

NEO-MURALISM : PLANNING URBAN ART

Street Art +
Graffiti =
Urban Art



urban art → public art

INFORMAL

FORMAL

INDIVIDUAL

SET-UP OF ACTORS

EVERYBODY

CURATED ARTIST

TEMPORARY
(UNDEFINED)

LASTING
(DEFINED)

EVERYWHERE

DEFINED PUBLIC SPACES

↓
phenomenon

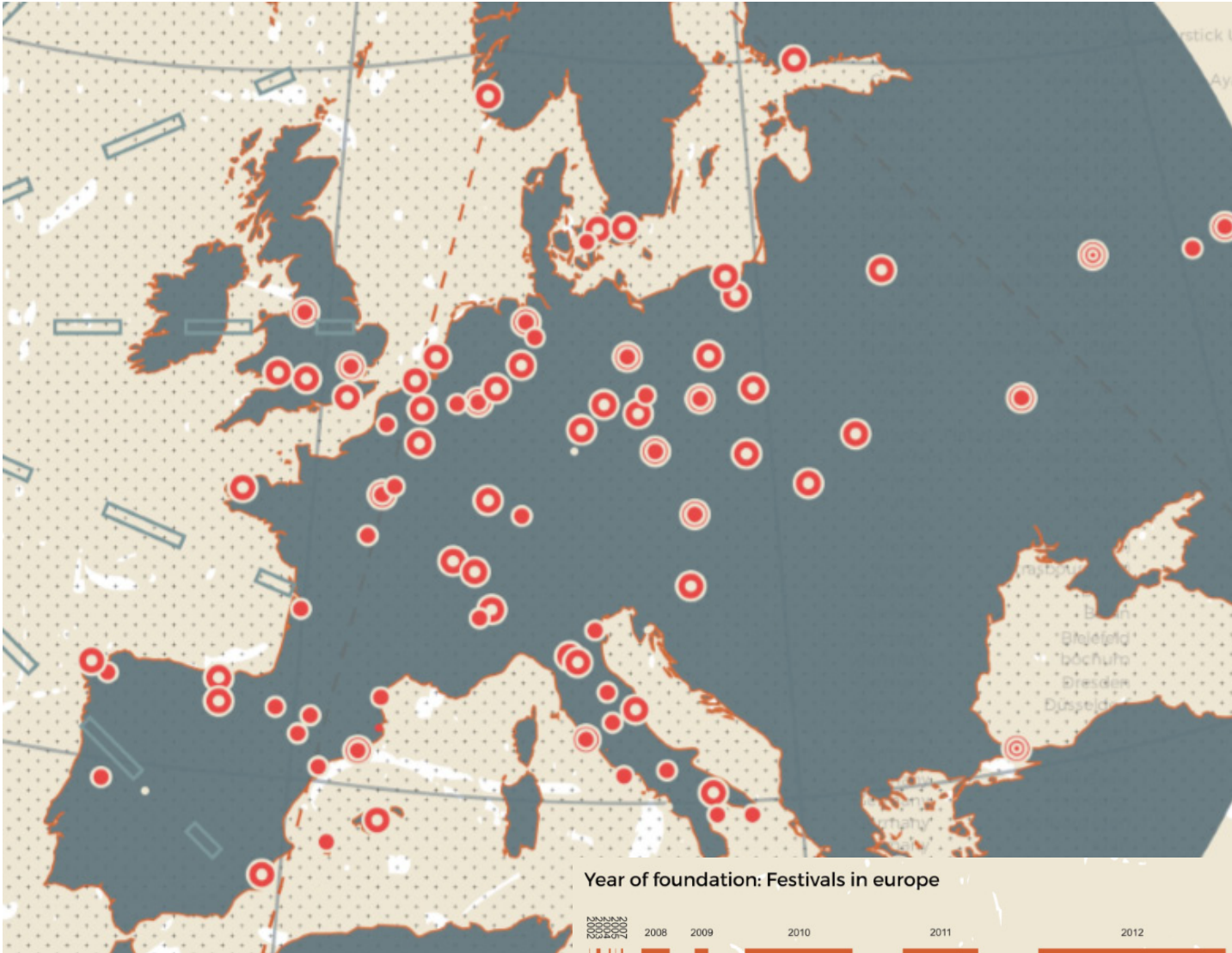
↓
tool

NEGOTIATION

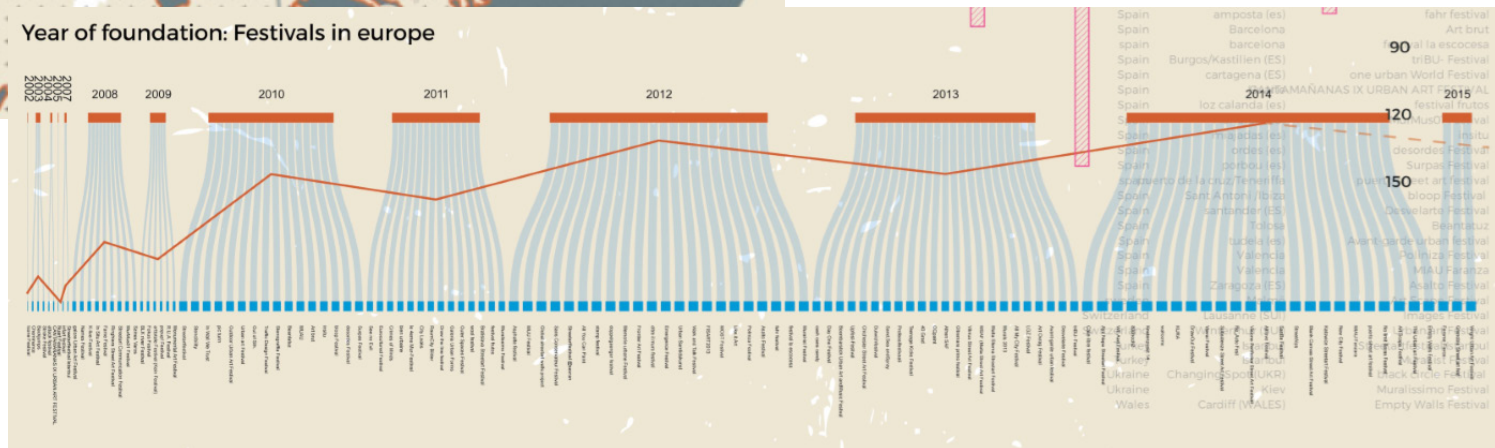
↓
INTANGIBLE CONSERVATION
& HERITAGE

↓
TANGIBLE CONSERVATION
& HERITAGE

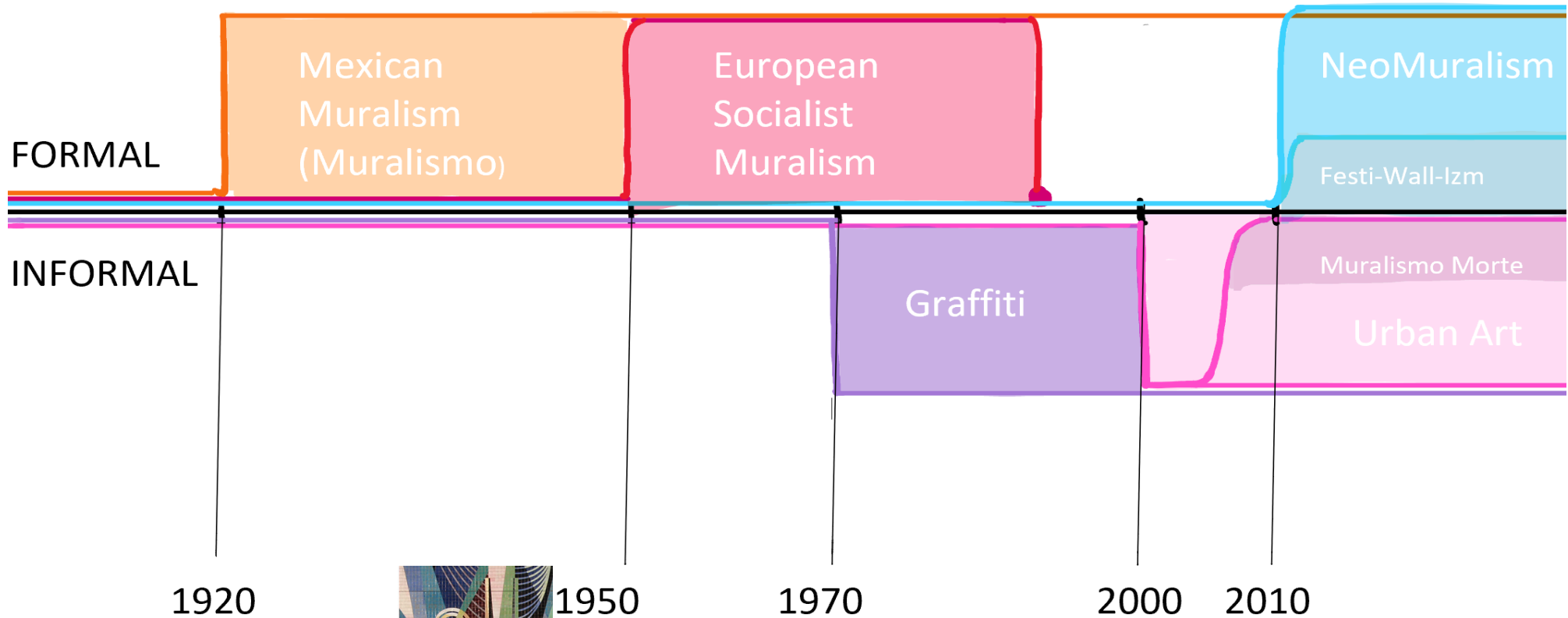
European Festi-Wall-Izm



Year of foundation: Festivals in europe



Evolution of Neo-Muralism



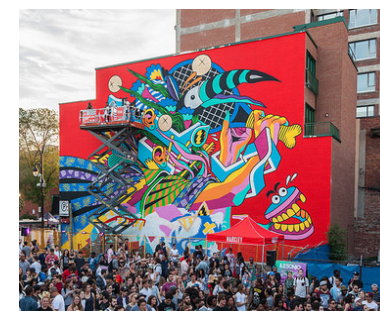
1920

1950

1970

2000

2010



muralism → neo muralism

STATE DRIVEN
(TOP DOWN)

COMMUNITY DRIVEN
(BOTTOM UP)

PROPAGANDA
CONTENT

CONTEMPORARY
ARTS & DESIGN

FRESKO, TILES,
OIL, MOSAIC

SPRAYCAN, ROLL-UP;
STENCIL, BRUSH

PUBLIC BUILDINGS

PRIVATE BUILDINGS

STATE-FINANCED

PRIVATE & PUBLIC FUNDING

ELITE

DIVERSE ACCESS

STATE
PROPAGANDA
TOOL

CREATIVE &
PARTICIPATIVE
URBAN DEVELOPMENT
TOOL

MOTIVATION

Evolve Neo-Muralism Overcome FestiWallizm

Challenges

URBAN ART vs PUBLIC ART

CIVIC COMMITMENT vs GOVERNMENTAL TASKS

CURATION vs. PARTICIPATION

TEMPORALITY vs. CONSERVATION

UPGRADE vs. GENTRIFICATION

FESTIVAL vs. PROGRAM

ARTISTIC FREEDOM vs. CONSENSUS

Wall & Space Conference 2017 Halle (Saale)



hallesaale*
HÄNDELSTADT

freiraumgalerie

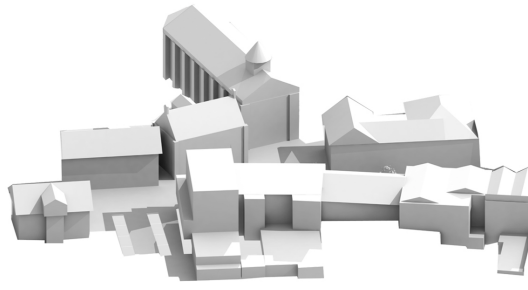


Land	surname	first name	Profession	ORG
Europe	All of Us			Wall & Space Association
Germany	Halle	Danilo	Mediacultural Education	Freiraumgalerie
Germany	Mattmüller	Roland	Geographer	Freiraumgalerie
Germany	von Busse	Hendryk	Urban Planner	Freiraumgalerie
Germany	Treihse	Ina	Soacial Education	Freiraumgalerie
Germany	Lütgert	Christiane	Urban Planner	City of Halle
Germany	Hilmer	Christoffer	Geographer	RWTH Aachen
Germany	Schorr	Björn	Researcher	Urban Nation
Germany	Besser	Jens	Artist	Artist
Germany	Dietze	Thomas	Project Manager	IBUG
Germany/Greece	Pertsinidi	Myrto	Project Manager	Jugend- & Kulturprojekt e.V.
Germany	Retterath	Gerrit	Economist	Ökonom/KolorKubes
Germany	Holtemann	Jan	Cultural Activist	noroomgallery
Austria	Kattner	Jakob	Phd Art History	Calle Libre
France	Phommahaxay	Alisa	Gallerist	Alisa Gallery
France/Croatia	Mrsic	Klara	Project Management	Boombarstick
Italy	Seno	Antonio	Mostra Collaterale	Collettivo Boca
Italy	Di Maggio	Luca	Artist	Artist
Italy	Caro	Maria	Mostra Collaterale	Collettivo Boca
Luxemburg	Lepetit	Maelle	Booking	Urban Art Esch
Netherlands	Hinger	Markus	Project Manager	Urban Art Now
Poland	Sroka	Basia	Cultural Manager	Monumental Arts Municipality
Portugal	Souza	Angela	Cultural Activist	Urban Creativity
Portugal	Soares Neves	Pedro	Scientist/Publishing	Urban Creativity
Slovakia	Viktor	Viktor	Project Manager	SAC
Slovakia	Bisto	Lubos	Project Manager	SAC
Spain	Abarca	Javier	Scientist/Publishing	Scientist
romaina	enduromaia	sergio	Urban Planer	Freelance
romania	rusu	vlad	Artist	artist
uk	dutra	anselmo	Cultural Activist	Freelance

LEGAL WALLS TO PAINT



FURTHER: HOW IS IT ALLOWED TO PAINT???



BLACK CITY

EDUCATION

- + kindergarten paints outside
- + new public traditions (season painting fest)
- + new jobs (ghost painter, public painter, rent a painter)
- + documenting teams for archiving
- + product advertisement only on legal walls for urban art

URBAN INFRASTRUCTURE

- + new legal walls on significant public spots
- + public lifts and scaffolds
- + public paint store at legal walls

SPACES

- + all public walls are "free speech"
- + all private walls for individual "commissional" artwork

PARTICIPATION

- + urban painters program for free
- + projects and workshops for free
- + everyone on public walls
- + black and white color on legal walls for free
- + mediation for commissional artwork

LAW AND REGULATION

- + illegal crossing of private walls is repainted by urban painters program
- + public walls maintained by government (urban common)
- + private walls given as legal painting walls are maintained by the government
- + all private walls have to be painted (selected artists)

WHITE CITY

EDUCATION

- + art class stays inside
- + carrying cans outside means jail

URBAN INFRASTRUCTURE

- + washable surfaces on three meters high
- + daily cleaning force (job creation)
- + cctv-mandatory in public spaces

SPACES

- + zero tolerance = no legal walls
- + on signed places with certified painter and involving departments and civic committees

PARTICIPATION

- + qualified persons can apply for a civic committee for urban design
- + the committees are mainly political party driven

REGULATION AND LAW

- + every tag has to be cleaned by owner within seven days
- + pen or can in public means jail
- + mandatory to certain color range for walls
- + zero-tolerance-graffiti-law

IMAGINE A CITY WHERE EVERYTHING IS PAINTED

banksy

STAGES OF GREY

proactive, neutral and defensive practices for urban art in urban development

PROACTIVE

EDUCATION

- + certain amount of free cans for everyone who wants to paint
- + educated teachers
- + graffiti and urban art as essential part of educational system
- + medium amount of professional artists
- + knowledge exchange artist/teacher
- + discount for writers and aspiring artist

URBAN INFRASTRUCTURE

- + billboards free for art one week a month
- + busstation and platform, garbage bins, urban furniture for art
- + abandoned buildings free to paint

SPACES

- + schools, educational institutions, jails
- + new legal walls each year at representative spots
- + urban art in urban development plan -> all public spaces and square

PARTICIPATION

- + citizens paint walls with and without artists
- + citizens develop motives with and without artists
- + citizens get informed about wall paintings
- + walls have official opening

LAW AND REGULATION

- + private house owners have to allow residents to paint the walls
- + official document supporting urban art in urban development
- + moderation for illegal graffiti-caused damage (crime reduction)

NEUTRAL

EDUCATION

- + jobs creation out of urban art (art, design, urban development, social work, education)
- + temporary project touching the subject at schools
- + spraycans and pens are used during workshop at schools
- + small amount of professional artists

URBAN INFRASTRUCTURE

- + plastic panels, mobile moveable parking, containers
- + use existing infrastructure (example: highway and railway panels)
- + a plan for social buildings with social activities for locals, elder people, kids

SPACES

- + allow murals when privately arranged in city centre
- + not proactively supported by the city
- + particular materials are allowed everywhere: chalk, lime paint, water based, easily washable...)

PARTICIPATION

- + citizens are able to vote for given motives/artists
- + citizens can influence the motive while the artist paints
- + artist gets connected to: neighborhood, people, social business, history, future
- + people decide about the spaces designated for painting

LAW AND REGULATION

- + owners can choose, weather the work stays
- + particular kinds of surfaces allowed: all electricity covers, all transportation, all floor, all visible neglected, all surfaces that block wide views, all newly built surfaces, all advertising

DEFENSIVE

EDUCATION

- + its allowed to talk about urban art
- + not included in educational system
- + only inside

URBAN INFRASTRUCTURE

- + catalogue walls to be painted
- + rapid cleaning force against illegal art
- + washable surfaces on important buildings

SPACES

- + murals are allowed, but permission and sketch is needed
- + regulated colors
- + legal walls only where no one lives and sees
- + no official murals in the city, maybe in the ghettos

PARTICIPATION

- + only qualified persons are allowed to paint buildings
- + the design has to be confirmed by the city
- + each painting on legal walls has to be confirmed by the city

LAW AND REGULATION

- + official documents avoiding urban art in urban design and development
- + official permission for every mural
- + illegal painting charged as crime with fees and jail (zero-tolerance-strategy)

Urban Art Charta

Considering impact and risks, a strategic use of urban art and muralism requires a set of values for their instrumentalisation. A charta on European level for an innovative and fair handling of urban art in the future design of the cities helps to transfer sustainable impacts of the new muralism on a political level.

By signing the charta, the cities are also responsible for avoiding certain risks and abuses in order to reach these impacts

1. INVOLVEMENT: Who is setting up a charta for urban art?

Cultural Institutions/Managers
 City Administration
 House Owners
 Inhabitants
 Historians
 Anthropologist
 Lawyers (illegal)
 Children and Teenagers
 Urban Artists
 Sociologists
 Policy Makers
 Graffitiwriter
 Social Workers
 City Planners

4. SPREAD: How is a charta brought forward in Europe?

strong network with strong authentic representatives
 research economic value and impact of (street) art in public space
 strong political frame to be heard - door opener
 social media
 delegation to convince cities to sign the charta
 official channels of European culture politics
 architectural and urban planning magazines
 conferences and workshops

3. CONTENT: What needs to be written?

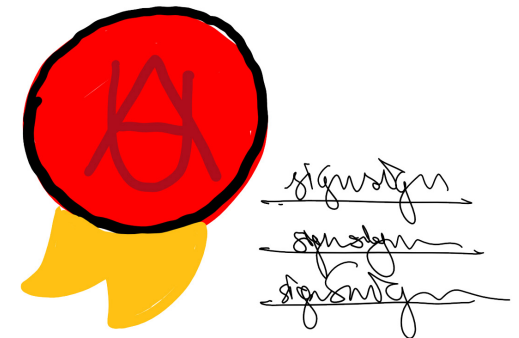
urban artists think as architects
 no intervention in gentrified areas
 implementing urban art in education
 diversity and different practices of urban art (official, unofficial)
 measurable goals
 working with urban art means tolerating graffiti
 best & worse practice attached
 not only TOLERATING but WANTING urban art
 define political role of urban art
 non-dogmatic definition of urban art
 research about origins of urban art
 legal walls
 support - arrange - take care
 decriminalization of urban art
 urban art has to be paid

2. PROCESS: How is a charta being set up?

charta-conference with all stakeholders
 "urban art parliament" voted by stakeholders to create guidelines
 timetable
 updated conference and guidelines agenda
 dialog talk talk talk
 research on topics
 low entrance barriers

5. PROJECTS: How does a charta touch the ground?

knowledge sharing platform on-/offline
 legal wall in every district
 visible projects for everybody
 exchange for artists in residency
 innovative action (i.e. chromatic depending on temperature/light/pollution)
 paint public buildings



common sense

avoid festival format exploiting civic engagement

permanent streetart activities during the year
as a resource for income & creativity

fair financial (governmental) support (public art)

no FestiWalls in potentially gentrified areas,

workshops & educational program, artist residency, legal
walls, human scale

measurements for profit/value of urban art to find require-
ments and guidelines for a fair distribution.

no censoring?

murals are not to prevent graffiti



www.wallandspace.org