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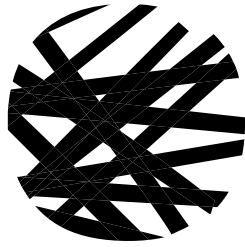
Graffiti,
Street Art &

**Urban Creativity
Scientific Journal**

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Graffiti,
**Street Art &
Urban Creativity
Scientific Journal**

Pedro Soares Neves
Executive committee
SAUC Scientific Journal Editor

We place here in discussion the maturity of the academic and pedagogical field that graffiti, urban and street art, urban creativity constitute. It's in fact identified a consistency of knowledge and structure of thought in the several disciplinary areas.

As we are convinced that this trend will continue in multiple forms including experimental ones bridging theory and practice, here's the result of the invite for participation in this reflection.

Here is also combined the conference outcomes. There were two main results to achieve during the dialogues of the 2020 online conference.

One was to observe the maturity of the academic and pedagogical field that graffiti, urban and street art, well, urban creativity in general have. On the 2020 conference was in fact proven that the consistency of knowledge and structure of thought in the several disciplinary areas regarding the urban creativity topics, are giving way to multiple approaches to classes integrated in master courses, informing the teaching of art historians, the work of designers, and research of cognitive scientists and educators. It was evident that this trend will continue in multiple forms including experimental ones bridging theory and practice, sometimes inverting the role of researchers and authors, but always enlarging audiences, practitioners and studious.

The second main result was to observe how the relation evolved between UX and Urban Creativity topics, and the result was fantastic. This observations originated one article that will be published on the UXUC Journal.

Urban Creativity User Experience Online Conference 9, 10 and 11 July 2020, 31 presenters 99, participants per day average (full capacity).

Closing panel with Henry Chalfant, Jim Prigoff, Susan Farell and John Fekner.

With contributions from Australia, France, Italy, Greece, Belgium, Austria, USA, Netherlands, Sweden, Norway, England, Spain, Japan, China, Russia and Portugal.

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Tagging in Antiquity:
Pompeian Graffiti Between Individuality and Convention

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Abstract

The history of leaving an individual mark behind reaches back to at least the Palaeolithic age, when early humans left negative imprints of their hands on the walls of caves. These negative handprints were produced by blowing pigment onto one hand, so that its life-sized outline would stay visible.[1] In past societies with developed writing systems, such as ancient Egypt, Greece, and the Roman Empire, written name tags would appear on man-made and natural surroundings, such as the walls and floors of buildings or caves as well as on rocks or trees.[2] Even if a name was not always unique, it was a person's official identifier and therefore the personal mark left behind most frequently. In the same literate societies, however, we also find handprints left as personal traces[3] – like the written tags of the same eras, these were either incised into a surface with sharp stones or metal writing implements, or drawn in colour. Apparently, these hands, as a kind of physical imprint, were understood as individual markers in the same way as name tags and portrait sketches (which sometimes bore the addition of a name), even if they occur much more rarely than their written counterparts in Roman times.

This paper was presented at the international conference "Tag. Name Writing in Public Space" at the John-F.-Kennedy-Institut, Freie Universität Berlin in September 2017. The event centred neither on personal marks nor graffiti in general, however, but on the practice of tagging. Tagging is part of modern graffiti culture, and tags – informal, non-commissioned inscriptions of names by visitors, passers-by, and inhabitants – form a large part of historical graffiti as well. The term graffiti is, nonetheless, a problematic one when one regards the diverse practices and forms to which it is usually applied and the eras they span (from historical graffiti to modern street art). The tags therefore represent an appropriate selection to avoid or minimalise the methodological difficulties in bringing together material from different cultures and times. This essay deals with one of the few large collections of ancient graffiti we possess: those from the ancient Roman city of Pompeii, situated in the region of Campania on the southwestern coast of Italy.

Thanks to the eruption of Mount Vesuvius in 79 AD, which buried Pompeii in layers of volcanic ash, the city has been particularly well preserved. To date, about 5600 wall graffiti have been excavated in Pompeii. The majority of these inscriptions consist of or contain names, but a substantial part is also made up of other words and texts, drawings, numbers, and alphabets. These diverse kinds of graphic, numeric, and textual graffiti were incised into the plastered walls of public buildings, commercial units, and private residences where they occupied the central and most heavily frequented spaces. Current research has therefore emphasized the difference between ancient (and, more generally, historical) graffiti and modern graffiti/ graffiti art.[1] Pompeian graffiti were not only located inside houses and incised into the wall-paintings, but also named their writers (and addressees) openly, a fact which makes them seem more like a public form of social interaction rather than a covert or illicit act; they neither reveal political or subversive intentions, but instead deal with daily-life issues: they name friends, enemies, lovers, and clients; depict gladiator fights; manifest love stories and erotic wishes; record business transactions and prices; and recall famous poems, slogans or sayings.

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1 - Cf. Mouritsen 2011, 277; Benefiel 2011, 20; Lohmann 2017, 19–37.

It is characteristic of Pompeian graffiti to phrase greetings and messages in the third person, e. g. "Alogiosus wrote this: good luck to Carus!" or "Chryseros greets Crescens: how is your right eye?"[2] This style of writing (together with the use of formulaic salutations) was also used in letter writing in order to make clear who the sender was.[3] Simple name tags revealed the true identity of their authors just as explicitly. Names occurring in Pompeian graffiti, especially as name tags, cover the usual spectrum of Roman names which Iiro Kajanto has collected for Rome: in the capital of the Roman Empire, the most common male names are Felix, Secundus, Saturninus, Fortunatus, and Primus – all of which we also find multiple times on the walls of Pompeii.[4] The popularity of certain names, however, and the conventions of Roman names bring certain methodological problems for studying Pompeian tags.

Roman citizens of the 1st century AD, to which a major part of the Pompeian tags date, carried three names, the tria nomina: a first name (praenomen), a family name (gentilicium), and a personal name (cognomen). Officially, the tribus (voting tribe) and the patronymic ("son of…") belonged to the nomenclature, too. Whilst the gentilicium was inherited, the cognomen was introduced in order to differentiate persons bearing the same first name and surname;[5] originally a descriptive name or nickname, it could refer, among other things, to physical traits (Barbatus – bearded, Caecus – blind, Celsus – tall, Crassus – corpulent, Flavus – blonde, Naso – big nose), intellectual qualities (Brutus – dull, Celer – quick, Prudens – prudent, Severus – earnest), certain habits (Bibulus – drunkard), personal predilections, or the birth order in a family with multiple children (Primus – the first, Secundus – the second, etc.). Although the fasti Capitolini (lists of consuls and triumphators) suggest that it must have been in use earlier, the cognomen appears in funerary inscriptions only from the 3rd century BC onwards, and seems not to have become common until the 2nd and 1st century BC.[6] As the

repertoire of attributes was not unlimited, the same names were used frequently.[7] Since the cognomen was used for calling and writing to a close person in daily life – and also in graffiti –, it must have been clear to those reading which of the many persons called Felix or Fortunata in Pompeii were meant.[8] For modern scholars, however, who lack the insider knowledge of the city's interpersonal connections and local gossip, and of the members of a household or neighbourhood, these single names make it difficult to trace the individuals behind the tags.

Matters are further complicated by the fact that slaves carried a single name, which could sometimes refer to their tasks or capacities (Domesticus – belonging to the house, Fidelis – loyal, Utilis – useful, Acceptus – agreeable), origin or skin colour (Fuscus – dark, Cinnamus – cinnamon-like, Hispanus, Africanus), but which usually corresponded to the individual names given to Roman freeborn citizens.[9] Here, again, the same names reappear frequently. When we find the tag of, e. g., a Felix on a Pompeian wall, we therefore do not even know if he was a Roman citizen (freeborn or a freedman, i. e. a former slave), or a slave. In some cases, not even the gender is clear, because some personal names (communia) were used for men and women alike, such as Aprilis, Cerialis, and Spes.[10] Only in texts that give more information than simple name tags, do we have the chance to acquire information about the gender and status of a person implicitly, e. g. by grammatical indicators, or explicitly, by attributes and descriptions like "the slave girl Iris", who appears in a series of graffiti on a façade in region I in Pompeii (cf. tab. 1).[11]

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2 - CIL IV 8347, 8098.
3 - Take, for example, the letters of Cicero to his friend Atticus.
4 - Kajanto 1965b, 29 f. See also Castrén 1975, 262 f. for Pompeian *cognomina* (based on epigraphic evidence). See Lohmann 2017, 335 tab. 5 with appearances of single names in Pompeian graffiti only, and Kajanto 1965a, 448 f.
5 - Cf. Solin 2009, esp. 252 f. For the history of the Roman naming system in general, see Solin 2017a; Solin 2017b.
6 - Kajanto 1965b, 19.

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7 - In some families, *cognomina* were inherited too, thus creating different family branches, so that additional *cognomina* had to be applied (Solin 2012, 138 f.).
8 - Cf. Castrén 1975, 21 f.
9 - Kajanto 1965b, 133 f. Often Greek names were chosen for slaves, without necessarily indicating a Greek/Eastern origin of the name bearers; cf. Heikki Solin's comprehensive study of the slave names from Rome: Solin 1996. For the examples listed here, male names have been chosen; female forms existed for most of the examples.
10 - See Kajanto 1965b, 23 f. on this issue.
11 - CIL IV 8258–8259.

Latin tag	Translation	Reference
Albanus Pompon(i) Severi servus	Albanus, slave of Pomponius Severus	CIL IV 2038. Castrén 1975, 206 no. 315,10
Amianthus Coeli Caldi ser(vus) fullo	The fuller Amianthus, slave of Coelius Caldus	CIL IV 8288. Castrén 1975, 156 no. 221,3
Antiochus Liviae ser(vus)	Antiochus, the slave of Livia	CIL IV 3123
Hermas verna	The home-born slave Hermas	CIL IV 4512
Iarinus serv(u)s	The slave Iarinus (?)	CIL IV 1638
Roman[us] l(ibertus?)	The freedman (?) Romanus	CIL IV 10055b
Sote[r]us l(ibertus?)	The freedman (?) Soterus	CIL IV 8052
Q(uintus) Sempronius Q(uinti) l(ibertus)	Quintus Sempronius, freedman (of Quintus)	CIL IV 1429. Castrén 1975, 218 no. 362,3
Statius Benni P. s(ervus?), Hispani(s?)	Statius, slave (?) of P. Bennius […]	CIL IV 1848. Castrén 1975, 143 no. 71,1

Table 1: Tags containing indications of social status (i. e. just names + attributes, without any verbs being included).

In addition to the difficulties of Roman names as indications of the social status (and sometimes even the gender) of a tagger, we are also unable to trace certain writers within Pompeii, because (for example) we do not know how many of the thirty-one to thirty-seven tags by Secundus were written by the same Secundus: did one Secundus write all of them, or was it an unidentifiable number of different Secundi?[12] We might be able to give at least a partial answer to this question had the tags survived until the present day. But because many Pompeian graffiti were not adequately protected after having been recorded by their excavators, a considerable number are now lost, having disintegrated or fallen off the ancient walls together with the wall-plaster which bore them. The Corpus Inscriptionum Latinarum (CIL) IV lists the graffiti and their locations more or less precisely, but we lack photographs and drawings for the majority of them and can therefore not even compare the handwriting of each of the tags; only in rare cases of extant graffiti on the same wall is it at least possible to attribute several of them to a single writer (fig. 1). Sometimes, concentrations of the same names reappearing within a small radius make it likely (but not demonstrable) that the same persons were meant, provided they were not acting as the taggers themselves. For those graffiti which were documented at the time of the excavation, but which are lost today and which the CIL IV records in printed block letters rather than reproducing in detail, there is no chance of verifying the text, either; sometimes – depending on the epigraphist –the interpretation is dubious: did, for example, the editor Matteo Della Corte make "Severus" out of the graffito "Se" (CIL IV 8530b), "Rarus" out of "Rar" (8382), "Fulvius" out of "Fu/l" (8595), "Campanus" out of "Camp" (8287), "Fortunatus" out of "Fortu[.]" (8699), and "Secundus" out of "Secu[n?]" (8710). Not all of these combinations of letters must necessarily have been abbreviations of names, nor of male names, for that matter, nor the male names which Della Corte chose. Some of the entries in the CIL IV must therefore be treated with caution.

The Romans wrote personal texts and business accounts on wax tablets, lead tablets, or papyrus in cursive script; the so-called "Old Roman Cursive" was also used in graffiti: unlike modern graffiti and street art, ancient graffiti were neither technically nor formally distinct from texts in other media, but instead reflected the style of handwriting commonly in use at the time of writing. Even if some writers tried to create unique tags by, e. g., drawing a ship around their name (Buchstabenschiffe, cf. fig. 2),[13] and even if some tags stand out from the rest because they were written backwards,[14] most Pompeian tags are just common names in standard handwriting. Writing a name on a wall therefore did not make someone distinct from others, as there were

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12 - Cf. Kajanto 1965a, 448 f.

13 - More comprehensively on this phenomenon: Lohmann 2017, 266–270.

14 - Cf. Lohmann 2017, 355 f.

many of the same tags likely to be seen around; Pompeian tags, do – at least to us – not appear as specifically individual signs, even if they were meant to be.

Of the almost 4000 names appearing in Pompeian graffiti, about 50% consist of name tags; the other 50% belong to messages, greetings, love letters, etc. The tags contain over 1600 cognomina or personal names, 440 family names (gentilicia), and 250 first names (praenomina); the numbers alone make clear that the majority of the tags contain only one part – usually the cognomen/personal name – of the full name; only 15% indicate tria nomina or duo nomina, i. e. full Roman names, or combinations of praenomen and gentilicium or gentilicium and cognomen usually. Among the full tria nomina can be found some individuals familiar to us from other epigraphic evidence: the magistrates Tiberius Claudius Verus (CIL IV 5229), Cnaeus Helvius Sabinus (CIL IV 10183), Caius Iulius Polybius (CIL IV 10051), Marcus Lucretius Fronto (CIL IV 6796), Marcus Satrius Valens (CIL IV 5364), Publius Vedius Siricus (CIL IV 3952), and maybe Cnaeus Alleius Nigidius Maius (CIL IV 1483), Quintus Bruttius Balbus (CIL IV 3159), Quintus Caecilius (CIL IV 8667), Cnaeus (?) Clovatius (CIL IV 1442), Marcus Fabius Rufus (CIL IV 4994), Quintus Lollius Rufus (CIL IV 8128), Numerius Popidius Rufus (CIL IV 4989), Publius Vettius (Celer?) (CIL IV 9006).[15]

Methodologically, we cannot be entirely sure that the individuals named in the tags are also their authors, but since the habit of leaving one's mark is as old as humankind, and since we also find the explicit phrase "so-and-so-was-here" in graffiti, it is legitimate to extrapolate authorship of the tags from the names. Most of the tags name only one person, while one sixth give lists of several different persons. In the latter cases, it is unclear which one of the named persons was the writer, and we again have difficulties in verifying the number of different writers from the records in the CIL IV (i. e. verifying whether the lists were each written by one person, or if they are simply clusters of tags by different persons subsumed under one entry in the CIL). In a few cases, attributes were added to the names, such as "Pelagia, wife [of L. Clodius Varus]" (CIL IV 2321); "Anthus the fuller" (CIL IV 8108); "the hairdresser Aristus" (CIL IV 8619a); "the Thracian [gladiator] Celadus" (CIL IV 4341); "the teacher Q. Antonius" (CIL IV 8686b).

Name tags are distributed all over the city, and they form 37% of all known Pompeian graffiti.[16] 31% of them come from building façades, 16% from inside public buildings, 6% from shops and workshops (type 1 and 2), and 47% from large and very large residences (type 3 and 4 according to Andrew Wallace-Hadrill)[17] But even though (in absolute numbers) the largest part of tags come from the inside walls of houses, the percentage of name tags is, compared to other types of graffiti, larger for the façades and public buildings; the smallest number of tags (in absolute numbers and regarding their proportion) appears in the commercial units, i. e. smaller shops and workshops.

The practice of leaving tags – and graffiti in general – inside houses appears strange to us, because the perception of unofficial wall-writing has apparently undergone drastic changes over time. The Pompeian evidence suggests that graffiti were not perceived as disturbing, and the texts, numbers, and drawings were often relatively small, thus allowing them to blend in with their surroundings.[18] With a number of different persons frequenting the larger residences – family members, slaves, freedmen, guests, clients, and, depending on the wealth of a family, private tutors –, the presence of graffiti becomes more understandable, when one considers that the Roman house was less "private" than most modern residences.

It is, unfortunately, impossible to differentiate between inhabitants and visitors, but we can assume that the persons named in graffiti must have been familiar to the household members, otherwise it would not have made sense to tag the wall with no additional indications of who was the writer (or who the intended addressee). If we look at the number of tags in non-private buildings, i. e. small shops (type 1), workshops (2), large houses (3), and very large houses (4), the number of graffiti rises with the size of the building unit, as does the number of tags (fig. 3), which, as mentioned above, form a larger subset of the graffiti within large and very large houses than in shops and workshops.

Concentrated in the large and central rooms, and primarily the entrance areas, atria and peristyles, of houses, the incised inscriptions reflect the movement of the people within the building. The fact that they were left in the most

15 - For the offices of the named magistrates and a compilation of electoral inscriptions, see Mouritsen 1988, 125–159.

16 - For more numbers of Pompeian graffiti cf. Lohmann 2017, 136 f.
17 - Wallace-Hadrill 1994, 81–83.
18 - Cf. Lohmann 2015, 73.
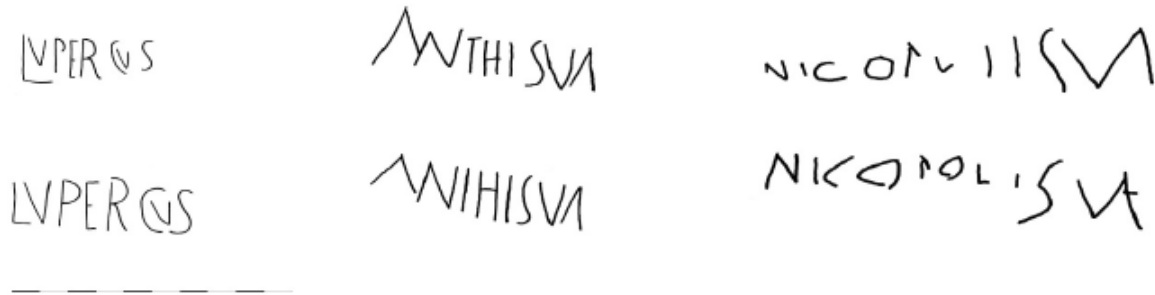
Figure 1: Comparison of handwriting of graffiti from the Casa di Paquius Proculus (CIL IV 8134) and Casa dei Quattro Stili (CIL IV 8218a–d) (graphic scale: 10 cm; line-drawings by author).

frequented spaces shows that graffiti-writing and tagging in Pompeii were neither secret nor illegal acts, but rather common practices that were performed in both public and "private" spaces.

By focussing on Pompeian tags, we can circumvent the terminological problems of the word graffiti, but the same focus opens up other methodological difficulties. Being reduced to single names, most of the tags do not offer much information about their authors apart from their gender, if at all. Single tags therefore represent less productive sources for us, but by contextualizing them with their spatial surroundings and comparing them to other graffiti and tags, we are able to glean insights into the use and perception of spaces, and into certain writing trends. The fact that more than one third of the Pompeian graffiti consist of name tags reveals the popularity of this habit, while there seem to have been no need to individualise the tags: by leaving just one name, even taggers, who, as Roman citizens, officially carried three names, were apparently sure to be recognized by potential readers; this was equally true for the authors of personal messages and greetings. As scholars, however, we are dealing with people who have left an individual mark by using very formulaic and standardised forms. To us, the personal tags therefore appear simply as small elements in a large and uniform mass.
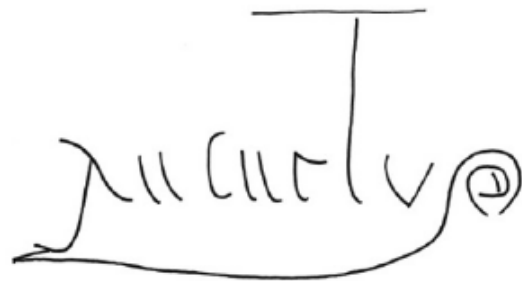
Figure 2: Buchstabenschiff Receptus (CIL IV 5428) (line-drawing by author).
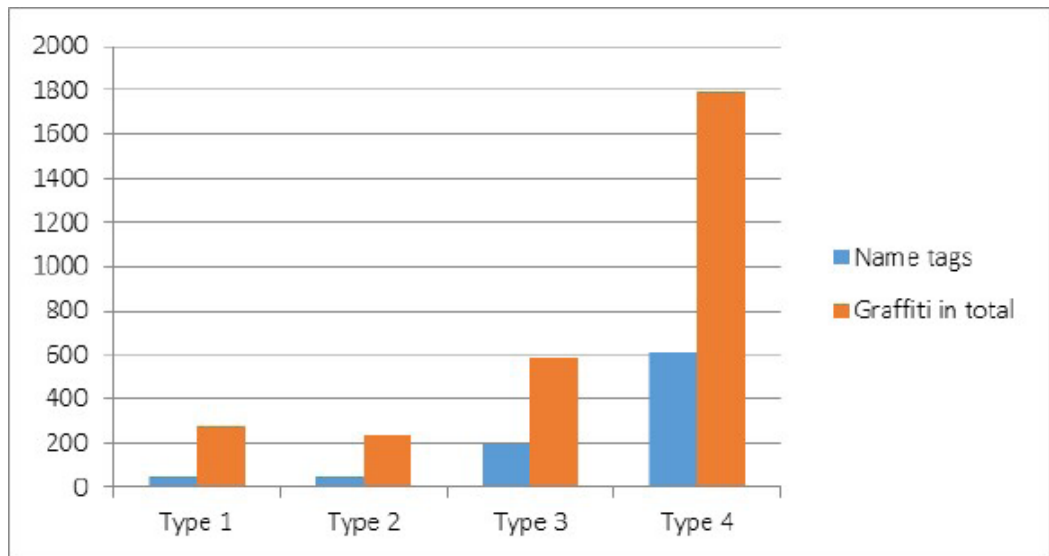
Figure 3: Graffiti and tags in non-public buildings (type 1–4) (absolute numbers; by author).

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Urban inscriptions:
A discipline in the horizon of citizenship

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Abstract
We take into consideration the role of São Paulo city hall's public policies to reflect on the importance of integrating urban inscriptions in Higher Education disciplines in Brazil. According to the historical summary presented, the pendulum swing of rejection and acceptance by the mayors of São Paulo generates avoidable costs and the exclusion of an institutional approach regarding urban inscriptions practices. In order to have efficient public policies, we observed that the academic inclusion of themes specifically linked to urban inscriptions might result in support of professions that directly interact with the practices (Architecture, Urbanism, Arts, etc.); it can also increase the diffusion of knowledge in Basic Education, and highlight the need to institutionally integrating the urban inscriptions into the dynamics of cities and the citizenship formation.

Keywords: Urban Inscriptions; Education; Public Policies; São Paulo.

1. Public power in São Paulo and the urban inscriptions
The controversies between the city hall and the taggers in São Paulo replicate conflicts that have marked the history of the urban inscriptions. We use the expression "urban inscriptions" to define in an unbiased manner these urban artistic practices such as painting, installation, performance, etc., without highlighting any practice specifically – as it already happens in our traditional dichotomy graffiti *vs. pixação* (Correa, 2016).

If we consider Correa's proposal (2016) about the recent origin of urban inscriptions - the cases of May 1968 in Paris and the 1970s in New York - we will see that there have always been conflicts between the government and some urban inscription practices, sometimes with the citizens' applauses, sometimes with their boos. In Paris, RATP and SNCF[1] (local public transport authorities) along with the city government created a file system to catalogue images, names and places in order to relate the inscriptions to their authors and, consequently, prosecute those who were responsible for them, by punishing them with heavy fines and arrests. In New York, Mayor John Lindsay (1966-1973) spared no effort to erase graffiti from subways. Counting on the media collaboration, his anti-graffiti policy, which consisted of fines, arrests, advertising campaigns and increased security in garages and subway stations, spent 10 million dollars along 1972. Despite of it, the city hall did not reach even 50% reduction in graffiti on the subway (Castleman, 2012). Nevertheless, these emblematic cases of the public power struggle against urban inscriptions with low efficiency considering the value-for-money of the investments, did not set an example for our mayors in São Paulo (Ribeiro, 2005).

At the end of the military dictatorship, the Tupinãodá group (Beside Colors, 2016) began its urban interventions in the city of São Paulo, with the inescapable repression of the regime on their backs. Jânio Quadros' tenure (1986-1988), which was already set in a political "democratic" phase in Brazil, followed the same example by criminalizing inscriptions, sweeping them away with truculence. Besides, it is worth remembering his famous quote regarding the pioneering graffiti by Juneca and Bilão (Estadão, 2017): "Let's see if you tag the jail. They will be prosecuted with the utmost diligence".

1 - Respectively, *Régie autonome des transports parisiens* e *Société nationale des chemins de fer français.*

Only within Luiza Erundina's tenure (1989-1992), the urban inscriptions began to have a different treatment. During this period, the so-called graffiti, enjoying its status as urban art, was opposed to *pixação* and chosen as its antidote. Furthermore, graffiti workshops were created to take *pixadores* out of crime and turn them into graffiti artists, as well as works and places of urban inscriptions were recognized and valued, having as a good example the "hole" of the Paulista Avenue (Complexo Viário José Roberto Fanganiello Melhem).

The duality between Jânio/Erundina returns in the 21st century: new politicians, old politics. Mayor Gilberto Kassab (2006-2012) with the "Clean City" law resumed the clash with urban artists, documented in the film "Gray City" (2013), while Mayor Fernando Haddad (2013-2016) included urban inscriptions in the city public policies, by valuing, mainly, the urban art genre (Beside Colors, 2016) - already established in the art market - without overlooking other practices integration such as graffiti and *grapixo* (Correa, 2016). In the sequence, Mayor João Doria (2017-2018) took office, whose administration was more aligned with the policies of Jânio and Kassab, generating great controversy due to the dissonance in the treatment of urban inscriptions concerning the previous administration.

For instance, Haddad's government implemented a project to open the walls of 23 de Maio Avenue, in São Paulo, for urban inscriptions, which turned more than 3 kilometers of the avenue into an open-air museum, stimulating tourism in the city. In the following administration, Doria deleted the inscriptions on 23 de Maio Avenue, replacing them with vertical gardens on the account of a sustainability agenda. Also, it is noteworthy that, in exchange for the inscriptions deletion on 23 de Maio Avenue, the government of Doria and Bruno Covas (2018-2020), vice mayor who took office after Doria left to ran for the position of governor of the State of São Paulo in 2018-2019, proposed the creation of a "graffitidrome", a space for urban inscriptions for the exclusive and authorized practice in the city – providing more debates about the transgressive nature of urban inscriptions, and their relationship with the city hall (Editorial Diário Zona Norte, 2017). The characteristic public policy dispute over urban inscriptions in São Paulo won another case in which, each term, a significant part of the city's resources was destined to strengthen the practice or to remove it.

The overview of the urban inscriptions approach by public institutions shows a simplistic division – either the sublime or the grotesque – of a complex artistic-social movement. What started with doodles on wagons and political phrases on the university walls has developed into the tags, which are very close to our *pixação*, graffiti, with its diversified use of colors and letters, the urban art, with its variety of technical support and improvement, and 3D graffiti, *grapixo*, at last, in a multiplicity of semiotic practices (Fontanille, 2008) that survived a hostile context, innovated and established themselves over the decades.

The famous train graffiti and cool spots in New York were fought and considered a crime back in their days (Style Wars, 1984). Its absorption by the art market contributed to the recognition and social valorization, taking graffiti to museums and art galleries. This example seems to be repeating in Brazil because despite being marginalized and structured in a very different way from New York graffiti, a field linked to urban art is establishing here. *Pixos* made on canvas reshape the urban inscriptions iconography, and if history repeats itself, the grotesque becomes sublime, again.

Thus, it is necessary to reflect on urban inscriptions beyond personal taste, whether by "good citizens" or by badly or well-intentioned politicians. Favoring the inclusion of this practice in academic formation through disciplines, for instance, can be the beginning of a process to expand knowledge about the issues that imply urban inscriptions and the formation of an agenda in the public debate.

2. Educate to avoid repetition

By briefly analyzing the history of São Paulo city hall management on urban inscriptions and identifying in this pendulum swing an issue more linked to Party strategies (once being against or in favor makes representatives more conservative or more progressive to their voters), than a view of institutional policies (transversal to the mandates); we sought to reflect on the role that education can play in deepening knowledge and the formation of public opinion regarding urban inscriptions.

Consequently, the urban inscriptions inclusion as a discipline in Higher Education, for example, could contribute to the beginning of a greater insertion of this practice in

the agenda of our society. Due to its complexity, urban inscriptions could integrate the curriculum in the areas of Architecture and Urbanism, Visual Arts, Art History, Sociology, Anthropology, Political Sciences, Language Sciences, among others, expanding their presence beyond research groups or of individual researches, especially in Graduate Programs, to be an essential topic in the academic education of several professionals.

As a result of this curricular integration, new perspectives would be obtained, especially in works that directly "face" urban inscriptions in their making, such as Architecture, Urbanism, Civil Engineering, Interior and Exterior Design, and the Arts. Thus, the awareness about the urban inscription existence by these professionals could generate new forms of dialogue with the practice, perhaps, with less social conflicts. Furthermore, the discipline institutionalization in Higher Education implies an unfolding in Basic Education through teaching degrees, for example.

Therefore, themes of public space use brought by urban inscriptions would enter into citizen formation as well as the approach of inscriptions as an object of study would provide a consolidation of more democratic debate about practices that are present in the cities. Furthermore, it would be more unlikely that political opinions would impact, with public resources, this artistic-social dynamic of Brazilian cities.

3. Final Remarks

Hence, it is necessary to understand that these value judgments around urban inscriptions are volatile because they are "dated"; it suffices to look at the historical transformation of this movement. Also, it is necessary to establish public policies with the support of those who have relationships with this urban practice. One of the ways to guarantee the "place in the sun" would be to create an institutional space, via academic disciplines, in the formation of varied careers - because one must have an interdisciplinary perspective, so he or she does not reduce the phenomenon excessively. Nonetheless, this process of disciplinary insertion and its repercussion in the labor market, in Education, in the formation of public opinion, namely, in the agenda of society, is something slow and optimistic. As it has been shown, it would not be the first challenge that urban inscriptions have faced. The practice has adapted to countless social adversities and has remained steady throughout its history,

expanding its place in culture. Perhaps, this time, the space to be occupied is in the curriculum and not on the walls: the transgression becomes less physical and more symbolic.

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Representation and Reconstruction of Memories and Visual Subculture
A Documentary Strategy about Graffiti Writing

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Abstract

Graffiti Writing is a visual movement engaged in the Hip Hop subculture. It spread globally over the past decades as a creative manifestation and a public statement of urban artists, being contested by the public domain values. Despite the large amount of material documenting it, such as films, documentaries, magazines and books, it remains a marginal subculture, less known by the large audience in its deep characteristics. The following article presents a work-in-progress practice-based research, whose objective is to investigate and connect the contribution of animation to the documentation and communication of the subculture of Writing, deciphering its interpretation for the uninformed audience. This is accomplished by a documentary fieldwork, with testimonies and memories emerged from the interviews to three activists of the Writing movement.

The interviewed are artists that operate in different fields, surfaces and styles. The fieldwork is conducted as a mediation interface, focusing the research on the province of Ferrara, in Northern Italy. The documentary work is developed in a specific geographical context, with representation strategies and narrative reconstruction for the disclosure of this subculture. This is accomplished with the development of an animated documentary short film. Thanks to the documentation strategy it is possible to represent and reconstruct the Writing memories. This option allows the exploration of new concepts with the encounter of two distinct visual arts and mediatic approaches, that are urban art and animation, moreover it allows the definition of an authorial language appropriate to the project and its theme.

Keywords: Graffiti, Street Art, Subculture, Animation, Documentary, Short film.

1 - Introduction

Aerosol Art or Writing is a movement that has always had difficulties in counting itself completely, privileging the evident and superficial aspects[1] (Piazza 2018: 6). In Italy, documentations of the Writing subculture have always been focused on the "capital" cities, such as Milan, Bologna or Rome. Rarely the stories come from people who experienced this subculture in smaller cities, where the influences of globalization usually arrive later. The key-idea of the current project is to give voice to lesser known writers that work in smaller, provincial cities, approaching the movement in a different way. Furthermore, the present theoretical-practical research aims to document the Writing, analyzing the aspects that characterize the lives of those who join this subculture as a lifestyle, instead of the most known and superficial characteristics, such as the artworks in the public space. Being that, as Alessando Ferri states: "The general public perceives Writing as a grouping of signs or doodles on a wall which have neither face nor identity"[2] (Ferri 2016: 14). This project has the primary purpose of representing the interviewed artists and their work in the Writing subculture frame, defining the fieldwork in the Ferrara province, a peripheral area near Bologna,

1 - Piazza, C., 2018. Buio Dentro. Shake Edizioni, Milan, Italy. 6.

2 - Ferri, A., 2016. Teoria del Writing. La ricerca dello Stile. Professional Dreamers, Venice, Italy. 14.

Italy. The theoretical part of this investigation establishes on the research about the history of this movement, from its conception in the U.S.A. to the arrival in Bologna. It analyses the documentation and divulgation media about this subculture, in order to better understand and define the strategies and the visual language to produce a short-film animated documentary. The animated short film does not aim to document exhaustively the Italian Writing, but rather to present its most fascinating and arcane aspects.

2 - Brief History of Writing

Thanks to the mass media and the easiness of diffusion and sharing of contents over the Internet, currently the terms "graffiti", "street art" and "Writing" are part of a common language, reaching the outsiders to the movements. Due to the great conceptual scope that the word "graffiti" brings, it is used as a vague concept to understand areas that are sometimes distant from each other[3] (Musso 2015). Consequently, it is important to define key-terms, understanding the distinctions between "graffiti", "Writing" and "street art". The term "graffiti" comes from the Italian word "graffiato", which means "scratched". "Graffiti" is applied in art history to works produced by scratching inscriptions or figurative drawings on walls. The use of the word ends up including any graphic applied to surfaces in a way that constitutes vandalism. For example, in the documentary *Style Wars* (1983), directed by Tony Silver (1935-2008), detective Bernie Jacobs uses the word "graffiti" to define the act of "applying a medium to a surface". Henry Chalfant, co-producer of *Style Wars* (1983), in the book *Subway Art* (2015) declares: "We are aware of the strong objection that some writers have raised to using it [the term "graffiti"]. They say that is the name given to the art form by the oppressor, that it is the nomenclature of the criminal justice system, and that it is used to denigrate and control people."[4] (Chalfant and Cooper 2015: 127). It is evident that those who join the movement prefer to use the terms "Writing" or "Aerosol Art" instead of "graffiti", in fact the curator Claudio Musso speaking about the writer PHASE II, one of the pioneers of New York, states that "He

hated the word "graffiti", preferring "Aerosol Art"[5] (Papa 2019). Likewise, the Italian writer and theorist, Alessandro "DADO" Ferri affirm that he agrees with PHASE II, according to which it is better to speak, in a more technical meaning, of Aerosol Art, or of Writing[6] (Ferri 2016: 15). The practice of graffiti began long before the Seventies of the 20th century[7] (Faletra 2015: 29). Informal writing in public spaces is an old practice, probably as old as writing itself. People of all types in the history of mankind feel the desire to symbolize their own existence in every place and time, leaving a personal trail for others to see.[8] The first drawings made by humans in caves may be interpreted that way. In fact, since the first records of hunting and animal movement reproduction, the practice of drawing/writing in public spaces has been particularly visible in different moments of history. In the 20th century, the practice acquired unprecedented worldwide intensity and became the central feature for several subcultures. In *Kool Killer or The Insurrection of Signs* (1976) Jean Baudrillard (1929-2007) writes that: "In the city's signage, graffiti until now had always built the bas-fond - the sexual and pornographic low-world -, the abject, repressed inscription, of urinals and vacant lots. The walls had only been conquered in an offensive way by political slogans, propagandists, full signs for which the wall is still a support and language a traditional medium."[9] (Baudrillard 1976). The most sophisticated of these twentieth-century movements is the Writing tradition that develops in New York City's subways during the 1970s and then becomes part of the landscape of several cities around the world.[10]

2.1 - Birth and Definition of Writing Movement

As written at the beginning of the chapter (2.), writings on public walls have always existed, since the dawn of civilities. The practice of recording thoughts, exposing political slogans or writing obscene phrases is a common activity even in the second half of the 20th century. In the late Sixties the phenomenon was so rooted that, for example, in New York, in 1967, the metropolitan management

3 - Musso, C., 2015. Graffiti? Non usate quella parola! Anche sì..., Artribune Magazine. Accessed July 21, 2020, URL: https://www.artribune.com/attualita/2015/11/graffiti-street-art-marcello-faletra-libro-postmedia-books/.

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6 - Ferri, Teoria del Writing, 15.

7 - Faletra, M., 2015. Graffiti. Poetiche della Rivolta. Postmedia Books, Milan, Italy. 29.

8 - "Tag: Name Writing in Public Space", Conference website, accessed July 10, 2020, http://thetagconference.com/.

9 - Baudrillard, J., 1976. Kool Killer or The Insurrection of Signs.

10 - "Tag: Name Writing in Public Space"

established a $ 25 fine or 10 days of imprisonment for those who would write on the walls of the metropolitan. The graffiti under discussion used to be obscene, religious, philosophical, or political phrases[11] (Nelli 2012: 15). In the same year, in Philadelphia, the names CORNBREAD and COOL EARL appeared written on public surfaces. These aliases wrote on the walls visually toke possession of the city and captured the attention of the local media[12] (Ferri 2016: 18). CORNBREAD and COOL EARL defined the role of the modern writer, with the aim of gaining fame.[13] There is no way to identify exactly the beginning of the Writing[14] (Ferri 2016: 18). In fact, there are several hypotheses about the first appearance of graffiti as a creative practice, called Aerosol Art or more simply Writing, making it difficult to establish its birth. Some claim that the Writing appeared in the metropolis of New York, others in Philadelphia, respectively in two of the first academic essays about this subject: *Graffiti a New York* (1978), by Andrea Nelli, and *M.T.A. - Mass Transport Art* (1988) by Jack Stewart (1926-2005). However, from the witnesses of the first generation of writers, New York would be the incubator of the Aerosol Art[15] (Faletra 2015: 24). Since 1968 and continuing for two years, JULIO 204 has written his name on the streets of New York with a marker, leaving his own neighborhood, Washington Height. Then, in 1969, the name THOR 191 appeared. From their tag, it was possible to understand their tastes and influences. But it is mainly with the name of TAKI 183, that the inhabitants of the metropolis and the press realized that this type of graffiti was something new and different, in fact, in 1971, an article of the New York Times dealt with Writing presenting it as a phenomenon rooted in the urban fabric[16] (Nelli 2012: 16, 17). From these years on, in New York, especially in the districts of Manhattan, Bronx and Brooklyn, the number of names written on public walls increased exponentially, with a number added to the pseudonym, often that of the residence road, called "tag" (TAKI 183, JULIO 204, TOPCAT, PHASE II, BIG BIRD 159, IRENE 159)[17] [18] (Faletra 2015: 23) (Ferri 2016: 18). What

marks a separation between writing on public surfaces, and Aerosol Art, is that in the second the name is fictitious, composed of nicknames, numbers, names of the heroes of comic strips; these aliases are therefore a mask of the birth's name. This is the adjunct value attributed to a practice that is commonly nameless, to individualizing an individual rescue, a need to affirm one's own unity[19] (Faletra 2015: 30). The movement's "second period", identified between 1971 and 1974, is characterized by the fact that the tag is written in three-dimensional form and with stylistic modality inspired by various visual stimulus of that time: comic strips, neon signs, art deco, psychedelic graphics[20] [21] (Faletra 2015: 23, 24) (Nelli 2012: 28). The transition from the use of the marker to spray paint marks an evident stylistic progress in Writing, determining an evolution of primary forms and the conquest of a further dimension[22] (Ferri 2016: 18), with the possibility of creating larger traces. BARBARA 62, CAY 161 and JUNIOR 161 in 1971 invented the "masterpiece" or "piece", a graphite of larger dimension and outlined by an outline, painted with spray paint and often filled with other signs[23] (Nelli 2012: 18). The tag was characterized by three-dimensional effects and "baroquisms" of scripture, which transform a signature into an arabesque ideogram[24] (Faletra 2015: 27). In 1972, the sociology student, Hugo Martinez, established United Graffiti Artists (UGA), a group that brought together about ten members, collectively considered the best in New York, including PHASE II, COCO 144, NOVA I and others. The crew taught in Aerosol Art labs at the city college and designed live scenography for a modern ballet show, creating a dialogue between spectators and artists[25] (Nelli 2012: 20 – 24). Writers started to gain recognition in the arts and galleries circuit. In fact, in 1973, there was an exhibition of canvases painted by PHASE II, MICO and others at Razor Gallery[26] (Chalfant and Cooper 2015: 7). The following phase, after 1974, was marked by the birth of "Wild Style" (claimed by TRACY 168, PHASE II, BLADE and PEL), a style characterized by fragmented shapes, arrows, and letters that overlap and intersect, resulting indecipherable to those who do not

11 - Nelli, A., 2012. Graffiti a New York. Whole Train Press, Rome, Italy. 15.
12 - Ferri, Teoria del Writing, 18.
13 - Subway Outlaws website, accessed June 24, 2020, http://subwayoutlaws.com/.
14 - Ferri, Teoria del Writing, 18.
15 - Faletra, Graffiti. Poetiche della Rivolta, 24.
16 - Nelli, Graffiti a New York, 16, 17.
17 - Faletra, Graffiti. Poetiche della Rivolta, 23.
18 - Ferri, Teoria del Writing, 18.

19 - Faletra, Graffiti. Poetiche della Rivolta, 30.
20 - Faletra, Graffiti. Poetiche della Rivolta, 23, 24.
21 - Nelli, Graffiti a New York, 28.
22 - Ferri, Teoria del Writing, 18.
23 - Nelli, Graffiti a New York, 18.
24 - Faletra, Graffiti. Poetiche della Rivolta, 27.
25 - Nelli, Graffiti a New York, 20 – 24.
26 - Chalfant and Cooper, Subway Art, 7.

belong to the movement [27] (Faletra 2015: 24). In New York, in 1975, graffiti were everywhere, but the phenomenon was still poorly documented that those outside the movement had no idea of what these colorful Writings are and what they mean[28] (Chalfant and Cooper 2015: 6). With the flourishing interest by journalists, researchers and photographers, in the eighties, Martha Cooper and Henry Chalfant documented the growing movement of Writing in New York City, translating this phenomenon and the works themselves, as something ephemeral. Chalfant, in the book *Subway Art* (2015), states: "I imagined that graffiti would die out in a few years and that I would have an unusual photo archive. I photographed in the spirit of historic preservation."[29] (Chalfant and Cooper 2015: 126).

2.2 - The International Aerosol Assault

When the movement integrated into the metropolitan system of New York it gained considerable attention from the media, who started to attribute to the phenomenon of Writing the term "graffiti". The growing interest of journalists, researchers and photographers created the basis for Writing to spread to other metropolitan cities. In the early Eighties, the phenomenon spread globally thanks to the means of the time. International crews, fanzine networks, inter-rail travels were, among others, key-means in which writers become protagonists[30] (Caputo 2009: Cover). The first fragmented and superficial images of painted trains arrived in Europe through music videos, TV series and films set in the marginal neighborhoods of New York. The opening credits of the series *Welcome Back, Kotter* (1975) by Gabe Kaplan, Alan Sacks, Peter Meyerson, where painted metro trains appear (the series is broadcast in Italy from 1980), and the films *Saturday Night Fever* (1977) by John Badham and *The Warriors* (1979) by Walter Hill showed the reality of New York, where Writing pieces were an inevitable scenario in the filming of that time[31] (Caputo 2009: Cover). But the European public did not understand what that paintings on the walls meant. Only in the first half of the Eighties, with the help of the first videotapes of films and documentaries on the subject, entitled *Style Wars* (1983), *Wild Style* (1983), and *Beat Street* (1984), thousands

of young people outside the United States learned the techniques, utensils and dynamics of a movement still unknown[32] (Ciancabilla 2015: 10).

"I started in spring 1983, I saw a picture of graffiti with some text next to it in a magazine. [...] I started drawing and looking around, but there was nothing in the city, except anarchy signs. [...] I tried finding some more information on Writing, but it was quite impossible until *Wild Style* was shown at the cinema."[33] (CEMNOZ in Caputo 2009: 20)

Style Wars (1983) portrays writers such as SKEME, DONDI, MINDONE and ZEPHYR, but also reinforced the role of the Aerosol Art in the emerging Hip-Hop culture, incorporating break-dance groups such as Rock Steady Crew, and featuring rap music on the soundtrack. Hollywood productions paid attention also to the movement, consulting writers like PHASEII and giving international exposure to the culture in the film *Beat Street* (Stan Lathan, 1984). Photography fulfilled the role of disseminating knowledge on a large scale, thanks to a true market for amateur prints, made by the writers themselves or through self-produced and specialized magazines, called fanzines. Through photographers interested in the movement, the first official publications that documented Aerosol Art were born, such as *Subway Art* (1984) by Martha Cooper and Henry Chalfant and *Spray Can Art* (1987) by H. Chalfant and James Prigoff [34] (Ciancabilla 2015: 10). The same Chalfant recognizes that: "*Subway art* was one of the vehicles that gave life to this movement and that can be an inspiration to people everywhere in the coming decades"[35] (Chalfant and Cooper 2015: 7). The Writing subculture also found a way of dissemination through artists travelling outside the United States, such as FUTURA 2000 with The Clash and DOZE with Rock Steady Crew [36] (Chalfant and Cooper 2015: 126). Hip Hop and Aerosol Art arrived in the main European cities, especially those that have a metropolitan network, continuing the New York Writing tradition[37] (Schmidlap in Caputo 2009: 72). In Paris, SKKI and JAYONE wrote at Trocadéro, QUIK exhibited in Rotterdam at the *Post-Graffiti*

27 - Faletra, Graffiti. Poetiche della Rivolta, 24.

28 - Chalfant and Cooper, Subway Art, 6.

29 - Chalfant and Cooper, Subway Art, 126.

30 - Caputo, A., 2009. All City Writers. Kitchen93, Bagnolet,-France. Cover.

31 - Caputo, All City Writers, Cover.

32 - Ciancabilla, L., 2015. The Sight Gallery. Salvaguardia e Conservazione della Pittura Murale Urbana Contemporanea a Bologna. Bononia University Press, Bologna, Italy. 10.

33 - Cemnoz in Caputo, All City Writers, 20.

34 - Ciancabilla, The Sight Gallery, 10.

35 - Chalfant and Cooper, Subway Art, 7.

36 - Chalfant and Cooper, Subway Art, 126.

37 - David Schmidlap, in Caputo, All City Writers, 72.

Fig. 1 - "Skate Tough" painted by DUMBO, Giardini del Guasto, Bologna, 1985-1987. Ph: Texas BBS.

exhibition and Milan welcomed American masters, thanks to the art galleries that brought artists like PHASEII and A-ONE into the city [38] (Piazza 2018: 21).

2.3 - The Arrival to Bologna

Bologna is a city with the reputation for being the epicenter of countercultures in Italy [39] (Caputo 2009: 154). In fact, by the end of the Seventies and the first Eighties were present creative university non-local groups, which revealed the youths' dissatisfactions and concerns, preparing the city to welcome new thoughts and languages. Like many Italian cities of that time, Bologna was experiencing a period of decadence, like the homeland of the first Writing, which was the basis for the emergence of new cultural and multidisciplinary expressions [40] (Naldi in Caputo 2009: 233 – 254). In 1984, with the exhibition *Arte di Frontiera: New York graffiti*, curator Francesca Alinovi brought for the first time in Bologna some of the greatest exponents of the vanguards of New York, showing the best of the first generation of American writers (FUTURA 2000, DONDI, DAZE, LEE, CRASH, A-ONE, TOXIC, RAMMELLZEE,

ZEPHYR). After that event, Bologna became one of the first European capitals of Writing [41] (Ciancabilla 2015: 9). The New York subculture soon found fertile soil in the area between the railway line and the industrial sites that were gradually abandoned; in these spaces the first generation of Bologna writers was formed. First among all has been DEEMO (a.k.a. First Shot / Dayaki / Dumbo), who started between 1985 and 1987:

> "My very first letter piece with character is also the first ever done in Bologna, and is still there where I painted it, after more than two decades. I went to the concrete garden called Giardini del Guasto and just did it. That was an early skate, so I wrote "Skate Tough" with a skater character on one side and my first tag "Dumbo", in all its primitive glory. It's been featured in books, even postcards I think."[42] (DEEMO in Caputo, 2009: 154 – 155). (see Fig. 1)

After this first Writing piece, DEEMO spread the tag "One Shot" over the city, with the aim of arousing curiosity in

38 - Piazza, Buio Dentro, 21.
39 - Deemo in Caputo, All City Writers, 154.
40 - Fabiola Naldi, "Love of Indifference" in Caputo, All City Writers, 233 – 254.

41 - Ciancabilla, The Sight Gallery, 9.
42 - Deemo in Caputo, All City Writers, 154 – 155.

Fig. 2 - "Blind Justice" painted by RUSTY, railway line Bologna-Ancona, 1992. Ph: Texas BBS.

Fig. 3 - Piece painted by PHASE II, Link Club, Bologna, 1994.

Fig. 4 - Piece painted by TUBE2 a.k.a. SAED in 1996-97, near Ferrara. Photo 2020
(© Mattia Ronconi).

other young people and starting the characteristic "game" of competitiveness in Writing. The idea worked well, thus MAGMA and MINED joined the movement, then RUSTY and SHAN R (a.k.a. Deda from the rap band *Sangue Misto*) followed. They were the first incarnation of the SPA crew[43] (Caputo 2009. 158). (see Fig. 2) The yellow walls of the Livello 57 hosted the SPA crew pieces (RUSTY, DEEMO, DADO, CIUFFO, BENJA) for several years[44] (Caputo 2009: 234). In addition to the city's native writers, the self-managed and occupied youth spaces (such as Link, Livello 57, Crash and XM24) and Bologna itself, attracted PHASE II that established in the city for some time "predicating" the dogmas and theories of the discipline. The New York artist

had the first contact with Bologna in 1984. In the Nineties his relationship with the city became more intense after the exhibition-festival *Dal Muro alla Pelle* (1994) in the self-managed space Link[45] (Papa 2019). (see Fig. 3) Thus, in the following years, young people from the provincial areas of Bologna (an example is Ferrara and the surrounding small cities), participating in events and concerts in Bologna, known the Writing and had been influenced by the characteristic style developed in that city. (see Fig. 4)

3 - Documentation and Divulgation of Writing Subculture
In the decades of the Seventies and Eighties, photography was the main media for the documentation of the Writing subculture. The information was written behind the images

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43 - Caputo, All City Writers, 158.
44 - Caputo, All City Writers, 234.

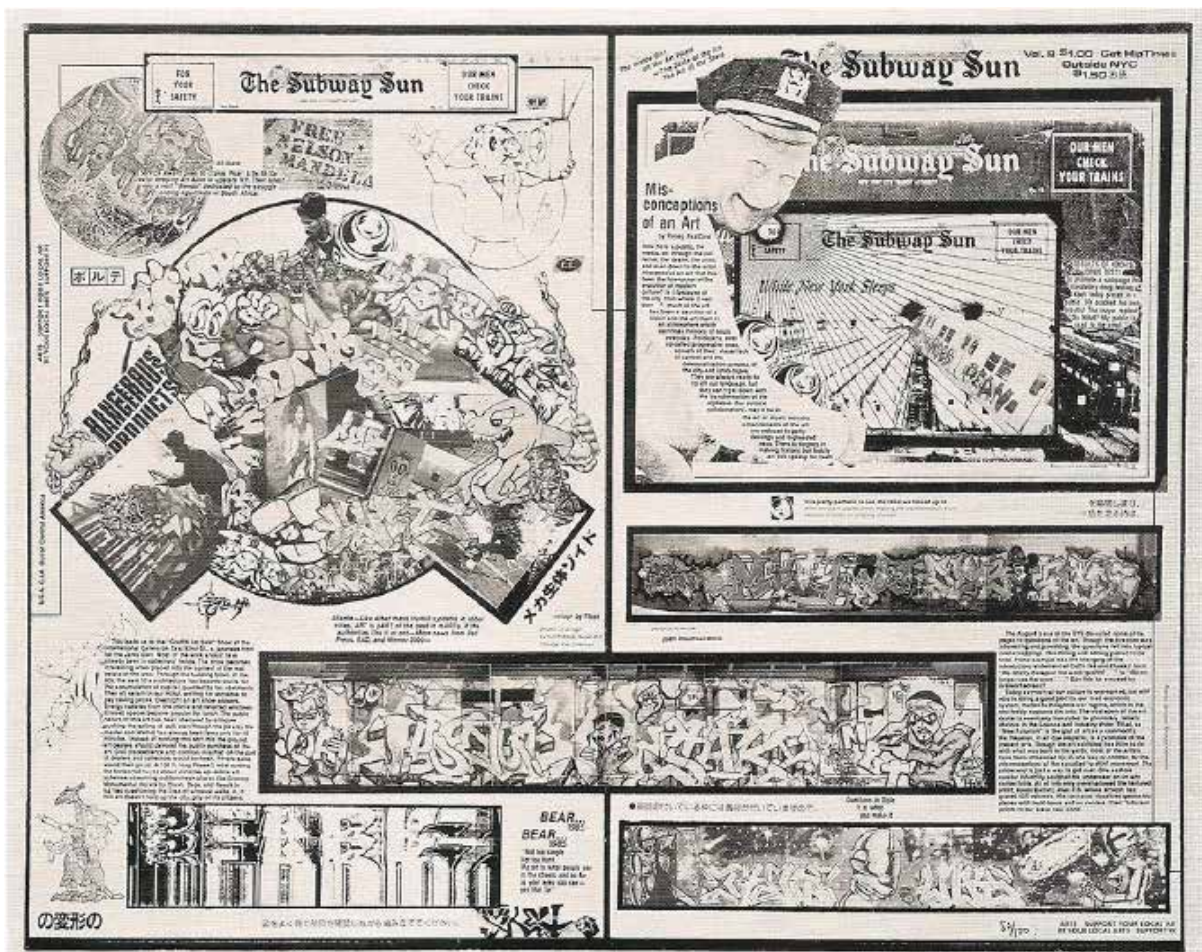45 - Papa, "Le opere del fondatore del Writing Phase II a Bologna".

Fig. 5 - IGT Vol. 8, The Subway Sun, 1987. IGT Archive, from the book "All City Writers" (2009), p. 75.

such as the artist's name, year, country. The circulation in the U.S.A. and Europe of the material was possible through a network of exchanges between writers. From the second half of the Eighties, this practice evolved, giving rise to the first fanzines specialized in the theme and self-produced by those who joined the movement. In the same period, other people realized the importance and ephemerality of this subculture, feeling the need to document and analyze it. In fact the first editorial and cinematographic projects were born, such as *Subway Art* (1984) by photographers Martha Cooper and Henry Chalfant, and the films *Style Wars* (1983) directed by Tony Silver, *Wild Style* (Charlie Ahearn, 1983) and *Beat Street* (Stan Lathan, 1984). These first works are one of the factors that contributed to the global expansion of the movement. In the successive years, along with the spread of Writing culture around the world, documentation projects increased, both in editorial and cinema sectors, following the most varied formats (interviews, photographic collections, real action footage, etc.). Nowadays, in addition to the "conventional" medias, digital photography and the internet allow the artists to share their work globally, easily and faster [46] (Chalfant and Cooper 2015: 126), favoring the advent of other channels, new formats of documentation of this subculture.

3.1 - Editorial

The first media of propagation and documentation of the Writing movement, after the photographs, were the fanzines, self-produced and illegal. These publications were generally composed of twenty-four A4 format sheets printed in black and white. They collect photos and information revealing how in each city a typical aesthetic of the area is recognizable, thus helping to define the different Writing styles[47] (Caputo 2009: 66). (see Fig. 5) With the growth and global expansion of the subculture, over the course of four decades, the amount of produced material that documents, analyses and communicates the Writing movement grew in the most varied forms. Nowadays the fanzine market is diversified and present all over the world. Publications are in black-and-white or in color with different formats and contents, such as only photographs, or with interviews and/or texts telling anecdotes related to images. In parallel to this circuit, exists registered editorial projects and some academic publications, in which the contents are variable. It is possible to find books about the history of

46   Chalfant and Cooper, Subway Art, 126.
47   Caputo, All City Writers, 66.

Writing movement, writer's stories, social-cultural analysis and so on. The analysis of some of these publications is useful in defining which themes are addressed within a wide subculture, and how they are presented to the audience.

3.2 - Cinema

In the history of the Writing subculture cinema played an important role for global diffusion. In fact the first fictional and non-fictional films from 1983 about the New York Writing movement, such us *Wild Style*, directed by Charlie Ahearn, and *Style Wars* by Tony Silver and Henry Chalfant, placed the basements for a wide production of short and feature films that document the phenomenon in different ways. Nowadays there is an endless production of amateur and professional films, which can be subdivided into two main categories, but sometimes are mixed together: one uses interviews with artists as a basis, analyzing the movement in several ways, the other bases on real shoots of the actions and processes of painting trains or walls.

3.3 - New Media

The advent of digital photography, internet and social media altered the processes and modes of documentation and diffusion of information, also inside subcultures and marginal movements, enabling rapid and global sharing of contents[48] (Chalfant and Cooper 2015: 126). As a result, projects are rising with new formats and methods of use, for example from photographic archives published on social media channels, to podcasts and web-talks with artists and experts of the Writing movement. In July 2020, for example, it was possible to participate in the web talk *Valorizzazione dell'Archivio Fotografico nel ~~Graffiti~~ Writing*, thus having the opportunity to hear important points of view about the documentation and divulgation by researchers and archivists of this subculture in Italy. (see Fig. 6) That opportunity made possible to get to know some documentation projects, their objectives and characteristics. In this part of the report, the key aspects of each project were analyzed in order to outline their purposes.

48 - Chalfant and Cooper, Subway Art, 126.

Fig. 6 - Image from the Instagram post of the web-talk "Valorizzazione dell'Archivio Fotografico nel ~~Graffiti~~ Writing".

Fig. 7 - Photo from a blackbook portraying MASK in front of his piece, 1996 (© Mattia Ronconi).

4 - Conclusions:

A documentary Strategy Through a Visual Concept

By the analysis of the history and the documentation projects from the Writing movement, it is evident that the existing material analyses and exposes the phenomenon from the large metropolises and/or presenting the well-known artists. Therefore, the choice to document the movement from a provincial area was applied in the development of a short-film animated documentary. After identifying some of the first artists to practice Writing in the territory near Ferrara, a provincial area of Bologna in Italy, the work proceeds with the documentation through the interviews to these writers. The artists on which the project is based are: MASK, class 1979, SAED from 1985 and RASH born in 1994. The three come from small cities in the province of Ferrara and joined the Writing at different times. Even though the three knew each other – MASK during the interview stated that "Writing is a microcosm in which everyone knows each other" – they have their own style and type of approach to the movement. Due

Fig. 8 - Newspaper article from a MASK's blackbook, 1997 (© Mattia Ronconi).

to the differences between these artists, it is possible to represent the subculture in a relatively broad and general way, despite the geographical limitations of the framework. The objective is to record the personal choices and experiences that led the artists to start spray-painting graffiti, going through an analysis of the characteristics that they find important in the practice of Writing. The purpose is to explain to a general audience the aspects beyond the superficial images painted on the public walls. Another important step of the project was to collect documenting material from the artists (sketches, photos of the artworks, articles, fines). (see Fig. 7 and 8) Thus, it will be possible to implement these materials in the animated short film.

In addition, the sound content of the documentary is based on the recorded audios of the interviews, in order to keep the visual part of the animation for the purpose of representing the artists and their visual works. This option provides the opportunity to explore new concepts with the encounter of the aesthetics from urban art and authorial animation, including the objective to define an appropriate visual language to represent the subject of the project. After recording the interviews, it was important to proceed with an accurate analysis of the contents, using a video editing software to separate each part and make an index of the themes. This decision helped to organize a list subdivided by artist, topic of the report, salient points and duration. The use of a table that summarizes the subjects of the interviews is advantageous to define the storyline and the base script to develop the short-animated documentary. As each interview had a length between one and two hours, several memories emerged: personal stories, points of view, plans. Thereby, the list of themes was essential to divide the reports into macro groups and choose what to use for the development of the narrative and what to omit. (see Fig. 9)
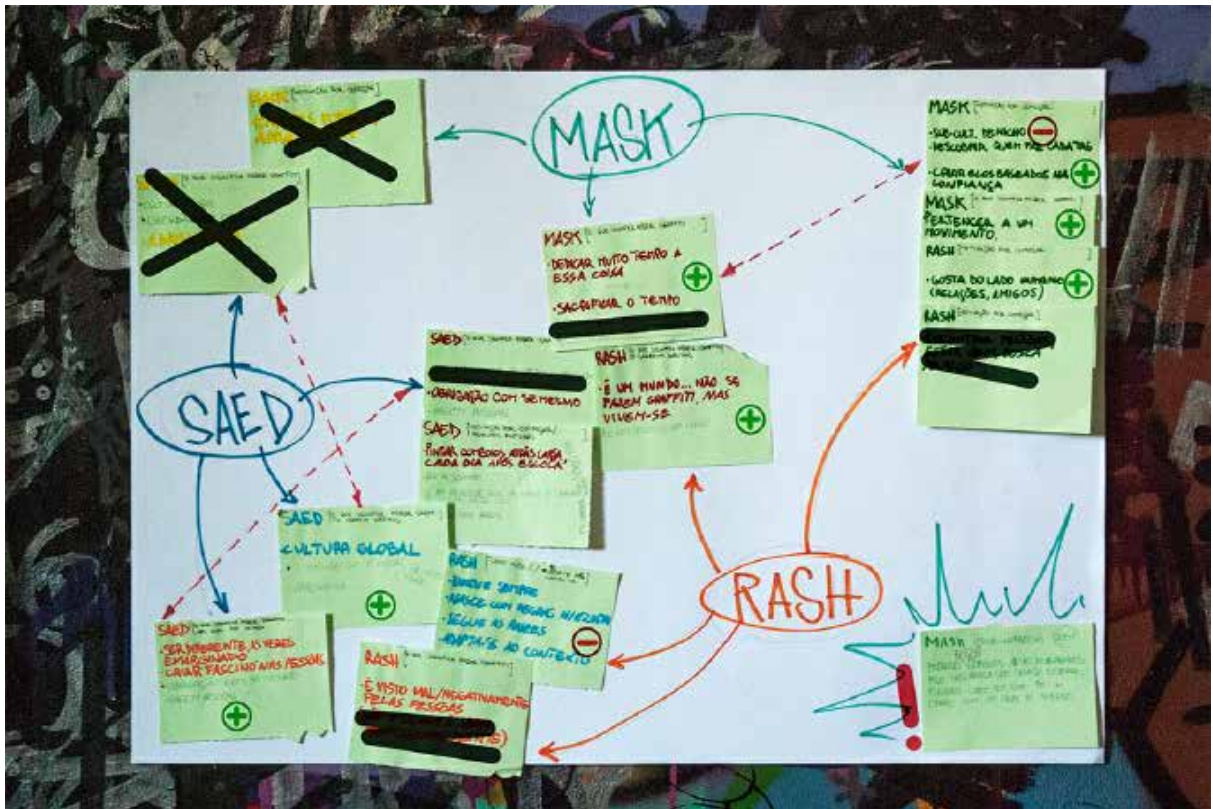
Fig. 9 - Conceptual Map for the storyline with the topics from the interviews (© Mattia Ronconi).
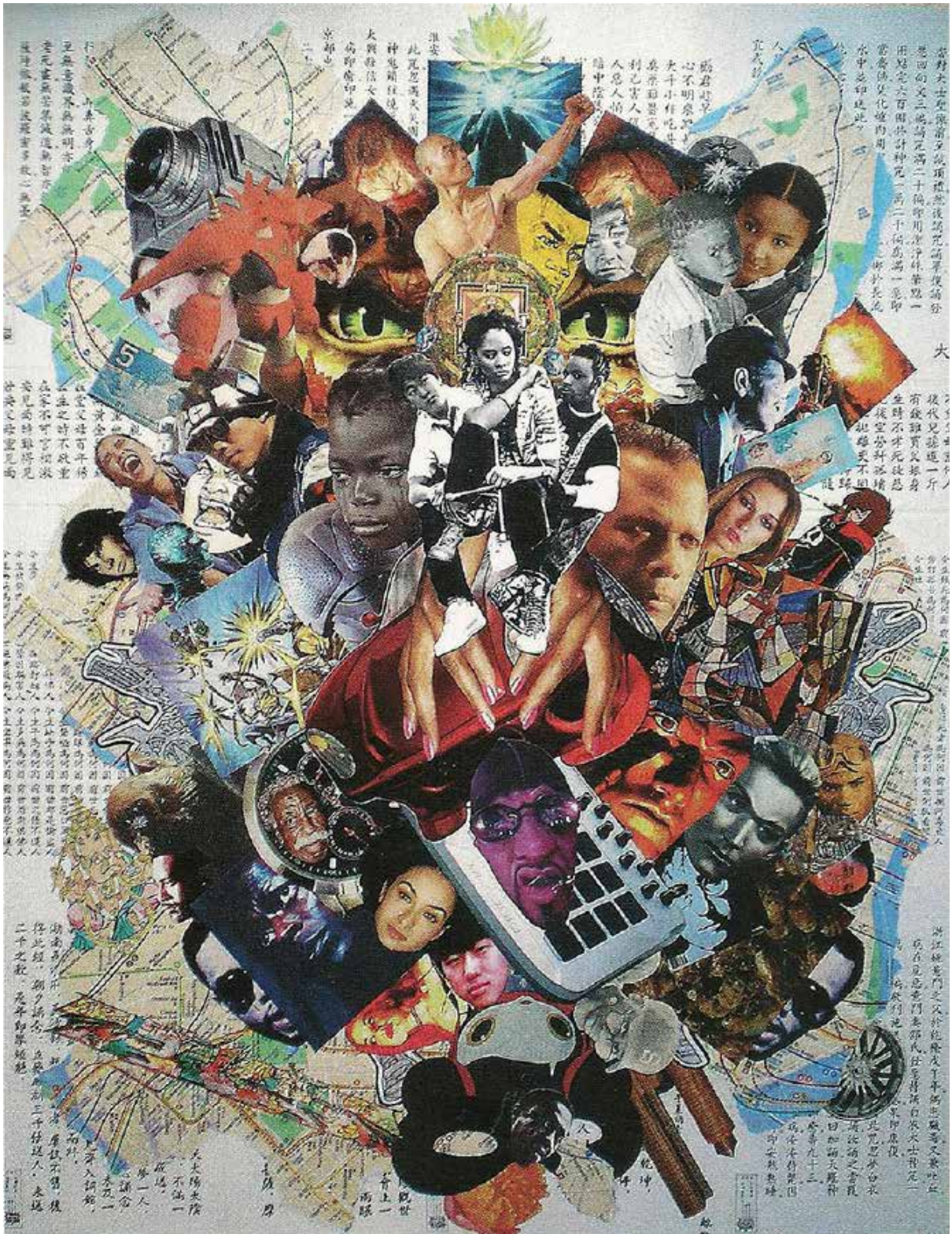
Fig. 10 - "Wildstyle collage", PHASE II. From the book "All City Writers" (2009), p. 77.

For the storyline it is followed a chronological timeline, starting from the discovery of the movement by the artists, ending with their choices not to stop this activity. The topics deal with numerous subjects that characterize the approaches and points of view of the interviewed writers. After the presentation of each artist, the short-film exposes what characterizes the choice of painting graffiti, starting by the negative aspects (spent of time, money and energy, dangers) until reaching the positives facets that explain why the artists continue this activity (strong emotions, lasting friendships, unforgettable memories). The decision to deal with these issues aims to provide the audience with information about a marginal and contradictory movement, at times called "art" by some and identified as "vandalism" by others. Thus, there is not a definitive conclusion. Although the subjective filter of the director may be visible, it can

provide the necessary information for the viewer, enabling it to generate a thought and elaborate personal conclusions about the reported subject. Despite the project is intended for a short documentary film, the defined storyline tries to follow the classic three-act structure of the narrative: at the beginning the protagonist has a problem, then makes efforts to find a solution and finally solves the problem[49] (Blazer 2015). In a way the artists and the Writing movement are introduced at the beginning, then follows the problematic (the negative aspects derived from the choice to join this subculture) and the short film ends up presenting the motivations that justify their decisions. The climax of the narrative is reached with the story told by MASK, which is itself a micro-narrative. This anecdote summarizes

49 - Blazer, L., 2015. Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics. Peachpit Press, San Francisco, CA, USA.

Fig. 11 - Blackbooks of MASK, used to archive sketches, photos, tickets (© Mattia Ronconi).

the characteristics of the practice of Writing presented throughout the short film. The climax is reached when a security guard tries to shoot the writers and the viewer can feel the danger and the adrenaline of a Writing action.

Through the theoretical research presented in this article, it is possible to state that PHASE II was a pioneer of the New York City Writing movement, defining its foundations, executing style and influencing this subculture all over the world. He was also a master "collagist" and his works are known inside of the Writing movement thanks to his collaboration as an art director of the fanzine *IGTimes*, among the others[50] (Schmidlap in Caputo, 2009: 74 – 75). (see Fig. 10)

Maybe due to PHASE II, the collage technique became commonly used between the writers, to make flyers for the events, and even in the layout of many sketchbooks. The sketchbooks, called "blackbook", are used since the birth of the Writing, to collect sketches, color palette studies,

photos and other relevant documents for the artist, as memories or reference images. (see Fig. 11)

As the objective of this animated documentary is to represent a visual subculture and illustrate three artists with their artworks, numerous techniques are used, for example spray-paint, "Writing textures", collage and visuals inspired by the "blakbook-style". The use of a "blackbook-style" as infographic solution allows to illustrate dates, photos or other relevant information to better explain the narration, accompanying the regular frame by frame animation. In the Writing movement the research for a personal and unique style is one of the un-wrote rules. The signs on the walls are communications of individuality. The writers describe themselves through a language made of shapes, compositions and color palettes. Thus, the style is a filter of multiple experiences through a pictorial language, representing the writer itself, its character and background[51] (Ferri 2016: 13, 14). In fact, after making a board with a collage of photos of each artist's artwork, it

50 - Schmidlap D., in Caputo, All City Writers, 74 – 75.

51 - Ferri, Teoria del Writing, 13, 14.

Fig. 12 - "Style-board" with pieces of MASK (© Mattia Ronconi).

Fig. 13 - "Style-board" with pieces of RASH (© Mattia Ronconi).

Fig. 14 - "Style-board" with pieces of SAED (© Mattia Ronconi).
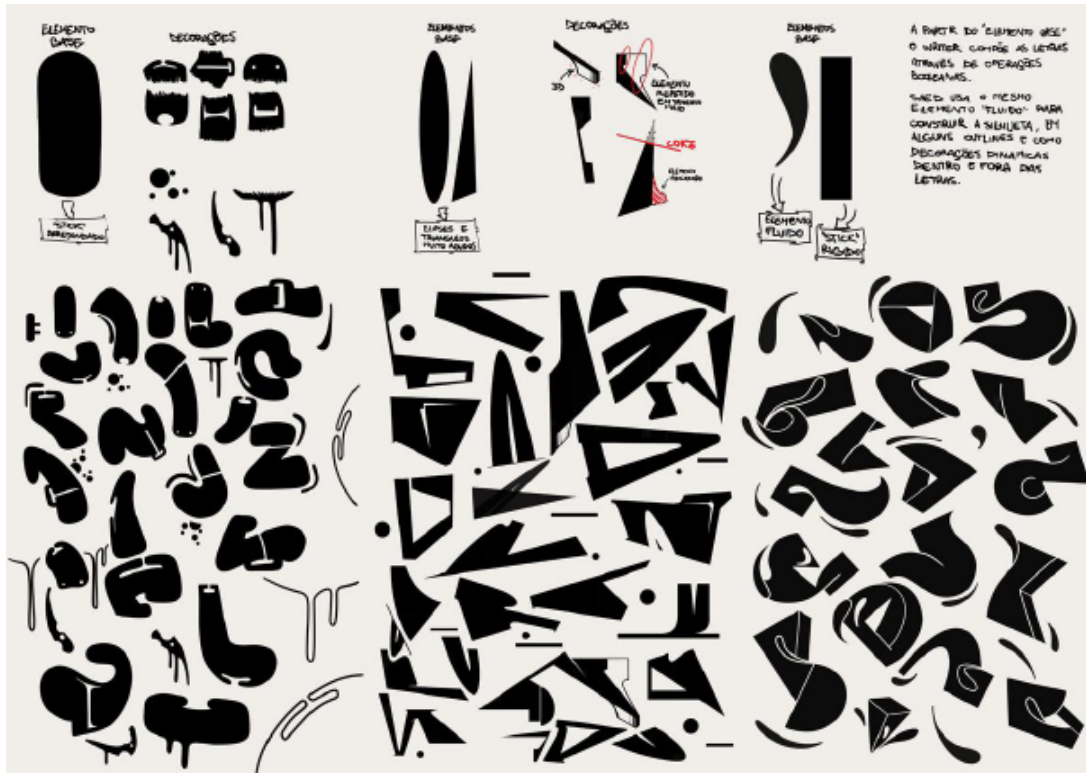
Fig. 15 - Studies of the base shapes used by each interviewee in its pieces (© Mattia Ronconi).
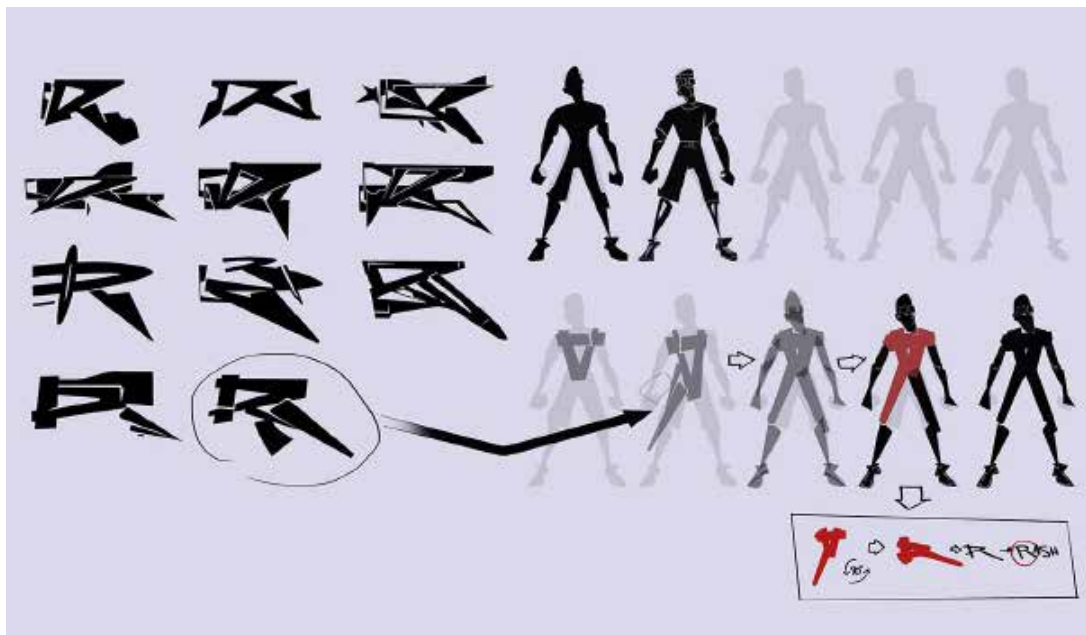
Fig. 16 - Silhouette studies for the character RASH, by using his R letter (© Mattia Ronconi).
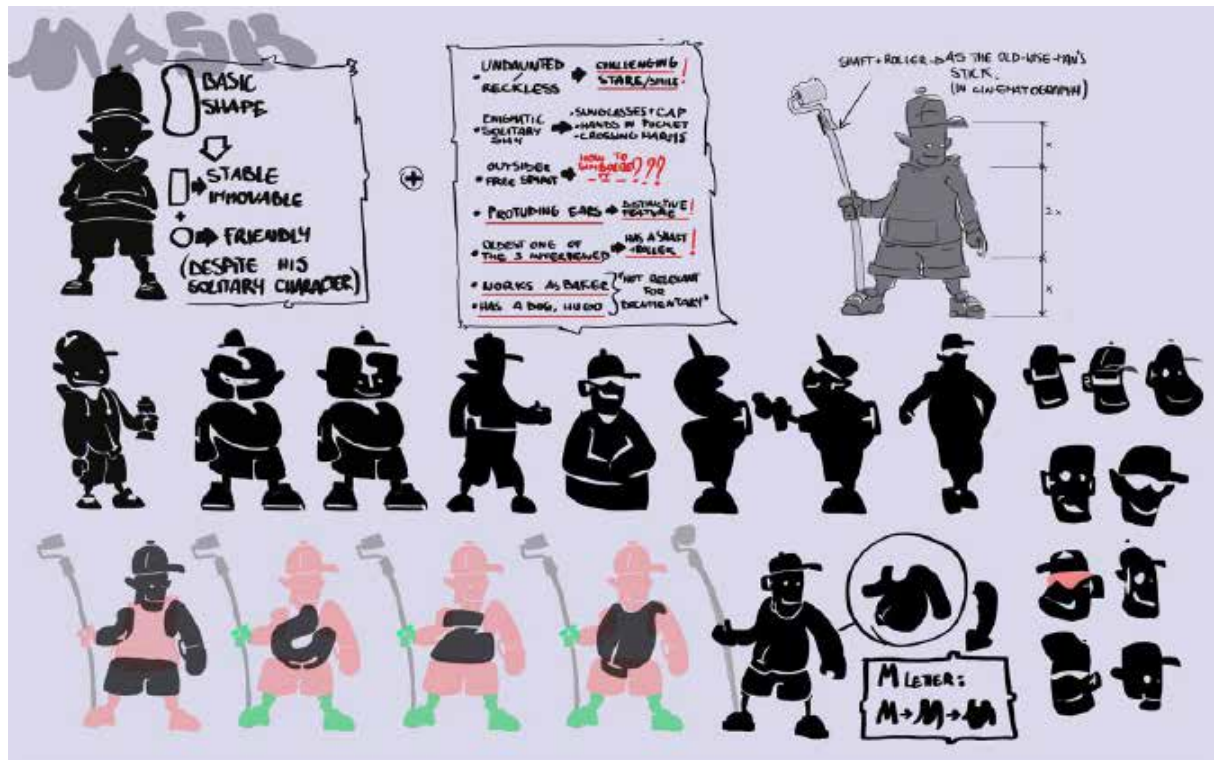
Fig. 17 - Silhouette studies for the character MASK, by using his Writing base shapes (© Mattia Ronconi).

emerged that there were base-shapes and composition logics used in the creation of the letters. (see Fig. 15) Several pieces of the same artist are identifiable as made by the same person, even if the inscription is different. In the same way, it is possible to recognize different artworks made by different writers, identifying who painted each one. (see Figs. 12, 13 and 14)

That is the reason why the exploration of the aesthetics and techniques for the characters of this on-production short-film is based on the visual language of Writing. Any character, with its shapes and colors, is inspired by the "styles" of the artworks made by each artist. In this way, the characters represent not only the artists themselves, but also their works, thus becoming "beings" composed of abstract forms, the same forms that are recurrent in the composition of the letters of each interviewee. (see Figs. 16 and 17) In addition, this option permits to maintain the artists' anonymity, necessary due to their illegal activities, through these almost tribal "masks". (see Fig. 18)

In fact, these "masks" are inspired by the visual language of Writing, with the intention to represent the artists, while simultaneously maintaining their anonymity. In a way this happens in the subculture itself, in which the artists want to be recognized (getting up) within the movement through the tag itself but maintaining anonymity as people belonging to a society made up of rules that tend to discriminate.
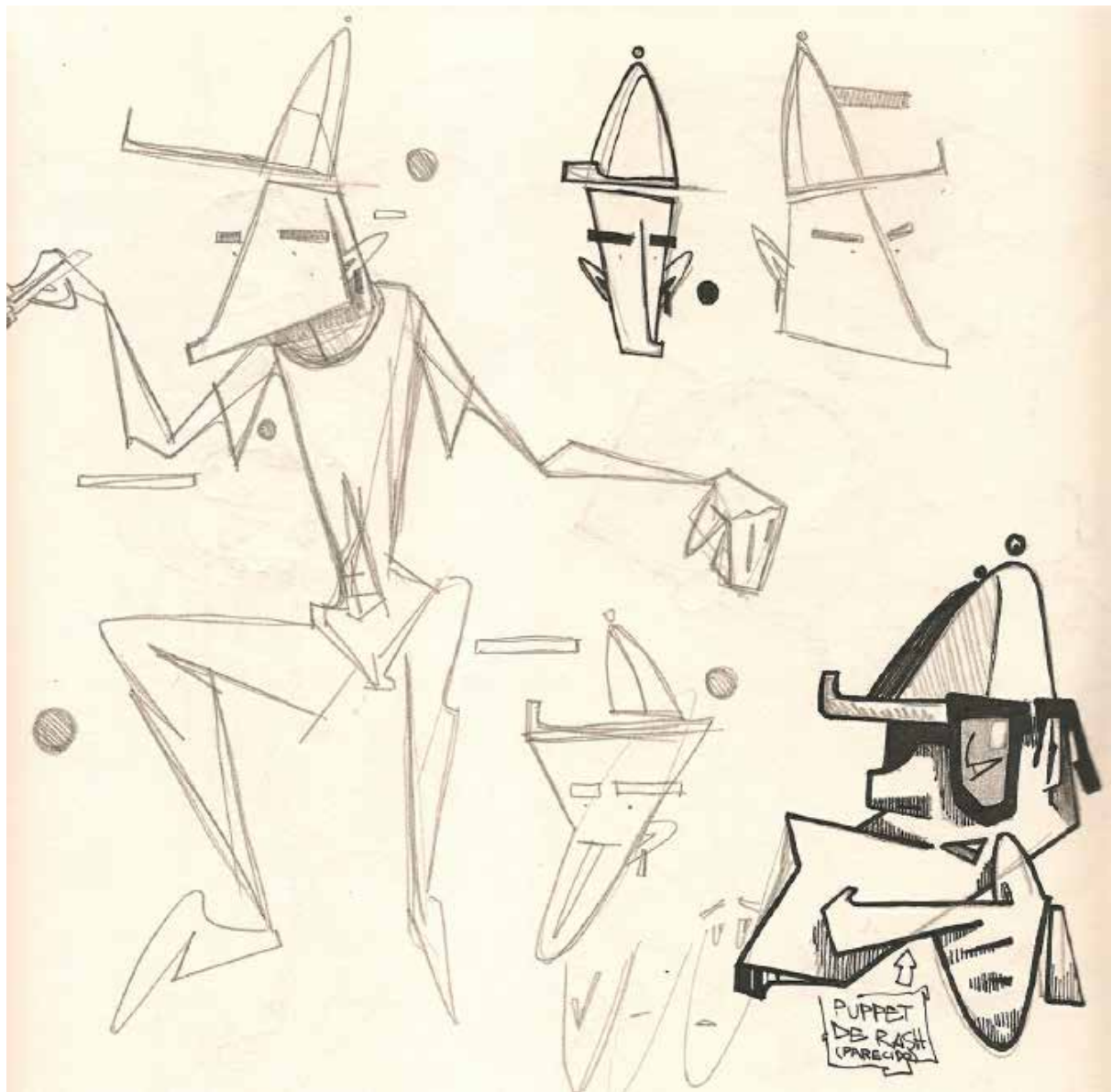
Fig. 18 - Concept study for the character RASH, by using his Writing style (© Mattia Ronconi).

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The urban brownfields of Algiers;
between representations, temporary uses and new places of culture

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Abstract

The city of Algiers has, since the beginning of the 21st century, undergone significant changes to its urban landscape, a consequence of large-scale urban works. These transformations are particularly and, indeed, spectacularly visible in the eastern districts of: (Belcourt, El Hamma, Ruisseau/-Abattoirs, Hussein Dey, and El Harrach.); they are mixed industrial neighborhoods containing many urban brownfields. These neglected spaces, often well located, constitute an affirmed stake by the public authorities, in particular through legislative changes. Indeed, reinvesting urban brownfields in Algiers means working to control its sprawl, but these spaces are also bringing environmental, urban, economic and social challenges.

This article aims to demonstrate the interest of public authorities (decision-makers), land managers, inhabitants and users of these neighborhoods in addressing the subject of brownfields through the evaluation of their representations, this helps to provide a local and multivariate definition of the brownfield concept. First, it strives to provide answers to the main questions that insist and persist at the decision-making level: is it a sustainable response to densify the city of Algiers by regenerating its brownfields? Are the representations on brownfield sites by decision-makers, managers, inhabitants and users, unified or varied? Are the temporary uses of urban brownfields during their standby time indicative of social needs that should be included in redevelopment projects?

This research, based mainly on questionnaires, highlights the disparities in the representations, in the use and the practice of urban brownfields. The results show that depending on the actor's nature, the manner of apprehending brownfields is often articulated around interest and need. This article therefore raises the question of urban brownfields in the eastern pericentral neighborhoods of Algiers, considered to be places of high social demand in terms of culture.

Keywords: urban brownfields, representations, environmental potentials, temporary uses, standby time.

1 - Introduction

The city of Algiers has, since the beginning of the 21st century, undergone significant changes to its urban landscape, a consequence of large-scale urban works. These alterations are particularly and, indeed, spectacularly visible in the eastern districts of: (Belcourt, El Hamma, Ruisseau/-Abattoirs, Hussein Dey, and El Harrach.); These are mixed industrial neighborhoods containing many urban brownfields and suffering from a host of operational problems with social, economic, and environmental consequences (Chabou-Othmani, 2015). The changes experienced by these neighborhoods are nowadays mainly characterized by the complete demolition of entire blocks and the partial reconstruction of public and tertiary buildings.

In fact, given the peri-central situation of these neighborhoods, their accessibility and other landscape assets, they have strong stakes in the benefits of sustainable urban regenration, exceeding their local characteristics (Delachaux, 2010). They embody the strategic spaces where in the future of the Algerian capital is at stake.

However, the transformation of these neighborhoods, initiated piecemeal from the 1980s (Bennai, 2007), has been exclusively a response to the global challenges of modernizing the city through the implementation of major projects in existing urban tissues, after the destruction of living urban districts. Since the end of the 1990s, the process of metropolization has been the spearhead of urban policies in Algiers and the redevelopment of eastern neighborhoods is at the heart of this issue, intensifying the changes in these territories (arrival of new transport modes, multiplication of demolitions, reconstruction and restructuring) (Berbar, 2009). Meanwhile, the presence of many brownfields represents an actual undervaluation of space, which contradicts the image of dynamism that the capital wishes to project.

This observation is significant because the built environment is simultaneously characterized by a strong propensity for urban sprawl. The growing awareness of the need to save land resources and reduce environmental impacts of urbanization, supported more intensely since the emergence of the concept of sustainable development in the Algerian public arena, underline the need to ask questions about the future of these abandoned areas (Boudjadja, 2014). These concerns have revealed a certain interest in densifying the city with the recovery of its urban brownfields.

The current debate around the brownfields in Algiers is articulated around three questions: the first concerns the link between brownfields redevelopment and sustainable development; the decision makers of the city share the opinions between pro-densifiers, and anti-densifiers. In this perspective: is densifying the city by redeveloping its brownfields a sustainable response? The second question concerns the different representations of actors around brownfields: decision-makers, managers, inhabitants and users, do they all have the same representations ? And the third question concerns the uses and practices

of brownfields during their standby time, do they reveal specific social needs, and that decision-makers should take into account?

2 - Theoretical framework and context

In terms of the evolution and development of Algiers, current trends tend to focus on promoting re-urbanization, densification, and return to the city, while it seems unarguable that urban regeneration has, and will have, a key role in the development of cities and societies. In addition, as we will see below, brownfields regeneration is an opportunity to achieve sustainable and resilient development, energy efficiency, rational land use, and the revitalization of traditional city centers (Winston, 2009). Furthermore, translating sustainable development into practical dimensions will necessarily imply the development of strategies at the urban level (Schenkel, 2015).

Given the high percentage of Algiers population[1] living in urban areas, the peripheral areas of the city are experiencing increasing growth, which is predicted to lead to the appearance of a "suburbanization" phenomenon. The growth prospects of the city only prefigure a worsening of already worrying current problems: excessive land consumption (soil artificialization, irreversible loss of arable land); an increasing degradation of the built heritage; pollution of groundwater; ineffective waste management; and the cumulative effects of all these factors on the environment and on population health (Plan Bleu, 2012). Accelerated urbanization is already accompanied by massive demand for housing and infrastructure, while urban management problems are recurrent; and the situation is likely to become even more complicated in the future.

In response to these problems, and within the framework of the strategic development plan of Algiers PSDA planned for 2030, the French firm Arte-Charpentier, having won a competition launched by the city of Algiers in 2007, sketches the outlines of the ecological modernization project of the city. The reflection then focused on the redefinition of a territory with high potential, allowing regenerating the port and the industrial brownfields, structuring the urban

fabric and reorganizing the transport networks. Modern concepts are mobilized for the integration of sustainability and environmental protection advocated by legal texts promulgated since 2001 by the Algerian Ministry of Regional Planning and the Environment.

This growing recognition of the importance of brownfields regeneration and its relation to sustainable development has been attested by several policies, laws and instruments at international level: the Leipzig Charter (European Union, 2007); the Toledo Declaration (European Union, 2010; the Europe 2020 strategy (European Commission, 2010). The Amsterdam Pact (European Commission, 2016),); the Paris Agreement (Streck et al, 2016); and the 2030 Sustainable Development Goals (United Nations, 2017). Moreover, nationally by renewing the legal and urban arsenal.

However, some brownfields whose standby time has come to an end, have received planned assignments, to house major emblematic projects proposed by the PSDA, like the slaughterhouse site which is supposed to welcome the new heart of the Algerian policy life (the Senate and the Parliament), and whose demolition work has started. On the other hand, the third largest mosque in the world whose reception was delayed following the Covid-19 health crisis. Other brownfields nearby are still awaiting public intervention! Delaying to materialize, and thus allowing temporary uses to take shape in a regulatory or illegal manner.

2.1 - El Medreb el khawi
Literally the empty place, expression of the derja (Algerian dialect) to describe urban brownfields, the hollow teeth, the black pastilles, the voids or the pockets, so many names, it is not finished! Abandonment, caesura, crisis, abandonment, or even *ezzoubiya* or waste, so many offensive epithets attributed to urban brownfields.

Nowadays, with urban planners and architects viewing abandoned urban sites as a resource, their regeneration has become popular. Algiers is under pressure to accommodate more and more residents, ideally without extending beyond its already built perimeter. Poorly connected built-up areas squander space and spoil the landscape. Studies have shown that they lead to higher per capita energy consumption, increased dependence on cars, and infrastructure costs

much higher than those of denser conglomerations (Dupras et al, 2015; Wilson, 2013; Bosch, 2019; Wang et al, 2019).

The urban brownfields of Algiers are at the center of conflicts around socio-cultural, economic, and historical arguments, policies and approaches, which today are being increasingly viewed through an environmental prism (Boudjadja and Sassi-Boudemegh, 2020). The common notion remains that brownfields have no value until they are developed. However, they play a unique and valuable role in the future of Algiers dwellers (Srir, 2017), as people increasingly reassess traditional notions of progress and seek more sustainable patterns of life. Brownfields support the biodiversity of the city center and its peri-central districts, provide carbon sink (Pragya et al, 2017), improve hydrological mitigation (Shot, 2013), offer open spaces and represent the freedom of the controlled built environment. Like metaphors, the issue of brownfields characterizes the cause and effect of our constant and continuing (re)-development.

2.2 - Brownfields of Algiers and domination of nature
From a point of view linked to nature in the city, the abandoned urban areas of Algiers are marked by the presence of dense vegetation encouraged by a humid and Mediterranean microclimate *"It is also in the 'brownfield' that we find the plants with the greatest ecological range"* (Génot and Schnitzler, 2013). To the point where certain brownfields become inaccessible, and constitute a sort of urban Amazonia testifying to the power of nature over man, *"brownfields land has always existed. History denounces the as a "loss of human power over nature" "what if we looked at them differently?"* (Gilles, 2017 : 92). The vegetal character of the wastelands has separated urban opinion in two, some consider that the spontaneous work of nature contributes to the greening of the city and brings an appreciated landscape touch, others consider that it is a form of advanced degradation, because it is nature that takes over.

2.3 - Brownfields of Algiers; between use values and exchange values
The beautiful, the ugly and the value; expressions associated with the description of the aesthetic symbolism of the abandoned lands of Algiers and their values. This aesthetic notion is well established, for example, with regard to the notion of 'abandoned' land. As Barr (1969) states, "for most
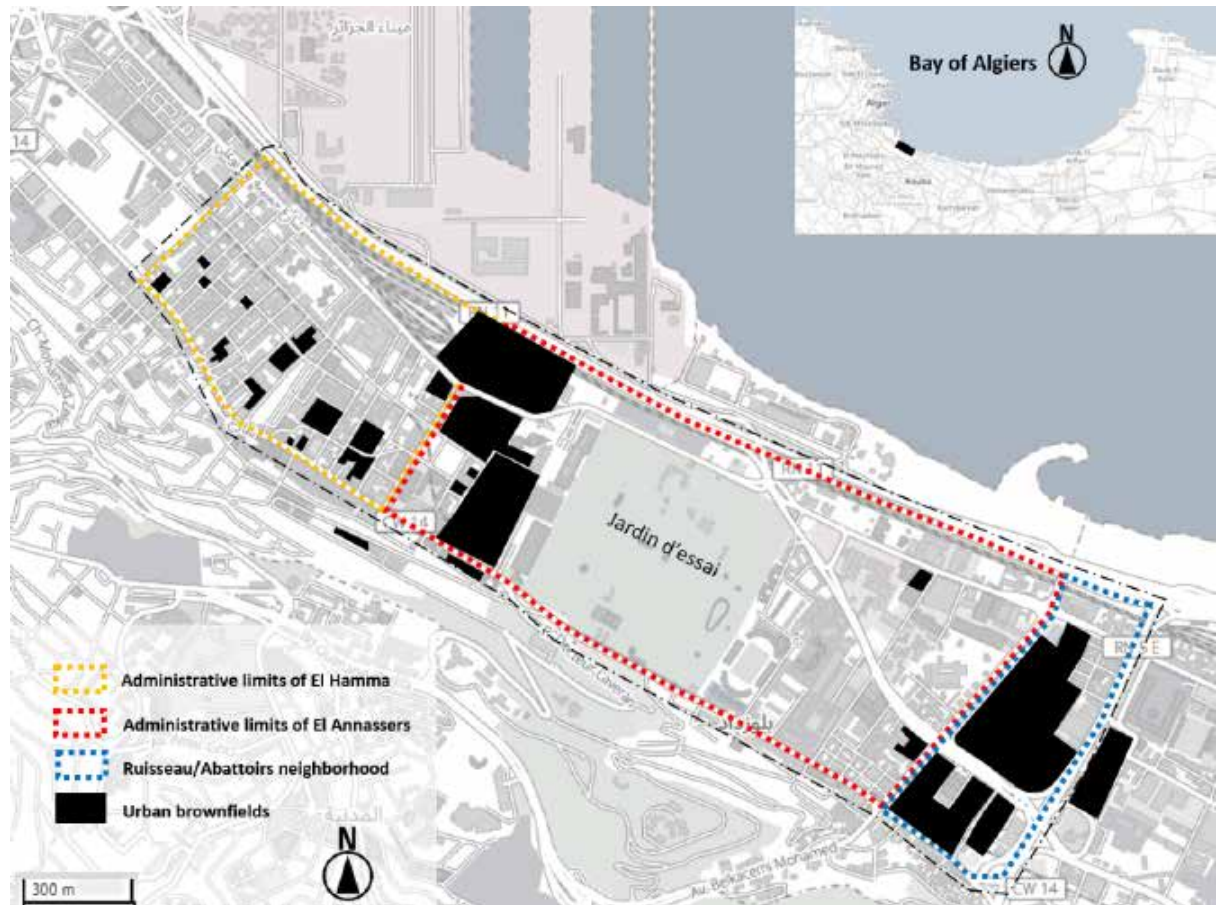
Figure 1 Location of brownfields in the neighborhoods of El Hamma, El Annasser and Ruisseau/Abattoirs in Algiers

of us…'abandoned land' means virtually any land that looks ugly or unattractive." Lynch (1990) also suggested that waste can be useful, but what it lacks is not necessarily its use value, but rather its exchange value on the capitalist market. 'Dereliction', says Lynch, is still related to the market. "If it pays, it is not abandoned. If it does not pay, because of some human wickedness, then it is abandoned" (Lynch, 1990). "These wonderful empty areas", as Doron (2008) calls them, are therefore not wonderful enough to be appreciated for their ecological values but rather for their market exchange value.

This richness of symbolism on the brownfields of Algiers attracted our attention for three years, spread between 2016 and 2019, and which gave fruit to research which focused on the analysis of the different representations, uses and practices on these spaces. , and for several levels of

actors: decision-makers, land managers, residents or users. The interpretation of the questionnaires and the analysis of uses have helped us to identify and discover new elements of definition about urban brownfields and especially to know the hidden secrets of their standby time which is revealing of their potential for change.

3 - El hamma /el annassers /ruisseau: a brownfield territory
We determined the boundaries of the perimeter of our research as shown in Figure 1 (territory El Hamma, El Annassers, Ruisseau), this choice is based mainly on the presence of a large number of brownfields and abandoned industrial buildings2, but also in relation to urban planning and medium-term programmed projects in this zone.

_____

2 - We have identified more than 50 hectares of fallow land in this territory, equivalent to 500000m2

The transformation chronicle of this territory has shown that it has a strong potential for mutability, a search of the archives has enlightened us that it carried the agricultural character during the pre-colonial phase (before 1830), this status was maintained by the French colonial authorities until 1846, to subsequently embody the heart of Algiers industry until 1962.

From 1962, the territory was considered as the receptacle of the rural exodus that Algiers experienced during the postcolonial period, accompanied by the proliferation of slums. Since then it has gradually lost its industrial character (Figure 2). Today, and with the disproportionate sprawl of the city , this territory is at the heart of the priority actions planned by the PSDA, it even embodies a strategic place where the future of the city is played out through the programming of large facilities and neighborhoods, called to modernize its image. However, and according to our observation, the uses and practices that have taken place in this territory have come to oppose and impose themselves to express social needs, and ensure the sustainability of the mutable character of this territory, to become " a new territory of art and culture "(Grésillon, 2010: 50)

The interest and the need are the two parameters that reinforce the status of urban brownfields of this territory as real actors of the urban factory, between the political decision, the local urban management, the use and the social practice; they are found at the center of the representations of the city's actors.

4 - Method

To answer the question we asked at the beginning, we conducted an in situ survey based on three methods: As a first step, we conducted semi-directive interviews with the "decision-makers and managers" category because we wanted to have in-depth discussions with stakeholders as they are experts in their field.

Target decision makers: we approached three ministries with prerogatives allowing them to intervene on urban brownfields namely: the Ministry of Housing, Urban Planning and the City (N°= 5/ 2 urban planners, 3 architects), the Ministry of Environment and Renewable Energies (N°= 4/ 2 architects, 2 geographers). The ministry of Regional Planning of Tourism and Crafts (N° = 5/ 3 geographers, 2 urban planners), in addition to the urban planning sector of the city of Algiers N°=6 (3 urban planners) and 3 local elected officials, for a total of 20 interviewed decisions makers.

Target managers: (APC departments: Belouizded N°= 4 and Hussein Dey N°= 3 , urban planning agency CNERU

Figure 2 Photos of abandoned infrastructure (the Liminana distillery on the left, El Hamma district), (Ruisseau municipal slaughterhouses on the right, Ruisseau district) (authors)

	Decisions-makers	managers	inhabitants	users
Number of interviewees	20	22	75	40
Survey's nature	Semi-directive	Semi-directive	directive	directive

Table 1 Summary of the sampling distribution for the evaluation of social representation on brownfield

N° = 5 , ANURB N°= 5 , OFARES N°= 5)3, with a total of interviewees equal to 22 , the profiles of these people are varied: 8 Architects, 5 Urban planners , 3 geographers, 3 engineers, 2 planners, and 1 economist.

Secondly, unlike decision-makers and managers, we conducted direct interviews with residents and users, sampling based on the systematic survey method was used, we interviewed one individual every ten passages. The interviews were directed to gather as much information as possible in a short time (8 to 12 minutes) as explained by Fenneteau (2015: 9) "When the interviewer uses a directive technical, he [or she] questions the individuals by asking them questions related to the problematic of the survey. This strongly guides the speech of the interviewees; these must indeed be placed within the framework defined by the questions and refer to the concepts involved in their formulation. By doing so we can obtain precise information

3 - APC : communal people's assembly/ CNERU: National Centre for Urban Planning Studies and Research/ ANURB: National Planning Agency/ OFARES : restructuring office

on well identified subjects." 75 people among the inhabitants were interviewed; we had to face 15 refusals. For users the number of respondents was 40. (Table 1).

Finally, observations were made. They accompanied the entire process, before and during the investigation, and allowed us to identify uses and practices in urban brownfields and to analyze the felt needs.

4.1 - Guide question and evaluation criteria
The questions asked during the interviews were targeted on the different practices observed in the field, uses, regeneration projects already planned, and on the current and future value (positive or negative) of the brownfield. We asked the interviewees to assign values to criteria selected in advance to guide the interview; Table 2 summarizes the list of criteria adopted for this evaluation. The major question that allowed us to collect information linked and grouped by theme was; what do urban brownfields represent for you?

Criteria (negative)	-2	-1	0	1	2	Antonym criteria (positive)
not important						important
repulsive						attractive
dirty						clean
degraded						maintained
insecure						secure
ugly						beautiful
artificial						natural
weakness						strength
threat						opportunity

Table 2 List of predefined evaluation criteria for the survey

An additional question was asked for the "decision-makers" category regarding the relationship between urban brownfield redevelopment and sustainability: "do you think that the densification of the city of Algiers through the regeneration of its urban brownfields contributes to sustainable development?"

5 - Results: disparities in the representations of the brownfields

5.1 - Decisions-makers' representations about brownfields

Among 20 respondents in the "decision-makers" category, 62% link urban brownfields to strategic locations, the "strategic" designation was associated with their important situation and their immediate proximity to the hyper-center of Algiers on the one hand, on the other side with their surface potential to host large-scale projects programmed by the PSDA. 16% linked the urban brownfields to the pending; our interlocutors insisted that it is not in any case abandoned spaces, but rather waiting for an intervention.

11% consider brownfields as an opportunity, 6% consider that brownfields marks the end of the life of a building, an industry, or a function following a litigation, bankruptcy or a business relocation. 5% of them consider that brownfields are very much related to the notion of renewal. (Figure 3)
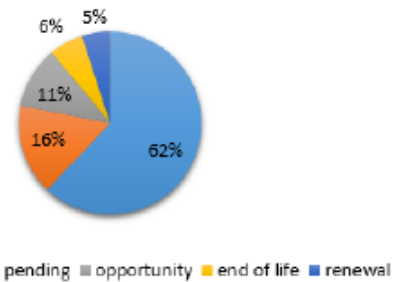
Figure 3 Decisions-makers' representations about brownfields

Concerning the representation of brownfields by decision-makers with the attribution of values (negative, positive, neutral) (Figure 4), we can see that the positive assessment of brownfields is linked in particular to their representation as an opportunity, as elements of strength, their presence is important for the development of the city, and they are considered attractive.
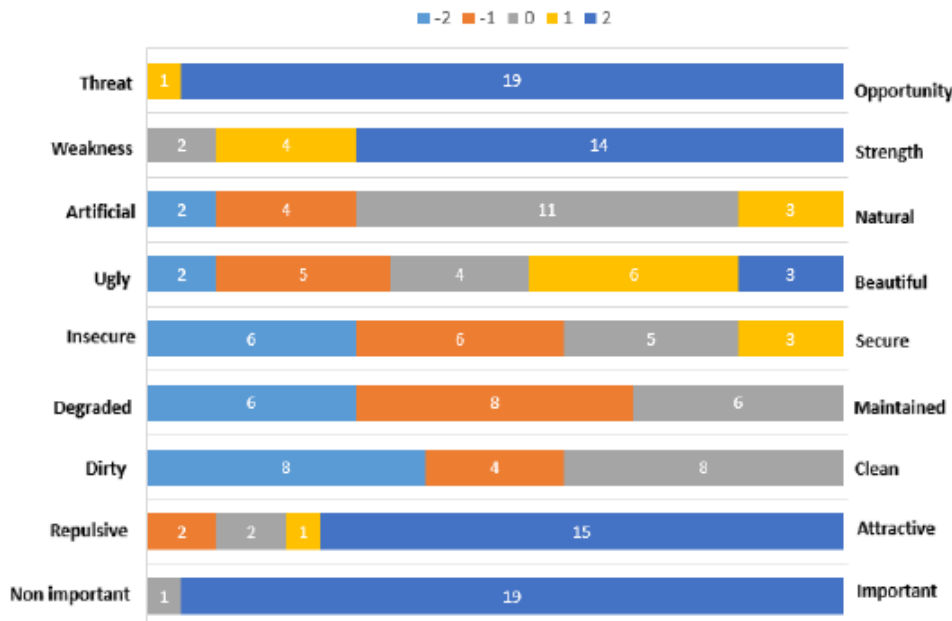
Figure 4 Evaluation of the proposed criteria by decisons-makers

5.2 - Densifying the city of Algiers by regenerating its brownfields; sustainable/ unsustainable?

It was an important question for us to know what brownfields really mean in terms of sustainability. Not all decision-makers agreed that the city's densification by reclaiming its brownfields automatically contributes to sustainable development (Figure 5), some even reverted to the definition of a compact city, specifying that it is the perfect antonym of the sprawled out city. Is one that favors high density, which must develop within the limits of the agglomeration while ensuring its urban continuity, these factors being the two main characteristics of the urban model described as "historic", and "surpassed" by technology (Andres and Bochet, 2010). On the other hand, sustainable development presents compactnes as a trend and, a blueprint for the future, a model where distances tend to be shorter (Fouchier, 1995) and which, costs considerably less than that proposed by the sprawling city (Da Cunha et al, 2005; Bochet, 2006).
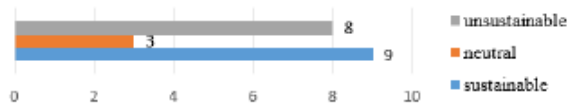
Figure 5 decision-makers' representations about the link between urban brownfield/sustainability

According to our interviewees, this model presents a wide range of objectives: to; limit urban sprawl, to make neighborhoods attractive (improving the neighborhood's image and, reclaiming brownfields), to enhance the efficiency of urban transport (by means of improved public transport and, cycle paths, for example). In addition, to halt or at least limit the economic decline of the city center by providing new extensions to enhance its heritage, rather than merely museum-ifying and gentrifying it.

Some interviewees questioned the benefits of the compact city model, for the simple reason that there is not enough evidence to justify its effectiveness. "No decisive study has really clarified the problem of its direct and indirect costs, the absence of indications on the degree of compactness, on the specific sustainable density probably aggravating the feeling of uncertainty" (Bochet, 2006: 132). This means that the compact city model cannot be considered as a standardized example, to be placed everywhere in cities, and that each city has its own structural personality.

5.3 - Managers' representations about brownfields

Managers were aware of the opportunities offered by brownfield sites, especially for the availability of land and the possibility of developing new projects. At the same time, the abandonment character was pronounced, with many interlocutors linking brownfields to abandonment (in 25% of responses where the word "abandoned" had been reported).

For interviews carried out at the level of the CPA APC (communal people's assembly), interlocutors stressed that brownfield sites were a source of many management problems, especially for waste collection, and that they received a lot of complaints from residents regarding smell and proliferation of garbage. While these places are not programmed into nor considered in the city's waste collection plan (18%), for these respondents the concept of wasteland is automatically linked to waste.

13% of the interlocutors linked the fact that these spaces contain a lot of vegetation and that they deserve to be considered and invested in as green spaces or public gardens (Figure 6).

We also noted that all of the interviewed managers are aware of brownfields as a resource for nature and visits (while 12% consider further that these places are squatted), 6% of the interlocutors think that brownfields provide a refuge for a large number of associations and artists, and are considered as places for strolling and relaxation for 4% of respondents.

Figure 6 Managers' representations about brownfields

Regarding the evaluation of predefined criteria, managers think that brownfields represent a huge opportunity for the

city, especially for the availability of land, which is becoming increasingly scarce in the capital and all along the bay of Algiers. It is also an opportunity according to the latter to do things better (build quality projects and improve citizens' living conditions (17 out of 22 replies).

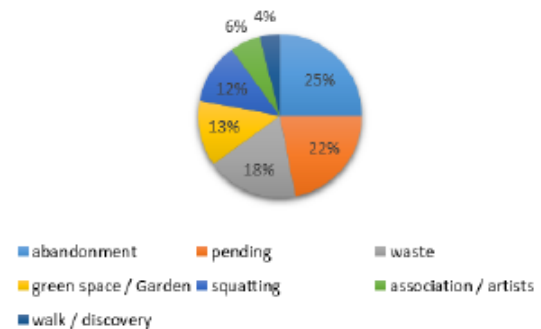Half of the interlocutors think that the presence of brownfields constitutes a point of strength in the city (11 of 22). They justified this view by observing that a city, which has no brownfields, is "frozen and inflexible, with no chance to renew", and where their presence is even important for a city (18 of 22) (Figure 7).

Brownfields were seen as places of great natural potential by 12 out of 22 interviewees: for instance, "it is very easy to transform them into gardens or even for urban agriculture and to design community gardens".
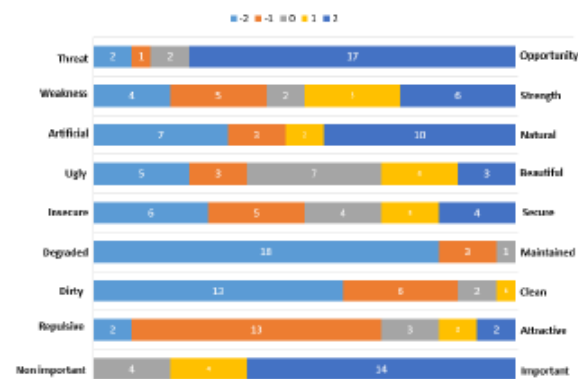
Figure 7 Evaluation of the proposed criteria by managers

5.4 - Inhabitants' representations about brownfields

Of the 75 interviewees 60 agreed to respond, we note that the majority of the inhabitants (49%) think that the brownfields embody abandonment in the urban environment. This judgment is made mainly because of their important waking time; according to the inhabitants neither the private owners nor the state are interested or able to take care of these sites. Two other representations concern insecurity (18%) and bad attendance (13%). Whereby, according to some inhabitants, these places have become the illegal property of people who do not live in these neighborhoods, and come from afar. 11% of residents consider that brownfields are landfills, or linked to waste disposal, and very few think they are places of nature in the city, with only 6% considering them as green spaces

or substitutes for green spaces, and 3% viewing them as places for strolling and discovery (Figure 8).
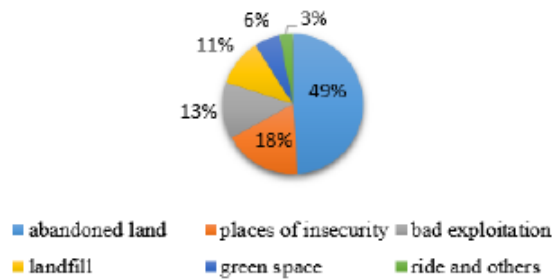
Figure 8 Inhabitants' representations about brownfield sites

The evaluation of inhabitants' representations, with values attributed as negative, neutral or positive, is presented in Figure 9. The majority of these evaluations are based on a negative judgment regarding the brownfields, with a value of (-2): most inhabitants have a negative opinion of the security aspect of these places (52 of 60). The degradation aspect also had the majority of ratings (50 of 60), with a significant number of inhabitants having a negative image of UB and considering them to be wild dumps. The empty or abandoned space in the urban environment seems to be viewed by a large number of inhabitants as a receptacle for garbage; given its immediate proximity to the neighborhood, it constitutes the place par excellence to dump waste. This proximity saves the inhabitants from journeying the long distances that separate them from statutory collection places stipulated by the city authorities. This lack of a favorable image linked to insecurity on the one hand and, degradation and poor hygiene on the other means that these places have been judged as "repellent" (by 40 out of 60 respondents) and "unimportant" (31 of 60).

For the other evaluation criteria, we received balanced representations, in particular with regard to the criterion linking urban brownfields to nature in the city (artificial-natural), where 31 out of 60 inhabitants thought there was a real potential for the presence of nature in these places. Some even viewed them as wild green spaces, where several plant species coexist, in particular in terms of urban comfort; inhabitants viewed them as airy, oxygenated spaces, even during summer heatwaves.

Evaluation of the proposed criteria by inhabitants rating N°= 60

■ -2 ■ -1 ■ 0 ■ 1 ■ 2
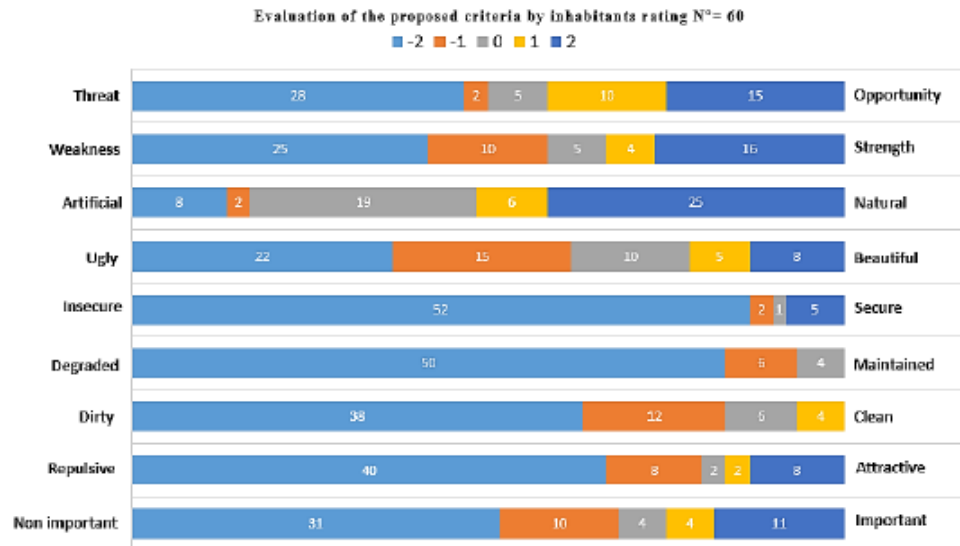
Figure 9 Evaluation of the proposed criteria by inhabitants' rating

A balanced assessment is also found at the level of the first criterion , where a large number of inhabitants consider the brownfields as opportunities for the future of their neighborhood, in particular compared to other urban projects already planned or at the planning stage.

5.4 - Users' representations about brownfields
According to our in-site observations, Respondents in the "users" category, regularly frequented brownfields. They are street artists, photographers, architects, urban planners, neighborhood associations, fine arts students and artists, squatters, and cleaning and maintenance volunteers.

Of the 40 respondents, 45% consider brownfields as places of freedom with all that the word means, referring to "neighborhoods of freedom where you can do whatever you want". 23% of users consider brownfields as places of peace, which is associated more particularly with the absence of state control. 12% consider them as shelters especially for squatters, «essakarjia», «el Hachaichia», referring to alcohol users and Hachich/marijuana smokers.

10% of users consider brownfields as places of rebellion and revolt, of disobedience and insubordination. Some even said it was their "mini-state", and they even invited us to watch Algerian censored films in one of the hangars that was transformed into a cinema. 7% think that brownfields are places of collective memory, especially that they are

part of popular neighborhoods and whose past is far from being ignored. 3% consider brownfields as a chance. "A chance to express oneself, to be free, to have large flexible spaces to host any kind of event". (Figure 10).
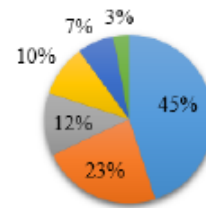
Figure 10 Users' representations about brownfields

Concerning the attribution of values to the proposed criteria (Figure 11), users had a different view on brownfields, the attribution of positive values revealed that brownfields are considered as an opportunity, they are places of strength, where nature is dominant, places where beauty is present, insecure and maintained, they are attractive and important.
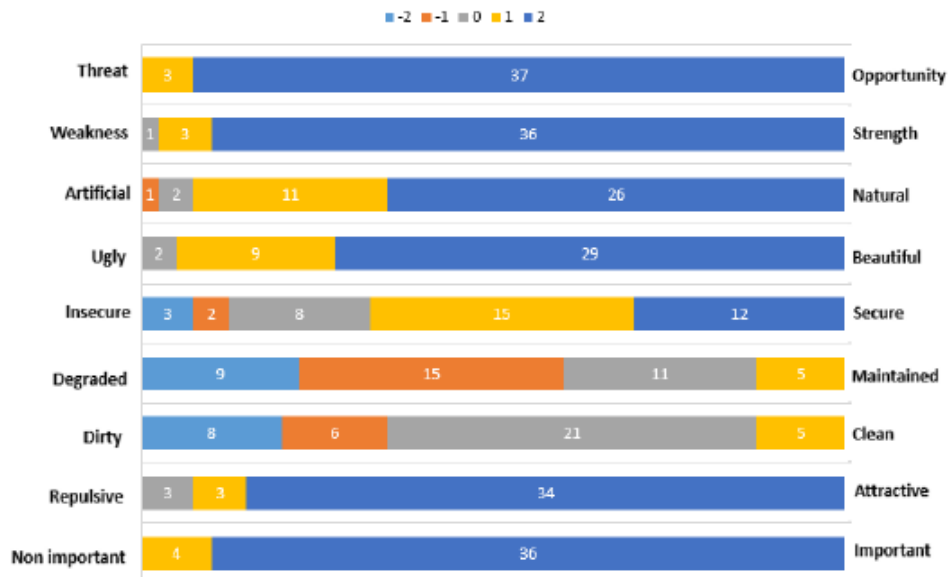
Figure 11 Evaluation of the proposed criteria by users' rating

6 - Algiers urban brownfields, thesaurus and lexicon elements

In the corpus of respondents' responses, we found the use of several epithets to represent the brownfields, sometimes insulting, sometimes praiseworthy. These representations are disparate according to the nature of the actor. Decision-makers, managers, inhabitants and users do not all have the same definition and representations about the brownfields. From a decision-making point of view, urban brownfields embody «strategic places» for the future of Algiers, thus allowing the projects included in the strategic plan of Algiers to take place on brownfields, and ensuring the duality: strategic brownfields /strategic plan. However, decision-makers were not aware of the current uses of brownfields, as they are far from the local scale and brownfields' everyday reality ,"brownfield is obviously a delicate political idea, because is it a symbol of the withdrawal of public authorities - withdrawal, not abandonment." (Gilles, 2017: 85).

Unlike decision makers, managers are confronted with the everyday reality of brownfields and their uses, they represent a great "land opportunity", which is often accompanied by a long "pending" for lack of financial means and investment, or as a result of disputes in relation to expropriation processes. The image of «waste» is also linked to brownfields because of the problems encountered in relation to their collection. Other representations of

managers who work in the field have enlightened us on the natural character of brownfields by calling them "green spaces".

From a residential point of view, the inhabitants had another part to bring to the general representation of urban brownfields; the lexicon used from the Algerian dialect was a perfect indicator of the sociology of the places. They are «mataychine» or abandoned, «yrouholhom ghir roujala» or they are frequented only by men to refer to sexual use of spaces. "zetla, bira, sex", to express that these are places where people consume cannabis, alcohol, and for sex. "Zoubiya" to describe the proliferation of garbage. Like the managers, the inhabitants think that the brownfields refer to "djenan" or green spaces.

For users and from a practice-related point of view, brownfields of Algiers are the refuge of rebellious, marginal and illegal people. Forests and marshes were the hiding places of southern slaves and a refuge for the Cajuns in America, whereas mountains were home to Cuban guerrillas and displaced Chinese intellectuals, while the cold and humid margins of northern European Russia were populated by old believers, fleeing the Tatars and what they saws as religious heresy (Hall, 2013). Brownfields are places of despair, but they also protect relics and the first delicate sprouts of something novel, a new social religion, and an innovative politics. They are places of dreams, of

Figure 12 Artistic transformation of hangars and brownfields walls (authors)

social and anti-social acts, of exploration and growth. They are places of dream, social and antisocial acts, exploration and growth. "Freedom", "rebellion", and "peace" were the main expressions used by users.

We wanted to get even closer to the users, to be able to analyze the motivations that fed their representations. Insite observations since 2016 have helped us to understand the practices of urban brownfields and their relationship with the high social needs and demand in terms of cultural

7 - Brownfields brings Algiers into the era of legal cultural-artistic squats

The standby time of the brownfields of Algiers is marked by a social and cultural permissiveness. With the absence of the owner and the state, a multiple actors coming from different horizons, and with various objectives control the place, generally belonging to civil society, their actions are characterized as «initiatives emanating from below», expressing an «opposition with major urban planning operations, public or private» (Gravaris, 2004: 281). They can be of two types: on the one hand, in the form of squats, artistic or not, they can be tolerated - through the signing of a precarious occupation agreement - or refused - by an expulsion procedure - by the owner.

According to the users, the occupation of these in escheat places is a response to the absence of other places available (lack of cultural facilities, or grouping for the artists). Brownfields are sources of inspiration for users: street art, urban dance, outdoor art workshop … etc. Faced with this permissiveness, the population most often remains in retreat. The artistic forms proposed do not necessarily correspond to the expectations of a population often bruised by the closure of an activity site. Only incentive actions lead to the creation of relations between the users of the brownfields and the local population.

These processes of artistic and cultural reconquest «from the bottom» (bottom-up) can lead to a temporary revaluation of these abandoned places. In the territory of El Hamma/El Anassers/Ruisseau, the abandoned hangars and other empty spaces, come to life since 2016, as part of an unprecedented collaboration between artists and residents. It took place to explore the collective memory of these neighborhoods, by organizing street art performances,

film screenings, and workshops debate with the direct involvement of the inhabitants in the activities. An initiative organized by the collective "Trans-Cultural Dialogues"4 and entitled "El Medreb"5.

Brownfields as a remedy for the city's cultural supply deficit The first space, a former hangar of a public transport company, called to host the future headquarters of the APC (Communal People's Assembly) of the Belouizdad district, was thus cleaned to allow many artists to make wall frescoes (Figure 12 and Figure 13), inspired by "urban stories" collected by the organisers, particularly from the local population.

The organizers of this exclusive initiative have even proposed a brownfields circuits map in this territory (Figure 14), as soon as one accesses these abandoned places, playful descriptive cards are offered at the entrance.

Other hangars were used as movie theatres (Figure 15), where several films were screened, like the second space of el Medreb, another hangar, owned by the OGEBC (National Office for the Management and Exploitation of Protected Cultural Property). So many cinematic moments reviving the memory of the cinemas of this territory (the Roxy, the Musset, etc.), now closed! In addition to film screenings, several concerts of music and workshops of urban dance, exhibition of photos, took place, thus allowing the local populations to exploit these abandoned in a purely cultural and artistic way.

This action also allowed artists and professionals to debate the place of collective memory in future urban planning projects in Algiers. They argued on this occasion for the redevelopment of brownfields and the conservation of the old built in this district; "rich in places of memory" and which has undergone many changes since the independence. These discussions took place in a hangar designed to allow meetings between civil associations, residents, and experts (Figure 16), around the different

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4 - Trans-Cultural Dialogues is a platform that aims to promote reflection on different social issues through a multi-cultural approach and to provide sustainable and flexible mobility solutions and exchange between cultural actors, artists and researchers in the Mediterranean region.

5 - El medreb is an expression of the Algerian slang which, depending on the context and the interlocutor, is used to define both an unknown and very precise place.

Figure 13 various activities on urban brownfields; photo exhibition, music concert, and urban dance performance (authors)
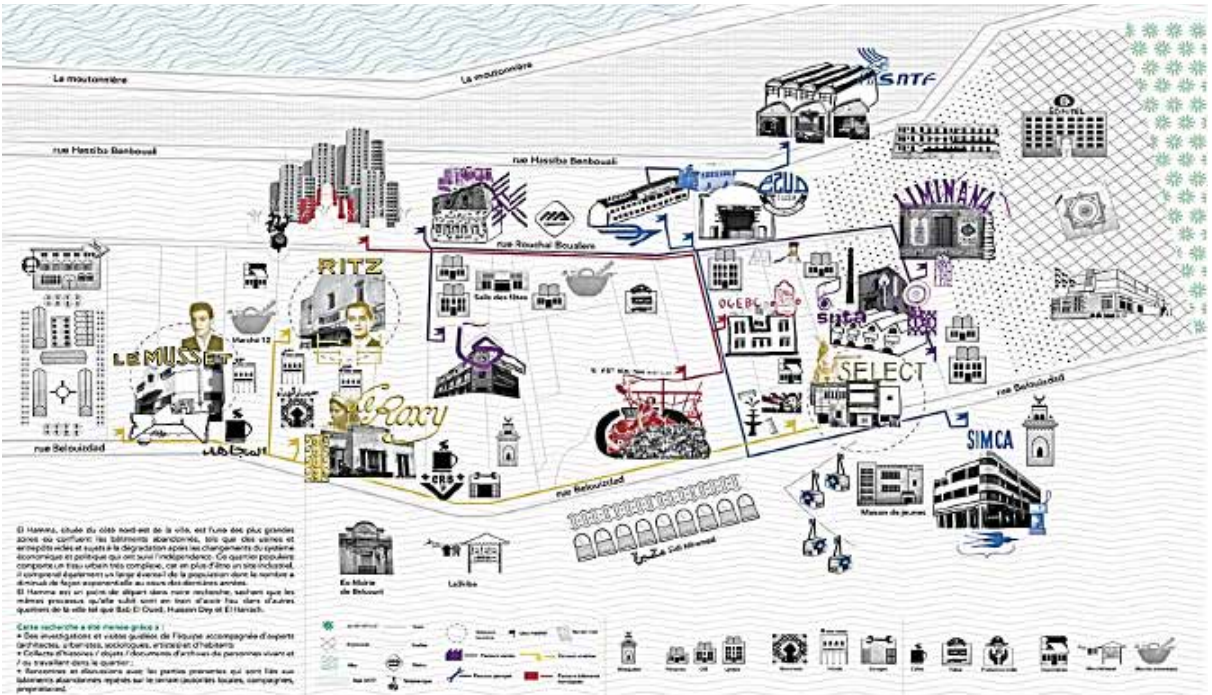

Figure 14 Orientation map, circuits and routes around urban brownfields in the territory El Hamma, El Anassers, Ruisseau (trans-cultural dialogues, 2016).

themes, and especially on the future of their neighborhood. Experts (architects, urban planners, engineers, teachers and researchers) who attended the debates felt, that local authorities should pay more attention to "sustainable development issues" and "social and human impact" in neighborhood development projects. These two dimensions, driven by the involvement of the inhabitants and the work on collective memory, were, in their opinion, neglected in relation to «the financial impact», in the previous redevelopment plans of these neighborhoods. In addition, there is a need to respond to the strong social demand for culture.

8 - Conclusion

"Identifying urban brownfields transformation requires looking at their standby time" (Andres, 2006). The temporary phase between abandonment, the voluntary or spontaneous creation of brownfields, and the redevelopment project, can help to better define the characteristics of the latter. It is also an opportunity to achieve a closer insight into the temporary uses of these places, to understand their nature and to be able to analyze and study the multiple representations of their users.

The interest of the brownfields of Algiers lies in the fact that they are by no means empty spaces. Multiple temporalities characterize them according to three successive phases. The appearance of the brownfield, a phenomenon linked to its economic, social and urban contexts, places 'available' land at the heart of the concerns of two actors: the municipality and the owner. A standby period ensues, which is a privileged phase for events by players from civil society: artists, cultural actors, small traders, whose interests are predominant in the final mutation phase. This last phase reveals the respective strategies of actors and, their exchanges over time, in order to reach a consensus and to concretize it spatially.

The analysis of the representations around urban brownfields of Algiers revealed that the latter are disparate. With regard to the definition of brownfield, we can note that the representation of abandoned lands by the inhabitants is relatively close to the characteristics stated by the managers, with the existence of contrasting points of view. They are mostly represented as unmanned, vegetated and associated with waste. The characters "temporary and abandoned " also make consensus in the description of

brownfields, for both managers and residents.

However, these brownfields are at the heart of the conflict of interest/need, between the interest of decision-makers to impose large tertiary facilities as part of the strategy to modernize the city of Algiers by 2030. Considering brownfields as room for manoeuvre for a compact city and represent a strong potential for densification and construction of the city on itself in the dynamics of modernization, excluding any local participatory initiative. This exclusion generated a feeling of revolt and rebellion among the users who conquered brownfields and found in them protective shelters, and theatres of freedom of expression to communicate the strong demand and need for culture and art.

The study of the artistic investment of brownfields of Algiers revealed that these places are dominated by use, They remain largely afunctional economically and, therefore, offer a wide range of uses. The many informal experiences we have observed show different temporalities. The result is a wide variety of degrees of acceptance and recognition. Admittedly, some informal actors manage to maintain their presence. Consequently, the ability of these alternative places to take control and manifest is intimately linked to the turbulence caused by the standby time necessary for their appearance and which they must overcome.

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Figure 15 Film screening in the hangar of the OGEBC, as an alternative to the lack of movie theatres (authors)

Figure 16 meetings between residents and experts on the future of neighborhoods in the territory El Hamma, El Anassers, Ruisseau (authors)

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Development of mural art (street art) after the last war in Kosovo

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Abstract

This paper presents the development of graffiti art after the last war in Kosovo. From 2000 to 2020. The presented murals express emotions, contain satirical nuances, humor, ridicule of various political figures in the state of Kosovo. Except that the ugly spaces are decorated,through this art , artists have used it as a voice of revolt and disappointment by playing with humor to fix the current system. The colour of the graffiti have been analyzed with The content, the messages it contains , the forms and many other details.

Keywords: The Art, Grafitti, Mural, Colour, Form, Line, Public Art.

Introduction

The graffiti art decorate walls and rough spaces or the walls turn them into fabrics for painting.Graffities and street art or murals sometimes are consider as a hooligan work or as a something that related to crime or irresponsible teenagers. However, this view has begun to change while this kind of art is already valued as something that can adorn a street, a neighborhood, even become the identification point of an entire city.

This kind of Art which was usually illegally created - without the permission of the city leaders- is very interesting for tourists, because this kind of art present a culture without speaking..

Although much can be said about this trend- one thing is for sure for this trend- it has made a place in the art world.

The walls of cities with centuries were used to convey the different messages. One of the first example of this phenomen dates from the ancient greek, in the modern Turkish city ,Efes. The roman city Pompei is covered with inscriptions and carvings that look as if someone made them in a hurry. t has everything from rude insults to sayings of love and political criticism.It all started with the first writings on walls called hieroglyphics in ancient Egypt which date back to the fourth century BC. Since then the walls have played the role of fabric, carrying messages through symbols and words.Over time, the art on the walls has become a way to express people's concerns. Various inscriptions and murals reflect the crisis, anger, but also the hopes of the people, especially in countries that have gone through transition stages after a difficult time of war. Public art is visual art created in public places. Works of this type of art are usually out of bounds and the traditional context of art.

In recent years, public art has undergone a transformation in terms of public opinion, thus becoming a socially acceptable, respected expression and this for the fact that modern street art has the ability to through amazing drawings and details turn any wall or object however old and ugly it is into an amazing work of art, which can also carry important messages.

Public works of art are an important point of a country because in addition to returning the beauty to the neighborhoods or the place where they were painted, they

also attract the attention of residents and tourists.In the years when Kosovo was under Serbian administration, they took away almost all the rights of Kosovo's citizens.One of the many disasters of the war was the fact that the Serbs took over the cultural and educational institutions, thus causing great setbacks in their development.

Since the end of the war with Serbia in 1999, Kosovo has undergone many changes.In many respects, Kosovo is still facing the difficulties of a country in transition, just like many other countries in the world that have gone through wars and similar situations.

Art has always been a good way for artists to express their feelings and talent and at the same time represent the country in a creative way. However, difficult conditions and post-war developments have had an impact on the development of art in general in Kosovo.

Topic: "Development of mural art (street art) after the last war in Kosovo"

Graffiti in Kosovo

Kosovo, a state that has been out of the war for twenty years, has a stronger art than the war itself. Young artists see public art as a form of self-expression, a form of communication of certain messages, and also a form of revolutionary art that has no rules and at the same time plays an important role in society.

We find this last category, that of political statements, mainly in Pristina. Messages are usually painted in black: calls against injustice, allegations of corruption, and expressions of fear for the future - "I vote, you vote, he / she votes. We vote, you vote, they benefit "," Are you offended by unemployment? ", A sign of radioactivity, accompanied by the words" Radioactive Zone ". Former President Atifete Jahjaga's graffiti, dressed as a nightclub dancer. Graphite of Parliament Speaker Kari Veseli as Tony Montana in the movie "Scarface". Recently, the silhouette of Astrit Dehari was presented in the cities of Kosovo, thus calling for justice for the activist who died in mysterious circumstances in a prison in Prizren.

Fig.1. Former Kosovo Parliament Speaker Kadre Veseli

Fig. 2. Former President of Kosovo Atifete Jahjaga. Graphite made in the center of Prishtina

Fig. 3.The graffiti artist Astrit Dehari was killed in the Prizren prison and even today no one has been convicted of this crime. The mural expresses revolt and uplift to clarify the case in words.

Public art in post-war Kosovo

During the Serbian occupation, the possibility of expression through art has been almost impossible, especially through public art. As a country with countless political and economic problems, until 2005 Kosovo did not have any major development in art, especially in the public one. Protest slogans and political or social comments were among the first graffiti on public walls in post-war Kosovo. The unstable political situation has caused some of the first graffiti to appear in post-war Kosovo, which have conveyed political messages that can still be found today.During 2005, one of the most popular political graffiti was created, which has been viral across the country. "No Vetëvendosje negotiations" has been one of the most popular political campaigns through graffiti. What was the purpose of this graph? Not to negotiate with Serbia, considered as an enemy state of Kosovo against the last war in 1999 in Kosovo. Vetëvendosje is considered a political movement which, after this graffiti, tried to call on the entire population and the political scene not to negotiate with Serbia. The whole graphite is made in black, a colour that is used in every graphite in Kosovo for political purposes.Over

time, many artists began to use their artwork to raise social, economic, and political issues in post-war Kosovo and after the declaration of independence, public art began to have the greatest developments. However, graffiti with political messages was only the beginning of what later became a genuine and creative "street" art.

Fig. 4. Graphite worked on the walls of the capital of Kosovo. Protest of the Self-Determination Movement through art.

Fig. 5. The graffiti dedicated to the figure of Ukshin Hoti killed in Serbian prisons, whose remains have not yet been found.

Over the years, the way graffiti is created has changed, as have the places chosen to make it, and the messages being conveyed. In the '90s, they were faster, more embarrassing, and found in hidden places where darkness reigned. They were like children's drawings - spontaneous, fast, but still managed to convey a message in a very short time. There were strong reasons for this haste during the '90s.Serbian police were not indifferent to such acts. Their assessment method was usually rewarding artists with kicks, beatings and arrests.These artists have left an indelible mark. Each is a story in itself, perpetuated by photography.

When the Hip -Hop culture in Kosovo began in the late 1970s and early 1980s, graffiti was labeled as one of the four key elements, alongside rap, song mixing (DJ-ing) and breakdance dance. Soon the whole city was filled with labels. Labeling culture spread rapidly, even in Pristina. Taulant Qerkezi, known by the nickname Taki, began labeling the city in 2001, initially on his own, and later as part of Urban Gorillaz, a youth team that has "sworn to decorate the walls of Pristina with their creations." Taki describes the scene at the time as small, but with members dedicated to their art.

After graduating from the faculty with a degree in graphic design, incorporating elements of typography and calligraphy, Tak's work developed into more complex graffiti and murals. One of his favorite works is a mural outside the National Gallery of Art, which he painted this year. "In that mural we worked three people, an artist from the London Police Group, Zeds, a graffiti artist who is one of the pioneers of the world of graffiti in the Netherlands, and I participated with the writing above," he says. Tak's two favorite works are no more, as the places where they were found have been painted, but he still thinks that working outside the system is the real essence of the world of graffiti. He created another favorite work in the basketball court in Gërmia(Gërmia is the big park in Pristina). Through her, Taki explored the concept of deja vu, as it had greatly influenced him. "I did it with great pleasure, and it took me a long time," he explains. "For a very long time no one touched it, they just left it, but in time the colours started to fade". They also painted that part at thebeginning of 2017.

Fig.6.Graphite worked on road B in Prishtina.

Taki's evolution as an artist also reflects the growth of graffiti culture. Many credited the UK artist, Banksy, with transforming graffiti from a subculture into a more recognizable art form. Banksy's works are widespread throughout the world and are often exhibited in galleries, while his works on the city walls are protected by bulletproof glass.

Although most states still have laws in force that do not allow graffiti and impose heavy fines, many cities have now accepted this subculture, allowing some parts of the city to be decorated with "street art". raffiti culture by the central current has been criticized by some graffiti artists who say that this culture is being offered to the middle class audience just to look underground and cool.

Other parts of Kosovar society have embraced the new form of graffiti culture. A non-profit organization, Qart Art Development Center, formed in 2014, has taken on the task of addressing this 'problem' in public spaces. This

organization has created two street art festivals, Guerilla Art Festival and Meeting of Styles. Through the latter, the side walls of Road B in Prishtina have been transformed.
A mural dominates the goddess's portrait on the throne. Her nose joins her forehead, while the part of her eyes is unkempt, resembling extraterrestrials. It is an image with a rhythm of vertical shape that appears in compositional space near abstract pores. The lines and colouring is transparent. Then the fracture is abstract and the associative silhouettes are the characteristic features of these graffiti.

A graffiti on the same street B in the city of Prishtina was made by the Portuguese artist Ausr Philipe, who in his graffiti had presented the freedom of monkeys. There are homeless monkeys and this mural is like a kind of house for them. He treats monkeys like humans who wear long coloured glasses and hair. The colouring is ennobled, though it is also the expression of dramatic concept with harsh valence contrasts.

Fig.7.Mural made in Prishtina

Fig. 8.Large mural built on road B in Prishtina. The theme is various portraits.

Fig. 9.Mural made below the Mitrovica's bridge. This hunger divides the Albanian nationality with that of Serbia and art, which serves for non-hate integration.

Another London-based artist, Airborne Mark, has created a conceptual work in Kosovo. His work is based on origami models and looks like a multi-colored design with intense color ratios with gradations of grading and light shadows implementing geometric shapes and stand as pandam in the compositional spaces of the walls, while the sfodni is black and highlights the contrast of the yellow colour of the form. The shape is distorted and has something to do with the art of caricature because the face part is exaggerated in shapes and proportions. The work comes with a modern spirit in Kosovo.

There are also pottery murals influenced by Pablo Picaso. Portraits are dreamy realities, beyond the concrete, not at all ordinary, more and more poetic, they have mystical dimensions, for example the motive is surreal, while the realization with modern geometric lines, and the whole has no epilogue, leads to the right beyond. The portraits make noise, are tense, quarrel, merge into membranes with existential human spaces, spiritual entanglements. Here is a work with a poetic look, where the color is not only seen, but also smelled, where the artist creates from the left part, he spreads the portraits horizontally in different positions, sometimes they are seen, sometimes they keep the concentration towards the public, and sometimes they are ashamed, keep their eyes down, some have their eyes closed, some suffer as if in Van Gogh's works, some are extremely happy. In all this chaos at the top, above their heads stands an apple, nside too, and that symbolizes healthy healthy living.This work brings out the aesthetic sense and the visitor creates the feeling of magic.

Fig. 10.Graphite made in Prishtina, the picture shows the Goddess on the throne.

Grafifi unites Serbs with Albanians

For the first time, Serbian mural artists from the north of Mitrovica took part in the festival with the motto "Separated from the river, united by art", proving once again that art knows no borders and no nation. Dozens of young Albanian and Serbian artists have worked together on various murals, thus turning the Ibar Bridge in the city of Mitrovica into an artistic installation. "We have decided to finally come to the Ibar bridge and change its appearance for the better." We have Albanian and Serbian artists, since we also did the festival with the two communities. We held a camp in Vllahi where we made the sketches, after the camp we came to the city of Mitrovica in the south and in the north and we started with works ", stated the Director of the NGO 'Introduction of colour', Bardhyl Dobroshi.

On the other hand, Milan Dobric, from the non-governmental organization 'Link', based in northern Mitrovica, said that the purpose of all this is to involve as many young people as possible in this activity, so that even for a few moments the problems related to politics are forgotten.According to him, it doesn't matter which community he belongs to, because the problems and things they do are similar, while the goal is to work. "The goal is to involve as many young people and

creative people as possible, and to forget for at least a few moments the problems that surround us and that are related to politics." We absolutely do not see if anyone is Albanian, Turkish or Serbian. The goal is to work... We are human beings, after all we are doing similar things, we aim to beautify the city, even for a few years, until someone destroys them ", Dobric emphasized.

In these murals were the inscriptions "Serbia", "KLA", inscriptions as symbols of the last war which itself incites hatred and murder. The compositional spaces of the walls are replaced with portraits of women accentuated through lines and transparent colour. Sensational and quite meaningful, peaceful imagination, call for a happier life using as a symbol the flowers on the walls in bright red, yellow and green colours. The tonal gradation of warm and cold colours is especially noticeable.

There are also such compositions constructed in geometric shapes of articles from a neutral colour. However, it is painted on various nationalist, fascist and insulting symbols in both parts of the city.

Conclusion

This type of art was not initially given the attention it deserves, but over time in Kosovo, mainly in Pristina, there have been many improvements.Young artists through art have managed to express not only their creativity, but also important messages for society. A large number of Kosovar artists, with their amazing work have given the capital a completely different look, colourful and full of life, making Prishtina known as the "Capital of Public Art".

A good example is Q'art, or the Art Development Center, which has organized some very successful art festivals. This organization, which has managed to have the support of the municipality of Prishtina, aims to provide a platform for young artists to start intervening in public spaces, in order to enrich them and at the same time provide a platform for communication through art.

During 2017, Q'art organized the "Meeting of Styles" festival in Prishtina, a festival that has had amazing results, while another similar event is expected during 2020, which will bring together a large number of artists to work together, so that the capital does not miss the colourful view and at the same time reflect the positivity of Kosovar youth. Their goal is to continue the mural tradition and turn various buildings into more attractive views for citizens.

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Applying Contextualism in Designing Furniture, during the Process of Revitalizing the Historical Sites - Case Study of Persepolis

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Abstract

Revitalization is of crucial importance in revivifying historical sites and heritages. In most cases, it is associated with the reconstruction and restoration of a historical site and only considers its physical aspect, while the aspects concerning its value are not taken into consideration. However, historical sites require elements, such as environmental furniture, as a factor connecting unique historical heritages and audiences. This study, which is a systematic effort towards considering the design of environmental furniture in the process of revitalization, is applied research with a descriptive approach that evaluates the furniture existing in Persepolis based on library studies and field observations and emphasizes heeding the importance of design in terms of functions, esthetics, and semiotics in historical sites. Therefore, by explaining the patterns in the contextualism approach, an effort has been made to present solutions for designing, so that the designed furniture and equipment help understand the message of the design context. According to the results, in the process of designing the furniture for historical sites, esthetic and semiotics must be heeded in addition to functions. Therefore, the visual and functional expectations of the audience (tourists) are met during their presence, and the achieved harmony allows for a better understanding of the site's identity.

Keywords: furniture design, historical site, revitalization, contextualism, Persepolis

Introduction

The process of conserving and restoring historical sites is a crucial topic in keeping them alive, or more precisely, revitalizing them. When talking about revitalizing a building, the main purpose is beyond architectural and spatial measures. This process attempts to form a creative connection between the past, present, and future of a historical site. In this regard, preserving the physical and spiritual values of the site must be continuously taken into consideration. Revitalization always occurs by recognizing the physical and metaphysical features of a site (Jukka Jokilehto, 2008, 170). The physical features include the site's physical structure, and the metaphysical features appear based on recognizing the spiritual and value aspects of the site. Generally, humans are in close and direct relationship with their surroundings and hold their beliefs and knowledge based on their understanding of the environment (Seamon, 1982). The environment is esthetically analyzed under functional titles, such as history and usage way, whereas aesthetic and perceptual aspects can be separate from these factors. In the esthetics of the environment, dynamism and constant change are the main parts of understanding it; neither the site nor humans are separate from the environment.

The world heritage site of Persepolis is a symbol of the Achaemenid Empire's art of architecture, comprising unique features of Persian art in plans, materials, and architectural decorations, along with a combination of art and culture from the neighboring nations, such as Urartu, Babylonia, Assyria, and Egypt (Ravandi, 1989, 534). Different elements, incorporated in this great complex, have been designed and used to fulfill the audiences' needs and attract them. However, it seems that the current design of environmental furniture is not consistent with this important heritage in many physical and metaphysical

aspects; therefore, it is heavily criticized. In this regard, the present study assumes that the contextualism approach in designing environmental furniture in historical heritages leads to conserving and presenting hidden features of them during revitalization. This study is generally aimed at defining the standards and approaches of designing contextual furniture in order to revitalize the historical sites of Persepolis complex. Hence, the roles and functions of different types of furniture and their impacts on revitalizing the historical heritages are evaluated in this research. Moreover, instructions for designing the furniture for the case of study are also introduced in order to create a balanced and correct interaction with their context and site.

Research Methodology

In terms of purpose and method, this study is respectively applied and descriptive research. The library studies were used for information gathering in theoretical subjects of this article, and the survey, field, and observation methods were employed for evaluating the case of study. At first, an effort was made to prepare the theoretical basis using library studies. Then, the site of Persepolis, along with the elements of environmental furniture, were recognized and evaluated. Afterward, according to the gathered information from the studies and analyses of the existing conditions of the site, some instructions with contextual approaches were proposed in order to improve the

furniture design for revitalizing the historical heritages, emphasizing the unique features of Persepolis heritage.

Research Background

Numerous studies have been conducted on historical sites, and their qualities and desirability, and some criteria have been determined for conserving and attracting more audiences. Furthermore, many researchers have mentioned environmental furniture and its design indices. In the book "Revitalization of Historical Monuments and Fabrics", Dr. Falamaki states that revitalization is a general word which determines the technical-practical interferences to guarantee the temporal persistence of a work of art (Falamaki, 2011). He believes that all architectural and conceptual features of the site must be taken into consideration during this process. Among different conventions, known in the field of conserving and restoring historical sites, only in Mexico city's charter, known as the International cultural tourism charter (1999), the instances related to changes in use and inner space of monuments have been considered to develop cultural tourism. According to this charter, a designer can come up with a proper design by recognizing the monument with precision and evaluating the needs of audiences while visiting it (Habibi & Maghsoodi, 2003). Dr. Mohheb-Ali et al. (1996), in the book "Twelve Lessons on Restoration", mentions revitalization in restoration planning, i.e., proper use of monuments and historical sites, as the best choices
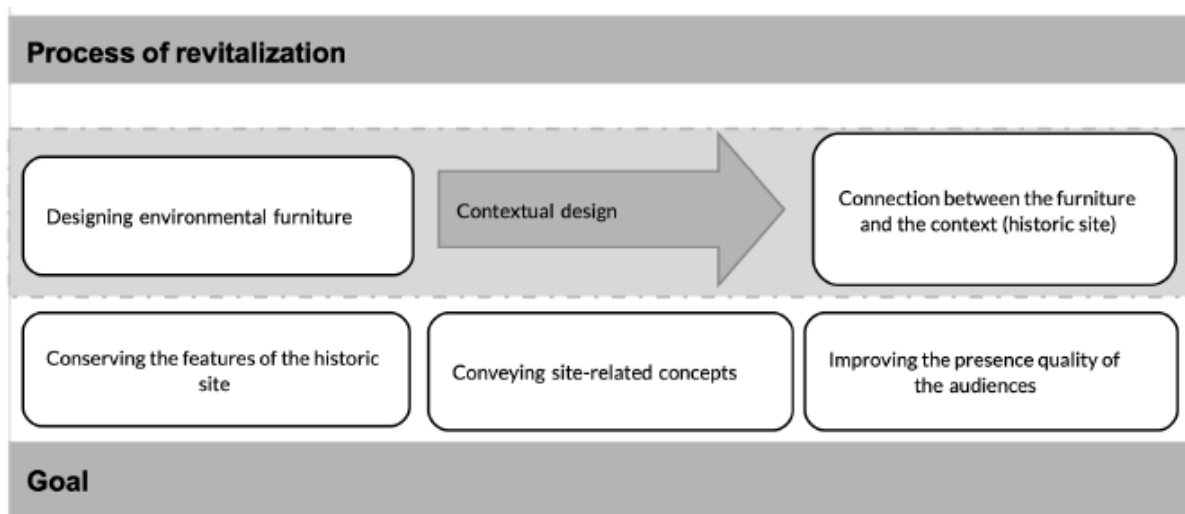
Graph 1. Research proposal (source: the authors)

for conserving monuments, which is always accompanied by fundamental changes in the monument. In the article "Analytical Framework and Methodology for Revitalizing Historical Fabrics and Neighborhoods", it is stated that considering physical-spatial, functional, economic, social, cultural, and historical factors is one of the main components in revitalizing historical sites (Ghiasi et al., 2014).

On the other hand, contextualism in urban design has also been the center of attention of many researchers. For example, Mohammadi and Taghipour (2016), in an article named "The Role of Urban Furniture in the Vitality of Sidewalks in Historical Fabrics", emphasize that vitality in these fabrics due to the use of urban furniture, leads to reduced weariness in historical places, attracts many tourists, and improves the aesthetics and readability of the city. They also mention solutions, such as proper placement of environmental furniture, considering the existing fabric, identity indices, readability, color, and creativity in designing furniture elements, computability with climatic conditions, and creating equanimity and comfort in historical fabrics, as well as the type of use in the region. The findings of Asl Fallah and Dehghan Talabi (2016) in the article "Developing a Practical Color Selection Pattern for Street Furniture Design Based on the Contextualism Approach" also showed that functional, cultural, esthetic, ergonomic, emotional, and environmental parameters affect the process of choosing the color of the street furniture's elements. There are many articles about revitalization in the conservation of historical sites and monuments. However, it seems that they have ignored the topic of design in the revitalization of a historical monument and attention to contextual subjects, both of which are discussed in the present research.

Theoretical Foundations of the Research - Revitalization and Environmental Furniture in Historical Sites

Historical Site
In the Burra Charter (2002), a historical site is defined as a place, monument, or other works, or a series of monuments or other works, which can include constituents, contents, spaces, and landscapes (Jokilehto, 2008, 349). Historical sites are defined symbolically, including humans, culture, and the relationship between them (Hall & McArthur, 1993, 8). Humans play an important role in expressing the features of a historical site. The presence of humans

as audiences of a monument can effectively influence the formation, conservation, restoration, and revitalization of that monument. Tourism sites create a critical and important relationship between historical heritages and audiences due to two reasons: first, nowadays, historical sites are among the most important tourism destinations (Ayala, 1998); second, the income obtained from tourists visiting the historical sites is one of the important sources for conserving these monuments (Ayala, 1998; Van Oosterzee, 2000). Nevertheless, a high number of visitors may pose serious threats to historical sites.

Therefore, creating a balance between the presence of visitors and the conservation of monuments plays an important role in expressing and conserving their physical and metaphysical features. This balance can be mentioned both in the topics of conservation, restoration, and revitalization of monuments and in creating favorable conditions for the presence of visitors. The type of environmental furniture design has a significant role in this topic.

Revitalization
Revitalization is the technical and practical interferences to guarantee the temporal perseverance of a work of art and a historical era and style (Falamaki, 2011, 25). During the process of revitalization, a new life is breathed in the physic of the monument in line with the current needs of the society, as well as the ancient identity and originality of the monument. Winkelman (one of the first critics in the field of conservation and restoration) mentioned conservation and restoration for the first time, and it gradually evolved through the critical attitudes of the early conservatives, such as Ruskin and Boite, until Riegl, Giovannoni, and Brandi developed it in the modern conservation theory (Jokilehto, 2009, 329). According to the theories of Boite, the designs that are prepared and executed with no reference to scientific evaluations and documented researches have no value. Whereas, any kind of change and revitalization of historical monuments must be executed based on the vital alive needs of the places, as well as scientific evaluations (Hanachi, 2012, 33). Therefore, in designing the restoration, which focuses on the physical aspect of the monument, and designing the site, which focuses on value (metaphysical) aspects, expert evaluations are required. This helps to minimize the visual and functional disturbances, which

are occasionally seen in historical sites. The ability of a monument is affected by its spatial and temporal location, and thus, it finds meaning based on the society's needs, necessities, and perspectives (Rahimzadeh & Najafi, 2010, 241).

Moreover, Brandi's theory describes a critical process, according to which, whenever we think about modern restoration, a kind of instruction automatically forms in our minds, whose execution prerequisite is deep historical awareness (Jokilehto, 2009, 260). During the process of revitalization, in line with the present needs of the society and homogenous with the ancient identity and originality of the monument, a new type of function in the environmental and interior design of the monument forms, and a new life is breathed to its physic.

Environmental Furniture

Environmental furniture is a set of tools and facilities utilized in open spaces to preserve equanimity, security, identity, cleanliness, and landscape aesthetics. (Mortezaei, 2004, 20). Furthermore, the environmental furniture can be considered as a context for location-behaviors formed by the combination of activity and a location, which is considered an arena for expressing functions of the environment (Hashemnezhad and Aghebatbekheyr, 2008, 67).

Designing the components of environmental furniture to fulfill the audiences' functional and visual needs simultaneously requires considering multiple factors. Not only the color, harmony with the surroundings, perseverance, safety, and economy should be taken into account, but also in terms of functionality, they must be properly placed in the environment so that they can fulfill the audiences' needs (Khodabakhshi, 2004, 45). Furniture can be a part of a work of art, or according to its function, it can have a symbolic or religious purpose (Barani and Zamani, 2019, 44). It can be said that environmental furniture, along with all of the physical and non-physical factors existing in the environment, is among the factors of the relationship between the people and historical sites. In revitalization interventions, the physical and metaphysical features of a monument are considered, and it is attempted to take both aspects into account to create favorable conditions for conserving the monument.

Environmental Furniture Functions

Apart from many effective factors in the revitalization of historical sites, according to its different functions, furniture can play a deterministic role in creating attractions for audiences and their continuous presence in the historical sites. Generally, the functions of a product are divided into three groups.

The first function: The first function is the performance, which is considered a set of technical activities, usability, ease of use, materials, and ergonomics (Majidi and Faraj-Asri, 2011, 73). In performance analysis, instances like using materials to show the esthetic and historical features in a monument on the one hand, and the process of using it and its comfort, ergonomics, anthropometry, and furniture safety, on the other hand, are of great importance.

The second function: It includes esthetic functions, which are formed according to the theories of German "Gestalt" and French "Form". The elements of gestalt (form, color, skin, and materials) and the structures of gestalt (complexity, simplicity, order, and disorder) manifest in the gestalt analysis. Gestalt elements can contain esthetic messages of a product (Mahmoodi and Lezgi, 2008, 72). In evaluating conservation and expression of esthetic values, researchers have concluded that the type of conservation affects the people's individual concept of aesthetics (Shirvani, 2016). Therefore, it can be claimed that in esthetic topics, in addition to the monument itself, the type of conservation and audiences' perspective can be effective.

The third function: Finally, semiotic function, which is used in designing the elements of space, such as furniture, is considered as one of the most important functions in historical sites. Charles Pierce, who emphasizes the relative and credible characteristics of an object and their interpreter, introduces three different types of characteristics, including icons, indexes, and symbols (Sajoodi, 2008, 31). Semiotics based on the gestalt of a product (form, color, sound, and taste) affect its design aspects. Designers often focus on the beneficial and social function of products (Mahmoodi and Lezi, 2008, 76), whereas objects tell us about how they are made, what technologies are used in them, and from what cultural background they originate (Burdek, 2005, 231-237). Any product is like a multimedia text, which needs to be

translated like any other text (Majidi and Faraj-Asri, 2011, 73). Generally, aesthetics is the study of the gestalt impact of a product on the emotions of humans and includes how people read and perceive a part or the whole of the product. Therefore, whatever users see, smell, taste, hear, and feel is related to gestalt, the product's characteristics, and semiotics (Mahmood and Lezgi, 2008, 70).

Contextual Approach

Context refers to the surroundings and the environment, where architecture is formed, and it includes content and form. Contextualism is an approach that gradually takes humane dimensions and cultural, social, and historical aspects into consideration, in addition to merely physical aspects (Bidarbakht, 2931). Contextualism is the compatibility with physical, historical, and social-cultural contexts, based on which a contextualist designer can recognize the characteristics of a place and include them in his/her design (Ahmadi, 2009). The design is formed in a context, which has unique conditions and characteristics. In the physical aspect, the elements, such as form and shape, scale, proportionality, details of materials, fabric, and color, are taken into consideration in the context. In other words, the designer seeks a relationship between elements, which are formed based on the text and content of the context, and the goal is to connect the components of a monument with the context. Historical contextualism provides loyalty to history, culture, and using the ancestors' patterns and experiences.

In cultural-social contextualism, culture, tradition, mysticism, philosophy, the originality of the place, and high human values are taken into consideration, and its purpose is to return to the everlasting magnificence and eloquence of the monument (context). Meryl Guinness (1980) classifies context under the three main categories of form, activity, and climate, which are introduced in the following (Brolin, 2004):

1 - Form patterns: Herein, the form includes elements, such as space, shape, scale and proportion, details of materials, fabric, and colors.

2 - Activity patterns: In terms of activities, touring around the monument and behavior of people and groups are some of the factors that can relate the monument with its context.

3 - Climatic patterns: Climate reveals its impacts on the materials, colors, compression of objects and their forms, ceilings, and other elements (Feyzi and Ismail-Dokht, 2015, 187).

Therefore, during the revitalization of historical sites, it is suggested to design furniture and incorporated equipment based on the study of the context, and heeding the contextual principles. In general, a designer must properly understand the messages of the context so that the outcome of the design process is based on a realistic perspective of environmental information.

Case of Study (Persepolis Heritage)

By referring to the documents from the past, it is concluded that the general view of the plain, the platform, and the towers of Persepolis were all symbols of the emperor's power, which boasted against the holiness and solidity of the mountain. At the most glorious era of the Achaemenid
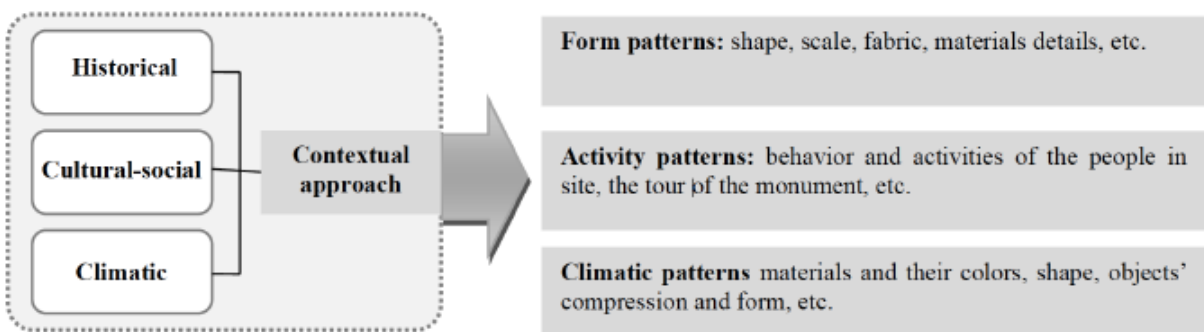
Graph 2. The subjects of the contextualism approach based on Brolin classification (1980), (source: the authors)

Fig. 1. Persepolis – Present time (source: the authors)

Fig. 2. Perspective of Persepolis, reconstructed by software

Fig. 3. The reconstructed general landscape of the Grand Staircase (source: Aminzadeh and Agha Ibrahimi, 2006, 85)

dynasty (486-330 BC), the vast space in front of the eastern porch boosted its solemnity and created an inward landscape in the platform (Aminzadeh and Agha Ibrahimi, 2006, 85).

Here, the elements of the Persepolis heritage, which include esthetic and semiotic messages, are generally analyzed:
The general landscape of the mountain seems consistent with the rocks' ruptures and pieces of rocks, sitting on each other. The placement of palaces in the vast area of the platform has led to the high density of objects and the elimination of simplicity and monotony. Moreover, it has caused the division into numerous small components and the creation of a dense and minute fabric on the platform of Persepolis due to the multiplicity of these small and big components next to each other. Tall columns, decorative figures and bodies, carved objects of the capitals and porches, glorious eastern staircase with symbolic illustrations, and outstanding and exquisite decorations are significant and effective. It seems that creating a two-sided staircase, the sides of which approach each other in part, then move further away, and then reach each other again, has been effective in forming a turning point in the entrance (From Aminzadeh and Agha Ibrahimi, 2006, 85).

Studies have shown that the specific features of Persian style in plan, materials, and architectural decorations represent the effect of neighboring nations, such as Urartu, Babylonia, Assyria, and Egypt, the most important components of which are mentioned below (Hozhabri Nobari et al. 2009, 83).

- Utilizing Urartian architectural methods in designing right-angled spaces and hypostyles
- Constructing buildings on platforms
- The tendency toward inward-focused buildings
- Using the wooden flat ceiling building method with perpendicular framing and creating large spans
- The vast use of cut, evenly carved, and polished stones in the building
- Constructing foundations with rubble stones
- Exterior finishing with carved stones and interior finishing with glazed bricks
- Using numerous circular columns in the interior space of the building
- Decorative use of sphynx capitals in reconstructing a glorious space

**Functions of Furniture Types
in the Persepolis Historical Site**
According to field observations, the existing furniture in the Persepolis site is divided into five categories in terms of functions, and their gestalt is briefly evaluated:

1 - Sitting space: In order to consider the audiences' needs to rest, pause, or better understand the historical site, there are places around the site in different forms, including benches and waste containers (used in three-people groups in a linear layout), gazebos for group use, including tables in the middle, benches on three sides, and group benches available for ten people simultaneously on three sides. The seat's height in these examples is standard and designed for short-time use. The general form is cuboid, the main color is brown, and wood and steel profiles are used in building them.

Fig. 4. Different sitting spaces in the Persepolis historical site (source: the authors)

2 - Introduction, Navigation, and Advertisement Stands: The presence of these elements helps make the space more readable and the information expected by the audiences more accessible. The most used form for stands is cut and cornered cuboid. Using glass and stone and creating a gray spectrum in the stands are emphasized. Furthermore, using a proper angle for proper vision and contrasting colors for background for better readability in terms of ergonomics has been taken into consideration.

3 - The Entrance to the Complex: The function of this prefabricated space is to control entries and exits, guard, and protect audiences in the Persepolis complex. This cuboid space is made of glass and thin perpendicular steel profiles, whose color is close to the grey spectrum.

3 - Trash Collection Elements: These elements play an important role in keeping historical sites clean and preventing the destruction of monuments. The existing samples in the complex are cylindrical objects made from punched metal sheets, often seen with black plastic bin bags.

4 - Lighting Elements: The lighting elements in historical sites improve readability and precision of displaying the monument's features to audiences at different times of the day. These elements in Persepolis are designed and placed, according to the unique type and characteristics of each space, mostly with cuboid frames, connecting the lights to the ground.

Studying the existing furniture shows that in terms of the gestalt structure, most cases are simple without any complexity or disorder, and asymmetry and order can be seen especially in benches and stands. Concerning the gestalt elements, flat and long rectangular surfaces, using wood and stone, and in some parts, steel materials are some of the dominant instances in the environmental furniture design in the complex.

Results
Based on the analysis of the furniture functions', some elements have better harmony with the historical site's context and seem more favorable to be used. Since most researches conducted on Persepolis have focused on its

Fig. 5. The types of sitting spaces in Persepolis site (source: the authors)

Fig. 6. An example of the waste containers and the entrance to Persepolis complex

Fig. 7. Examples of lighting elements in Persepolis complex (source: the authors)

history and archeology, the furniture and the addition of elements to the site have not been seriously studied. The lack of relationship between the executed designs and the environmental contexts results in issues, such as commotion and disorder, identity crisis, and undesirability in historical fabrics. Therefore, during the process of revitalization, in order to design the incorporated elements, such as furniture, it is logical to choose the contextual approach, since it can be used to create a compatible and more uniform visual relationship (Brolin, 2007). This approach considers context as a historical event, within which the elements are known, embellished, and created (Zali and Pirbabai, 2015). Therefore, according to the contextual approach and special features of Persepolis, the messages of which were previously discussed, this section discusses the achieved results concerning how the designed furniture conveys the identity of its context to society (audiences) through raw materials, form, structure, and fabric. Therefore, using the science of semiotics and the analysis of the instances mentioned by Pierce in his classification (icon, index, and symbol), a tool for designing furniture and equipment in the determined context can be achieved.

The signs mentioned in Table 1 are obtained from the results of library studies and field surveys for the case of study and can be utilized in the design of furniture for the monument's site so that the achieved design is unique and compatible with the features of that place. In this section, it is also tried to extract the contextual patterns by referring to Meryl Guinness' analysis (1980), which was previously introduced, to use in the design of the incorporated elements in the historical site of Persepolis (Table 2).

According to Table 2 and by comparing the results with the existing furniture in the site, it is concluded that elements, such as benches, gazebos, introduction and space navigation stands, and the entrance space, have performed more successfully in terms of contextualism indices, compared to waste containers and lighting elements. Attention to the special approach of architecture, decorations, and signs in Persepolis requires references and metaphors from the signs existing in the design's context (Table 1). This factor is not observed in the current furniture and is definitely suggested for any future design of elements for the Persepolis site. The conservation of monument during the revitalization process, according to identity elements,

Iconic	Indexical	Symbolic
- Cuboid forms - Embossed or recessed vertical cuts on the facade - Stepped cuts - Vertical elements (columns) - Symmetry in the plan, façade, and Achaemenid decorations - Rythm - Repetition - Visual balance - The horizontal arrangement of structural elements	- Axed stones (serrated) - Creating fabric with vertical lines (grooves) - Repeating dots (visual) on the surface at certain distances - Flat and polished surface	- Tall and circular columns - Boulderstone fabric - Sphynx capitals (human head, animal body, two back-to-back cow heads, two back-to-back lion heads, and two back-to-back falcon heads) - Animals such as lion, cow, horse, falcon, Bezoar ibex - Grazed bricks - Silk curtains - Cypress, water lily (lotus), dog-rose, irises roots - Lion and sun - Winged figure (Faravahar) - Spear - Typical polish of people's faces and bodies

Table 1. The analysis of the existing signs in context, to be used in Persepolis furniture design (source: the authors)

unconsciously influences the audiences and attracts them at higher levels. it also results in higher interaction of visitors with the complex and allows for a deeper understanding of the presence in the environment.

Conclusion

Providing the chance for visiting historical sites and continuing their use is effective in conserving the identity and physical values of monuments. Designing and adding different furniture to the complex during the revitalization process revivifies the environment to attract the audiences. In revitalization, the design's compatibility and harmony with the tourists' modern conditions and needs are essential. Since the contextualism approach emphasizes the context and environment and holds the consumers' traditions, culture, and needs in high regard, it is a suitable ideology for designing the furniture for historical sites. Esthetic and semiotic functions of the contextual furniture must be in line with the features of the context, and be

implemented as a part of the design process in the structure and be attended to parallel with the function. It is obvious that conserving and considering historical, social, cultural, and physical contexts in other historical fabrics or buildings can also be executed based on the process proposed in the present research, and the extracted principles in contextual furniture design are reusable. This research considered it enough to provide indices and contextual design patterns related to the Persepolis site, and the furniture design based on the achieved tables and users' tests are suggested for future studies. Generally, it can be said that functional furniture and the hidden features of a monument and historical site have a very close and reciprocal relationship; and the role of the furniture is to convey the unique concepts of the historical monuments to the people and display and emphasize them. Therefore, extracting esthetic and semiotic indices of historical sites and the affectability of the design process by them lead to the manifestation of the monument's values in the new furniture.

Form patterns	- Designing the furniture elements as a set (in harmony with each other) and mutual in the design language - Implementing cuboid pedestals and flat rectangular sheets and combining with the general figure of the furniture at an angle of 90 degrees, simple general objects, and complex illustrations and details - Considering the monument's proportions, massive elements taller than humans, great length - Implementing serrated or polished stone fabric based on the type of use, conserving the wooden fabric - Emphasis on conserving the natural color of the materials
Activity patterns	- Avoiding the combination of heavy solid objects, which obstruct the general view - Identifying and planning the movement and pause areas and placing benches in those areas so that presence and gathering due to the presence of furniture do not damage the monument. Pause in vast spaces along the way allows for an opportunity to observe and understand the monument. - It is also favorable if introduction stands and guides are designed, considering the movement areas, movement direction, and applying ergonomic principles in the texts' color contrast with the background, font sizes, and proper angle of the plate for reading. - Waste containers must be placed in accessible spots near the benches and crowded paths, but they must not obstruct the view of the monument for visitors and photographers as much as possible. - The entrance space must be designed considering the condition during rush hour and crowded times. Designing a path, consistent with the complex plan, before the main entrance space might be a good solution. - As much as possible, lighting elements should not be placed on the walking paths. This way, they do not obstruct movement, and lamps are not destroyed.
Climate patterns	- Using wood, stone, glass, cloth, and steel, respectively, in the mentioned order. - Furniture design with concentric and radial arrangements and spaced placement - Modular transportable design

Table 2. Extraction of contextual patterns to be used in furniture design (source: the authors)

Endnotes

1 - Johan Joachim Winkelman (1717-1786): He was among the top theoreticians and classical architecture historians, and a fan of the originality of this type of architecture. The roots of architectural restoration theories formed in the second half of 18th century were based on his and his peers' ideologies.

2 - John Ruskin (1819-1900): Ruskin believed that a work of art is created by one person, and no one can interfere in his/her work, and must only enjoy it. He considered the value of an art-historic work in its originality and believed that if there were any interferences, the work would lose its originality and value. Therefore, his theories were strongly related to conservation of a work, and would disregard restoration. Ruskin opposed direct interference in works of art and considered that the duties of a restorer are to heed conservation and preservation of the work, not unlimited and unnecessary interfering, entitle as "restoration".

3 - Camillo Boite (1836-1914): An Italian architect and writer in the field of architectural restoration. He was the first person to replace renovating the monuments under restoration with attention to architectural concepts in revitalization.

4 - Alovis Riegl (1857-1905): Educated in Law, Philosophy, History, and Art, he finished his studies in Rome. The characteristics of his work were his unbiasedness and incredible fairness. He established the mutual basis of European and Asian civilizations and created a new infrastructure for historical studies of Eastern art.

5 - Gustavo Giovannoni (1873-1947): As an urban development expert in Rome, and the founder of an independent architecture university, he reinforced Italy's modern restoration principles and established the basis of "scientific restoration".

6 - Cesaer Brandi (1906-1988): He believed that the main concern of any person must be culture, and one must endeavor as much as needed, so that works of art are respected and heeded.

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Pandemic PSAs:
Raising Awareness on COVID-19 through Street Art

Abstract submitted for the next UC Lisbon Conference (9, 10 and 11 of July 2020)

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The first months of 2020 have seen a worldwide influx of public service announcements (PSAs) informing people on how to stay safe from the coronavirus. Many of these PSAs are online, as accessing a computer or mobile device that is connected to the internet, especially in developed countries, is usually assumed.

However, having access to the internet, even in urban areas, is not always the case. This was seen in Toronto, Canada, where educational administrators struggled to provide devices with internet service to a large number of children and youth at home when schools were closed abruptly due to the COVID-19 pandemic (Rushowy, 2020). Other examples include Australia, where 2.5 million people do not have internet in the home (Hunter, 2020), and in the United States, where approximately 25% of households do not have access to digital services (Piatak, Dietz, & McKeever, 2019).

A lack of online connectivity can impact the effectiveness of public health messages; an issue that is even more pressing when it comes to the dissemination of information during a pandemic. I am proposing a presentation that will discuss how pieces of street art, dedicated to sharing information on how to stay safe from COVID-19, are functioning as PSAs by filling some of the gaps that official announcements are not covering. Furthermore, I will discuss examples of street art that are communicating vital information to communities with low literacy through visuals and minimal text.

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The No-Tav Movement and Street Art: A Long Lasting Relationship

Abstract submitted for the next UC Lisbon Conference (9, 10 and 11 of July 2020)

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The high-speed railway line between Turin and Lyon (in Italian TAV, Tratta ad Alta Velocità) started to be planned in the early Nineties. Since then, all the governments that followed (both right and left-wing) conceived it as one of the most strategic infrastructure projects for Italy, pursuing its construction regardless the growing number of objections and doubts coming from eminent engineers, economists, naturalists and environmentalist associations. Year after year, they pointed out that the new railway would require the huge excavation of mountains full of carcinogenic metals (like uranium and asbestos), the overbuilding and the deforestation of wide green areas (in one of the European countries mostly subject to land-use) without being economically or environmentally justified: many independent research and academic studies have insisted that the existing railway line between the two cities is far from being saturated, that the trades between them are gradually decreasing and that the new high-speed train would allow a very modest save of time for the journey. Above all, it's been highlighted that the future, supposed saving of CO_2 – due to the decrease of road traffic – won't even balance the emissions caused by the construction of the railway before the half of the century, against the much closer climate breakdown the world is facing.

Based on these considerations, powered by the lack of dialogue with the institutions, fed by the systematic dispossessions of lands, the harsh repression of the police and the deviant framing by the mainstream media, one the widest, long lasting popular movements of the Italian contemporary history (the NO-TAV movement) developed and grew in opposition to the TAV project, starting from the valley supposed to be crossed by the new railway line (the Val di Susa, in the north west of Italy), then gaining active support from all around the country.

Since the first years of the new century, hundreds of creative practices of non-violent resistance, counter-informa-

tion and grassroots activism started to be implemented, all based on the direct participation of the vast majority of the inhabitants of the valley, no matter the age or the previous political opinions. Gradually, the involvement in the fight nurtured a new, stronger sense of community among the people, strengthening their ties with their land; the tactics that were put into practice inspired many other popular movements all around Italy, in opposition to imposed infrastructure projects with a high environmental impact, also seen as symbols of a declining – but still dangerous – development model.

Street art played an important role in the evolution of the NO-TAV movement: the NO-TAV logo became itself a symbol of resistance and activism, appearing on the walls of the cities all across the country; performance that can be considered as street art manifestations gave an important contribution to the fight; some famous street artists (like Blu, Eron and others) have repeatedly shown their commitment to the cause, painting in Val di Susa (sometimes being incriminated for it) and, more in general, actively supporting many of the grassroots movements inspired by it. Lastly, a street art project was organised by the same company in charge of the construction of the railway (the TELT, Tunnel Euralpin Lyon-Turin), involving known Italian and French street artists and bringing out the magmatic and sometimes contradictory nature of the phenomenon.

The conference presentation would explore and reconstruct how street art connected to the NO TAV movement through the twenty-five years of its existence, helping it to spread the knowledge of its cause, strengthening its ties with the territory and the local community and sometimes blowing back on it. Secondly, focusing on the relationship between street art and the NO TAV movement, it would reflect on the nature and the boundaries of the street art phenomenon itself.

COVID-19 & the Public Sphere:
Physical responses in Hong Kong and digital responses globally.

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Abstract
This essay examines the multiplicity of graffiti-based reactions to COVID-19 and its resulting lockdown laws. It utilises Jill Bennett's work, Practical Aesthetics, to examine the continuation of vigilante graffiti in Hong Kong, as well as the rise of digital street-art globally. I argue that the artform's many responses indicate the elasticity of graffiti in times of crisis. I also discuss the willingness for communities to either adapt or continue their respective practices of 'mark-making' in the public place.

Keywords: COVID-19, street-art, graffiti, protest, Hong Kong, Occupy Movement, Public Space.

Introduction
Global lockdown laws responding to the emergence and spread of COVID-19 have resulted in many studio-based artists remaining indoors, and galleries and museums entirely closing to the public. However, some graffiti artists, muralists and street artists have remained steadfast in their practices, continuing to paint the walls of their cities. Many artists continue to take over public spaces to express beauty, while others respond directly to the pandemic or protest respective state actions. The murals being made carry important messages and attest to the power of street-art during a time of crisis, indicating the artform's continued expansion during the global pandemic, and its ability to spread joy, hope, knowledge and criticism at a time when other art forms are muffled; an alternate and powerful use of public space in a climate where many other public forums are shut.

Public space, which can be considered freely accessible locations in which everybody has the right to access and congregate within, has been altered by COVID-19. Gathering restrictions, curfews and forced closures have resulted in previously free areas becoming locked off to members of the public. As the world is learning to cope with the enormous changes brought on by COVID-19, discourse and debate regarding policy changes (or lack thereof) becomes ever-more important. This is because public space is always open for debate, especially among those who are marginalised or left out of the mainstream media. Furthermore, issues like privatisation, surveillance, access to housing and corporate feudalism, which existed before the crisis, are being exacerbated by it. All of which are topics that have been, and continue to be, discussed in street-art.[1] So why is art in the public space so important right now? Because the crisis is not a levelling one. It does not target everyone in the same way; instead, it amplifies the problems faced by those already under duress.

1. Practical Aesthetics
In 2004, art historian Jill Bennett published the now acclaimed book *Practical Aesthetics* in which she applied Jacques Rancière's theory of the *aisthesis* to art. Bennett postulated that art, within contemporaneous models, exists within an "aesthetic continuum" that connects a maker with their audience. Broadly speaking, Bennet's model utilises a certain type of neoformalism in which humans "apprehend the world with sense-based and affective processes."[2] *Practical Aesthetics* cites the 9/11 tragedy and the then art-world manipulations to prove the inadequacy of routinized visual culture. This is where *aisthesis* comes in, the clarion call of *Practical Aesthetics*. Bennett states that rigid visual culture in 'new' times of crisis are incapable of accounting for the new lines of emotion and relevance. Here she suggests that because 'old' art is shaped by media structures, which in times of crisis become transcendent and ultimately incomprehensible.[3]

Fig. 1: Shona Illingworth, 216 Westbound, 2014. Image source: Shona Illingworth.

In short, Bennett claims that both old art and the media, within unprecedented times, control the imagery thrust into the public sphere during a period of crisis. Yet, because of their largely ossified nature, are only capable of providing skewed, un-emotional, un-pertinent lines of imagery. Bennett speaks of a 'practicality' of alternative forms of media in crisis which disavow historical context and meaning to favour an instinctual, formal and affective engagement with an event. Returning to the 9/11 crisis, Bennet points to installation artworks by Alfredo Jaar, Susan Norrie & Shona Illingworth to demonstrate alternate forms of media. These artworks responded to 9/11 through immersive exhibitions that focused on modes of perception. They utilised appropriate, alternative models of image making, captured the atmosphere and tactile relevance of 9/11 and antithesized informal, privatised, fact-oriented detailing of 9/11 found in traditional mass media outlets.

The detractors of *Practical Aesthetics* target the book's politically shaky premise, stating that its utopian ideology, although seeking an emotive and truthful representation of events, fails to account for power or structure.[4] Graffiti, however, speaks to this alternative ground of knowledge and display: it is not constrained to linear and factual research, but is instead connected to a social word and holds the power of political process. Moreover, it is an artform already entrenched in struggles for political power. In Bennett's words, art can "generate a set of aesthetic possibilities, which may in turn inform political thinking in regard to particular circumstances."[5] Had these thoughts been applied to graffiti, an artform cemented as a counter-public and vigilante form of protest, *Practical Aesthetics*'s gaps might have been filled. Graffiti not only has the power to impose a relatable and truthful portrayal of events in crisis, but also holds the capacity to oppose place-makers higher up on the political ladder.

2. Protest Graffiti

Street protests are arguably one of the most complex forms of political discourse which joins the trajectories of multiple actors within one society. In recent years, 'Occupy'-style movements have gained significant prominence, occurring in developed countries and cities including New York, Spain, Taiwan and, notably, Hong Kong. These movements emerge in specific sociocultural contexts and adapt specific discourses to fit local conditions. In Hong Kong, for example, where the Occupy movement began in 1997 after the state's reverting of sovereignty to China, demonstrations of protest using graffiti became a pillar of the liberation movement. These demonstrations are laden with examples of material discourse placed in visible and significant locations to 'retemporalise' controlled locations and freely spread information to the benefit of the 'Free Hong Kong' movement. Here, a particular aesthetic of fast, black-lined and message-focused grafiti grew, remained a staple of the liberation movement, and has seen reinvigorations in highly contentious periods including the uprising of 2019. Today however, the movement is becoming increasingly global. Contemporary uses of graffiti in Hong Kong utilise both Cantonese and English, and many artworks are photographed and then shared throughout traditionally Western news sources.

Fig. 2: Billy H. C. Kwok, 2019. Translation: Hong Kong add oil. This is a spin on an old Chinese saying imploring people to keep feeding the fire, or, to keep strong and continue to protest. Image source: Billy H. C. Kwok.

Fig. 3: Billy H. C. Kwok, 2019. Translation: Liberate Hong Kong, Revolution of Our Times. Taken after pro-democracy marches in the suburb of Wan Chai, 16 September 2019. Image source: Billy H. C. Kwok.

Fig. 4: Anthony Wallace, *HK IS NOT CHINA*, 2019. This is outside the Legislative Council in Hong Kong. Image source: Anthony Wallace.

Fig. 5: Tangerine, *Who's Afraid of Ai Wei Wei?*, 2011. Image source: NPR.

Graffiti created for the pro-democracy movement in Hong Kong exemplifies Bennett's interpretation of Rancière's notion of *aisthesis*. The artform has enabled a rapid and considered response to current political issues without constraint. Moreover, within a movement that became increasingly violent, protest graffiti in Hong Kong remained a peaceful strategy to safely spread information between civilians through public spaces.[6] This current use graffiti is no outlier in Hong Hong's history however, which has seen numerous types of street-based visual protests. During the Chinese Democracy Movement (1978-9), thousands of posters criticising social issues in the country were stuck to walls throughout Beijing; in 2011, as a result of Ai Wei Wei's detention, stencils of the artist which featured the caption "Who's afraid of Ai Wei Wei" were seen all over Hong Kong; and in 2014 during the Umbrella Movement, thousands of Post-It notes were placed on a wall outside the state's Legislative Complex, now dubbed the "Lennon Wall".[7]

3. Hong Kong and COVID-19

During COVID-19 lockdown, Hong Kong remained a hub for graffiti-protest aesthetics. One piece, for example, painted on the wall of a train station reading "There can be no return to normal, because normal was the problem in the first place" garnered attention in news sources globally. These artworks exemplify a contemporary aesthetic of protest graffiti in Honk Kong: single colour, intellectual mark-making, placed in visible locations with heavy foot traffic, much like the graffiti seen in previous years by liberation advocates. They also indicate the capability to conflate pre-COVID-19 and post-COVID-19 protest; eluding to the 'return to normal' politicians metronomically mention is press conferences, whilst noting the broken and heavily contested environment in which Hong Kong existed prior to the virus.

Fig. 6: Unknown Artist, Hong Kong, 2020. Translation: There can be no return to normal, because normal was the problem in the first place. Image source: Vox.

Fig. 7: Unknown Artist, Hong Kong, 2020. Translation: Dog official Stanley Ho Chun-yiu, police arrest people, dog official releases people, lawless. Image source: Apple Daily.

At a time when a major force, such as COVID-19, displaces people and renders locations for gathering obsolete, the public spaces that remain accessible take on a heightened state of importance. Throughout Hong Kong at the beginning of the pandemic, simple messages on billboards and shelters urging the public to wear face masks became a common sight. Notably, many were directed to international travellers and foreign residents who weren't accustomed to the practice of wearing personal protective equipment (PPE) in public. These messages were initially ignored by a portion of Western foreigners, leading to public outcry in several news sources which was then reiterated with graffiti around the city - carrying the slogan in English, demonstrating the intended audience, "HEY YOU GWIELO! ARE YOU TOO POOR TO BUY A MASK?".[8] Gweilo (sometimes gwailou) is a common slang term for Westerners in Cantonese which has a history of pejorative use.

Moreover, 'Free Hong Kong' messages continued to circulate the walls of the special administrative region throughout lockdown periods. Examples of graffiti reading "Stand With Hong Kong" and "Hong Kong is not China", which were archetypal of pre-COVID-19 protests, remained popular during the height of the COVID-19 pandemic. These instances of protest graffiti initially saw a resurgence the year earlier. In mid-2019, Carrie Lam, the chief executive of Hong Kong, presented a challenge to the Chinese President Xi Jinping by withdrawing a bill that would have enabled the extradition of Chinese citizens to the mainland. Through the pandemic, following growing concerns around Chinese-imported cases of COVID-19 putting strain on Hong Kong's healthcare system, liberation-based and pandemic-based pieces of graffiti were both present, indicating the dual-use of graffiti in Hong Kong and sustained importance of graffiti to protest-based movements placed under restrictions.[9]

Fig. 8: Unknown Artist, Sai Kung district, 2020. Image source: SCMP.

Fig. 9: Unknown Artist, Hong Kong, May 2020. Image source: SCMP.

4. Graffiti and COVID-19

These artworks speak of the informalism and adaptiveness Bennett described in *Practical Aesthetics.* They are powerful, protest-driven works emerging from an anti-austerity aesthetic, and are political utilisations of graffiti, encompassing a significant part of the contemporary political debate in Hong Kong. Furthermore, as they hold a universal aesthetic style of simple, black mark-making, their deliberate austerity elevates the messages they are sharing. This is the *aisthetic* Bennett & Rancière lauded, a reactive pursuit of artmaking which forgoes traditional aestheticism to spread a message and convey 'true' emotion.

In comparison, traditionally Western countries such as Australia, where the population is largely Caucasian, politically centrist and uphold value for free speech, the reaction to COVID-19 is different. On a local scale, much

of the graffiti emerging in these countries during the pandemic raised issues including rent strikes, basic needs of survival and a continuation of conspiracy-based protests like those opposing 5G and vaccines—an entirely different response to the hyper-surveilled public space seen in Hong Kong. In Australia the few cases of graffiti as protest during COVID-19 has been done poorly in comparison to other places. As the ability to freely access public spaces for the purpose of painting has been drastically reduced/restricted in Australia, many artists, not used to making graffiti as detractors during times of conflict, or in overly surveyed and restricted public spaces, are choosing to forgo their normal practice for the time being. Many instances of graffiti in these locations are slap-dash, painted in suburban locations with lower visibility, and largely fail to contribute to a larger movement comparable with those such as the liberation in Hong Kong.

Fig. 10: *COVID-19 Rent Strike,* Melbourne, 2010. Image source: Emerson Radisich

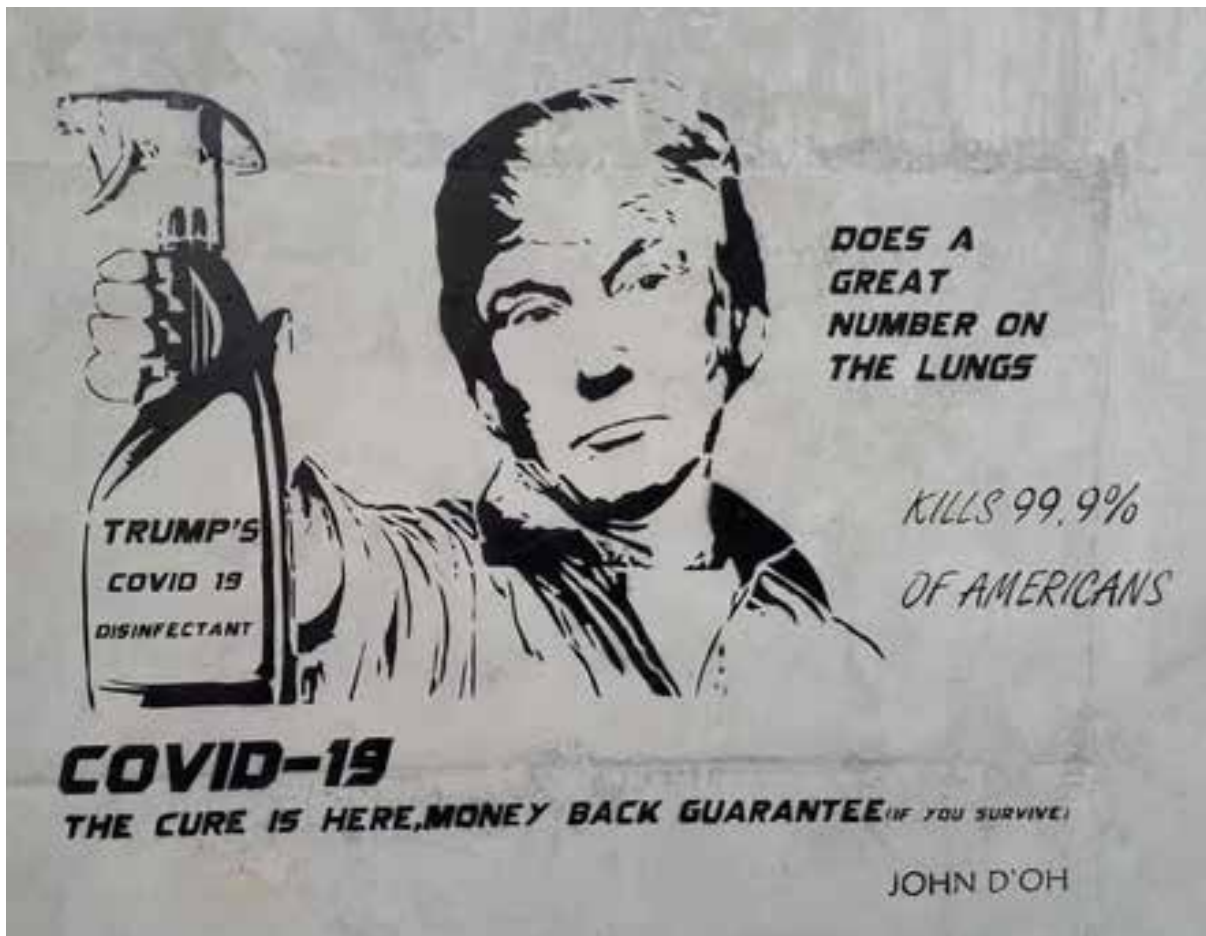Fig. 11: Unknown Artist, Melbourne, 2020. Image source: Emerson Radisich

Fig. 12: John D'OH, *Trumps COVID-19 Disinfectant*, 2020. Image source: John D'OH

In an interview for Smithsonian Magazine, anthropologist Rafael Schacter discussed the significance of the digital public sphere in the context of COVID-19 responses. Schacter noted that social media is becoming used by street artists in the West, and suggested that because of reach, this is where change can be instigated.[10] Schachter and others suggest that due to increasing levels of surveillance and police presence, the act of mark-making in public places is becoming more difficult.[11] The public space has in some ways turned into the private due to COVID-19 restrictions. Areas previously accessible became restricted and temporary laws such as curfews and travel restrictions were enforced, ultimately creating a dilemma for artists to navigate. This produced a divide within street-art more broadly, where the powerful and physically present artworks such as those capturing anti-austerity, protest aesthetics occurred in higher frequencies in areas more

used to lockdowns and restrictions on public places, such as Hong Kong.

On a global scale, murals that are shared on Instagram or picked up by global news sites have the capacity to speak to the world, and, importantly, discuss global issues in a way that physical artworks cannot. The digitization of street art has been occurring alongside the popularity of social media and internet use; however, as public spaces become locked off, more artists have adapted by uploading work on the internet and evolving digital public spaces further.[12] Artists working within the digital domain must remain wary, however. Audiences can end up de-sensitized to digital artworks, which can become over-generalised or overly affected by the structure and rigidity social platforms thus are at risk of taking aesthetic, rather than aisthetic pursuits.[13]

Conclusion

Most interesting is what will happen in the divide between physical demarcation of the public space, and digital reformations of public art responding to COVID-19. Graffiti can be an effective and critical artform that challenges political situations, however due to lockdown laws, an increasing number of artists globally are reformatting their practices to approach a wider audience through the internet. Although this trend has been occurring for over a decade, predominantly due to artists recognising the internet's capacity to connect their work to a greater audience (and potential customer base), COVID-19 has magnified this digital shift.

Graffiti during 2020 has demonstrated its elasticity in times of crisis. In terms of efficacy however, those places including Hong Kong which have existing histories of graffiti in times of censorship and restrictions have shown greater willingness to adapt to the ramifications of COVID-19 within the physical public forum, compared to locations such as Melbourne, which have dealt with novel limitations on physical public places.

Footnotes.

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2. Jill Bennett, 2012, Practical Aesthetics: Events, Affects and Art After 9/11, I. B. Tauris, London.

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5. Bennett, 2012, 13.

6. Eduardo Baptista, 2019, "Writing on the Wall: A Tour of Hong Kong's Protest Graffiti," 1843, accessed May 21, 2020, URL: https://www.1843magazine.com/dispatches/writing-on-the-wall-a-tour-of-hong-kongs-protest-graffiti.

7. Ibid.

8. James Griffiths, 2020, Hong Kong Managed to Contain the Virus, Now It's Worried International Travelers Will Bring It Back, CNN, accessed May 30, 2020, URL: https://www.cnn.com/2020/03/18/asia/hong-kong-coronavirus-second-wave-intl-hnk/index.html.

9. Ibid. On March 16 in a press conference, Carrie Lam stated while discussing the growing concerns of COVID-19 and the potential strains on Hong Kong's health system that "if all these imported cases lead to a community outbreak, the consequence will be unimaginable and increase the burden on the public health system."

10. Jennifer Billock, 2020, "How Street Artists Around the World Are Reacting to Life With COVID-19," Smithsonian Magazine, accessed May 30, 2020, URL: https://www.smithsonianmag.com/travel/how-street-artists-around-world-are-reacting-to-life-with-covid-19-180974712/.

11. Ibid.

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Early Street Stencil Pioniers in the US 1969-85:
Bojórquez, Fekner, Wojnarowicz and Vallauri

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Abstract
Independent from New York Style writing graffiti Chaz Bojórquez invented the visual signature tag in Los Angeles in 1969. Like John Fekner in New York from 1976 onwards he created rather road art than street art, stencils for car drivers in the urban outskirts. Fekner mixed conceptual art and activist art in his few word poetry warning sign stencils on car wrecks and industrial ruins. Like Bojórguez also David Wojnarowicz and Alex Vallauri used visual signature stencil tags in early 1980ies New York. Both, Vallauri and Wojnoarowicz, also used smaller stencils in a modular way to create larger mixed freehand/stencil compositions.

1 - Introduction

The Emergence of street art research as an academic discipline goes hand in hand with the tendency to look back, to the roots of street art, historically and technically. With 25 years of using stencils by the most known street artist Banksy in 2020, it is time to go back even further and focus on the history of stencil graffiti. This essay is a short summary of some chapters in my forthcoming book Street Art History of Stencils, which I plan to publish in 2022.

The first street art pioneer to stencil self-authorized directly on public walls was not Blek le Rat, but his fellow Frenchman Ernest Pignon-Ernest in 1966. A few years later, 1969 - and independent from Pignon-Ernest - was the beginning of illicit street art stenciling also in the US. I will briefly touch upon L.A. stencil exception Chaz Bojórquez (*1949) before I switch to New York's stencil high time before the mid 1980ies. Although there were many other stencilists active in New York City in the period 1969-85, most notably Christoph Kohlhofer (*1940), Eric Drooker (*1958) or Anton van Dalen (*1938) working between political street art, concept art, pop art and lofi do-it-yourself punk attitude, I will focus on John Fekner (*1950), David Wojnarowicz (1954-92) and Alex Vallauri (1949-87) as for all of them, at least for a period of time, street stenciling was their main artistic output.

2 - Early Street Stencil Pioniers in the US 1969-85
2.1 - Chaz Bojórquez - Using a Stencil as Visual Signature Tag

Charles "Chaz" Bojórquez, was already a trained artist when he became the first US artist who took his stencil work directly to the street. He had a similar outsider role for a while in the US than Pignon-Ernest in France. In 1969, and only in (East) Los Angeles, Bojórquez used a single stencil motif, because he otherwise made Mexican-American calligraphy, so-called Cholo graffiti. As a Mexican-American local artist, his contribution to street art history was not much known before 1995, when he participated in the Los Angeles graffiti video documentary "Graffiti Verite" (Bryan, 1995).

Bojórquez called his stenciled tag "Señor Suerte" or literally translated "Mr. Lucky" which he spray-painted for the first time to a stairway pillar at the Arroyo Seca Parkway in 1969 (fig. 1). His visual stencil tag was cut from thick plastic foil (Columbus and Deitch, 2011, 147-153). Bojórquez created Señor Suerte as an alter ego of himself at that time: „I'm part Hollywood, I'm part hippie, and I'm part chicano" (Bennett and Lir, 2018). Señor Suerte was a slightly smiling human skull from the Mexican Day of the Dead (Bojórquez' chicano part), his bone hand holds his fingers crossed which made him Mr. Lucky. The artist adapted this hand

posture from a hand holding a cigarette of which it still reminds. The skull wears a broad-brimmed fedora hat and a fur collar, recalling a stereotypical Afro American movie character (part Hollywood), "pimp daddy from New York that happened in the 60ies in the movies" (Bennett and Lir, 2018). Although Bojórquez was not an African American, and no gang member (PBS, 2013, TC: 3.39) he identified as a Latino with a character that was not white, and ambivalent, but had a strong agency on his own, and that emerged from the 1960ies civil rights movement ("part hippie"). A pimp is a drug dealer or a procurer, a person dealing with gang activities, a gangster. Bojórquez' street art, his lettering, but also his stencil tag was inspired by Cholo gang graffiti, which got a history in Los Angeles back to the 1940ies. Vice Versa inspired his Señor Suerte tag the gangs who took over his skull tag wearing a gangster hat as a tattoo as a protective symbol within ten years (Bennett and Lir, 2018). Bojórquez' stenciled self-portrait is also a portrait of his background and his community that reflected back on this community. It is a positive portrait which combined self-confidence with Dead of the Dead humor with identification potencial.

Like Fekner's later stencils, also Bojórquez' one was rather "road art" than "street art" as this particular large stencil print was best visible from the freeway. But Bojórquez also spray-painted in the dry concrete river beds around L.A. (PBS, 2013, TC 3.43min.) – not exactly art in streets. His first Señor Suerte stencil stayed at Arroyo Seca Parkway over 15 years, until 1984 (Davalos, 2007), a very long time for an illegal street piece. With his Señor Suerte stencil, Bojórquez is one of the inventors of the visual signature tag, which he created independently from the history of style writing graffiti in Philadelphia and New York. The existence of his stencil challenges the popular narrative that street art derived from style writing graffiti.

2.2 - John Fekner – Warning Sign Stencils Between Concept Art And Activism

John Fekner started his „few word message" (Corcoran, 2016, 126) graffiti in 1968 (Fekner, 2017a) when he wrote freehandedly the title of a Small Faces Pop song, Itchycoo Park, in his local Gorman Park in New York. „White Lake or Bust" was the first work he cut in a stencil-like manner to glow it into his car on the way to Woodstock in 1969 (Fekner, 2017b). White Lake was a village nearby the concert venue). Not much later he actually stenciled numbers

on a t-shirt. With both works, Fekner created mobile or moving individual messages in public space. Similar to Bojórquez, „White Lake or Bust" was rather road art than street art, visible by and made for cardrivers, not so much for pedestrians on a street. In 1976, Fekner actually started self-authorized road stenciling. The trained artist stenciled his Random Dates series with spray paint in the Queens area of NYC – (by then) past, present and future dates. Those dates, for instance „Fall 1968" were not political yet, but rather l'art pour l'art in a conceptual tradition of On Kavara's Date Paintings (since 1966) or Jasper Johns' Alphabet Paintings around 1960. Fekner photographicaly documented them in a self-published artist xerox book under the pseudonym Gary Hutter (1978), a portmanteau alter ego inspired by pop music again – Gary Brooker from British Band Procul Harum and Ralf Hütter from German band Kraftwerk (Fekner, 2020). Fekner started in the same year as political stencil activist Anton von Dalen – 1976 (van Dalen, 2019). In the same year, British punk illustrator Gee Vaucher would photograph feminist activist stencils on Manhattan's pavement (Vaucher 1979, 4; Howze 2008, 16). All three works were still typeface only.

From 1978 until 1983 (Fekner, 2011b) he stenciled his most known series of target or warning signs, also called Urban Decay on the roads and industrial outskirts of New York. Those political activist few word stencil graffiti works aimed at random spectators as well as at local politicians to change problems like decaying bridges or remains of industry polluting nature. Many of those stencils Fekner spray-painted on car wrecks (fig. 2), something David Wojnarowicz would do soon as well (fig. 3). Although Fekner started street stenciling at around the same time when punk and with them punk stencils started in New York and elsewhere, Fekner worked more in a hippie-activist or conceptual art tradition. In 1981 (Fekner, 2011a), he also started to use image stencils which are much less known. His life-size image stencils of deers, skelletons or toxic waste barrels dealt rather with the potencial future of the places he attached them, not so much the present or the past like his few word messages.

2.3 - David Wojnarowicz – Modular Urban Guerilla Warefare Stencils

In 2020 David Wojnarowicz, who got a large retrospective at New York's Whitney Museum in 2016, is more known

as an East Village art scene member and AIDS activist artist. Less known and documented are his origins in early street art, especially street stenciling. Aware of Fekner's road stencils (Hair, 2020), with whom he also collaborated in 1982, the self-tought Wojnarowicz started street stenciling in a post punk context. He advertised the band he played in, 3 teens Kill 4, with stenciled posters in the East Village. When he realized the posters were torn down quickly he started stenciling directly on urban surfaces (Carr, 2012, 175), like Fekner for instance on car wrecks. Especially known in the emerging East Village Art scene became Wojnarowicz' burning house stencil (fig. 3) which then paved his way into the gallery art world (Carr, 2012, 210-211). This motive of a simple burning suburbs house that looked like a screaming face with burning eye and ear windows became Wojnarowicz' visual signature tag similar to Bojórquez' Señor Suerte (fig. 1).

From the beginning of his street stencil works, the burning house was also used in a modular way. Unlike Fekner's or Bojórquez' large road stencils, the actual „street" artist Wojnarowicz mostly used small stencils, which he combined in a modular way to again and again new compositions of smaller or larger urban guerilla warfare scenes with soldiers, bomber planes, burning houses, targets and victims (fig. 3). According to former stencil collaborator Julie Hair (2020), Wojnarowicz also seemed to be inspired by actual south american guerilla movements, like the Sandinistas in Nicaragua, who also used street stencil for propaganda frequently.
This modular stenciling method allowed it Wojnarowicz to play and cover large and quite different sites in a fast and easy way that common printing techniques could not provide, least of all in an illegal street context.

2.4 - Alex Vallauri – Brazilian Modular Pop Art Stencilist in New York

For two years, 1982-83 (Dettmann Wandekoken, 2017, 84), the international Brazilian artist Alex Vallauri worked in New York City. Ethiopian-born, to Italian parents, Vallauri was already an recognized artist in Brazil (his home country only since he was 16), when he started illegal street stenciling in Brazil in the late 1970ies, after traveling and practising artistic printing in Sweden and the UK (Dettmann Wandekoken, 2017). As Vallauri was one of the very first graffiti artists in Brazil, his day of death, March 27, is

celebrated today as the Day of Graffiti in Brazil in his honor. After a rather expressionist phase, Vallauri changed to Pop Art and with it to stencils. Although Vallauri's street stencils also in New York were photographed much, he stayed under the radar in US and European street art history, to a certain extend until 2020. No-one seemed to have known his name there. An US postcard with a street photo of one of his illegal works from 1982 simply stated „New York City Street Art". His devil stencil even made it on the cover of the widespread illustrated book „Soho Walls. Beyond Graffiti" (Robinson, 1990), again without mentioning his name. Vallauri liked the work of fellow street art pioneers Richard Hambleton and Keith Haring (Rota-Rossi, 2013, 169-170). So he added his communicative and modular stencils for instance at least ten times to Hambleton's shadowmen. Most of the frequent street photographers that documented Hambleton's work and with it Vallauri's, seemed to have known his name.

Even before Wojnarowicz in New York, Vallauri used his street stencils in a similar, modular way, illustrated and dated for instance in MIS (2017, 14-15). Like Bojórquez or Wojnarowicz, he also had a visual signature stencil tag, in his case an joker-like circus acrobat (fig. 6). Vallauri stated, however, not with his acrobat, but with stencil of a high heeled black boot (fig. 7) in Brazil, already in 1978 (Dettmann Wandekoken, 2017, 14). Then he created an analoge long black fetish glove and other stencils, for instance a tie or a dotted bra. Freehandedly spray-painted he combined those stencils for instance to a woman – wearing boot, glove and bra. When the US American Wojnarowicz stenciled modular urban guerilla warfare compositions, also aware of and criticiszing the US financing military dictatorships in South America, the Brazilian stencilist Vallauri, who lived most of his life under a south american military dictatorship, created Pop Art compositions in US or UK tradition. Vallauri's image repertoire containted rarely negative connotated icons – even the rare darker ones seemed to stem from children books, a witch on a broom, a little devil. Most he used consumption products or cartoon accessories, besides boot and glove for instance an oldschool telephone, hearts, stars, cat eye sunclasses, musical instruments, etc. The entertaining and communicative aspect of his modular street stencils were in the foreground, although behind the light-hearted tone of his compositions there could be also much irony and light consumtion critizism.

Fig. 1: Chaz Bojórquez, stenciled tag "Señor Suerte", stairway pillar, Arroyo Seca Parkway, 1969 Source: https://api.artinthestreets.org/sirvy/media/cholo-graffiti?service=thumb-small&image=cholo-graffiti7.jpg

Fig. 2: John Fekner, Decay (Warning Signs Project), 1979 Long Island City, NY Photo (c) John Fekner.

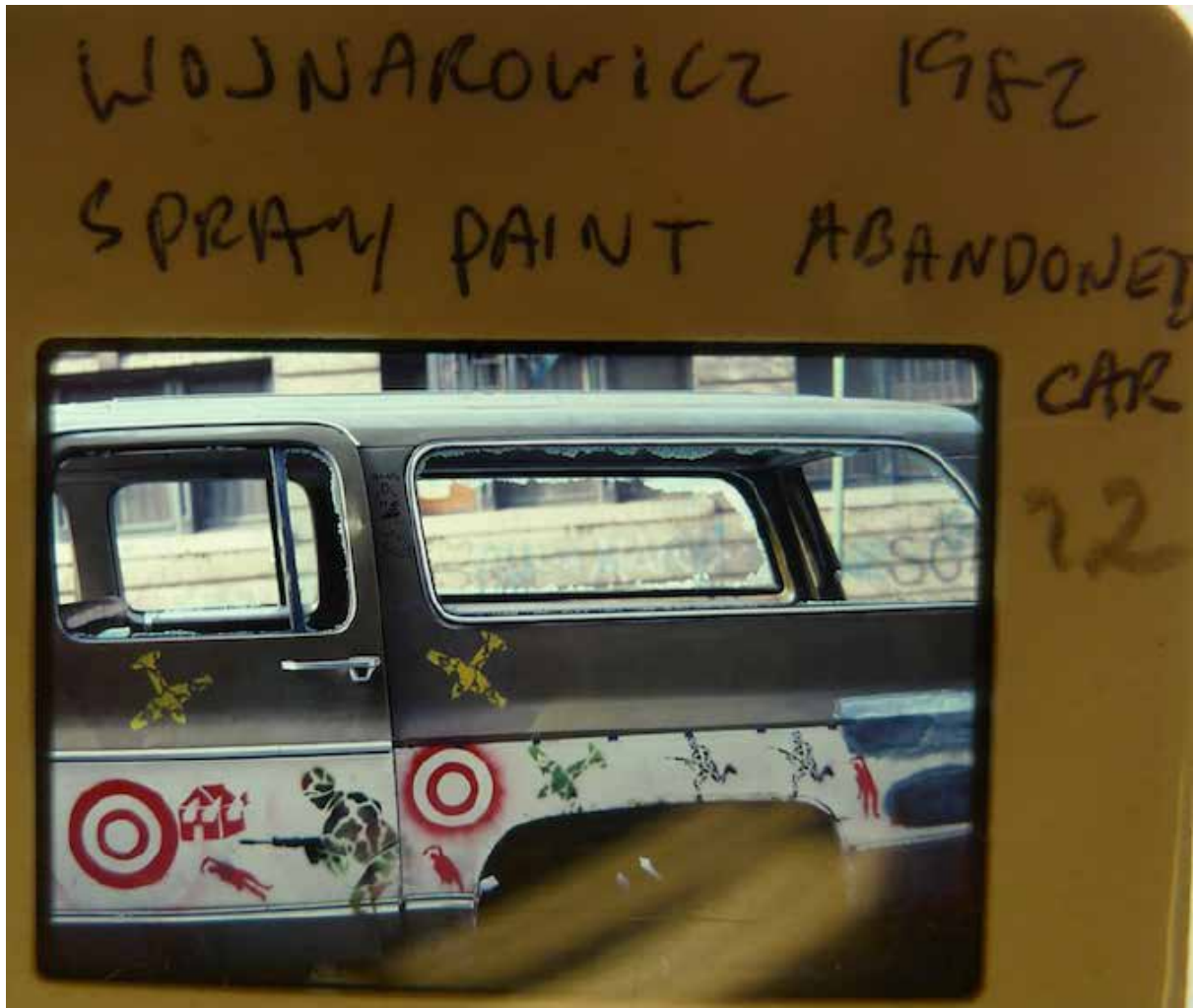Fig. 3: David Wojnarowicz, [stencils and] Spray Paint Abondoned Car, [New York City] 1982. Source: https://artistarchives.
hosting.nyu.edu/DavidWojnarowicz/KnowledgeBase/index.php/File:SprayPaintAbondonedCar_1982.jpg

Fig. 4: Alex Vallauri on a Bench in Sao Paulo, next to him his first street stencil „Bota" [boot], ca. 1980. Source: https://urbanario.es/web/wp-content/uploads/2016/06/Vallauri-1.jpg

In 1982, Vallauri made his largest and most structured modular stencil composition in the US, sometimes entitled „Los três panteras y las panteretas", covering an open band shell in Tompkins Square Park, New York, illustrated in MIS (2017, 18-23). On the outer two of the three walls three female singers each, the panteras, accompanyed three musicians in the middle in a nature setting with trees and birds, hinting at the location, a stage for music in a park. In it, Vallauri summed up his best of, the boots, the gloves, the telephone, his signature acrobat, all together more than 20 stencil tools in one composition.

2.5 - Institutionalization of Street Stencils

Although a trained artist already in the late 1960ies, Bojórguez did not start exhibiting before 1981 (Davalos, 2007). Vallauri, Kohlhöfer and Fekner all exhibited before they started street stenciling. Only Wojnarovicz used street stencils as a spring board for his art career. All had solo shows with stencil works in galleries before 1985. Those artists were, however, not the only street stencilists in the US in the period 1969-85. For instance, besides Fekner more than 90 artists participated with stencils in the exhibition "Homeless NYC" [1] curated by Carlo McCormick in 1985.

The group show "Street Stencils of the Lower East Side" (1988/89) curated by stencil artist Anton van Dalen, was a retrospective covering about the same period like this essay, the late 1960ies until the mid 1980ies. Van Dalen showed there three dozen stencil artists, among them works by Fekner, Kohlhöfer or Wojnarowicz, as well as by Seth Tobocman or Michael Roman.[2] Tobocman and Kohlhöfer were two of the first editors of the World War 3 Illustrated, an American comics anthology magazine, first issued in 1979/80.[3] Frequent contributers were besides Tobocman and Roman also other New York stencilists like James Romberger or Eric Drooker,[4] who started stenciling

in 1979.[5]

The mentioned shows in New York in the 1980ies were rather self-organized pop up shows, not institutional shows. Compared to Brazil where in the early 1980ies Vallauri and other brazilian street stencilists like the Vallauri collaborators Carlos Matuck and Waldemar Zeidler were already shown in museums, institutional merits for street stencils artists are still rare. Bojórguez, Fekner, Kohlhöfer or Wojnarowicz are and were shown in museums from time to time, but apart from Bojórguez and Fekner, not much for their street stencil work. Vallauri's work is exhibited frequently, but mostly in Brazil.

Conclusion

Chaz Bojórguez seemed to have invented the visual signature tag stencil in late 1969, independently from the style writing graffiti movement in Philadelphia and New York that started around the same time. Apart from stencil exception Bojórguez in Los Angeles most developments happened in New York City. There, similar to style writing graffiti, the tendencies in early self-authorized street stencils in the US between the 1970ies and the mid 1980ies went from typeface to more image-based works, from small to large, from monochrome to color, although stencil artists worked in different parts of town, not on trains, rather in the East Village and Soho. The analyzed stencilists were older than graffiti writers and mostly trained artists, apart from Wojnarowicz, who had a DIY punk background. Like Bojórguez, also Fekner was more a „road artist" than a „street artist" as both their stencils were made for car drivers with reference to size and placement. Apart from visual signature tags like the ones of Bojórguez, Wojnarowicz or Vallauri, the two latter ones used smaller stencils in a modular way to create large mixed stencil/ freehandedly sprayed composition murals. The largest of these seemed to have been Vallauri's musicians in Tompkins Square Park combining more than 20 different stencils.

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1 - Homeless NYC, group show, Storefront gallery, 12.10.-02.11.1985. The participants had to stencil their motif also on the streets of Manhattan at least 20 times. See flyer diditalized at https://archive.org/details/198510HomelessAtHomeNewsletter/page/n1/mode/2up

2 - Carlo McCormick: Street stencils of the Lower Eastside. In: Artforum International, May 1989, p. 153.

3 - Peter Kuper, Seth Tobocman, Christof Kohlhöfer (ed.): World War 3 Illustrated #1, 1979 [May 1980?], https://www.comics.org/issue/853329/

4 - Josh MacPhee: Stencil Pirates. New York 2004, p. 16.

5 - David Robinson: Soho Walls. Beyond Graffiti. New York 1990, p. 12, 48-49.

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Aroldo Marinai´s *Frogmen* project: a pioneer of street art in Florence[1]

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Abstract: Aroldo Marinai´s (Florence, Italy, 1941) first – and, in relative terms, quite late - experience of the art world came through a street art project. Inspired by a recent work stay in New York, at the end of 1979 he decided to enact a creative intervention in his own city through a stencil image of a scuba diver. This act was subsequently followed by a gallery exhibition and the production of a book, entitled Frogmen: *Un segno sui muri come per caso* (1980), in which he collated all available documents related to the piece: a diary, photographs, newspaper clippings and a police report. As early as the 1980s, *Frogmen* had already begun to open up a conversation concerning the complex relationship between street art and advertisement, street art and the gallery space, or the ephemeral and its documentation (before social media). Marinai managed to capture these debates, that continue to provoke interest and discussion within the field of urban studies, – some of them not without a degree of controversy –making them part of *Frogmen*. This article aims to shine a light on and bring attention to a project that up to this point has been overlooked critically, and that merits analysis for its originality as well as its pioneering role within the context of Florence street art.

Keywords: Aroldo Mariani, *Frogmen*, Florence, street art, stencil, artist´s book, pioneer.

1 - Introduction: Florence on the map of stencil art

When looking at the genealogy of stenciling technique within the context of street art, there are some names that tend to spring to mind,[2] such as John Fekner (*1950) or Blek le Rat (Xavier Prou) (*1951). In the tags-saturated New York of the 1970s, Fekner started using stencil to leave written messages that drew attention to urban decay (*Warning Signs*). He is considered one of the first to use this technique for art (artivism) purposes. Some number of years later (1981), in Paris, Blek stenciled the silhouette of a black rat. He is usually considered in academic literature the father of street art and, more particularly, of the stenciling technique. As he has explained on his website and in various interviews, his choice was an adaptation of the New York graffiti culture that he had the opportunity to experience during a trip to the city in 1971. These names are also connected to big cities or centers for contemporary art, such as New York or Paris respectively.

However, few people would include Florence (Italy) in this map. This article sets out to change that understanding; we are in 1979 and Aroldo Marinai (Florence, 1941), who has just returned from New York[3], walks the streets of Florence with the stencil of a frogman in hand. His proposal was simple but very innovative. In a city whose walls were

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2 - Yet much earlier, the case of Ernest Pignon-Ernest is less known. He stenciled the silhouette of a victim nuclear bomb in the South of France in 1966. There are further examples of pioneers in different cities considered by Ulrich Blanché in a forthcoming publication called "A Stencil History of Street Art" [Working title].

3 - From the end of 1978 and the beginning 1979, Marinai had been working in New York in the area of Alphabet City where he had the opportunity of seeing the letters and signs that covered street walls. He specially remembers the case of SAMO (Jean Michel Basquiat).

covered only with political graffiti, the sudden overnight presence of frogmen captivated the attention of city residents, triggering curiosity and provoking spontaneous creativity.

In Italy, stencils had previously been used for fascist propaganda during the Second World War, with images bearing the title 'Il Duce', in reference to Benito Mussolini, proving popular at the time (Manco 2002, 9)[4]. Blek le Rat also remembers having seen these stencils in Italy when he was a child[5]. Stencilling was also a precursor to serigraphy, a medium with which Marinai was familiar. As Tristan Manco explains, stencils are simple, functional and powerful since they at once connote both authority (fascism, military) as well as rebellious punk (D.I.Y culture) (2002, 12-13). Stenciled letters had been used on canvas since the Avant-Garde movements and the practice was later reclaimed by Pop Art painters. Therefore, Marinai´s specific use of the medium for the project under discussion in this essay can be traced back to multiple sources of inspiration.

The creative process was documented with photographs, a written diary (both of them having an artistic value by themselves), a show and a publication, which is the only remaining material evidence of the project we hold today[6]. The book *Frogmen*: *Un segno sui muri come per caso* (1980) (Aka, *Frogmen*) includes all the mentioned related materials, along with a couple of newspaper articles and a police conviction notice.

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4 - "The origins of stencil graffiti are often associated with the Latin countries of Southern Europe and South America. During the Second War World, Italian fascist used stencils to paint images of Il Duce as propaganda. The Basques and the Mexicans used the same technique in protests during the 1970s. From these roots, stencil graffiti developed into a true art form"

5 - (after failing with American graffiti style) "So I suggested making stencils, an old technique, ancestor of serigraphy and later used by Italian fascist for their propaganda. I remembered having seen a little effigy of the Duce (Mussolini) with a helm, a relic of the Second World War, in Padova (Italy), when I was there with my parents in the early sixties" (Blet, Manifesto of stencilsm, https://bleklerat-original.com/en/manifesto/).

6 - According to Stelle Confuse, there is at least one stencil that has survived in Florence protected under the official poster structures that the Commune of Florence installed some years later.

The recognition merited by the project is twofold; first of all, as one of the European pioneers in the use of stencilling for artistic purposes in public space and, secondly, as an early example of street art in Florence. The fact that the artistic interventions took on a larger dimension in the form of a happening and a book also allows us to situate this project within in the broader context of art practices in public space documented during the late 70s.

2 - The project: frogmen street invasion

The night between September 14 and 15, 1979, was the first time Marinai began to spray the silhouette of a frogman on the city´s walls. He went out on a total of 15 occasions, each time during the night, with different company and using different spray paint colors. The book´s co-author,

photographer Silvia Marilli, documented the process with her camera. The diary mentions some of the locations and areas of their itineraries, which created a constellation of markings that allow for a visualization of Florence as a mental map: via Zanobi (his address at that time), via Cavour, palazzo Medici-Riccardi, via Martelli, Piazza San Marco, Santa Croce, (and San Gimignano).

On November 4th Marinai wrote that his nighttime incursions had come to an end. However, he continued writing entries to explain how the project kept on evolving, eventually to the point by which it had grown out of his control. On November 10, he noted the presence of a blue mermaid next to some of his frogmen. After that first response to his piece, more interventions under other

forms would appear – whales, fishes and various forms of writing. Three days later, *La Nazione* published an article about the street interventions. The article conveyed a sense of curiosity and mystery regarding the project. Interestingly enough, if compared to the official attitude espoused authorities with regards to mural writing at the time, the journalist analyzed these interventions on the historic city walls without any drama. In fact, anti-graffiti authorities were mentioned in the article only to wonder how the anonymous author had been able to avoid them. The article assumed that the story of this enigma was going to continue and, the piece finished by posing the question: "what will be born on Florence walls out of the encounter of a scuba diver and a mermaid?"[7] Today we know exactly what that project´s offspring ended up as: an unstoppable street art movement.

7 - "Cosa nascerà sui muri di Firenze dall´incontro tra un sub e una sirena?" (article of *La Nazione* reproduced in Frogmen 17) (translation by the author).

In view of the interest awakened by the interventions, Marinai planned a public event to "come clean". He contacted the media and celebrated an opening in Studio INQUADRATURE 33, an art space in the outskirt of the city run by one of his friends. During the party, while guests were drinking and listening to (possibly punk) music, Marinai remained tied to a chair and dressed in a scuba diving suit. On February 5th *La Nazione* reported on the event, summarizing the creative process behind the project and revealing the author´s name.

3 - (Scuba) diving into *Frogmen* with art googles

Frogmen is so unique and difficult to classify that it is simply not possible to make it fall under any singular narrative or generic category. At the same time, the project shares strategies with many other contemporary genres or schools, such as Street Art, Pop, Conceptualism or Arte Ambientale, to mention a few. It also draws on a number of earlier cultural references. *Frogmen* was Marinai´s first direct foray into art and he never felt part of any collective or artistic trend. Nevertheless, he was involved in the Florentine art scene and had many active artists among his friends. This cultural circle contributed to the project.

3.1 - Art is life. No, viceversa. Life is art

As early as September 17, Marinai had already noted down the idea of creating a publication of some kind (*Frogmen*, 24). However, the author said[8] that there was no plan to produce a book or print publication – only that he intended to document the process somehow. As it has been said elsewhere, the written section of Frogmen deserves literary attention by itself. Some entries are obscure and impenetrable, such as one in which he depicts himself as ill and begins to imagine his own death ("… my cancerous cells, crazy and uncontrollable, continue to work in one direction"[9], 25) or another where he makes reference to a dream – ("Something happened during the night. I know that. End of dream" (25). Perhaps he was describing those nights of tossing and turning, between painting outside and

8 - Interview with Aroldo Marinai, conducted by Isabel Carrasco and Stelle Confuse. 31 October, 2020.

9 - Translations into English of Frogmen by June Gale and Luciano Bardi. The edition is bilingual. The original translation is left.

sleeping, which confers a surrealist effect on some parts of the book. The connections to the early Avant-Garde can also be glimpsed in the nocturnal walks that Dadaist and Surrealist artists (1921 and 1924) had already set out. Other sections resemble elements of a collage, where reality seems fragmented: "Justin will be born in Tijeras, New Mexico; but look where Ellie ended up./ Sixteen red frogmen. (…) An elderly man COMPLETELY dressed in read fur" (28). In addition to these kinds of random and out-of-context comments, the text´s layout on the page appears almost like that of a poem (short sentences, shifted lines) in certain sections.

In other sections of the diary, a more apparently "objective" writing style reveals a genuine postmodern awareness of the art world and art system, such as the passage in which he ironically announces to Mario Spezi from *La Nazione* that he is going to ask for a lot of money for his carboard stencil (*Frogmen* 21). Through the project´s first press release, he – albeit rather playfully – revealed his expectations for the work: "I must confess that the article was *not requested*, but nevertheless, I always *hoped* that the article would come out, not only for me, but for the rest of mankind, naturally, because it signifies that there is still room for poetry and art and that the media still have some respect left for their public" (33). He even dared to define art, in the

following terms: "(...) art is the unfolding of a philosophy, an artistic product is essentially a product of thoughts and philosophical theories" (36) resonating Joseph Kosuth´s essay *Art after philosophy* (1969). This is also the case when he writes: "Art as life. No, viceversa. Life as art" (24). All these comments exhibit a self-referential attitude towards the creation process, in line with many art trends of the time.

3.2 - Sub (aquatic) Culture
The shape of a *uomo rana* (frogman) was chosen arbitrarily; it could have been that or anything else. Another way to characterize the work is with the word sub (*un sub*/ a sub). Sub refers to the act of diving (downwards), as well as to *under* as a prefix[10]. As an under-water reference, imagination takes us to the flood of 1966 in Florence – an event that was not so far away in Aroldo´s own memory. The Arno river invaded the streets, the city became a tank with aquatic creatures, the natural and mental boundaries of the metropolis were erased. Marinai´s subs did something very similar, dissolving the boundaries that separate art and life.

As a prefix, *sub* takes us to the 'lower' or more peripheral parts of the system, the type of *sub*culture Marinai witnessed in New York. From the *sub*urb, from the margins of the system (the illegality of his interventions and the clandestinity of the night), Marinai reflected upon his position within the 'system' of the art world in the following way: "(...) ONE KNOWS that the system leaves some marginal space and, therefore, I AM IN this system, in fact, Christ, perhaps I am after all a reflection of the system, and therefore I AM THE SYSTEM. This is a very sad one" (33). As it has been pointed out, Mariani was not an outsider in the art world. But the first time he decided to become an artist, he did so with a considerable degree of transgression or, as he puts it, "a provocation of the great metropolis" that did not then exist in Italy[11]. *Frogmen* did not appear to follow any overt political agenda. However, analyzed in its social and political contexts, his experimental and playful[12]

10 - Marinai already clearly alert on the significance of the term 'sub' (with its verbal meanings, rather than its function as an image) in his interview with Spezi (21).
11 - Interview with Aroldo Marinai, vid note 8.

12 - Marinai seemed to enjoy the idea of getting dirty as children do without any complex: "I lift the sten-

open project, developed in public space without official authorization or sanction, can be understood as *sub*versive in the wider sense of the word.

3.3 - Arte Diffusa[13]
During the convulsive years of the late 70s and the early 80s, Italy was witnessing a wave of protests - the so-called *Anni di Piombo* (leaden years), characterized by ideological polarization, political violence, terrorism, and students' and workers' strikes. As Pino Marchi explains and documents in *Italia Spray*, at the end of the 1970s, Florence was no different to other Italian cities in the sense that its walls were loaded with graffiti[14] inherited from the spirit of May 1968. Walls spoke of anti-fascism, communism, government, sport, anticlericism, education, abortion, divorce, labor and rights (4), sometimes using very vulgar language. Walls reflected the need of anonymous people (students, workers, football ultras, etc.) to spontaneously express themselves within hostile political contexts.

Of course, many artists were not indifferent to the social issues resulting from the authorities' deficient management and that led them to work in a more autonomous way, exploring alternative connections with the public towards a more active participation of the viewer, as well as creating in non-traditional spaces, especially in public space. As Martina Tanga explains: "Artists did not remain disconnected from these inequalities and, feeling a sense of urgency, made work that directly addressed Italy's social issues. They expanded their practice into nontraditional spaces" (6); "Activists and artists, as well as sociologists and academics from other disciplines, took the city as their

cil and spray the color that leaves prints on my fingers, and my nails will remain yellow for several days. (This thing will fascinate me) (...) I am satisfied with what I am doing because I am enjoying myself" (*Frogmen* 24).

13 - This title refers to the concept "diffused network" (*rete diffusa*) that Tanga (7) uses to refer to the connection between artists who worked under the umbrella of the so-called *Arte Ambientale*. They did not feel part of a group, a trend or a movement. They were simply individuals who shared some principles about art and that led them to specific collaborations and to generate the idea of a network.
14 - Marchi also explains that these writings were frequently washed and re-written soon again (4).

subject during the 1970s because of the dysfunctional and exploitative way many Italian urban centers had undergone radical changes since 1945" (13). Some Italian artists who worked along the above-mentioned lines were part of the umbrella term *Arte Ambientale*: "Artists and critics alike started to use the term during the 1970s to define the expansion of aesthetic practices out of museums and galleries into streets and piazzas. This type of site-specific art engaged with the urban environment as a space of social relations" (Tanga, 2). Marinai wasn´t part of this or any other group, yet he had friends who were (Luciano Bartolini, Mario Mariotti, Paolo Masi, Maurizio Nannucci, Paolo Scheggi). It is fair to assume that certain understandings of art were shared among these intellectual circles. *Frogmen* thus adhere to many of the principles held among the above-mentioned network, such as the expansion of exhibition space outside the museum, the intention to alter the role of the viewer through participation, and the notion of escaping the commodifying logic of the art market by creating ephemeral artworks.

3.4 - Open minder frogs

Tanga states that many of the ideas theorized by Claire Bishop concerning participatory art in the 90s can be retrospectively applied to *Arte Ambientale* (5) because it offers new readings of it. And, we add that, by extension, the notion of participatory art also allows to reframe this unclassifiable project. Although Marinai probably did not know what exactly to expect, he acknowledged the direct connection to the public in his writings: "Certainly, it will take time before someone sees the figure on the wall, and stops to look at it, and then sees another, and then associates the two figures and triggers off an action where curiosity and/or disapproval acquire an active significance" (*Frogmen* 24). The frogmen not only established a dialogue with features of the urban environment such as posters, window shops, or street signs; it also connected to the passer-by who responded by reframing frogmen with anarchist or feminist signs or by introducing a narrative. For example, adding mermaids in positions that seemed to show these new figures being followed by the frogmen, or running away from them, or, for instance, by adding whales with open mouths in the direction of the frogmen. Another

form of creative response consisted of speech balloons being added to the images, giving the impression of the various characters being in conversation with one another.

This way of interacting with the public was relatively new and had the power to intrigue people. In 1991, Alessandro Vezzosi wrote: "We watched for months, stupefied and curious, as these signs on the backdrops of the streets proliferated. Sirens and figures from some unknown repertory, with mysterious meaning added by other anonymous artists, came to keep the scuba diver company and create parallel stories. With similar actions in the ephemeral ambience of the city, Marinai set off chain reactions which not even a court sentence, a happening in a gallery and a book [*Frogmen*] have succeeded in bringing to a close" (*Ars Levis*, page not numbered). The need to leave a mark is inherent to mankind. Marinai activated this pre-existing need in Florence, through his work on the city´s walls, in a way that had never been witnessed before. Encounters with the frogmen pushed residents' and visitors' exploratory impulses, encouraging them to continue the idea of leaving other pieces or interacting with the frogmen. This, in the process, transformed a personal project into a collaborative open one. Certain images from the beginning of the 1980 showed a level of saturation on some of Florence's corners not unlike those of today, thus, anticipating a twenty first-century fashion.

Some artists from that time were creating participatory proposals in public space from the perspective of the cultural operator (Tanga 14), a term from leftist literature preferred by some artists at the time that helped them stress their role as cultural instigators. Art at the service of this type of activism could provide temporary utopias that

satisfied people's need to claim and reclaim public space. *Frogmen* was not part of establishment art, yet nor it was an activist one. *Frogmen* was a subtle and poetic proposal that operated at a symbolic level making people feel engaged, rethinking the public's right to the city walls and therefore setting up a new relationship with the city.

3.5 - Pop-Frog

Frogmen also abounds in references to Pop Art. The stencil provided the impersonality of the sign while the concept of repetition secured engagement[15] which resonates to Warhol´s enumeration titles. However, while the spontaneous responses to the frogmen transformed the work into something bigger, these responses, Marinai concedes, at the same time served to banalize it: "Mural responses proliferate. Multicolored fish appear, gold whales, more mermaids, false publicity for a "Frogmen club" (and these make my work remarkably banal to the unaware passerby, reducing it to conventionality and consumerism, thus annihilating curiosity)" (33-34). Similar to what is happening in our cities today, a high-level visual saturation can make interventions (and advertisement) invisible.

In *Street Logos* (2004) Tristan Manco reviews this transition from graffiti writing to illegibility, something that was later extended to logos and images in one of the multiple readings that can be made of street art (43). Guerrilla marketing or "brandarism" as Banksy put in 2003, "These logotypes or "street logos" work on both ancient and modern principles, communicating to us without words, like the geoglyphic symbols carved into the landscape by the pre-Inca people of Peru or the icons on a mobile phone. The pictographic

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15 - "I am trying to say something to the city (…) Twenty-four frog-men in the neighborhood of Santa Croce" (*Frogmen* 24).

symbol has been at the heart of visual communication throughout history (Manco, 2004, 8). With a solid career as a graphist behind him, Marinai was not only familiar with the language of logos; he was also familiar with the theories that challenged this logic. In his interview with Spezi (21), Marinai mentions Barthes to explain the evolution of the frogman as a sign (whose meaning can be relocated and separated from the sign) to become a symbol, therefore part of a cultural code and for that reason less threatening and intriguing (he says that it becomes "less dangerous" 21). The analysis of frogmen as a sign in the context of advertisement and consumption permeates the whole book and includes himself as an artist: "Aroldo Marinai will live an artist´s life, will chance asserting a decent idea of art, he will die for you. Buy his work (Project for advertisement)" (26). The same goes for the stencils´ locations and the photographic angles. For example, on page 44, one picture shows a stencil on the space left by a

half-torn publicity poster. Another picture (44) displays the frogmen next to a shop window (that temple of Surrealism) where mannequins accumulate while a passer-by is looking at the spectacle[16].

There is another reference to the Avant-Garde (Futurism, Dada) and the call to liberate signs from their traditional function with a poem whose signs have been cut randomly *WHATS A YA/ CALLA/ CONSUMAS/ S´CIETY/ IS WHATS A / UZ CALLA/ FANGULE17* (14)- "What you call consumer society, I call it shit/fuck it".

16 - It is important to remember that the reflections about the spectacularization of the city as a space of consumerism art and philosophy was precisely developed in the context of the intellectual debate of May 1968 onwards, and particularly with the work, *La société du spectacle* by Guy Debord in 1967.

17 - "QUELE/ QUE VOI/ CHIAMA/ SOCIETÀ DI/ CONSUMO/ È QUELLE/ CHE NOI/ CHIAMA/ SCIT"
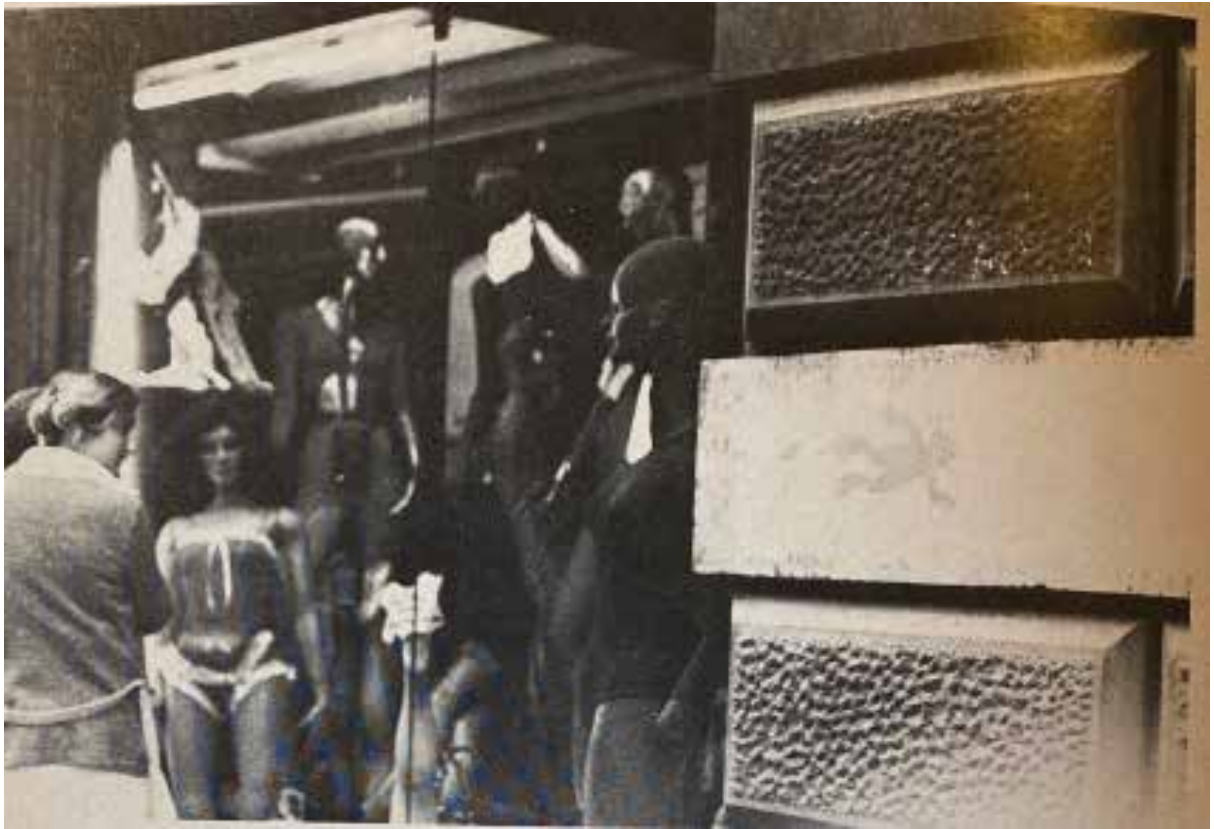
4 - Conclusion:

Frogmen was not only a first for the history of stencil in the context of Florentine and Italian urban art. It was also the first time Marinai had used stencil, before returning to the medium in his later canvas paintings18. He never intervened in public space again, which made *Frogmen* an exceptional art piece in all senses. He continued his career as a painter participating in numerous solo exhibitions in Italy and abroad. In the last fifteen years of his work he focused on this role as a publisher (SMITH19). In addition, *Frogmen* brought to Florence the concept of tagging using an image, as well as that of the getting-up almost before the arrival of New York graffiti20 in Italy.

Frogmen is a rare, solid and unknown project that nevertheless deserves recognition both in the field of street and institutional art because its elaboration and complexity allow also for an in-depth analysis in the context of contemporary Italian art in the second half of the 20th century. This article hopes to begin to bring this project as well as this author the attention and relevance that both deserve. In the words of Marinai himself, as he put it on September 24: "I like to think I am uncovering the new or the forgotten (…)" (24).

18 - Such as in the painting *Centaurus* from 2006.

19 - https://www.aroldomarinai.net/

20 - Lee Quiñones and Fab 5 Freddy were exhibited in the gallery Medusa in Rome in December 1979.

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Urban Creativity Online Talks
Talk #2 - Craig Castleman

With Indague and Contorno Urbano

Transcription
Alicia D. Crumpton, Ph.D.

May 10th, 18h (Lisbon/ London time)
Dialogue and Q&A

Craig Castleman is the author of seminal "Getting Up: Subway Graffiti In New York" originally published by MIT press, cult book for the graffiti/street art subculture and mandatory bibliographic reference in the academic field.

Advised at Columbia University by Margaret Mead, famous anthropologist known for her work on the relationship of culture and personality and Loius Forsdale that suggested: "this isn't the time to worry about why people write and fight graffiti, because we aren't sure yet jus what it is that they are doing. Find that out first. People can argue about what it all means later on."

We also share the room with the organisations Contorno Urbano and Indague, who developed in 2019 with Craig the Castleman Tour: a project in Spain with 16 events, an exhibition and the launch of the book Getting Up again: 40 years later, made it possible with the support of community writers in crowdfunding strategy.

Project Contorno Urbano and Indague Kickstarter book publishing idea. Craig Castleman. Tour in Spain, several spaces in Spain.

Esteban: For me, it was one of the best projects. Fernando called me one day and told me about Craig and about this idea about bringing to Craig to Spain. But no funds. We can make a new book around the anniversary of the book and at the same time bring Craig to do a tour. It was beautiful because you see a lot of people here in Spain. Because we have an earlier edition of the book, a lot of people knew the book of Craig. And for other people, the book was an inspiration. It was a year ago and we're planning something more with him. The important part of the project is to not lose what Craig had because he has a big archive – anecdotes, stories. In a way he was forgotten, he got away from the movement. It was a cool thing to do and for me it was really special.

Pedro: We were talking about the first contacts. The idea is to have Esteban and Jaume explain their experience and then open for dialogue.

Esteban: For me, the most important thing I learned about the book in the tour was the thing, writers wanted to make art and now a lot of people consider it vandalism but they just wanted to make art. That speaks to me really strongly.. For me, it was a fine arts, writing, starting to paint, graffiti was the door for everything else. Especially for everything I am. Graffiti was clearly a door for it, an educational tool to accomplish some things. Introduce them to other things.

Craig: I've always been attracted to graffiti, but I have a different definition of graffiti, art that is given out of love of art, it's given for free. It's not that people paying for art is bad, but graffiti is free. So, what attracted me to graffiti in NY was the fact that the kids who were doing it were doing it for the love of art, to share their art, and to reach out to others, to share their ideas. It's not a bad thing that Basquiat or Haring made money on their art, but graffiti is free. Same for rap, it's free. The real delight comes from art that is given freely and is done just for the love of it. I grew up in South America and there would be spontaneous calypsos in the street, and it was free. And you just enjoyed it. I also saw tags and pieces around town. It wasn't really

until I met the writers that I realized that it was done for free, to get out their ghettos that they lived in, we were all trapped in our ghettos.

Esteban: Do you think graffiti and hip hop have educational value, when you say to your students?

Craig: I was never a professor but a schoolteacher. Good teaching at least the teaching I enjoy is based on graffiti, giving it for free because you love it. I'm the beneficiary of all these free wonderful ideas. Graffiti...education as its best is graffiti. It's people sharing their treasures with one another. I spent more than 40 years being the beneficiary of gifts. All I had to do was go in a room and sit down and people gave me gifts. The graffiti movement in NY was that writ large – giving to everyone not just me.

I left the US when I was four, but I can remember rap from my neighborhood...the kids in my neighborhood, we all knew rhyming slang, we knew how to rap on people's mothers. For example, "Your mother's a door handle, everyone gets a turn.... Your mother's a pie, everyone gets a slice."

When I lived in Suriname for six years, I used to go to singing. The men worked in the mines and the women worked in the city, they would take up with women and then return to the mines. This was a society of women and (??)-singing. Go to a house of a woman whose man had left her, take her to the house of a woman with a man and sing to cheer her up. They'd sing these songs about the man's shortcomings to warn the woman. I can remember all the songs. They're all gone now within the culture. They were just sharing their love for each other. No one was mad at the woman who got the man, but thought they ought to warn that he'll go to the corner and drink all your money away.

I'm not a big talker, my whole life is sitting around listening to other people. I'm not an artist, I'm not an art critic. And I haven't kept up with graffiti. I was too busy learning about other stuff. You've never lived until you....I've taught English to kids from >100 countries. When graffiti disappeared, it broke my heart and you invited me to Spain! You're still giving for free! Contorno – they go into a little plaza, find a neighborhood – white cardboard boxes, make a wall and put out a bunch of paint and all of a sudden everyone's painting. It's not just the painting, it's the talking, laughing,

competing, the language is beautiful. I took a bunch of bad pictures and I took a book written by my students and submitted it for a doctorate. I didn't need a doctorate. My life is one for stealing from children!

Eyena: Why is graffiti dead in NY?

Craig: Graffiti disappeared into NY because of prosperity. When it was poor, I could see beautiful murals on every train, the train traveled throughout. The city was bankrupt and no one worried about it. The kids made the city more beautiful. As the city grew more prosperous, gentrified – the city changed. All of that was stopped by the police just like the graffiti was stopped. 100s of millions spent to clean the trains, there was a war against graffiti. Many of people loved it.

Craig: Jaume – the great artist. Ramon is a new dad, a great artist and he just finished his dissertation. I'd love to learn some stuff from all of you. My email ccastleman@hotmail.com

Pedro: I will share all the emails to you. I will share to the group. Regarding this moment, where you had your class when you wrote your Getting Up book, while you were being advised by a major name in sociology. So, while you were on this dynamic and you felt this toward graffiti, were there were some moments where you had hope, hope for the world? We're talking about this almost 40 years later, indeed this is a global moment. People look to creation in public space, how people use art...to extend the borders of art in public so everyone can benefit. Did you feel that graffiti could extend hope?

Craig: Graffiti has been around forever. There's a war against graffiti, Free art is somehow subversive. Graffiti painted on trains is subversive. I'd read stuff on bathroom walls, hearing all kinds of music on the street. What my students were doing was another form of graffiti. My students write books – My job is to teach them to read and write English. I get them to read and write about what interests them. Whatever it is. My job is to get them to write about it and then read other's works. Only one got published about Subway graffiti. My students are endlessly creative. I have to say that my experience with Subway Graffiti changed my life, my enthusiasm, the creativity that

my students brought to that...changed me. I had gone to school my whole life and was taught some things. At the High School of Art and Design, I saw what my students were doing, it wasn't a good time to be talking, but to listen. I never felt a great obligation to teach people to do grammar but to listen and get them to talk about what they were interested in. My life expanded tremendously. I met all kinds of people and heard great stories.

Jaume: Graffiti is free of charge. Brilliant insights, great scholarship and they don't charge anyone.

Emma Love: You've never been forgotten to me. You're the first line of a thesis I'm writing. I just wanted to tell you that you're not forgotten. This book is actually, vitally important still and had a profound impact on me and my research. My life revolves around graffiti. I'm an academic not a academic. I teach, my teaching pedagogy is quite holistic, and people should have an opportunity to be creative. I'm also a photographer of graffiti. I wanted to say thank you, it's a real honor to see you. How you described graffiti- art that's free, I might have another quote for my thesis. So, thank you.

Craig: Please write me. Thank you for buying the book! It's nice to see it out there. The thing I want to remind you of is that it's really not my book, it's just channeling stuff from the kids. They're communicating to you through the book the same way they did for me.

Jaume: One of the most interesting things that Craig made with this book is that they [the students] fix our methodology, a field, approach for other researchers. He spoke about students, ethical codes, subcultural structure, styles, and only people understand that Subway Art is a kind of Bible. Many writers always think that Subway Art changed our life but like Moses with the 10 commandments, is like Moses for me. How was that as a PhD researcher, how he can mix the information that he takes from the students? How was it...the process?

Craig: I've been doing the same thing with my students forever. I grew up in a great era, the era of social psychology, animal and human communication. Everybody was excited about what was going on – not why, it wasn't theoretical, just wanted to know what was going on. Every class I taught

including preschool, we begin by doing field research, you can explain it to everyone. Observation: go out and look at something and come back and tell us. Survey go ask people a question and bring back an answer. For example, Neighborhood Chinese restaurants serve fried chicken, go out and ask people why they eat fried chicken at a Chinese restaurant. Then do interviews – We started with the observation. They talked to find out how people feel about it, what words they use. Interview in depth. Then, go out after the interview, conduct an experiment. Put out a blank sheet of paper in the hallway and see what happens. Just asking students to explore the world and report on it.

Jaume: I know you work with students. How was the moment that you decide to transform a little bit of work to a big book?

Craig: Well, I was a graduate student and was going for a Masters, picking classes to get my teaching certificate. I was teaching at the same time. When my students came up with all this good stuff, I gave a copy to one of my professors, Margaret Mead. She said it should be a doctoral dissertation. I had no intention of doing a doctorate. But I was on scholarship and it was free. I never had an intention of writing books.

Jaume: That moment they were not great photographers: Martha and Harry, they are known about graffiti, but they started with you, this project.

Craig: With Henry, I was taking the worst anthropology class in the world, [the professor] was all about these theories, his class was boring. I wanted to get out of the class. I made a deal. This class is anthropology and art, can I talk about the graffiti? He said sure. I went to class, showed slides, and pictures. After the class, this guy, Henry Chalfant walked up and he showed me his pictures. And they were magnificent. He had these magnificent photographs. His work is art. I met Martha too, photographer of NY post, she was a superhero. She went all over the city listening to a scanner to get the photographs of fire and murders. She took these gorgeous photos of children. She's an artist. I taught a class for her husband.

Pedro: In Getting up book introduction – you have a quote from a professor that suggested it was not time to worry

about why people write and fight graffiti, this war because they weren't sure just what they are doing. First find out, then people can argue about what it all means later. This is s thing from that time. Do you think we got to the later?

Craig: I think there are people who figure out why – that's not mine. One of the reasons for this quote, is that a sociologist named Nathan Glazer had just written an article about how graffiti was a sign of the collapse of society and if anyone caught a child writing graffiti, they should beat them up. Glazer said you should beat students up, put them in jail because they were motivated by the desire to destroy. They'll destroy the world. I read the article. We had coffee and talked, and he said he changed his mind. [Describing Nathan]: I realize that they were doing it for the love of art, for the love of other people. He got it from reading the book. People who explore the why – they need more information. From vandalism to this vast appreciation for the kids. My students supplied the what and then it's up to others to come up with the more complicated. Kids are so often misunderstood.

Isabel Carrasco: https://www.nationalaffairs.com/public_interest/detail/on-subway-graffiti-in-new-york. I think your tour should be done on a regular basis. You're not only a reference for graffiti, you're also a reference in the human dimension., you're great company. I think what is necessary is to do the NY tour, when is the last time you're in NY? Would you like to return to NY? I remember an anecdote, it stuck with me about one of your students who was visually impaired...

Craig. I found some old black and white pictures, my pictures were in a box or an old suit case in the garage so I started scanning the black and whites. One of the pictures brought back a memory of a kid I met at 149th street. There was this kid who was with his father, an MTA employee. His father had been coming home telling him about the art. The kid was blind and got excited – the father got expert on graffiti because he was on the trains. The kid said he wanted to do this. The father and son went out with spray paint and markers and the father helped him do this. He would have been fired from MTA, but it was worth it for his son and his son became a name on the train.

I'll turn 67 this week, I'm an old man, traveling doesn't come easy. The reason I didn't continue doing stuff about graffiti, nothing could beat teaching those classes. Coming to Spain and meeting all these wonderful writers, it was such a great experience, I don't think I would want to do it again. One of the great experiences of my life. NY is not my NY. I love bankrupt, dangerous NY. I love the old NY. To hear Bushwick is occupied, it was a great place because no one had any money. One year, I had students gather the cocoons of moths – My students did amazing things, the people did amazing things. The 1970s were amazing, the changes broke my heart. I did go back to Spain, I was there in 1971. I was afraid that if I came back again, people might be disappointed.

Alicia: Reflectively – what is some of the feedback you've had from your students about the style of teaching you've used. Any of the students from the graffiti still in contact.

Craig: I haven't kept up with any students. After I got my doctorate, I wasn't hired back at Art and Design because with a doctorate thy had to pay me an additional $200. The students, they owe me nothing. I'm there to enjoy. I'm a hedonist, there to enjoy. I don't think I did much good. I did some work at a state prison. They have so much stuff to teach me, although I got fired. In a high security prison, you have the crazy and great philosophers, wonderful art, tattoos, drawings upon walls. I got fired there because I taught a prisoner Allah in Arabic. I was branded a subversive!

Eynat: I personally am doing my PhD, researching the topic of the municipal side. Graffiti is a responsive thing, so much research about the arts. It's very interesting to see the reactions. How do you think graffiti has changed the urban landscape? As a visitor, why do you think graffiti is flourishing in Spain and in Portugal? Because you're a visitor you see things differently. There's an association about signs, in Texas I think they would love to hear that story.

Craig: Because I grew up overseas, the US government thought I was deprived. So, in 1971, when I turned 18, the government gave me a trip around the world for free. My favorite place in Israel was Haifa. There was a lot of graffiti, lots of free stuff going on. I don't have to feel guilty about being a nonobservant Jew, it made me feel good about

myself to be in Israel. You're home, welcome home. You should write to me and I would love to hear more about your dissertation. Is there still a lot of graffiti in Israel?

Eynat: In Jerusalem, there's no graffiti. In Tel Aviv, everywhere. In Haifa, there's some strong crews.

Craig: I haven't done anything with graffiti since around 1982. I wasn't aware that it was an international phenomenon. That same spirit of love is still motivating people. It makes me happy that people are trying to make the world more beautiful. I know a little Yiddish, I would see Yiddish graffiti.

Pedro: Jim Prigoff didn't cross your path, you met in those days. But you never met before. Hopefully you can exchange some ideas here.

Craig: Jim Prigoff wrote a great book! '

Manel: After traveling the superman of graffiti, you got forgotten but then come back to the scene. In the couple of years you came back, have you been following it, the new artists, the new styles?

Craig: Now that I have friends like you, of course, I'm following it to see what's going on. The Sugarman comparison is not really a good comparison. When Sugarman was discovered he was an artist who had art to share with people. I don't. There'd be no reason to come back on tour because I'm not an artist.

Manel: You as a follower of street art or graffiti, in 40 years, you didn't follow any graffiti. Are you following in the last year?

Craig: The way of sharing is that I get emails with beautiful photographs and in this way I get to share with people I know and care about and I get the real feel of it. I don't follow the subject (magazines), I'm a primitive thinker, not a scholar. I'm interested in the people. For example, I don't know or follow anybody in Nigeria or Argentina because I don't know people there.

Jaume: People think that he was a kind of superstar and I can see clearly that he is a shy teacher but when you give it

more than 20 minutes he transforms into a real superstar. Do you remember that we make some interviews on Spanish TV, a documentary, how do you feel about this?

Craig: I felt, for a teacher, it's strange to be a shy person in front of people. In the classroom, I don't talk at all. I put a question on the blackbord and let others talk. I find myself boring. I found interviews strange. I've read many books about graffiti, but I can't read my own. I haven't read it since I read the galley's in 1981. I was amazed that anyone was interested in meeting me. I don't think it was me, I think it was the students and the stories that I channeled through me. I don't have an art. The idea..I don't think they see me as anything except the person who can bring the message. I have nothing to offer of my own, I have not artistry. I did see myself on TV and it was embarrassing. I can't speak Spanish, here I was on TV using bad grammar.

Paz: I'm not a academic or a researcher. I like something you said from the beginning. Your definition of graffiti as free art. I relate to this a lot. It's the most generous thing in this world to do something for others to see and enjoy. It's been good during lockdown to see little things around London. Coming from minorities, around London, lots of artists, and graffiti, and streetart. What do you think about division between graffiti and street art? What is your opinion?

Craig: It's an interesting question. There is accepted public art that's usually paid for and there's the art that's given for free that is as beautiful as that, that is rejected. All I can do is report – Orozco, or Diego Rivera was still for love of art, for love of humanity. They got paid so they can eat but it isn't graffiti, art that's given for free. That's the difference. That's why people say it's ugly, bad. Even if it's paid for, Rivera's mural in Rockefeller Center was torn down because it had Marx. The Lincoln Memorial in Washington will be there forever, but beautiful works of art were destroyed because they were free. Talking about Paz's art in her space, "This is your graffiti, you're channeling graffiti."

Pedro: Sharing content. That's graffiti.

Craig: You get all these wonderful people together. It appears and then it disappears. I would have liked to see Jim.

Pedro: He doesn't assume himself (Jim) as an artist. Craig, you'd make a great documentary. Not as an expert, but as a person. So, keep aware of that!

Craig: I think that...I wish that we had a documentary of our trip to Spain, not of me, but of the incredible people we met. I wish I had made a documentary. I wish I could share what I've seen. I don't think a documentary about me would be that interesting. But I've seen miracles, I've seen interesting things in my life, and I wish I could share them.

Pedro: I understand the thing about documentary, the thing you do with your students is just amazing. Do you have other projects with your students that could be published?

Craig: Every semester my students do this great research. I was teaching in Seattle; where they said all of your students will be Vietnamese. They told me what room to go to – all of these kids were sitting there and didn't "look Vietnamese." I thought I must have come to the wrong room. They responded to me in Vietnamese, the children of American soldiers, completely rejected. They spoke no English and they were Vietnamese. That year they made movies. They spent the whole year making movies. I have papers that the students wrote – amazing and wonderful things. The thing was for them to learn to read and write. We would get excited about a subject and they would read and write about it. In the closet, there are 1000s of papers written by students. For example, a Haitian student wrote about writing love potions. I have tons of material. But, I've never thought about doing anything with it. It was just so much fun getting it all. Maybe when I'm dead it will be like Emily Dickinson and someone will find the box. The things I've had to learn. You couldn't say no to Margaret Mead. I wouldn't have published except for her insistence.

Jim Prigoff: It's wonderful to see you. You're a mensch. A modest, warm human being. It's the essence of learning. What you've shared is about learning. I've watched this develop into an art form. I stayed on the train, you got off off. If you get back in touch with it, you'll have all the same smiles. The growth of graffiti is exponential. You said that graffiti changed your life but I have a t-shirt that says graffiti saved my life. So many of their [graffiti writers] friends are RIP, after having come into gangs. I'm not creating art, I'm

documenting and trying share what I see. What you have and what you brought today is a great gift – insight. Thank you.

Craig: It's such an honor to meet you. You really do take the photographs. I had students who did the work. Color xerox was rare!

Jim Prigoff: You have so many good quotes from writers. I still know them personally, and, am still in touch with them. (e.g., Lee, not only a good artist but a super human being.)

Craig: Meeting you and meeting the people in Spain is like the experience of meeting Margaret Mead...to meet exceptional people. I had the same experience of meeting Lee, when he was a 16 year old kid. You know when you're in the presence of someone great. He took my breath away. So did Blade.

Jim Prigoff: Blade's in Florida – I knew him when he was a cabdriver in NYC.

Craig. I'm glad you kept this alive.

Jim: I wanted to give dignity to young people who were creating images, they were expressing their feelings and relationship with the community, to the culture they lived in – (haves and have nots).

Craig: I never thought I'd meet you in person.

Jim: I waited until age 92 to just get together.

Craig: It's the model – you must be a Rolls Royce, at 92, you look younger than me. You're a lot sharper.

Jim: You're too modest. I'll settle for 100!

Craig: There are still Model T fords driving around because they're a good model. I'm more like a Yugo.

Jim: We're both street people.

Pedro. Because you've so many experiences and we're dealing with a specific period of time. What capacity to do what we're doing now can improve the present situation?

How can we use this experience to improve the next step post-Covid?

Jim: It's hard to predict where this art form will go. Maybe a more capitalist form – as writers bring up children and families. Will it follow the same trajectory as Lee's Bondi, Blade, etc., ? I don't think so, I think what will come in the future will be different. It's different in terms of training – such as Shepard Fairey people going to art school. I don't know if that will be repeated, because they'll come out of training and will be at a different Tracy168 learning how to draw his first tracy's or wild style. All art forms evolve and other art forms take their place.

Craig: Ditto. There's nothing I can say to replace that. It will live on in new forms. There will always be that affection for the world and it will take new forms. "

Pedro: Graffiti in every sense, it's not just the canonic image of graffiti. I know there's a moment in NY. But it's also temporal and something connected to human nature.

Craig: Coronavirus graffiti – would be a great documentary. People want to share with neighbors and they want to reach out. Kids in NY were trapped in gang ridden neighborhoods or wealthier neighborhoods – they were reaching out to one another. At the Writer's Corner – they would be from everywhere. They were trapped. Right now, we're seeing a whole new form of graffiti. As people share their affection to one another. I walk my dog and people who have never spoken to us call out to us. Everyone in Santa Fe is an artist, people are hanging out their art everywhere.

Jim: In San Francisco, people are painting the boarded up buildings. Graffiti has been with this world forever, we start in minus 60000, graffiti in every period of creation. From 1969 to present, is just one segment of graffiti. There will be other segments.   I went to MIT – the tech review published an article about me. They had to write someone to write a negative article. Spray Can Art sold >250,000 copies.

Craig: Got the book at the time and I liked it. I don't own very many books on the subject, I own yours. My history with MIT was that they very reluctantly published it. I don't think it sold 10,000 copies. Whatever they're still selling is

part of the original run. When I sent them the manuscript, they crossed out all the fucks and shits. I said, You're taking direct quotations out. It's what they said." We had this huge debate. I told MIT, forget the whole thing. They left them in. Graffiti Civilizacion history of graffiti (Volume 1) is a great book!

Jim: In Pompeii, they unearthed graffiti that said, "I cannot understand how this wall can be standing because of the weight of so much graffiti."

Pedro from Jaume: What's the future sense of graffiti books?

Craig: As long as they're producing graffiti there will be graffiti books. There's a huge future for graffiti books. There's all different types – there's those who document, there's those whose own art informs them. Henry and Martha are artists, they're not just snapshots, they're art.

Jim: As long as something is happening, there will be room for books.

Pedro: There may be books, there may be a documentary. I will try to arrange another talk where you can join and share again. If you manage to have Lee, a common person between you two that would be great!!

Craig: I hope this is the beginning of a beautiful friendship for all of us!!

Jim: We're passing the baton onto the next generation.

Pedro: Thank you for everything. I will share everyone's emails.

SAUC

We place here in discussion the maturity of the academic and pedagogical field that graffiti, urban and street art, urban creativity constitute. It's in fact identified a consistency of knowledge and structure of thought in the several disciplinary areas.

As we are convinced that this trend will continue in multiple forms including experimental ones bridging theory and practice, here's the result of the invite for participation in this reflection.
Here is also combined the conference outcomes. There were two main results to achieve during the dialogues of the 2020 online conference.

One was to observe the maturity of the academic and pedagogical field that graffiti, urban and street art, well, urban creativity in general have. On the 2020 conference was in fact proven that the consistency of knowledge and structure of thought in the several disciplinary areas regarding the urban creativity topics, are giving way to multiple approaches to classes integrated in master courses, informing the teaching of art historians, the work of designers, and research of cognitive scientists and educators. It was evident that this trend will continue in multiple forms including experimental ones bridging theory and practice, sometimes inverting the role of researchers and authors, but always enlarging audiences, practitioners and studious.

Urbancreativity.org/ SAUC