

## Desire Lines/ Urban UX

### Activities Report

Assuming the front line of research promotion in visual signs as graffiti, street art, and urban design user experience, activities centered on daily needs, in collaboration with exceptional, eventual or festival occurrences. We proposed two themes: desire lines (paths created by need), and urban user experience (UX). The 6th consecutive annual edition of the Urban Creativity conference and activities was on 4, 5 and 6 of July 2019 in Faculdade de Belas Artes da Universidade de Lisboa (FBAUL). It gathered the most prestigious group of experts associated to our open global flagship publications (open both for reading and for submission).

Here are presented some qualitative notes following the program structure. The welcome by the president of the Faculdade de Belas Artes da Universidade de Lisboa was formalized with the confirmation regarding the good collaboration work, that inclusively had benefited the faculty research center helping on it's improvement of the evaluation. Following the formal opening Tristan Manco (UK) gave us a solid, deeply experiential presentation, that from the book author and professor experience long time connection with street art early days development, inspired and questioned the auditorium meaningfully, leading to a first group of questions from the audience.



Fig. 1 - Destroy Capitalism by Banksy, one of the though provoking images that Tristan Manco presented.

Before the first coffee break Richard Keville (Australia) explained the activity Mapping space between. Activity that occurred in every coffee break consisting in receiving inputs produced by the participants with markers on big cardboard boxes placed in the venue. This inputs to be analyzed and explored on photo essay to be published in the Journal. Richard Keville also was responsible for putting in place experiences with "Dishu" Chinese lettering technics made with large scale brushes in the floor of the historical convent, home of the Lisbon Fine Arts faculty.



Fig. 2 - Richard Keville Dishu activity in the Lisbon Fine Arts Faculty.

The first coffee break, was animated as usual, with encounters, connections and re-connections. After the break the Urban Creativity Lund panel started with a presentation of Peter Bengtsen (Sweden) that shared an video based approach, pushing personal knowledge of the medium in a search for ways of documentation that reproduce the experience following the path of tags. Erik Hannerz (Sweden) presented a reflection on the role of the surveillance as the needed counterpart for the graffiti experience, identified as "the other side" but full of relevance in documents such as videos from the graffiti culture. Emma Nilsson (Sweden) approached the relations of parkour, photography and architecture, sharing interesting photomontages where the body and the landscape are intertwined. Georgios Stampoulidis (Greece) presented a theoretical approach that connected the dots between metaphors, street art, the city, in the context of a (poly)semiotic approach.



After the lunch break Isabel Carrasco (Spain) shared with us her deep knowledge approach on Yarn Bombing, and Angela Souza (Gent, Brazil, Belgium) shared us her ups and downs personal experience as promoter of Paint & Pedal initiative in Belgium. Good Guy Boris (Bulgaria) took us in fast speed to the deepness of the the front line practice, on a very emotional and tensioned narrative. Boris explained, in video how by coincidence he was in the recent past under the faculty in a previous visit to Lisbon, but also how the mechanics of the relations before, during and after the action of painting.



Fig.3 - Boris in the Lisbon Fine Arts Faculty auditorium.

After a short break, Sergio Vicente (PT), Helena Elias (PT) and Cristovão Pereira (PT), presented ongoing participated public art projects, historical mural making and the relation with the contemporary murals, and participated urban design observed and dissected. Closing the first day, Enrico Bonadio (UK, Italy), Andrea Baldini (Italy, China) held a discussion about Copyright, or Not to Copyright? From this discussion emerged a position of compromise and evolution regarding the appliance of copyright to graffiti and street art, generically not accepted with the same structure as it is applied to commercial forms. An evolution and / or adoption of the collective copyright concept was suggested, protecting collective assets and not necessarily individualized forms of creation. After the auditorium session the participants moved to Rossio Station for refreshments, sediment ideas, debriefing, relax and enjoy the views.



Fig.4 – Trainspotting by Good Guy Boris, Charles Nolan Vanlinden and Tristan Manco.

In the second day of the activities, the conference started with Giovanna Di Giacomo (Brasil, Netherlands) presenting Street Art (Today) Museum Amsterdam ongoing project. Mauro Filippi (Italy) shared his Proto/ Post/ Ultra - Street Art: evolution of definitions and perceptions, giving us insights on a personal perspective both theoretical and practice driven over the working area. Charles Nolan Vanlinden (USA) unveiled GraffGadgets: Technology for Bombing the City, sharing with the audience surprising strategies and gadgets for graffiti best practices. After the coffee break Paris Xyntarianos – Tsiropinas (Greece) gave us his experience of Stray Art Festival in the island of Sirus (home of Cyclades capital city, Ermoupoli). Anna Rodrigues (Canada) questioned Whose Wall is it anyway? Using street art to navigate the private and the public in a community, placing in evidence the fracture that street art generates on the ownership conception of private and collective property of street faced surfaces. On an anthropological level Malcolm Jacobson (Sweden) presented the methodological and case study oriented phase of his investigation of the life courses of middle aged graffiti writers.



Fig. 5 - Malcolm Jacobson presenting

After lunch Christian Gerini (France) presented the street art relation to the “yellow vests” movement in France, Natalia Gutiérrez-Colomer (Spain), shared some thoughts on the Street Art panorama of Madrid, and NOYPS (France) made a personal presentation of his more than 20 year personal evolution in contact with the practice of graffiti and street art in Marseille. Closing the auditorium works, Esteban Marín, from Contorno Urbano Foundation (Spain) gave us is insight on the work of production in L’Hospitalet de Llobregat (near Barcelona Municipality), clarifying the methodologies for maintaining the ephemeral nature of the street practices and at the same time manage the contact with the social tissues and history of places. The second day ended with a group dinner and individual informal activities in connection with local protagonists.

We opened the third day with Imaginary City Documentary, directed by Kristina Borhes and Nazar Tymoshchuk. This took us to the Institute for Critical Street Art "round table", suggested by Nuart, Martyn Reed (Norway) hosted by Susan Hansen. On this round table with Martyn Reed, Susan Hansen, Carrie Reichardt, Erik Hannerz, Peter Bengtsen, Pedro Soares Neves, but desirably extended to all the present and non present that could be interested in the initiative. Was discussed the hypothetical existence of the Institute for Critical Street Art as an umbrella that could serve as connection and strategic binder and tool between initiatives for addressing collective purposes (to define in posterior decisions).



Fig.6 - Institute for Critical Street Art "round table"

We moved to the works conclusion with the pre launch of Framing G&SA by Edwige Fusaro (France) concluding her cycle of seminars, published with the support of Urbancreativity.org. Finally concluding the conference works new challenge was placed, adding to the discussion of why, what, who and how can we move forward with graffiti, street art, and other forms of urban creative visual signs documentation. For that purpose was presented Street Art cities by Bart Temme (Netherlands) that are available for moving forward with experimental user roles within their already expressive in numbers platform (21860 works registered). Developments regarding this subject will be shared and hopefully decided as collectively as possible.

The activities ended with a group lunch and a walking visit promoted by Véro of “Yes you can Spray” and a visit to the Underdogs Gallery with Carrie Reichardt (one of the authors represented in the Fat Boy Slim "smile high club" exhibition).

**In numbers:**

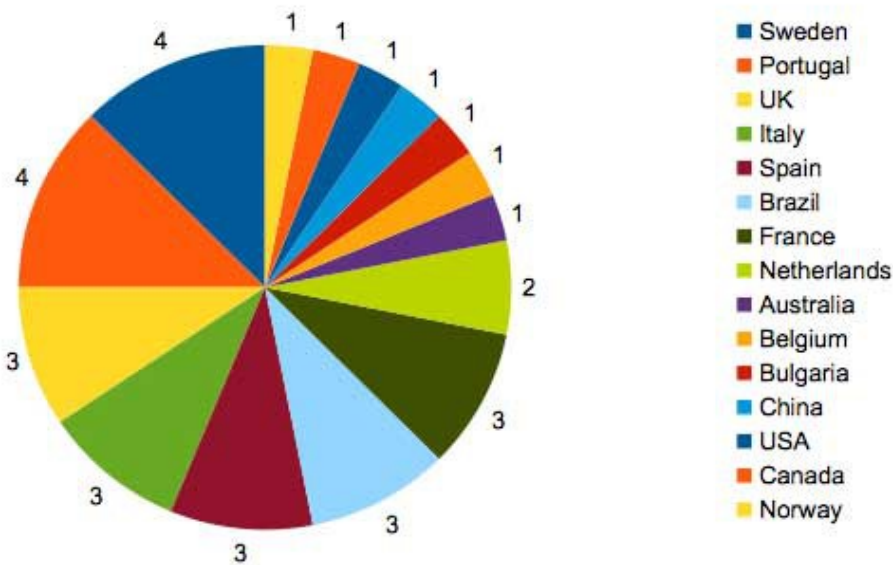
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delegates 35

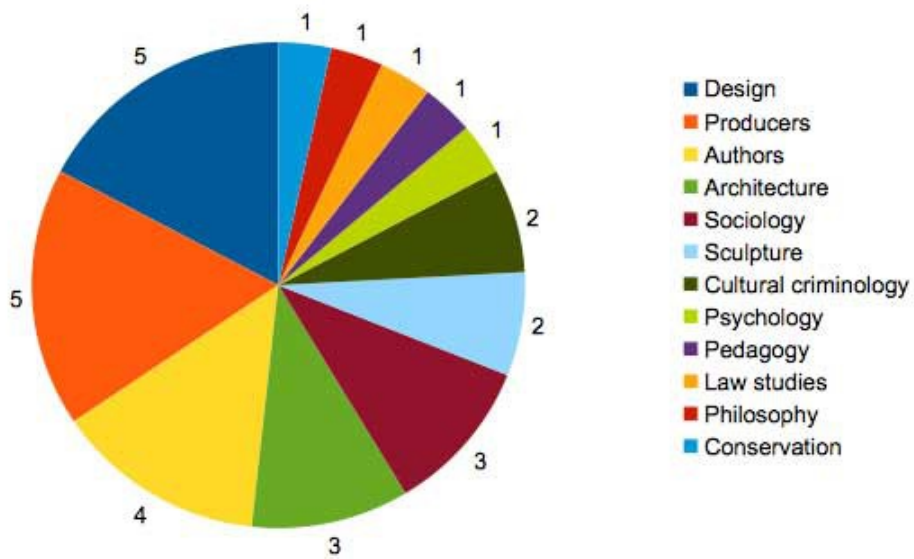
audience 55 (average by day)

total 90 (average by day)

by country:



by area of expertise:





**Production team:**

Executive direction – Pedro Soares Neves  
Auditorium support – Véro; Joana Paramés; André Falcão;  
Street Support – Véro (Yes you can Spray)  
Photos and Videos – André Falcão

**Support:**

FBAUL/ CIEBA – Faculdade de Belas Artes da Universidade de Lisboa

**Partnership:**

Destination Hostel Rossio

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**Institutional relations:**

We value 2 to 5 years commitment to our mission and vision. Funding strategy support with institutions (authors, producers, universities, research units, libraries) including publishing full discount for a group or unlimited members.

We are open for integration of your needed innovation, and including members as part of Urban Creativity structure. As needed we will promote contents through our community. Please confirm your interest and or send us your questions (with reference to Institution and contact). We would be fully available for adapting the proposals for your specific needs.

More info: [Urbancreativity.org/institutional-innovation.html](http://Urbancreativity.org/institutional-innovation.html)

**More information:**

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