sections, trying to sell them outside of galleries; his sales took place preferably outdoors, in small shops and large department stores.[30]

Constant Nieuwenhuys, the Dutch artist, has in 1956 started working on a visionary architectural proposal

for a future society. He was also a founding member of the Situationist International in 1957 and played a central role in their experiments. New Babylon, as his project would eventually be called, is a Situationist city intended as a polemical provocation.[31]

He developed the ideas of New Babylon in an endless series of sketches, models, architectural drawings, and photo collages, as well as in manifestos, essays, lectures, and films.

New Babylon is a architectural proposal that critiqued conventional social structures. Nieuwenhuys envisaged a society in which the

30   Pinot-Gallizio had played an important role in his hometown in northern Italy where he defended the rights of gypsies to set up campsites. Defense of nomadism was an important element in the Situationist thought.

31   At that time Constant lived in London near Kensington Gardens and as he walked through the bombed city day he started to wonder how people live and how cities should be built. He questioned the influence of constructions that surround us and started to raise awareness about the built environment and its affect on our lives. He saw the constructions as immensely dull, serving mostly just the practical needs that provide no room to develop playful and creative lifestyles.

need to work is replaced with a nomadic life of creative play.[32] The interior space of the New Babylon project was interconnected in a multi-level construction that could eventually cover the whole planet. The whole structure was set on columns, so that the traffic could run underneath and won't disturb the "free" life in the structure.

The inhabitants would drift through endless interior, constantly reconstructing the atmospheres of the spaces. The whole environment would be reconfigured and controlled spontaneously. In Nieuwenhuys's ideas would Architecture offer the possibility of social play and become a display of interacting desires.

"Constant always saw New Babylon as a realizable project, which provoked intense

debates at schools of architecture and fine arts about the future role of the architect. Constant insisted that the traditional arts would be displaced by a collective form of creativity. He positioned his project at the threshold of the end of art and architecture."[33]

The work of the SI should be seen as a continuation of approaches suggested by earlier art and theoretical movements such as from the Surrealists, Dadaists, and Letterist International.

Nevertheless, the works of the SI have had a major influence on the culture of the following decades.[34] Their work remains considerably influential for contemporary artists.

32   Wigley 1999, New Babylon

33   Ibid.

34 Punk movement is considered to be a direct outcome of the ground-breaking ideas of the SI. Punk ideology also had great importance on squatting and emergance of guerilla urban art.

Fig. P. 60:   A Situationist Psychogeographic map:
              Life continues to be free and easy
              Guy Debord, 1959
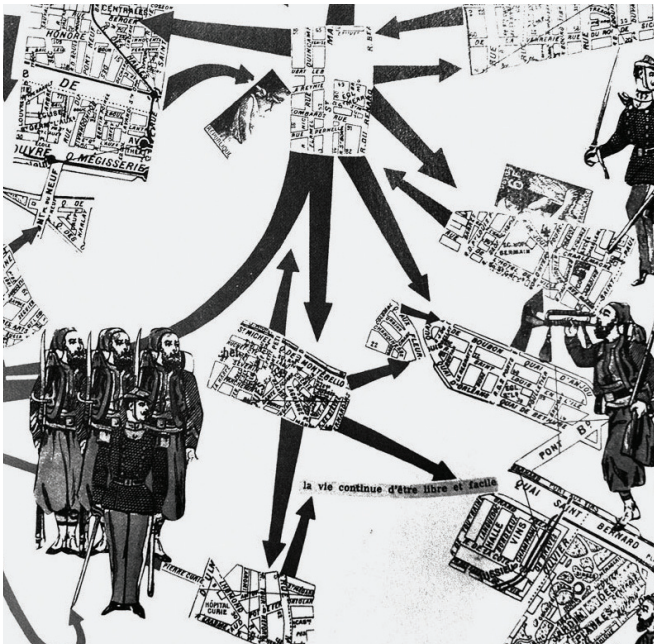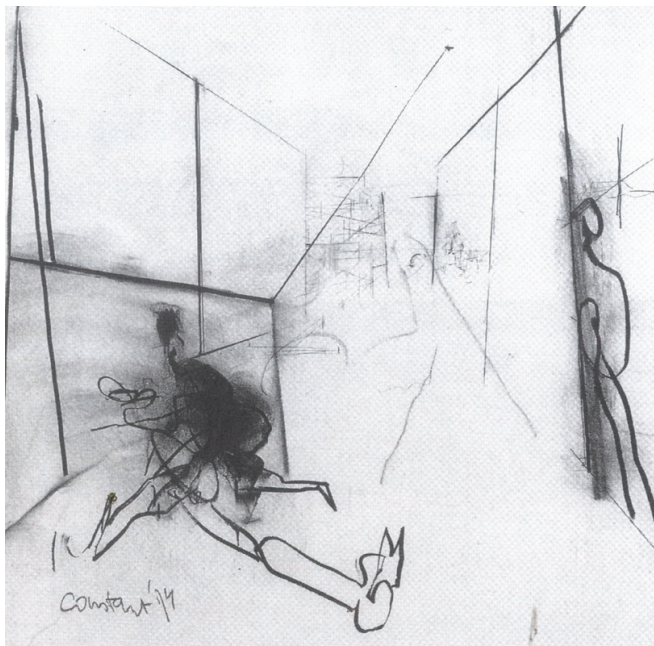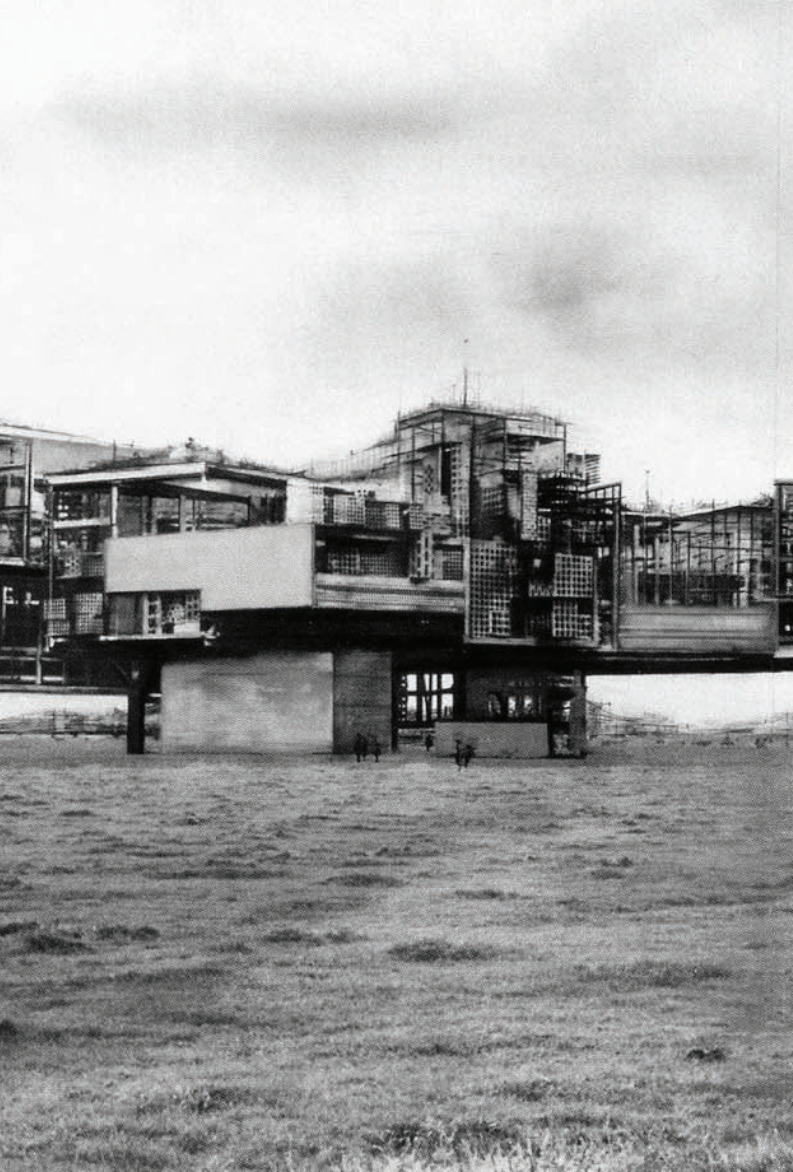
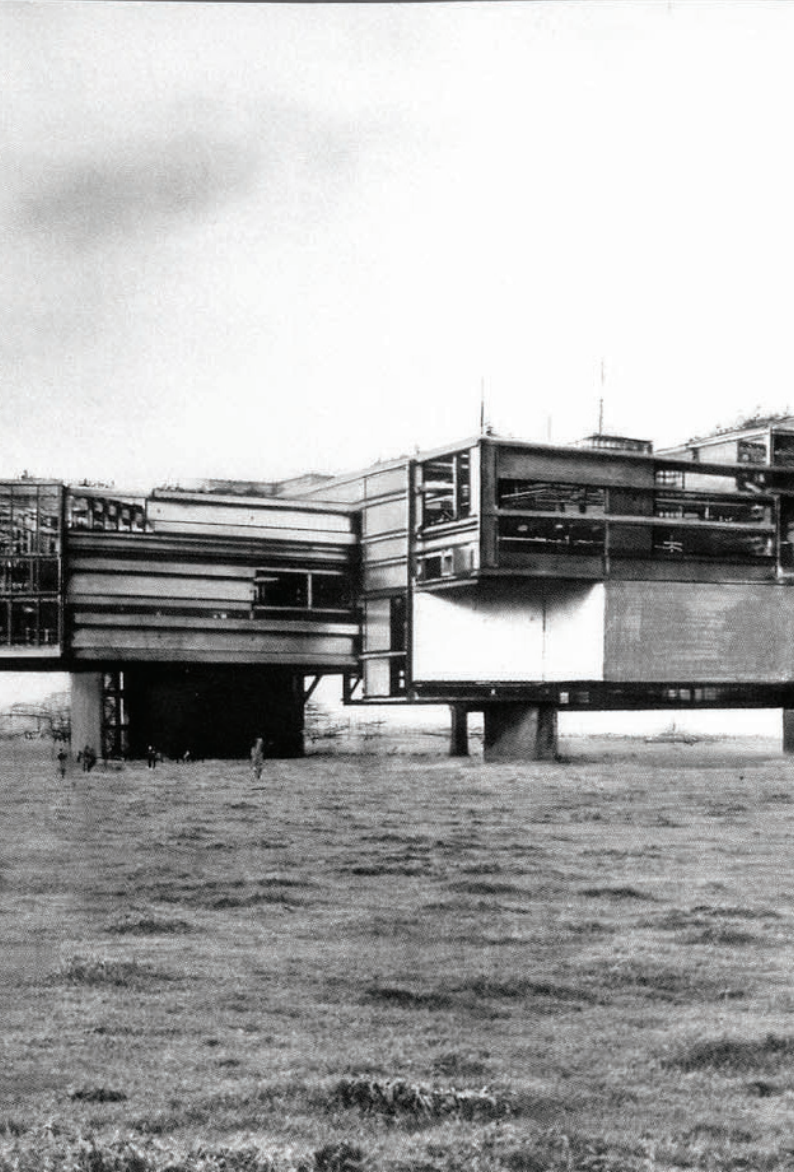Constant '74

Fig. P. 64:   Détourned Painting:
              The Barbar and the Berber
              Asger Jorn, 1962

Fig. P. 65:   Détournament in the Punk era:
              God Save The Queen - Swastika Eyes
              Jamie Reid, 1977

Merging Art with Urban Environment

Today, city's built environment still serves most-
ly functional practices. The urban landscape is
created as a spatial formation to accommodate
specific needs. Nevertheless, spontaneous urban
art, squatting or even skateboarding, for instance,
use the urban space in the way that re-appropri-
ates objects, spaces and the urban landscape. As
(sub) cultural expressions they present unique
identities and spaces that engage in a creative
mindset within a society. The DIY ethos of its
practices can animate a neglected urban space
and impose new possibilities and activities. Such
urban interventions turn neglected areas into
space of excitement, leisure and art.

Urban art is a form of visual appropriation of
publicly visual surfaces that engages the soci-
ety to relate to the urban environment. It can

make people drift outside their routine and evoke spontaneous thoughts and situations. To make art in the urban space it is to ignore the institutionalized art world and division of social classes. It addresses anybody that is capable and willing to engage with the space that contains a visual message. Spontaneous urban art became a part of the global urban visual environment.

Most art movements have developed in cities but urban art is distinctive in emerging as a direct engagement with the City.[35] Artists that consider the City as their working environment share the identification with the City and have an emphatic connection with the urban environment.

A well-chosen placement of an artwork mostly has greater significance than the art itself. The location is the trigger of experience; the artwork

35   Irvine 2012, 10

itself is a medium to conceive the possibility of such situation. It helps to transfer a neglected space into a place that has socio-cultural significance. The specific experience of being in the public sphere is unique and cannot be recreated in an institutionalized art space or through other representational mediums.

The following segment examines, on hand of some relevant examples, both the history and the acceptance of artistic appropriation of the urban space. Urban art has gradually become a recognized art movement and an undoubted part of the urban environment. How did spontaneous visual appropriation of space become a distinctive part of the urban environment?

Spontaneous Appropriations of the Wall

Tagging or anonymous individual signature writing on public visual surfaces has probably existed since the beginnings of civilization.[36] It is still considered as one of the simplest forms of spontaneous artistic appropriation of the urban space and a characteristic sign of urban life.

A relatively well-documented "tagger", from the early 19th century, was Joseph Kyselak (born 1799). He is considered as the precedent of modern day graffiti, but not necessarily urban art. He was one of the first known individuals to use the city as his canvas. His tags, or signatures of his last name, that he was writing on buildings, rocks and countless other publicly visual surfaces across the Austro-Hungarian Empire, became a matter of dispute already in his time. His graffiti-writing obsession started as a bet with friends.

36   Well preserved are the graffiti tags that were found on the walls of Pompeii

He should become famous across the empire in three years time. He started scratching and writing his signature "Kyselak war hier" all across the monarchy and quickly winning the bet by achieving much reputation in Vienna.[37] The legend says that the last Holy Roman Emperor Franz I. called him to his courters after he "tagged" one of the imperial buildings. Emperor banned Kyselak to write his name in public ever again, and so he did, but only after he engraved his name on the emperors desk.

In the early 1970s a wave of tags and graffiti swarmed Philadelphia and New York City what changed the appearance of the urban surroundings all over the globe. The competition between graffiti writers began to grow and artists wanted to see their names all over the city.
Tagging can be seen as way of self-promotion

37 Goffriller 2009

but also as simple form of subverting cultural norms, which was the case by Jean-Michele Basquiat and his beginnings as a graffiti writer called SAMO©.[38] The photographer Henry Flint that, at the time unknowingly, captured Basquiats tags, commented on the wave of graffiti and tagging in NYC as an appropriate answer to dull social changes that happened at the time:

> *"...the so called avant-garde had become a formidable, lucrative, orthodox institution in which supercilious barrenness was the reigning fashion. By the end of the Seventies, Punk broadened into a crossover culture called New Wave. The Seventies narcissists began to metamorphose into Yuppies."[39]*

38   pronounced Say-mo

39   Flynt, Jr. 1993, Viewing SAMO

The tone of the SAMO© tags addressed these social changes and treated them in a broader cultural message. The tags were then seen as a breath of fresh air and became quickly a matter of debate, which created an interest and mystery around the author and the name. Flynt documented the tags in the essay Viewing SAMO©:

> SAMO©...AS AN END
> 2 NINE - 2 - FIVE
> NONSENSE...
> WASTIN' YOUR LIFE
> 2 MAKE ENDS MEET...
> TO GO HOME AT NIGHT
> TO YOUR COLOR T.V. ...
>
> SAMO© ...AS AN END
> 2 THE NEON FANTASY
> CALLED "LIFE"...

SAMO©
AS AN
ALTERNATIVE 2
"PLAYING ART"
WITH THE "RADICAL?
CHIC" SECT ON
DADDY'$ FUNDS...
4•U...

SAMO© AS A
NEO•ART FORM...

SAMO©...
4-THE SEDATE...

SAMO©
AS A MEANS OF
DRAWING ATTENTION TO
INSIGNIFICANCE...

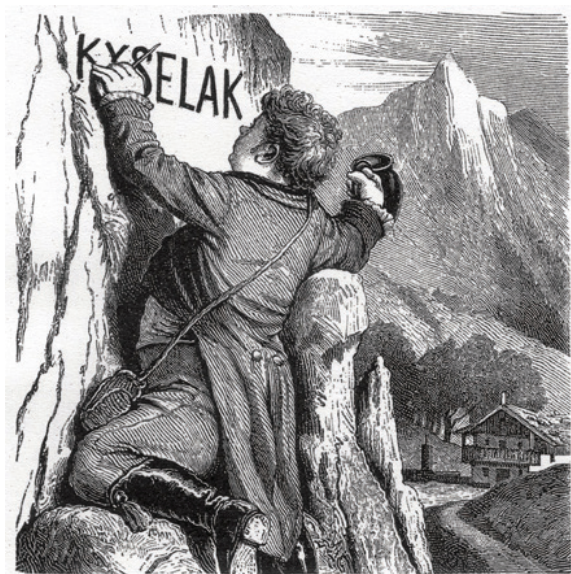Fig. P. 74:   Pioneer Tagger:

Joseph Kyselak, around 1825

Fig. P. 75:   Tag by Jean-Michel Basquiat a.k.a.

SAMO©, 1979

Street Aesthetic Entering Exhibition Space

The debate about the importance of the spontaneity of the outside wall began significantly with the work of the photographer Brassaï (born 1899). He took pictures of wall markings, carvings and other forms of graffiti on Parisian streets from 1930s -1950s.

Brassai was interested in street images and their relation to time. He obsessively followed additions to the original graffiti and tried to reinterpret them. He named painted graffiti as The Language of the Wall.

> *"Modern paintings are like so many interpretations, if not imitations, of a city wall."[40]*

40   Brassaï 1935

His work arose major discourse about graffiti, walls, authentic outsider art or art brut and primitivism. The reception for such art by the art theorists provided a context for reception of street artists few decades later.[41]The photographs and the theoretical reception of Brassais work strongly influenced and motivated later artists.

Antoni Tàpies (born 1923) made paintings as references to walls. He was known for his interpretations of surrealist, dada and art brut movements and had an distinct way of appropriating the materiality of the city wall onto the canvas. He carved graffiti gestures, ritual and territorial symbols, often crosses and Xs on his paintings that had a texture and resemblance of an outside wall. He explored the notion between "real culture" and "official culture" and "high" and "low" art.

41 Irvine 2012, 14

For Tàpies the direct marks on surfaces were the most vivid signs of human action. He saw the spontaneous endeavor of appropriating the outside wall as human memory and history imposed immediately and direct rather through illusionistic images.

In the 1950s-1960s, some of the avant-garde artists arose interest in the art of the streets with their experimentations of creating artworks from publicly visual surfaces.

The new realism artist Jacques Villeglé (born 1926) made a decollage with ripped posters taken from the street walls, applied them to canvas and presented the ephemeral of the street on art walls in an institutionalized gallery. He "deglued" the street-scale posters and papers and re-applied them to canvas.

Similarly, Mimmo Rotella (born 1918), the Italian artist who was also linked to the French Nouveau Réalistes artists, was best known for his extravagant "double décollages," which he crafted by ripping posters, particularly movie advertisements off exterior walls, attaching the fragments to canvases to create colorful collages.

This was a move that created discussions about the ephemeral, public street experience but without engaging in its practice. The presentation of such artworks reversed the non-art wall with an art wall space allowing public walls to penetrate the gallery and museum exhibition space.

Détournement of Mass Media Images

The continuation of the Situationist thought can be seen in some of the artists of the 80s. A significant rise of mass media and consummation-based propaganda swarmed the cities all around the globe and artists began to confront this issue by detourning the oppressive images.

One of the pioneers of appropriation art, Richard Prince (born 1949) worked with advertising and consumer images, taking them from various mass media newspapers and magazines and manipulated them to create his own work. Prince's work provoked controversy in the art world as his images redefined authorship, ownership and copyrights.

A direct and more radical approach was the work of the art groups like the B.U.G.A. U.P. (Billboard

Utilising Graffitists Against Unhealthy Promotions) and Billboard Liberation Front, who have subverted and detourned existing billboard advertisement with graffiti, specially the commercials for products that are known to damage people's health. The "movement" started in the late 70s and quickly spread across the globe, remaining a popular appropriation act for artists-vandals today.

The nature of consumerist society and oppressive aesthetics of the capitalist society has been well presented in the work of the American artist Cindy Sherman (born 1954). Throughout her career she explored the construction of current cultural identity. Her photographs detourn the idealized imagery of the commercial world to reveal new realities of the contemporary society.

The contemporaries of Sherman were artists like Barbara Kruger and Jenny Holzer, who also confronted the viewer with issues about consumerism, feminism and individual autonomy, but chose to work in defiance of the norms of exhibition spaces and in the context of the public space.

Barbara Kruger (born 1945) layers forceful and meaningful text on photographs from existing sources. The photographs she uses were taken from mainstream magazines that try to sell the idea that she is disputing with the juxtaposition of the text.

Kruger's work crosses the wall boundaries and disrupts the white cube of gallery space by presenting all walls, ceilings, and floors as a continuous surface of image and text. Besides the museum and gallery space her work appeared on billboards, buses, posters, roofs and walls of

buildings, and any other public surfaces imaginable which had a major influence on later urban art makers.

Jenny Holzer (born 1950) is mostly known for projecting large-scale short statements on any kind of architecture. Using words and ideas in public space, has always been the main focus of her work. She started doing art in the public domain early in her career, pasting posters with her truisms on buildings in New York City.

Barbara Kruger and Jenny Holzer are artists who intervened in the urban messaging system and mediated city. They were important wall-breakers of traditional gallery and museum exhibition principles and major influence for future artist for how they used the urban landscape in their work.

They received international attention in the 1980s

alongside with Jean-Michel Baquiat and Keith Haring who were one of the first "outsider" or "primitive" artists to receive significant international recognition in the art world, as the first wave of graffiti artists crossing over from street work into the gallery system.

Creating Situations on the Street

The acceptance of art brut and the interest in the city walls as free canvases flourished ever since the explosion of graffiti in the 1970s. Cities became the largest open galleries of uncurated outsider art works. Experimentations took place not only with the unusual locations of the artworks but also in aiming the effect of the confrontations between unsuspecting viewers and artworks.

An example for creating such situations was the art of Richard Hambleton (born 1954). His first

widely recognized work was a series, from 1976-1979, entitled Image Mass Murder, where he created fictitious murder scenes by drawing police chalk outlines of human corpses adding red paint to resemble blood. Hambleton created around 600 fictive murder scenes in 15 major cities in the United States and Canada. The locations of these works were mostly urban areas with relatively low crime rate what created an extra element of shock when the pedestrians spotted them. First reactions to these disturbing art works were outrageous, calling Hambleton a psychic terrorist. To these accusations he replied:

> *"If you paint a murder scene on canvas, it just looks like a painting."[42]*

Hambletons most widely known public art works were the Nightlife series that he created in New

42 Hambleton 2011, from Shadow Man Come into the Light, Bliss Magazine p. 58-63

York City in 1982. These works were best known as Shadowman series, as he painted over 450 dark shadow figures resembling life-size silhouettes of some mysterious person's figure. The locations of these works were carefully calculated to achieve maximum impact upon unsuspecting pedestrians. Dark alleys and side street corners were the locations he believed would achieve great effect of surprise and enhance the power of the viewer's imagination:

> *"It's that split-second experience when you see the figure that matters."[43]*

The idea of confronting clueless pedestrians with artworks in urban surroundings is what Keith Haring (born 1958) was also very interested in. He did his art on the street during daylight, because he liked the idea of people having the chance to

---

43 Ibid.

see the artist live at his work.

The active population that was using the streets or subways was for him a ready-made audience. Which was an important aspect, as he knew the vast majority of the population does not visit galleries or museums. Producing art, live on the street, was also a part of the excitement, he claimed:

> *"You can never know what will happen next. The context of where you do something is going to have an effect. The subway drawings were, as much as they were drawings, performances. There were always confrontations, whether it was with people that were interested in looking at it, or people that wanted to tell you that you shouldn't be drawing there..."[44]*

44   The Universe of Keith Haring 2008, Documentary film; 32:06-33:22

The relation between citizens and artworks and different perspective on crime and order remains one of the key elements of perception of urban art. Urban artists use the public visual surfaces as their working environment and their emphatic relation with the city is shared in a deep identification with the urban life.[45] The works of urban artists, occupy walls in high commercialization zones, as well as in areas of abandonment and urban decay. Either way, urban art offers a constant dialogue about the ever-changing appearance of a city. It is an art movement of hybridity in global visual culture and real-time practice, a rich form of nontraditional cultural expression.[46] It inherited the ideas of the Situationists, viewing art as detournment, event, performance and deviation from the received culture.

45 Irvine 2012, 3
46 de Carteau, 1984

Fig. P. 93:   Private Property Created Crime
              Jenny Holzer, 1985
              Times Square, NYC

Varieties of Urban art

Urban art today is a widespread global urban art movement. The variety of urban art forms is immense and diverse. The appropriation of the urban environment is nowadays a part of every city's landscape and the implementation of artworks in urban space reached levels that are beyond the control of authorities. This section aims to give a short overview, through selected renowned examples.

Murals

Artwork painted on the wall. BLU is one of the most memorable mural graffiti painters because of the thought-provoking visual message and enourmous scale of his murals.

Paste-ups

Street Poster Art.
JR (born 1983) is, as he calls himself, a "photograffeur". He posts black and white photographic images on public surfaces. His work challenges prejudice and images propagated by the media and advertising companies.

Street Installations

Mark Jenkins (born 1970) makes street installations and sculptures that interact with the surrounding and the pedestrians. His work is described as shocking, macabre, whimsical and situationist. The sculptures attracts attention and surprise by the unsuspecting public.

Once placed in public, their message is clear: wake up and readjust your thinking.

Stencilism

Blek Le Rat is considered to be the pioneer of stencil graffiti and one of the first graffiti artists in Paris. In his manifesto of stencilism he claims to be, as a child, intrigued by the fascist graffiti in Italy:

"I suggested making stencils, an old technique, ancestor of seriography and later used by Italian fascists for their propaganda. I remembered having seen a little effigy of the Duce with a helm, a relic of the Second World War, in Padova"

Wall Carvings

Vhils (born 1986) is a Portuguese street artist that literally destroys to create. His trademark are large portraits that he carves into outdoor walls. Besides scratching and carving the walls he uses industrial methods such as controlled explosions and drilling. The subjects of his portraits are anonymous urban citizens:

"They are all people I have met briefly in cities where I have created murals. I like the idea of turning ordinary, common people into icons, to contrast this with the need people seem to have to create icons in the first place. Instead of creating icons out of people who have changed history, like what Warhol was doing with Mao and others, I take an ordinary person and try and make people think about the ordinary citizens who struggle everyday to make a living in contemporary society."[47]

Yarn Bombing

Alson known as guerilla knitting, urban knitting or graffiti knitting.
Ne spoon is an urban artist producing patterns in tradi-

47   Vhils Interview 2011

tional Polish lace to beautify gritty urban spaces.

Performance

VOINA is a Russian politically provocative urban art group doing mostly performance art. They work completely independent, without support of the state or private institutions, galleries or curators. The group was awarded prizes but has always rejected them. The collective has no income and is rejecting salaries; its members live by DIY scavenging and made lifting food and drinks from supermarkets a form of art.

Guerilla Gardening

Act of gardening without legal rights to utilize. Famous is the Pothole Gardener from East London, planting flowers in the Potholes of the London Roads.

Sticker Art

Also known as slap tagging or sticker bombing.

Fig. P. 97:   Banquet (a funeral repast for the poet Dmitri Prigov)

Voina, 2007

Moscow metro

Fig. P. 98:   Shadowman (Nightlife Series)

Richard Hambleton, between 1981 and 1982

Lower East Side, NYC

An Interview with an anonymous street art collective

(December 2013)

1. How would you describe street art?

Street art has by now become a recognized art movement and is a major part of contemporary art and global visual culture. Like all art movements it emerged in cities and does so have a direct correlation with the city.

2. What influenced you as artists?

We see ourselves as inheritors of earlier art movements. Dadaism, surrealism, situationism, socialist realism, constructivist and modernist graphic design, abstract expressionism, pop art and the like had influenced us. Along with that, we emerged from the punk and hip-hop culture.

3. In your opinion, is street art vandalism?

Vandalism, along with crime and other forms of deviation from normal behavior, interrupts the monotony and everyday security of middle-class life. It saves it from stagnation and gives rise to an uneasy tension. Vandalism can serve as the motor of urban perception. Buildings, which have been decorated by vandals, draw attention to themselves and evoke speculation as to who the culprits are, where they are, why they did what they did, and so on.

4. Do you see yourselves as vandals?

Vandalism can be seen as a desirable aspect of city marketing, as a design factor for public spaces. Urban vandalism does not occur exclusively as an initiative of those who are dominated or marginalized, but is a tactic used by the suppressed as

a symbolic appropriation of space.

5. How would you describe yourselves, how many members do you have?

We do not define ourselves as street or graffiti artists. We are a part of a global urban art movement. We are the children of spirit and brothers of might. We are the black spirits of the world. We sing the insane image of horror. We are the first post-internet generation.

6. Do you follow a certain ethic within your work?

We create strictly under the DIY ethics, which is tied to punk ideology and anti-consumerism. Under such ethic we espouse the rejection of purchasing items, using existing systems or existing processes that foster dependence on established social structures. With such aesthetics, we express ourselves and produce moving

works with limited means. Our work is a casebook of political, social, and legal conflicts.

7. Do you produce your works in studios or only on the streets?

We use the city as our working environment and the public visual surfaces, are our specific targets. We have a deep identification and empathy with the city. Our work is implemented in and with the city, as a form of protest, critique, irony, humor, beauty, subversion or clever prank.

8. Do you prefer working on legal walls or illegally on walls without permission?

We are an urban guerrilla art movement. Our actions are a success, only if the authorities ban them.

9. Are you ever afraid of being caught?

We consider art as a higher mission that demands fanaticism.

10. Where do you see yourself in the future?

Actions, performances and practices are more fundamental than feelings, preferences and values. Freedom is the most fundamental value, which renders all other values. In that sense freedom is the source of all values. To say that freedom is the highest value means that human existence is the highest value, not some ideals, pleasures, power, happiness. If freedom is the only foundation and justification of being, what could be more logical for humans than to embrace it and to confer value on it? In order to be able to freely value anything in the future one must value freedom, now.

THE EXPERIENCE
Reclaiming Empty Space
"Squatting"

The street is the open living environment that affects all urban dwellers in an obvious and direct way. But there is also a distinct part of the urban environment that has significant influence on the way we perceive our surroundings and social life in the city. These are social, architectural and artistic projects that differ from any conventional housing estate of a city.

Such projects are intentionally different as they play with the principles of urban life and experiment with created experiences. They are next to the power of the outside street aesthetic the most experimental ideas and methods for alternative

life in the city. Reclaimed empty spaces of a city that are turned into inhabitable spaces and spaces for free creativity are a neglected but highly influential aspect of the common urban life. They manage to push boundaries and force the city to readapt to contemporary needs.

Squatting

> *"The human right to adequate housing, which is thus derived from the right to an adequate standard of living, is of central importance for the enjoyment of all economic, social and cultural rights."*[48]

This right means that all people, regardless of wealth, race, health status, etc. have the right to housing, in terms of space, where they can live undisturbed in peace and in dignity. The lack of

48   The right to adequate housing (Art.11 (1) United Nations, Office of the High Commissioner for Human Rights, 12/13/1991

adequate housing, high prices in the housing market and high rents, lead to hopeless situations, when the search for alternative housing solution becomes inevitable. On the other hand, every city consists out of many empty properties, houses and apartments (public and private) that owners don't use and maintain. The gap between the inability of obtaining decent housing and possession of empty, unused buildings is the basic condition for the phenomenon called squatting.

The act of squatting is done in resistance against ownership relations, concepts of private property and existing social and political relations. Nevertheless, squatters' movement is a social movement, engaged in all aspects of social life. It is a product of a certain social environment and its members remain a continuous part of a society. Although squatting is primarily linked to the lack of housing and useful space in general,

it has many cultural, social and political dimensions. Over time it has become a social movement with its own specific role in the constant struggle for social reconstruction.[49] It is based on non-hierarchical relationships at all levels of society, with an emphasis on solidarity, tolerance and self-organization.

The word Squatting is simplified term for illicit occupation of unused or abandoned building or areas of land. It is a complex term that combines numerous possibilities of an act of squatting. Squatter movements are normally well-organized actions that can have different background motivations or causes. But there is also a whole range of squatting without a squatters movement, such as: isolated self-help squatting, squatting by a relief organization for homeless people, squatting employed as a tactic by a neighborhood organi-

49 Ward 2002

zation, for instance to obtain space for cultural activities, or squatting empty properties as part of a fight to prevent construction of infrastructure, e.g. roads.[50] The meaning of the term squatting is therefore used in various ways. Mass media reports mostly use the term for people who use buildings as places to crash in without trying to fix, repair them, or contribute anything constructive to its original state. But many squatters not only repair defects in the buildings but also turn them into places of desire, creating various opportunities for the community and its surroundings.

Social Aspect of Squatting

The struggle to obtain spatial importance has since the late 60's played an important role in the search for the contemporary cultural identity. Urban social movements resisted local author-

50   Pruijt 2003, 133

ities and demanded alternative visions of the city.[51] This triggered a series of urban protest movements, which have all in different context, mobilized diverse people to point at certain problems of urban life.

Such social movements do not represent any social class. These are "multi-class" movements, as they do not relate to relations in production, but to relations in consumerism, communication and power.[52] Nevertheless, such movements are very diverse and vary according to different situations or areas of their occurrence. They propose new relationships between place and society and the necessary exploration of new social meanings inside their cities.[53]

51 Ibid.
52 Castells 1983, 320
53 Pruijt 2003

"A rise in housing direct action in rich northern nations and in formerly communist countries is predicted because of the dwindling supply of affordable housing and increased inequality, plus decreased opportunities for raising the standard of living through the labor movement."[54]

Squatting represents the do it yourself culture and aims to create a living environment that breaks with imposed laws and norms. It is a sort of a counterculture that examines different possibilities of living circumstances. The imposed rules and regulations regarding ownership have made experimentations in spontaneous creation of communal life nearly impossible. Individual housing or apartment units tend to have the effect of dissocializing people, alienating them from the society outside their working or family environments. This can bring a series of individ-

54 Corr 1995

ual problems such as loneliness and feelings of isolation, what results in a declining of a society as such, as there are fewer possibilities to create new and evolving social relationships.

Squatters usually oppose to hierarchically structured society and instead impose spaces of equality, where people can share their common interests. Surroundings that aim for solidarity and tolerance between people create a healthy basis for new relationships and make evolvement of a society more likely. Places where people can share their knowledge and experience create situations where humans can directly contribute to the enrichment of life in an urban environment. Such situations can influence and benefit the whole city and have a significant effect on its culture.

As it was put by one anonymous squatter:

> *"We see it as more antisocial to own living spaces and leave them empty than to occupy empty living spaces and make them available to people who want to operate outside of financial incentives and legal restrictions."*

Examples of Squat Projects

Each city contains empty and unused buildings and spaces. For instance; houses that await demolition or eventual replacement, empty real-estate kept off the market for speculation, disused office spaces, empty warehouses, factories and so on. Squatting would be most effective when all these types of empty buildings became repaired in a sustainable way, heated and maintained, dealt with owners, authorities and the community. Effective squatting entails contributing to the push for a lively, low-income people friendly city.[55]

There are numerous houses all around the globe that have been occupied, most of them left intentionally invisible to the public eye.

55 Pruijt 2003

In each country and almost every city there are groups of people or individuals that decide to make use of abandoned space and appropriate them on their own means. Because of legal conflicts that escort these organized actions, such human habitats tend to be ephemeral. Some last for a few months, others manage to last for decades until disputes are settled. But then there are examples of occupied areas that evolve from initial small-scale activities into long-lasting centers of cultural, social or other creative activities.

The following are case studies of 4 squat projects that differ by their location, age, size and usage purpose but share many similarities as they all are, or were, unique and autonomous houses that managed to create a more diverse and experimental urban life. These

houses had in common to be in conflict with legal and political relations of their surroundings but managed to push many boundaries in their fight for free space and space of free creativity in the capitalist cities.

Liebig 14

Location: Friedrichshein, Berlin
Type: Residential (around 25 inhabitants)
Size: approx. 1000 m²
Duration: 1990-2011

Liebig 14 was a residential squat in Friedrichshain, Berlin, and a successful communal housing experiment that lasted just over 20 years. It was one of many houses that have been squatted in Berlin in the early 1990s. The residents struggled to obtain legal status for the house shortly after occupying it. In 1992 the discussions with the districts Senate proved to be successful as they managed to conclude a renting

contract for 9 apartments. The collective housing project continued undisturbed as the owner of the building at the time was the residential building cooperative Friedrichshain.

The residents have changed over time but the building housed in average 25 people that shared the space collectively. The inhabitants came from different parts of the world and the were of different age. The whole building was practically used as a single apartment with unlocked doors between spaces, even on the street level. The staircase of the house has been used almost equally as the rooms inside the open apartments. Each week there would be organized a sort of a plenum where all the inhabitants of the communal home would gather to try and settle disputes or arising chaos. The community shared the delight of collective cohabitation and experimented to achieve and alternative to the capitalist

way of individual property based living conditions.

This started changing in 1999 as two members of a building company bought several houses in the area including the squat on Liebigstrasse 14. The differences in interest between the new ownership and the inhabitants gradually grew bigger and years of struggle on the court finally resulted in the eviction of the house.

The date of eviction was the 2nd of February 2011. The event was followed by a series of protests and solidarity actions for the squat around Berlin, Germany and even in other countries. The scale of importance of this eviction was greater than the loss of a single community project. The fall of this role-model squat meant a danger of losing and forgetting the possibilities of creating alternative living structures in the urban context. Franz Schulz, the Mayor of the Friedrichshain-Kreuzberg

districts in Berlin, and a member of the Green Party feared that the eviction of Liebig 14 would cause a Domino effect that would destroy the alternative culture of experimental urban living. The eviction of the residents of Liebig 14 is a sober reminder of the close relationship between law and private property.

BINZ

Location: Zürich
Type: Residential squat with spaces for creative endeavors
Size: approx. 5000m²
Duration: 2006-2013

Binz was since 2006 an occupied industrial complex housing approximately 50 people. It was primarily a space for autonomous Cultural and Residential projects. The goal was to create a place where the culture won't be merely consumed but with the cooperation of visitors created on the spot.

Inside the large industrial halls there were conditions for create practically anything. Seemingly chaotic, but still impressively organized, there were workshops for wood and steel processing, a skate park, several community rooms and a bar. The inhabitants communally shared and supplied the squat so everyone would have what they need. There were stands with free food and clothes, large number of bicycles, motorcycles, a car and some vans, all without a single owner but there to be used by the ones who need it. The living spaces inside the hall where hanging from the structure of the roof so the ground level could have as much space as possible for the workshops and materials. In other parts of the complex, outside the large hall, there were train wagons used as apartments with open kitchens and a self-made swimming pool.

The squat was organized with the minimum amount of hierarchy and with the foundation on weekly open plenums. All the disputes between more than 50 people were discussed as long as necessary and always with the goal of settling with consensus.

Along with the residents there were hundreds of other interest groups using the premises. Binz was used for practice and implementation of film and theater projects, the workshops were used for building scenography and other large-scale art projects. In specific rooms regular concerts and parties were organized and also volxküche, which is a kitchen for all, offering free food for anyone. The food was obtained mostly by contributions or gathering rests from restaurants and stores, but a large amount was grown on the premises via urban gardening. Binz was among other usages also a sports center with a climbing wall, skate park and a popular space for free time activities.

Metelkova City

Location: Ljubljana
Type: Autonomous Cultural
Centre
Size: 12,500m^2
Duration: since 1990

Metelkova city goes among the largest agglomerations of alternative and underground cultures in Europe. It is the oldest and biggest still active squatted area in Ljubljana, placed in the space of seven former military barracks on 12,500m^2, which makes it a sort of a city within the city. It is a nonresidential squat for activists and artists, holding galleries, art studios, cafes, bars, concert halls and dance clubs. The complex has never had any legal status within the city, pays no taxes and sells liquor without license. The city tolerates the violation of food and alcohol licensing laws as the activists and volunteers have for decades managed to organize the premises in the manner of high solidarity

and tolerance among the users. Fights and drug dealing are not tolerated and people are urged to clean up after themselves.

The city council supports the activists, who function as a sort of autonomous culture ministry, managing numerous cultural events that the city has passed up. A Ljubljana council official claims that Metelkova has become part of the city's cultural landscape, and a tourist attraction;

"Our job is now much easier because Ljubljana does not have to spend a lot of money on cultural programs. Applicants for projects are directed to Metelkova, and they finance themselves".[56]

The city had defended Metelkova in confrontations with state officials who had tried to regulate the issues

56 Uroš Grilc in Occupy the Military: Squatters Struggle for the Balkans' Derelict Barracks, 2012. Accessed on Jan. 2014

of illegality of the area.

"We managed to calm them, because this place is evidently not chaotic. It is rather well organized. What goes on in Metelkova is not always 100 percent legal, but we prefer not to insist on absolute legality in this case."[57]

The buildings, that have been squatted in September 1993, originate from the pre-Socialist era but have been renovated during the socialist time to accommodate the needs of the Yugoslav National Army. After Slovenia declared independence from Yugoslavia in June 1991, The Yugoslav Army abandoned the barracks and left the space in the hearth of Ljubljana unoccupied. In 1990 the network for Metelkova has been established in order to reconfigure the area for social and artistic purposes. The network consisted of over 200 partner organizations that immediately

57 Ibid.

requested the city to permit using the former military barracks as a cultural center. Negotiations lasted for 3 years, but as the network for Metelkova still hasn't been completely formed, the government decided to illegally demolish the buildings to create a car park.

In response, hundreds of activists squatted the space, to oppose the demolition of the buildings on September 10th 1993. They appropriated the space and began creating living spaces, exhibitions, concerts, readings and other cultural events. The city officials at the time began filling suits against the new inhabitants and cut off water and electricity supply so they would surrender and leave the premises. Such measures proved to have the exact opposite effect, new challenges only strengthened the community and the area on Metelkova Street thrived as a cultural center more than ever. Alongside these events, the public and media support

for the squatters helped foster its growth.

However, the government was still attempting to demolish Metelkova and was partly successful in 1997 and 2006 with the demolition of two buildings known as the the Old and Small School. The squats relationship with the government is an ever-changing process as the city council members subsequently changed over time. Since 2009 Metelkova has an improved relationship with the authorities that developed a dialogue of the squat becoming city-owned. This would mean the complex would achieve a legal status but many activists oppose to this contract because it would destroy the experimental and voluntaristic structure that Metelkova city is known for.

The future of the squat is therefore uncertain. One of the members of the community explained the paradox that fighting against the more conservative government of the recent past was easier than protecting themselves from the liberals who, in their current support, may drastically change Metelkova.[58]

Because Metelkova does not have a legal status it is able to be maintained through minimal hierarchies of power, volunteer work and support of communities that appreciate its social and political background. Legal status could threaten such social structures as the area could become a mainstream concert and bar venue forced to attract mass audience in order to survive and remain financially viable.

The whole area is now registered as immobile cultural heritage with the Ministry of Culture of the Republic of Slovenia but as of 2014 remains to function without legal status.

58   From http://metelkova.goucher.edu/history.html

Klinika ZZF

Location: Maribor
Type: Autonomous Commu-
nity Centre
Size: 2000m²
Duration: since 2011

A former military structure was build in the pre-Socialist era but has been lastly used as a uniform depot of the Yugoslav National Army. Since the independence of Slovenia it remained empty and mainly unused. Standing in the Magdalena district of Maribor, it was for 20 years a sort of a no-place structure, standing in between the residential area on one side and next to 4 different high schools on the other. It hasn't been considered dangerous as there were no real activities going on inside or around it, but it certainly hasn't been a structure of pride for the surrounding inhabitants.

The Ministry of Defense of the Republic of Slovenia in-herited this building after the fall of Yugoslavia, but had no future plans of usage for it. Because of the location of the building that neighbors the schools, the Ministry of Defense gave the structure in usage to the Ministry of Education. As this Ministry also hadn't managed to revive the structure, it turned out to be a sort of a message for someone to squat it and appropriate it according to their needs and desires.

In March 2011, when the squat project began, the building had no water or electricity connections. The structure and the roof of this approximately 100 years old building has been well preserved, and almost all of its 90 windows still intact. But inside there was loads of rubbish from the years of carelessness and demolition. All installations have been cut out and everything with a bit of value taken away.

The protagonists, of the action of squatting the place,

needed help in order to clean out the mess but had to remain unknown until the process of moving in was over. For help they turned to the skaters at the near by skate park. Together the group made an intentionally loud party in the building, as a test to see who would respond to the noise. No one came by, not even the police. To test the surroundings even more, they left old tools in front of the entrance for a few days to see if anything gets stolen, which would mean there are people walking around this forgotten place. Not one of the tools was stolen. That was a sign that this building is in no interest of anyone nearby so the test of the surroundings made it clear that further steps can be taken and the cleaning process could begin.

The building was known by the local residents and pupils of the surrounding schools to be a former Military structure, so in order to camouflage themselves, everyone involved in the cleaning of the building dressed in military uniforms. They cleaned the house for the whole week, from Monday until Friday beginning with a militant discipline each morning at 9 am sharp. To make the cleaning process more fun they used the huge rooms in the meantime for skateboarding. This evoked interest by the high school kids, which were curious about the noise that is coming from this formerly empty and dead-quiet place. As they could just see uniformed men taking out the rubble and trash from the building they started making jokes, mocking the army. The con was a complete success. It was clear that because of the uniforms everyone considered them as proper employees of the army. No one could see what was going on inside, but for the high-school kids it was evident that the military is cleaning the building. Even neighbors started coming by and congratulating "the Army" for finally starting doing some-

thing in this long forgotten place.

As the action became noticed there was a chance that the authorities will come by, demanding answers. For this case the group applied as an official institution as a volunteer army unit. With such papers they awaited the police, but strangely no one seemed bothered enough to come by and ask what's going on.

This was another sign that the squat project can continue. The vicinities have been appropriated, rooms thoroughly cleaned, it was time to invite creative people to make use out of this 2000 m² house. Until others came to use it, to practice with their bands, or artists using the space as their studios, it was first necessary to obtain electric power. Because of the buildings illegal status it was at first impossible to make an official application to the city council for power. This was a problem that has

been with a bit of luck, quickly resolved. An older lady living across the street was enthusiastic about the group of young people taking over the structure and offered electric power from her house until proper appliances could be set up. A 50-meter cable was set from her house over the street to the new squat. This was enough for the first activities to take place inside. Bands played, artists created, people started hanging out and for the first time there was life bursting inside this building.

Since more and more people became familiar with the story and activities going on in the building, harder it was for the authorities to stop and break apart what was going on. Over time many projects had been set up, which were a part of governmental programs. For instance, the government confirmed the possibility of doing community work at the squat as a part of a social work-sentence for fined people. Communi-

cations with the government were conducted through the non-profit organization that the squatters established. The heating issue was over time resolved, as people installed a big oven and small fireplaces in separate rooms. With some legal machinations the water appliance had been set up, toilets renovated and suddenly, altogether in 2 years time, the house was nothing like it's former self. Blooming with life and daily activities, offering space for numerous people it has become a sort of self-made community center, offering the people something the government failed to provide.

After the city council and the government realized what happened with their property they still haven't really responded to the illegal acts, but instead, just showed some sort of a "silent confirmation"; saying the events in the house are not legal, but also not problematic.

How to Squat?

Following is an analysis conducted through inteviews summarized in 9 brief descriptions of the most important steps to be made in order to squat an abandoned space. These steps can be universally taken in consideration in any area.

1. It is important to know the laws of the area. The act of squatting is in most places a criminal activity but can be avoided to be such if certain procedures allow avoiding breaking the law. Many squatters manage to contact the owner explaining the situation so squatting can become an act of mutual interest.

2. Forming a group to squat a place can be useful in many ways but there are many examples of buildings that were squatted by individuals. A group of people fastens the growth of a community and shares the work and expenses of maintaining the place.

3. Finding the right place to squat is a crucial element in the act of squatting. Abandoned spaces that have been unoccupied for years may result in property owners to be less likely to object the use of the building. Publicly owned buildings or buildings in governmental possession offer the best term for a long-term living situation.

4. After the seemingly appropriate space was found, it needs to be entered and checked in what condition it is and how safe and confortable it could become after re-appropriating it. The structural elements of the building need to be inspected as well as other elements like floors and windows. If the building is too damaged it can be a safety hazard and the costs of renovation too large. It's also important to inspect how isolated the house is and what appliances does it have. All together an idea of the state of the space is required to make a plan what would the approximate scale of work and expenses be to make it livable.

5. When the conditions are met the space should be tested over an amount of time. Observing the surroundings and events around the place can give an estimate of future living conditions in the space.

6. Securing the building is the next step of making a long-term squat. Replacing broken windows and doors, changing the locks and so on. In some countries this act establishes a legal right for you to be there.

7. Cleaning the place does not only make the living situation more enjoyable but also helps to show the surroundings that positive measures are being made in their vicinity. An important aspect in this procedure is getting to know the local population, speaking to neighbors and getting involved in the surroundings. Changing an abandoned house into enjoyable living conditions can in some jurisdictions make it more difficult to have you evicted and may help by negotiating with the owner if he shows up.

8. Getting utilities is a crucial element to make a place habitable. There are many different ways to achieve the appliances even if you squat. But it is once again important to know the legal situation, requirements and costs to be able to have access to water and power without bringing unwanted attention from the authorities.

9. Getting involved in different state or city programs can help achieve acceptance and foster growth of the community. The squat should become an example of appropriating derelict areas to create benefits for the community, its surroundings and the city. If it becomes an area of positive change and contribution to the diversity of urban life it will become followed and supported by like-minded and create a shift in the social structure of the local area or even beyond that.

#4 CONCLUSION

The City, as a man-made environment, is the closest attempt to remake the world according to human desire. Cities are today inhabited by more than half of the world's population and represent a vital aspect of contemporary human life. The number of urban dwellers is increasing and the importance of the urban environment, with its influence on human life, is more important than ever. Humans are urban species and contemporary human life is based on urban space.

The world we live in is a world of constant change. In fact, Heraclitus famous quotes say, there is nothing permanent except change. Everything is flux nothing stays fixed.[59] Cities represent platforms for the most drastic changes that occur in space and society. Because cities represent

59   Quoted by Plato in Cratylus 360 B.C.E

power they become the first places of substantial creation and destruction. Cities are in the state of perpetual flux and the transformations that occur in cities often reach magnitude influence far beyond the city limits.

The city of now is therefore always a city of change. The fact, that nothing remains the same, gives freedom to activities that make room, clear way and delete traces of its own age. Walter Benjamin identifies this process as the "Destructive Character"[60]. Architecture represents this process, as it both, deletes the past and opens up new beginnings. These processes can become both liberating and oppressive. The built environment is the static element of the urban space, but at the same time, holds dynamic activities. Destruction and vandalism can transform an environment in the sense that allows new beginnings

60   Benjamin 1931

and imposes vital changes in perception of the urban environment.

The city is therefore an open canvas for creation as well as productive destruction. It continuously offers reasons for transformations, endings and new beginnings. The works of Gordon Matta-Clark present the magnitude of radical change in perception of a known environment through destruction of its existing elements. His creative input is done in a destructive manner, demolishing built space to achieve new meanings. His cuttings of structural elements of buildings alter conventional perceptions of the built space. The result offers possibilities of perceiving the urban environment in new and unsuspecting ways.

The movement of the Situationists proposed several strategies of altering the conventional perception of the urban space. Perhaps, the most

famous one is the practice of the Dérive, where one would take a stroll through the city, without a definite goal, simply following ones intuition. The results of this practice can be unsuspecting and inspiring as one allows different perception of the environment by altering ones outlook. By allowing a different intention of moving through space, the urban space changes its character as well. The playful approach to the space creates new situations and brings up new meanings and aspects of the built environment.

Lefebvre has shared the ideas about changing the every day life in the urban space with the Situationists. Their ideas influenced and helped detonating the Parisian unrests in 1968 that gave birth to many new urban social movements, which remain relevant today. Lefebvre presents the ideas of what right do citizen's have in relation to their cities. He claims our right to the city is a

right to change ourselves by changing the city. It is a common right, rather than an individual, as the transformation of cities and processes of urbanization depend on collective power.[61] The freedom to make and remake our cities ourselves is a precious human right that too often seems to be neglected.

Lefebvre's concepts remain an influential basis for experimental endeavors in the urban space. Contemporary urban artists and squatters, as successors and implementers of the ideas of Lefebvre and the Situationists, represent emancipated urban movements that oppose to restrictive rules and imposed cultural norms. By abolishing segments of the traditional outlooks on life in the city they propose new relationships between urban space and society.

61   Lefebvre 1970

"Society has been completely urbanized[…] The street is a place to play and learn. The street is disorder[…] This disorder is alive. It informs. It surprises[…] The urban space of the street is a place for talk, given over as much to the exchange of words and signs as it is to the exchange of things. A place where speech becomes writing. A place where speech can become 'savage' and, by escaping rules and institutions, inscribe itself on walls."

Henri Lefebvre, The Urban Revolution (1970)

Urban art, as any art form that relates to cities and urban life, is a showcase of taking the right to appropriate urban space. Contemporary urban artists defy institutionalized art making and choose to work with publicly visual surfaces. They create art that is related to cities and thematizes urban life.

The spontaneous approach of urban art makers often arises controversy and is seen as an act of vandalism and destruction of private property. But it is also because of this very fact, that urban art became a powerful medium in implementing the ideas of the right to the city. Today, there is an immense scope of different urban art forms that are all inspired by architecture and urban lifestyle. They signalize the necessity of reclaiming the city and contributing to the ever-lasting change of urban space. They present the playful aspect of life that is in opposition to private ownership and commercialization of urban space.

No matter what aesthetic value the art has, may it be a tag, graffiti, an installation or a guerilla garden, it forms speculation and creates new meanings to a distinct place. Spontaneous acts on the outside wall has been a matter of interest and inspiration for many artists in the past. The

photographer Brassai described painted graffiti as the language of the wall.[62] Painter Tapies described direct marks on walls as the most vivid signs of human action.[63]

The appropriation of the urban space is an ever-lasting activity of any city of any time. Changes to the urban environment can be lasting or ephemeral, intentional as well as spontaneous, regardless of the cause, they remain significant traces of the perpetual change of cities and the society.

Architecture offers the possibility of social play and can become a display of interacting desires. Besides the appropriation of the outside wall and urban space, there are urban movements, which appropriate abandoned houses and unused inte-

62   Brassai 1935

63   Tapies 1974

rior spaces. Squatting is primarily linked to the lack of housing and useful space in general, but it also creates places where people share their knowledge and experience and create situations that contribute to the enrichment of urban life. Many squat projects proved to have a significant impact on the enrichment of cultural life of a city and produced new perspectives on communal life in the urban space.[64] They manage to push social boundaries, create new links between space and society and force cities to quicken up the process of adaptation to contemporary needs.

The transformation of the living environment is also an act of transforming the viewpoints towards oneself. The relationship between humans and the urban living environment is intertwined; the change of one changes the perception and the view on the other. Urban dwellers determine

64 see examples in Part 3, P.??

the urban environment and vice versa. The city is, nevertheless, a place created by humans, for human life. It is an indispensable part of the contemporary men, a place of playfulness, socialization and free creation of situations and unique life experiences. Urban dwellers have the right to change and appropriate urban resources according to their needs and desires. They have the right to take freedom to make and remake their cities themselves.

Bibliography

REFERENCE LITERATURE

Augé, Marc (2009). Non-Places: Introduction to an Anthology of Supermodenity. London. Verso.

Bloom, Bret / Bromberg, Ava – Editors (2004). Belltown Paradise / Making Their Own Plans. Chicago. White Walls Inc.

Bradley, Will / Esche, Charles – Editors (2007). Art and Social Change, A Critical Reader. London, Tate Publishing.

Castells, Manuel (1983). The City and the Grassroots. Edvard Arnold. London.

de Certeau, Michel (1984). The Practice of Everyday Life. Berkeley, CA: University of California Press.

de Certeau, Michel (1997). ''The Imaginary of the City.'' In de Certeau, Culture In The Plural. Minneapolis, MN: University of Minnesota Press, 17-27.

Debord, Guy (1967). Society of the Spectacle. Retrieved from library.nothingness. com

Friesinger, Günther / Grenzfurthner, Johannes / Ballhausen, Thomas (2010). Urban Hacking: Cultural Jamming Strategies in the Risky Spaces of Modernity. Bielefeld. transcript Verlag.

Frezer, Jesko / Heyden, Mathias (2004). Hier Ensteht, Strategien Partizipativer Architektur und räumlicher Aneignung. Berlin. B-books Verlag.

Goffriller, Gabriele (2009). Skizzen einer Fuβreise durch Österreich / Kyselak, Joseph. Salzburg. Jung und Jung.

Hughes, Jonathan / Sadler, Simon (2000). / Anarchy and Architecture, Essays on Freedom Participation and Change in Modern Architecture and Urbanism. London. Routledge.

Jenkins, Paul / Forsyth, Leslie –Editors (2009). Architecture Participation and Society. London. Routledge.

Koolhaas, Rem (1994). Delirious New York, A Retroactive Manifesto for Manhattan. New York. The Monacelli Press.

Krishnamurti, Jiddu (2008) [1969]. Osvoboditev od znanega [Freedom From the Known]. Radovljica. Založba Didakta.

Lacoste, Jean (2012) [1981]. Filozofija Umetnosti [La philosophie de l'art]. Ljubljana. Založba Krtina.

Lefebvre, Henri (1991). The Production of Space. Oxford, UK: Blackwell Publishers.

Lefebvre, Henri (1996). Writings on Cities. Oxford, UK; Malden, MA: Wiley-Blackwell.

Lovšin, Polonca (2011). Back to the city. Berlin. Revolver Publishing.

Luthar, Oto (ao) (2008). The Land Between, A History of Slovenia. Frankfurt am Main. Peter Lang GmbH.

Oswalt, Philipp (2004). Schrumpfende Städte I - Internationale Untersuchung. Ostfildern-Ruit. Hatje Cantz Verlag.

Oswalt, Philipp (2005). Schrumpfende Städte II – Handlungskonzepte. Ostfildern-Ruit. Hatje Cantz Verlag.

Potr , Marjetica (2003). Next Stop Kiosk: Museum of Modern Art Ljubljana, October 29-November 30, 2003. Ljubljana. Moderna Galerija.

Plant, Sadie (1992). The Most Radical Gesture: The Situationist International in a Postmodern Age. New York. Routledge.

Pruijt, Hans (2003). Is the Institutionalization of Urban Movements Inevitable? A Comparison of the Opportunities for Sustained Squatting in New York City and Amsterdam, Volume 27.1 133-57. International Journal of Urban and Regional Research.

Ridley, Aaron (2007). Nietzsche on Art. New York, London. Routledge.

Vaneigem, Raoul (1963-65). The Revolution of Everyday life. Retrieved from library.nothingness.com

Ward, Collin (2002). Cotters and Squatters, Housing's Hidden History. Nottingham. Five Leaves Publication.

ESSAYS, ARTICLES AND INTERVIEWS

Benjamin, Walter (1931-1934). The Destructive Character. In Walter Benjamin, Selected Writtings. Volume 2, part 2, 1931-1934 (Cambridege, MA: The Belknapp Press of Harvard University Press 1999), 541-542

Brassaï (2002). Brassaï Graffiti Paris. Flammarion, 2002.

Corr, Anders (1995). Squatting the Lower East Side, an Interview with Rick Van Savage. Kick it over! 38–42. Fanzine.

Debord, Guy (1955). Introduction to a Critique of Urban Geography. Les Lèvres Nues #6.

Debord, Guy & Wolman, Gil J. Les Lèvres (May 1956). A User's Guide to Détournement. Les Lèvres Nues #8.

Debord, Guy (1958). An essay of The Theory of the Dérive. Les Lèvres Nues #9.

Flynt Jr., Henry A (1993/1999) Viewing SAMO, 1978-1979.

Harvey, David (2008). The Right to the City. New Left Review 53.

Heiferman, Marvin (1988). ''Richard Prince'', ''BOMB Magazine''.

Interview (2011): Street artist Vhils on his explosive murals. Wired magazine.

Irvine, Martin (2012). The work on the Street: Art and Visual Culture, Pre-press version in The Handbook of Visual Culture, ed. Barry Sandywell and Ian Heywood London & New York, Berg.

Jorn, Asger (1959). ''Detourned Painting''. Exhibition Catalogue, Galerie Rive Gauche

Hambleton, Richard (2011) Shadow Man Come into the Light, Bliss Magazine p. 58-63

Henriksen, Niels (200?) Asger Jorn and the Photographic Essay on Scandinavian Vandalism.

Lefebvre, Henri (1970) La révolution urbaine Paris: Gallimard, Collection ''Idées''

Lefebvre, Henri on the Situationist International (1983).
Interview conducted and translated by Kristin Ross.

Tàpies, Antoni (1974). Essay L'art contra l'estètica.

Richard Hambleton: Shadow Man Come into the Light, Bliss Magazine, June 2011, p. 58-63

Respini, Eva (2012). Culture Talks on Cindy Sherman, February 24, 2012

Sovilj, Miodrag (2012). Balkan Insight. 09. Nov. Occupy the Military: Squatters Struggle for the Balkans' Derelict Barracks, http://www.balkaninsight.com/en/article/occupy-the-military-squatters-struggle-for-the-balkans-derelict-barracks

Urban population growth, World Health Organization, http://www.who.int/gho/urban_health/situation_trends/urban_population_growth_text/en/

Vhils Interview (2011) Street artist Vhils on his explosive murals, Wired magazine

Wigley, Mark (1999). New Babylon. The Hyper-architecture of Desire.

Zinganel, Michael (2004). Vandalism as a productive force. Published in Phillip Oswalt (ed.) Schrumpfende Städte I - Internationale Untersuchung. Ostfildern-Ruit. Hatje Cantz Verlag.

Table of Figures

SAMO Tag
http://www.henryflynt.org/overviews/artwork_images/samo/29.jpg

Fig.P. 76-77
Tags in New York, late 1970s
http://www.elegran.com/sites/default/files/uploads/graffiti_roofs_nyc_by_elig-it-d5tklmw.jpg

Fig.P. 81-82: Antoni Tapies, Pintura
http://www.museoreinasofia.es/coleccion/autor/tapies-antoni

Fig. P. 93: Jenny Holzer, Private Property Created Crime
http://firstmonday.org/article/view/1544/1459

Fig. P. 97: Banquet, Voina, 2007

http://lartextremerusse.blogspot.co.at/2011/04/voina-art-group.html

Fig.P.98: Richard Hambleton, Shadowman
http://www.woodwardgallery.net/hamb-oneal-ro.html

Fig.P. 99: Mark Jenkins, Blond
http://www.xmarkjenkinsx.com/outside.html

Fig.P. 100-101 Blu & JR, Shackled by Time
http://andberlin.com/tag/blu/

Fig. P. 126-127: Metelkova Ljubljana

http://www.delo.si/kultura/dediscina/metelkova-dve-desetletji-drugacnega-slo-

ga.html

Fig. P. 128-129: Klinika ZZF, Maribor, Author

Fig. P. 130-131: The Residents of Binz Zürich

http://conquerzurich.wordpress.com/artsy-fartsy/

EIDESSTATTLICHE ERKLÄRUNG

Ich erkläre an Eides statt, dass ich die vorliegende Arbeit selbstständig verfasst, andere als die angegebenen Quellen/Hilfsmittel nicht benutzt, und die den benutzten Quellen wörtlich und inhaltlich entnommenen Stellen als solche kenntlich gemacht habe.

Graz, am ……………………………   …………………………………………….
                                                                          (Unterschrift)

Englische Fassung:

STATUTORY DECLARATION

I declare that I have authored this thesis independently, that I have not used other than the declared sources / resources, and that I have explicitly marked all material which has been quoted either literally or by content from the used sources.

………………………………   …………………………………………….
            date   (signature)

TUG Technische Universität Graz
Erzherzog-Johann-Universität

Beurteilung der Diplomarbeit

Matrikel-Nr.

Familienname, Vorname(n)	Geburtsdatum

Titel der Diplomarbeit

siehe TUG-online

Titel der Diplomarbeit (Englisch)

siehe TUG-online

Betreuer der Diplomarbeit	Note