

# REALNOSTI PLANIRANJA PROSTORA: UMJETNIČKA PRAKSA NA RAZINI TLA

ANAMARIJA BATISTA  
SZILVIA KOVÁCS  
CARINA LESKY

PLANNING REALITIES OF  
PUBLIC SPACE: AT GROUND  
LEVEL WITH ARTISTIC PRACTICE

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**SAŽETAK:** Teorijsko uporište ovoga rada je koncept simptomatologije Gillesa Deleuzea, koji se temelji na pretpostavci da se umjetnik može promatrati kao svojevrsan liječnik kulture. Ta Deleuzeova opservacija odnosi se na specifični potencijal umjetničke prakse da otkriva i odražava prevladavajuće odnose moći, zajedno s položajima i ulogama koje to podrazumijeva. Smještanjem te ideje u kontekst urbanih praksi, potencijal umjetničkog djelovanja u javnom prostoru moguće je dovesti u suodnos sa strategijama urbanog planiranja. Analiza se temelji na tri studije slučaja – „meinstein“, „Under Scan“ i „transition – berlin junction“ – od kojih svi funkcioniraju na razini tla, odnosno uličnih pločnika, u različitim europskim gradovima. Iako spomenuti umjetnički projekti odražavaju i propituju kompleksne razine slojevitih društvenih, ekonomskih i političkih procesa, interesa i praksi, oni istovremeno razotkrivaju potencijal umjetnosti kao aktivnog elementa u urbanizmu i uređenju urbanih prostora.

**KLJUČNE RIJEČI:** simptomatologija, umjetnička intervencija, javni prostor, tlo kao površina, projekcija, soundscape, urbanizam

## Uvod

Simptomatologija tumači različite simptome slažući ih tako da prikažu više ili manje koherentno stanje organizma. Ona se ne zanima samo za bolest, nego i za općenito stanje pacijenta s različitim, međusobno povezanim pojavama i silama koje na nj djeluju, a koje promatra i prevodi u smislene koncepte.

Ovaj tekst komentira i analizira umjetničke prakse u javnom prostoru razmatrajući ih kao simptomatološke intervencije. Urbana područja pritom se promatraju kao palimpsesti koji se sastoje od niza slojeva, od kojih svaki sadrži i prenosi različita značenja, tekstove koje možemo čitati samo ako zagrebemo ispod površine. Svojim neprestanim promjenama oni povezuju i preklapaju sadržaje, odražavajući priče i dovodeći ih u međusobne odnose. Predstaviti ćemo ovdje tri umjetničke intervencije koje se redom poigravaju površinom tla i pločnika, a ostvarene su u nekima od većih urbanih areala Europe. Zasnivajući se na tom konceptualnom okviru, postavljamo sljedeće pitanje: Na koji način umjetnička praksa prisvaja i rekonstruira urbani prostor?

## Liječnici kulture i simptomatologija

U svojoj teoriji sklapanja Gilles Deleuze govori o urbanom prostoru kao o dinamičnom procesualnom okviru, koji nije stalan, nego ga strukturiraju društvene formacije koje naziva „asemblažima“.

**SUMMARY:** The theoretical starting point for this article is Gilles Deleuze's concept of "symptomatology", which is based on the assumption that the artistic position can be interpreted as one of a cultural doctor. Deleuze's observation relates to a specific potential of artistic practice to manifest and reflect prevailing power-relations together with the positions and roles it involves. Bringing these notions into the context of urban practice, the potential of artistic work in public space is discussed in relation to urban planning strategies. Three case studies are at the center of this analysis: "meinstein", "Under Scan" and "transition - berlin junction", which all work on the ground level with the pavement of streets in different European cities. While these art projects are reflecting on complex and contested layers of multifold social, economic and political processes, interests as well as practices, they are also raising questions about the potential of art as active part of the planning and composition of urban space.

**KEYWORDS:** symptomatology, artistic intervention, public space, ground as a surface, projection, soundscape, urban planning

## Introduction

A symptomatologist interprets different symptoms by rearranging them in a way that they portray a more or less coherent state of the organism. She is not only interested in the malady but rather in the general condition with the different correlating phenomena and forces at play, which she observes and translates into sensible concepts.

This paper discusses and analyzes artistic practices in public space by considering them as symptomatological interventions. It regards urban areas as palimpsests, consisting of variety of layers that each contain and transport different meanings, texts we can only read when we scrap under the surface. Through their continuous alterations they connect and overlap contents, echoing stories and putting them into relation to each other. We will introduce three artistic interventions that all play with the surface of grounds and pavements and were realized in some large European urban areas. Based on this conceptual framework, we ask: How is urban space appropriated and reconstructed by the artistic practice?

## Culture Doctors and Symptomatology

In his assemblage theory Gilles Deleuze refers to urban space as a dynamic processual environment, which is not a fixed one, but structured by social formations he calls "assemblages".

One izgrađuju vlastite konfiguracije, ali su također dio proširenih konfiguracija.<sup>1</sup> Na sličan način Deleuze govori i u ključnoj društvenoj ulozi umjetničke produkcije, promatrajući umjetnost kao neku vrstu „simptomatologije“. To znači da umjetnik djeluje kao liječnik kulture, razotkrivajući tijekom istraživanja tokove i odnose koji su konstitutivni za neki sustav. Deleuze tvrdi kako umjetnički stil ponekad izaziva, a ponekad mijenja simptome.<sup>2</sup> Budući da ne postoji unaprijed definirana forma umjetničke produkcije, djela se mogu tumačiti kao kompozicije koje se formiraju iznutra i stoga odražavaju postojeće odnose moći. Slijedeći Deleuzea, umjetnost poboljšava našu moć djelovanja iznoseći na vidjelo okolnosti koje ne prepoznamo u svakodnevnoj životnoj rutini.<sup>3</sup> Deleuzeove opservacije odnose se na specifični potencijal umjetničke prakse da otkriva i odražava prevladavajuće odnose moći, zajedno s položajima i ulogama koje to podrazumijeva. Te ideje čine se osobito prikladnima za analizu projekata o kojima ćemo raspravljati u ovom članku. Umjetnički projekti kao što su „meinstein“, „Under Scan“ i „transition – berlin junction“ ulaze u javni prostor i promišljaju složene i sporne slojeve raznovrsnih društvenih, ekonomskih i političkih procesa, interesa i praksi. Odnos tih promišljanja prema novijem razvoju gradova potiče pitanja o potencijalu umjetnosti kao elementa u planiranju i izgradnji urbanog prostora.

### Uvrštavanje umjetničkog djela među urbanističke strategije

Snažno preformuliranje odnosa lokalnog i globalnog, kao i javnog i privatnog prostora u metropolitanskom i urbanom kontekstu manifestira se u komercijalizaciji i privatizaciji, kao i homogenizaciji i segregaciji tih urbanih prostora. Ideja učinkovitosti i natjecateljskog pritiska da se dosegnu ciljne skupine usko je povezana s navedenim procesima. Oni su obilježeni zahtjevom za maksimalizacijom produktivnosti i specijaliziranom uporabom, s naglaskom na funkcionalnosti dotičnog mjesta.

Ti procesi utječu na svakodnevni urbani život na ključne načine.

Pogled na trenutnu gradsku situaciju i analiza središnjih tema pokazuje da fenomen interakcije s javnim prostorom i u njemu – kao što su sastanci, komunikacija, kretanje, igra, rasprava, prosvjedi, šetnja, relaksacija i drugo – postupno sve više određuju institucije, tvrtke i drugi autoriteti. Definiirajući okvir za te aktivnosti, ti subjekti imaju mogućnost eliminacije onih elemenata koje smatraju nepotrebnima i odlučivanja o tome koji će se izvori koristiti. To im daje moć i nadzor nad specifičnim prostorima. U teorijskim raspravama neki su autori doveli u pitanje i čak osporili transformacije i dihotomije modernih i postmodernih gradova (npr. Lefebvre 1974.; Gottdiener 1994.; Liggett i Perry 1995.; Wright 1997.; 2000.; Dangschat 1998., Frey 2004., Kaika 2005., Knierbein 2010., Bridge i Watson 2011.).<sup>4</sup> Njihovi radovi bave se analizom javnog prostora, kao i primijenjenim promišljanjima općinskih udruga i lokalnih povijesnih društava koja se bave složenim

These assemblages build a specific configuration, while they are also part of more extended configurations<sup>1</sup>. In a similar way he discusses the essential social role of the artistic production, regarding art as a kind of “symptomatology”. This means that the artist acts as cultural doctor displaying the flows of a system’s constitutive relationships by researching. Deleuze claims that artistic style sometimes precipitates and sometimes transforms the symptoms<sup>2</sup>. As there is no predefined form for an artistic production, the works can be read as compositions that are formed within and therefore reflect existing power conditions. Following Deleuze, art improves our power to act by voicing such conditions that we do not recognize in our everyday life routine<sup>3</sup>. Deleuze’s observations relate to a specific potential of artistic practice to manifest and reflect prevailing power-relations together with the positions and roles it involves. These notions appear particularly apt for the analysis of the projects that will be discussed in this article. Art projects such as “meinstein”, “Under Scan” and “transition – berlin junction” enter public space and reflect on a complex and contested layer of multifold social, economic and political processes, interests and practices. The relation of these thoughts to recent city developments raises questions about the potential of art as part of the planning and composition of urban space.

### Situating Artistic Work in Urban Planning Strategies

The significant reformulation of the relationship between local and global as well as public and private spaces within the metropolitan or urban environment manifests itself in the commercialization and privatization as well as homogenization and segregation of these urban spaces. The idea of efficiency and the competitive pressure to reach target groups are closely connected with the above mentioned developments. They are marked by a claim for maximized productivity and specialized utilization stressing the functionality of a place.

These processes have influenced the everyday urban life in crucial ways. Looking at current situations in the city and analyzing central themes, it can be recognized that the phenomenon of interacting with and in public space – such as meeting, communicating, moving, playing, discussing, protesting, strolling, relaxing etc. – is gradually framed by institutions, companies and other authorities. By defining the framework for activities, these actors have the possibility to eliminate elements they regard as unnecessary and to decide about the sources in use. This provides them power and control over particular spaces.

In theoretical discussions authors have questioned and profoundly challenged the transformations and the dichotomies of modern and postmodern cities (e. g. Lefebvre, 1974;



aspektima (društvenog) planiranja. Nekoliko koncepata i teorijskih pristupa koji su utjecali na način na koji se prostor prakticira i shvaća u urbanizmu zasniva se, između ostaloga, na poimanju prostora Henrija Lefebvrea.

Pomaci u urbanim i društvenim teorijama tijekom proteklih pedeset godina obogatili su i poboljšali i koncepcije javnog prostora. U tom trendu ideja stimulacije urbanih struktura kroz eksperimentalnu uporabu bila je u središtu Situacionističke internacionale (SI), pokreta šezdesetih godina 20. stoljeća. Krug oko Guya Deborda zastupao je ideju da korisnici grada imaju moć stvoriti gradski prostor tjelesnim aktivnostima stanovanja i kretanja, baš kao što ga stvaraju i arhitektonska zdanja. Tu je ideju nadahnulo stajalište Henrija Lefebvrea da u društvenom smislu prostor postoji samo u kombinaciji s kretanjem, „za i kroz aktivnost“.<sup>5</sup>

Lefebvre razlikuje tri vrste prostora: zamišljeni prostor, percipirani prostor i življeni prostor.<sup>6</sup> Zamišljeni prostor (*le concu*) u njegovoj terminologiji označava distanciran i moćan pogled odozgo.

On podrazumijeva diskurs o prostoru koji određuju urbanisti i stručnjaci.<sup>7</sup> S druge strane, urbani prostor kakav oblikuju rutinske prakse u skladu s općim pravilima i vrijednostima vladajućeg društva on naziva percipiranim prostorom (*le percu*). Uz ta dva koncepta Lefebvre uvodi i treću vrstu prostorne sfere, koju naziva življenim prostorom (*la vécu*): to je meka strana grada, koju oblikuju mašta, sjećanja i trenuci.<sup>8</sup> Taj prostor održavaju živim i dostupnim umjetnost i književnost.

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Gottdiener, 1994; Liggett and Perry, 1995; Wright, 1997, 2000; Dangschat, 1998; Frey, 2004; Kaika, 2005; Knierbein, 2010; Bridge and Watson, 2011)<sup>4</sup>. They concern public space analysis, as well as their applied reflections by neighborhood associations, local history societies addressing the complexity of (social) planning. Several concepts and theoretical approaches that have influenced the way space is practiced and understood by urban planning were based, among others, on Henri Lefebvre's notion of space.

Shifts in the urban and social theories over the past 50 years have enriched and improved the conceptions of public space as well. In this flow, the idea of stimulating urban structures through experimental use was at the center of the Situationist International (SI), a movement of the 1960s. The grouping around Guy Debord advanced the idea that – just as through architectural construction – city users have the power to create city space through bodily activities of dwelling and movement. The idea was inspired by Henri Lefebvre's notion that in a social sense space only subsists in combination with movement, “for and by virtue of activity”<sup>5</sup>.

Lefebvre distinguishes three kinds of spaces, conceived space, perceived space and lived space<sup>6</sup>. Conceived space (*le concu*) is – in his terminology – the distanced and powerful view from above. It includes the discourse on space as it is established

Kao rezultat intenzivne komodifikacije prostora, kako ističe Lefebvre, apstraktne strukture zamišljenog prostora postale su dominantnije od življenog prostora. Ipak, Lefebvre tvrdi kako je konkretni prostor ustvari prostor subjekata te stoga i prostor korisne vrijednosti. Grad se sastoji od društvenog prostora, koji se društveno proizvodi, i stoga prostori nisu spremnici u kojima se događaju društveni odnosi, nego dio procesa društvene proizvodnje kao što su percepcija, uporaba i stjecanje.

Dok se za Lefebvrea „življeni prostor“ definira momentima proživljenim u prostoru, za Deborda i njegove sljedbenike ti su momenti postali *situacije* koje se aktivno stvaraju kako bi se transformirao prostor. Oživljavanje i aktiviranje prostora iznošenjem na vidjelo palimpsesta grada s njegovom poviješću ili imaginarijem, ali i bavljenjem bolnim točkama grada i njegovim poslovima, povezani su s Deleuzeovim konceptom asemblaža, koji je razvio zajedno s Guattarijem. Dok u Lefebvreovoj teoriji dominiraju razlike među akterima, u Deleuzeovu teorijskom djelu ključnu ulogu igraju konfiguracije odnosa individualne i kolektivne prakse. Deleuze ističe činjenicu da postoji suptilna mreža razlika i ponavljanja, kao što su nijanse, intenziteti i preklapanja, kao i nužnost njihova promišljanja bez koncepta identiteta ili reprezentacije.<sup>9</sup>

S Lefebvreova gledišta uporaba konkretnog prostora i interakcija u njemu pridonose rekonceptualizaciji prostora u smislu njegova otvaranja za razlike, jedinstvo i jednakopravnost.

by urban planners and experts<sup>7</sup>. On the other hand, the urban space as it is shaped by routine practices according to common rules and values of the dominating society, he calls perceived space (*le percu*). In addition to the two concepts Lefebvre introduces a third kind of spatial sphere that he calls lived space (*la vécu*): it is the soft side of the city shaped through imagination, memories and moments<sup>8</sup>. This space is kept alive and accessible by the arts and literature.

As the result of an intensive commodification of space, so Lefebvre points out, the abstract structures of conceived space have become more dominant than the lived space. Still, Lefebvre argues that the concrete space is the space of subjects and therefore the space of use value. City consists of social space that is socially produced, hence, spaces are no containers in which social relations take place, but part of the social production process of perception, use and acquisition. While in Lefebvre “lived space” is defined by moments lived in space, with Debord and his followers they become *situations* that are actively created to transform space. Reviving and activating space by surfacing the palimpsest of a city with its history or imaginary, but also addressing the sore spots of a city and its affairs, it relates to the Deleuzian concept of assemblages that he developed together with Guattari. While the differences among the acteurs are diffuse in Lefebvre's

Istodobno te prakse nude sredstva za prevladavanje homogenosti, fragmentacije i hijerarhije. Deleuzeova perspektiva odlazi korak dalje u procesu otkrivanja različitosti kao glavnog elementa koji individualizira iskustvo. „Tu su ključni doživljaj različitosti i odgovarajući eksperiment: svaki put kada se nađemo suočeni s nekim ograničenjem ili oporobom, ili sputani njima, trebali bismo se zapitati što takva situacija pretpostavlja.“<sup>10</sup> Eksperimentirati znači intervenirati u smislu promjene individualnog pogleda na stvari. Kada doživimo različitost zahvaljujući rezultatu nekog eksperimenta, „to pretpostavlja gomilu razlika, pluralizam slobodnih, divljih ili nepripitomljenih razlika, kao i odgovarajuće razlikovno i originalno mjesto i vrijeme; a sve to postoji paralelno sa simplifikacijama ograničenosti i oporbe.“<sup>11</sup>

Ove misli ističu ulogu umjetničke intervencije i njezina doprinosa urbanoj praksi kao plauzibiliju. Doživjeti društveni prostor u njegovoj složenosti i nedosljednosti znači razmotriti njegove različite dimenzije, njegovu raznolikost i široki spektar mogućnosti. Jedan od načina da se promisle i otkriju uvjeti urbanog organizma mogao bi biti kroz simptomatologiju u obliku umjetničkih eksperimenata. Pogledajmo neke primjere u kojima su umjetnici rastočili ustaljene strukture, otvarajući ih time za nova iskustva.

## Pločnici ili osjećaj za tlo

### I. „meinstein“

Projekt „meinstein“ („moj kamen“ na hrvatskom) se trenutno realizira u berlinskoj četvrti Neukölln (Platz der Stadt Hof), a zasniva se na ideji umjetnice Nadije Kaabi-Linke, ostvarene u suradnji sa studiom Architekturbüro el:ch (meinstein-projekt 2013).<sup>12</sup> Bit će to „memorijal Neuköllnaca za Neuköllnce“ (prema izjavi Nadije Kaabi-Linke za meinstein-projekt 2013). Ideja je stvoriti šarenu mozaičku površinu, „demografski asfalt“ sagrađen od djelića koji predstavljaju spektar regionalne i lokalne raznolikosti današnje lokalne, urbane sredine.

Ovaj zajednički oblikovni projekt po načelu *artist + landscape* dio je vizije mjesne zajednice, koja želi pokrenuti novu inicijativu za obnovu Karl Marx StraÙe. Uspostavljanjem strateškog okvirnog programa (Aktion! Karl-Marx-StraÙe) 2010. godine, uprava grada željela je ojačati ekonomski i kulturni potencijal te središnji položaj tog javnog prostora, glavne avenije u četvrti (Aktion! Karl-Marx-StraÙe 2013).<sup>13</sup>

Berlinski Neukölln (koji se do pada Berlinskog zida nalazio u američkom sektoru okupiranoga grada) poznat je po restoranima, kafićima, terasama i klubovima. U nekom trenutku postao je popularna stambena četvrt za studente i umjetnike zahvaljujući umjerenim cijenama najma nekretnina. Trenutno Neukölln

theory, configurations of relationships between individual and collective practice plays a crucial role in the theoretical work of Deleuze. Deleuze underlines the fact of the subtle network of difference and repetition existing, such as gradients, intensities, overlaps, and the necessity to think them without the concept of identity or representation<sup>9</sup>.

From Lefebvre's point of view the use of and interaction in concrete space contribute to the reconception of space in terms of opening it for difference, unity and equality. At the same time these practices provide means to overcome homogeneity, fragmentation and hierarchy. Deleuzian perspective goes a step further regarding the process of discovering the difference as the main process, which individuates the experience.

“There is a crucial experience of difference and a corresponding experiment: every time we find ourselves confronted or bound by a limitation or an opposition we should ask what such a situation presupposes”<sup>10</sup>.

To experiment means to intervene in the sense of changing the individual perspectives on things. When we experience differences due to the result of an experiment, “it presupposes a swarm of differences, a pluralism of free, wild or untamed differences; a properly differential and original space and time; all of which persist alongside the simplifications of limitation and opposition”<sup>11</sup>.

These thoughts point out the role of artistic intervention and its contribution to the urban practice more plausible. To experience a social space in its complexity and inconsistency means to consider its different dimensions, its diversity and wide range of possibilities. One of the ways to reflect and discover the conditions of the urban organism could be through symptomatology in the form of artistic experiments. Let us have a look at some examples of in which artists dissolve settled structures opening them up for new experiences.

## Pavements or a Sense of Ground

### I. “Meinstein”

The project “meinstein” (“my stone” in English) is one that is currently being realized at Platz der Stadt Hof, in Berlin Neukölln, based on the idea of the artist Nadia Kaabi-Linke in cooperation with Architekturbüro el:ch (meinstein-project 2013)<sup>12</sup>. It will be “a memorial from Neuköllners to Neuköllners” (Nadia Kaabi-Linke quoted in meinstein-projekt 2013). The idea is to create a colorful mosaic surface, a “demographisches Pflaster” built of stones that represent the regional and social range of variety of the current local urban milieu.

This artist + landscape designer joint-project is one element in the local municipality's vision to start a new initiative for the renewal of Karl Marx StraÙe. By establishing a strategic

prolazi proces gentrifikacije. Također je poznat po kulturnoj raznolikosti. Prema statističkom izvješću iz 2010. godine, oko 40% stanovništva je ne-njemačkog podrijetla (Statistischer Bericht 2010),<sup>14</sup> s velikim turskim, arapskim i kurdskim zajednicama (oko 18%), a odnedavno postoji i priljev Roma i subsaharskih Afrikanaca (Die Roma 2010).<sup>15</sup>

S jedne strane, kao umjetničko djelo objektivne deskripcije, projekt „meinstein“ ima za cilj izračunati i vizualizirati statističke karakteristike stanovnika kao što su rod, dob i nacionalnost. S druge strane, može se smatrati zbirkom subjektivnih, osobnih životnih priča koje se manifestiraju u kamenim blokovima. Kako bi se taj element ojačao, cigle će se transportirati direktno iz izvornog zavičaja stanovnika, iz regija odakle potječe migracija.

Kaabi-Linke je umjetnica tunisko-ruskog podrijetla, koja se u svome radu obično bavi prikupljanjem ljudskih stvarnosti. Ideja meinsteina zasniva se na tuniskoj mozaičkoj umjetnosti i tradiciji.

Njegova koncepcija kombinira vizualizaciju podataka i projekt participacijske izgradnje. Cilj je stvoriti spomenik posvećen lokalnim stanovnicima koji će ga istovremeno aktivno oblikovati. Izraz „memorijal“ znači da će i sam mozaički pločnik postati gradskim reliktom: vremenski specifična dokumentacija opsega i strukture lokalnog stanovništva, koja priča priču o nacionalnim i internacionalnim procesima migracije koji su ukorijenjeni u ovome mjestu.

Dakako, stvaranju tog mjesta pridonose radionice i manifestacije u sklopu projekta „meinstein“. Međutim, bilo je i primjena uobičajenih participacijskih procesa planiranja, usredotočenih na pitanje: Tko su naši susjedi? Vrijedno je spomenuti da umjetnica prati sudionike tijekom čitavoga projekta i podržava ih svojim umjetničkim interpretacijskim tehnikama, na primjer vizualizacijama za prijevod i definiciju termina „migracija“ i „pripadnost“ zasnovanim na dojmovima i životnim iskustvima lokalnih ljudi.

PRIPREMA LOKACIJE ZA „MEINSTEIN“, 2013.,  
IZVOR: SZILVIA KOVÁCS

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CONSTRUCTING THE PLACE FOR "MEINSTEIN", 2013,  
SOURCE: SZILVIA KOVÁCS

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framework program (Aktion! Karl-Marx-Straße) in 2010, the city-management aims at strengthening the economic and cultural potential and the central public space position of the district's main boulevard (Aktion! Karl-Marx-Straß 2013)<sup>13</sup>.

Berlin's Neukölln district (in the former American sector of the occupied city until the Fall of Berlin Wall) is well-known for its restaurants, cafes, terraces and clubs. Once it became a popular residential area for students and artists due to its moderate real estate prices. At the moment Neukölln is undergoing the process of gentrification. It is also known for its cultural diversity. According to a statistical report conducted in 2010 about 40% of its population were of non-German ethnicity (Statistischer Bericht 2010)<sup>14</sup>. There have been large Turkish, Arab and Kurdish communities (ca. 18%), recently with an influx of Romani people and Sub-Saharan Africans (Die Roma 2010).<sup>15</sup> As an art work of objective description on the one hand, the "meinstein" project aims at calculating and visualizing the inhabitants' statistical characteristics, such as gender, age,

nationality. On the other hand, it can be regarded as a collection of subjective, personal life stories that manifest themselves in the stone-blocks. For strengthening the latter, the bricks will be transported directly from the origin of residents, from the emitting regions of migration.

Kaabi-Linke is a Tunisian-Russian-born artist, who usually deals with the collection of human realities in her works. The meinstein-idea is based on Tunisian mosaic art and tradition. The concept is a combination of data visualization and a participative construction project. It aims at creating a monument that is dedicated to local residents, while at the same time also shaped by them actively. The expression of "memorial" means, that the mosaic pavement is going to become a city relict as well: a time-bound art documentation of the volume and structure of local population, telling the story of the place-rooted but national and international migration processes.

Of course, the workshops and meinstein-events are contributing to the place making. Still they were just some applications of

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## II. „Under Scan“

Dok je svrha „meinstein-projekta“ vizualizirati i aktivirati individualnog stanovnika ugrađivanjem njegovih ili njezinih karakteristika i priča u „demografski pločnik“, umjetnička intervencija „Under Scan“ također se odvija na razini tla. Veoma je slična prethodnoj po tome što joj je svrha animirati društvenu sferu javnih prostora iznoseći na vidjelo njihov društveni domet, ali na filmski način: putem projekcije. Film je od svojih početaka bio usko povezan s urbanom sredinom, apsorbirajući kretanje masa, prometa i atmosfere metropole, a danas aktivno sudjeluje u praksi javnog prostora. Stoga on prelazi granice svoje tradicionalne funkcije reprezentacije i stupa u interakciju s fizičkom gradskom sredinom. Bavi se problemima urbane stvarnosti, kao što je pitanje društvenog otuđenja suvremenih javnih prostora. Pretvarajući rekvizite nadzornog sustava u umjetničku instalaciju, projekt „Under Scan“ (2005.–2008.) Rafaela Lozano-Hemmera pozvao je korisnike grada da stupe u interakciju s ljudima koje susreću u javnim prostorima, skrećući pozornost na pojedinca u neuhvatljivoj i anonimnoj masi koja se kreće svojim svakodnevnim trasama i rutinama kroz grad. Instalacija promišlja javnu situaciju u kojoj se istodobno promatra i biva promatran. Kompjuterizirani sustav za praćenje instaliran je na glavnim

gradskim trgovima i pješačkim putovima nekolicine engleskih gradova (npr. Londona, Leicestera i Nottinghama) kako bi se lokalizirali pojedinačni prolaznici te predvidjelo i analiziralo njihovo kretanje u prostoru. Čim bi stupili na javni trg, projekcija ljudskog lika pojavila bi se u njihovoj sjeni na tlu, aktivirajući se i stupajući u interakciju s njima oči u oči. Prikaza bi napustila performans i odustala kada bi prolaznik krenuo dalje i time prekinuo taj virtualni neobavezni razgovor u javnom prostoru. Više od tisuću lokalnih volontera snimljeno je za ove trominutne portrete, pri čemu se od njih zatražilo da izvedu nešto osobno (Lozano-Hemmer, 2005.).<sup>16</sup>

Instalacija je izazvala stanovnike grada da pridju dobro poznatom urbanom okolišu na aktivan i zaigran način koji će biti nešto više od puke funkcije i rutine. Stoga ih se izvuklo iz svakodnevne rutine i potaknulo da se zadržavaju na javnim trgovima, stupajući u interakciju s fizičkim, društvenim i virtualno društvenim okolišem, istodobno mijenjajući prostor svojim tjelesnim kretanjem. Sam umjetnik opisao je svoju namjeru na sljedeći način: „Smatram da u ovo vrijeme nadzora, globalizacije i urbane homogenizacije postoji potreba za ponovnim povezivanjem ljudi s njihovom sredinom. Djela slikara kao što su Parmigianino, Velázquez i u novije vrijeme Leon Golub i Attila Lukacs sadrže prizore u kojima vektori pogleda precizno vode promatrača u suučesništvo s onime što se prikazuje. Tko je promatrač?

usual participatory planning processes, raising the question: Who are our neighbors? It is worth being mentioned that the artist accompanies the participants during the whole project and supports them with her artistic interpretive techniques, for example with visualizations for translating and defining *migration and belonging* based on locals' impressions and life experiences.

## II. “Under Scan”

While the “meinstein-project” aims at both visualizing and activating the individual inhabitant by embedding his or her characteristics and stories into a “demographic pavement” also the artistic intervention “Under Scan” works on the ground level. Very similarly, it aims at animating the social sphere of public spaces by surfacing their social range, however in a filmic way: through projection.

Film, which from its beginnings has closely been related to the urban environment absorbing the movement of the masses, the traffic and the atmosphere of the metropolis, currently is actively taking part in the practice of public space. Thereby, it oversteps its traditional function of representation interacting with the physical environment of the city. It addresses problems of urban reality, such as the issue of social alienation of contemporary public spaces.

By transforming the requisites of a surveillance system into an artistic installation “Under Scan” (2005-2008) by Rafael Lozano-Hemmer invited city users to interact with the people they encounter in public spaces, drawing attention to the individual in the fugitive anonymous crowd they pass in their everyday routes and routines through the city. At the same time the installation reflects on the public situation of observing while being observed.

A computerized tracking system was installed in main public squares and pedestrian paths of different English cities (eg. London, Leicester, Nottingham etc.) to localize individual passersby in order to predict and analyze their movements in space. Once they stopped on the public square, the projection of a portrait appeared in their shadow on the ground starting to perform and interact with the viewer on a face-to-face level. The ghostly portrait quit the performance and turned away as the passerby moved on ending this virtual-physical meet-and-greet in public space. More than one thousand local volunteers were filmed for these three-minute portraits and asked to do their individual performances (Lozano-Hemmer 2005)<sup>16</sup>. The installation tempted the city dwellers to use their familiar urban surrounding in an active and playful way, beyond function and routine. They were pulled out of their routines to linger in public squares interacting with their physical, social



Tko je subjekt u tim djelima? To su relevantna pitanja dok se bavimo nestajanjem javnog prostora.<sup>17</sup>

Lozano-Hemmer koristi tehnike stvorene na području umjetnosti i prenosi ih ravno u arhitekturu, društvenu sferu i svakodnevni život grada, baveći se središnjim urbanim pitanjima. Efekt *mise-en-abîme*, koji se ostvaruje položajem projekcija, stvara iluziju kontakta pogledom između portreta u sjeni i promatrača (Lozano-Hemmer, 2005.). To dodatno potiče poistovjećivanje s projiciranom osobom i naglašava prisutnost promatrača u sredini u kojoj se kreće.

S deleuzeovskog gledišta, „Under Scan“ Lozano-Hemmera transformira simptom pojedinca koji se kreće u javnom prostoru, a koji je otuđen nadzorom i površnim susretima, u situaciju koja poziva na zaigranu aktivnost, društvene susrete i komunikaciju. Autor to postiže reorganizacijom nadzornog sustava, koji je oruđe moći i autoriteta u nadzoru grada i njegovih prostora, tako da postaje sredstvom participacije koje će igrom animirati urbane strukture i javne trgovce.

### III. „transition – berlin junction: eine Klangsituation“

Na tlu se odvija i zvučna intervencija „transition – berlin junction: eine Klangsituation“ Gregora Kleina. Kao i „meinstein“ i „Under Scan“, ovaj projekt također djeluje na pločniku, ali njegov je pristup zvučna umjetnost. Jer jedan od glavnih ciljeva zvučne

„UNDER SCAN“, 2005.,  
LJUBAZNOŠĆU  
RAFAELA LOZANO-HEMMERA

„UNDER SCAN“, 2005.,  
COURTESY OF THE ARTIST  
RAFAEL LOZANO-HEMMER

and virtually social surroundings, while altering these spaces through their bodily movement. The artist himself describes his intentions as follows:

“In our age of surveillance, globalization, and urban homogenization, I believe there is the need to re-link people to their surroundings. The work[s] of painters such as Parmigianino, Velázquez and, more recently, Leon Golub and Attila Lukacs show scenes where vectors of glances precisely pin the viewer in complicity with what is being seen; who is the viewer? Who is the subject in these works? These are pertinent questions as we deal with the disappearance of public space” (Lozano-Hemmer quoted in Science Museum 2008)<sup>17</sup>.

Lozano-Hemmer uses techniques established within the field of art and transports them right into the architecture, social sphere and everyday life of the city, addressing central urban issues. The “mise-en-abîme” effect generated by the position of the projections establishes the illusion of eye contact between the portrait in the shadow and the viewer (Lozano-Hemmer 2005). This strengthens the identification with the projected individual and emphasizes the presence of the viewer in his very surrounding.

From a Deleuzian point of view, Lozano-Hemmer’s “Under Scan” transforms the symptom of the individual moving in a public space that is alienated by surveillance and fugitive encounters





umjetničke prakse je senzibilizirati i revalorizirati doživljaj grada te oživjeti otupjela osjetila tako da nas se izvuče iz dnevne rutine i pozove da se povežemo sa svojim okolišem i stupimo s njime u interakciju.

U svome radu „transition – berlin junction: eine Klangsituation“ umjetnik Gregor Klein instalirao je (na šest mjeseci 2001. godine) četiri senzora između metalnih ploča koje su pridružene skulpturi Richarda Serra „berlin junction“, smještenoj ispred Filharmonijske koncertne dvorane u Berlinu. Instalacija je djelovala interaktivno. Klein definira glazbu kao privremenu umjetničku formu, kao umjetnost tranzicija. Stoga je komponiranje tranzicija ključno u procesu rada s ovim medijem. Kao zvučni umjetnik koji djeluje u javnim sferama, on proizvodi zvučne situacije, spajajući određene zvučne koncepte s određenim mjestom i njegovim društvenim, povijesnim i vizualnim kontekstom. „Vrlo često stvaram svoja umjetnička djela nakon što otkrijem neki prostor, radeći pritom s vizualnim i akustičnim materijalom te s društvenim aspektima.“<sup>18</sup> Šećući kroz skulpture, prolaznici su mijenjali zvučne konfiguracije šest čistih tonova pomiješanih s dvama ljudskim glasovima koji su recitirali pjesmu „Der Radwechsel“ (1953.) Bertolta Brechta. Umjetnikova namjera nije bila samo anticipirati akustičnu dimenziju prostora, nego također povezati ga s njegovim povijesnim i suvremenim kontekstom. Pjesma budi sjećanja na Berlinski ustanak 17. lipnja 1953. godine. Aktivnosti stvaranja

zvuka također su usmjeravale pozornost prolaznika prema dolje, navodeći ih da se usredotoče na memorijalnu ploču usadenu u tlo. Ploča komemorira žrtve projekta eutanazije „Aktion T4“, koji je bio službeno isplaniran i proveden za vrijeme Trećeg Reicha, kada je ubijeno 200 tisuća ljudi s duševnim oboljenjima i tjelesnim nedostacima.

Reference koje su korištene u ovom radu oživjele su prostor zajedno sa zvučnom situacijom, stvarajući nove slike. Projekt je pozivao na sjećanje i meditaciju među entitetima vremena i prostora. Povezujući materijalni prostor s njegovom poviješću i time promišljajući, evocirajući i oblikujući kolektivno sjećanje zajednice, projekt „transition – berlin junction“ integrirao je sferu življenog grada u fizičku arhitekturu, kamenje grada.

U knjizi „The Conscience of the Eye“ Richard Sennett razlikuje između dvaju glavnih izvora za konceptualizaciju grada, a to su „urbs“ za kamenje grada i njegovu materijalnu dimenziju, i „civitas“, što se odnosi na „emocije, rituale i uvjerenja koji poprimaju oblik grada.“<sup>19</sup> Umjetničkim radovima „meinstein“, „Urban Scan“ i „transition – berlin junction“ zajedničko je svojstvo da spajaju „urbs“ i „civitas“ proizvodeći i izražavajući značajnsku napetost. U tom smislu njihovi su koncepti aliteracije za javne prostore, budući da ispituju specifične dijelove *urbanoga tkiva* zajedno s njihovim *društveno-povijesnim vezama*.

„TRANSITION – BERLIN JUNCTION:  
EINE KLANGSITUATION“, 2001., IZVOR:  
ANAMARIJA BATISTA / SZILVIA KOVÁCS

ANAMARIJA BATISTA

SZILVIA KOVÁCS

„TRANSITION – BERLIN JUNCTION: EINE  
KLANGSITUATION“, 2001., SOURCE:  
ANAMARIJA BATISTA / SZILVIA KOVÁCS

CARINA LESKY

into one that invites for playful activity, social encounters and communication. He does so by reassembling the surveillance system, an instrument of power and authority to control the city and its spaces, into a participatory device to playfully animate urban structures and public squares.

### III. “Transition – berlin junction: eine Klangsituation”

Also on the ground level plays the sound intervention “transition – berlin junction: eine Klangsituation” by Gregor Klein. As “meinstein” and “Under Scan” also “transition” works on the grounds of the pavement – but with the approach of sound art. As one of the central aims of sound artistic practice is to sensitize, to reevaluate the experience of the city and to revive our blunted senses by retrieving us from our daily routine and inviting us to associate and interact with our environment. In his work “transition – berlin junction: eine Klangsituation” the artist, Gregor Klein installed (in 2001, for a 6-months period) four sensors between the metal plates that accompany Richard Serra’s sculpture “berlin junction”, which is located in front of the Philharmonie Concert Hall in Berlin. The installation worked interactively.

Klein defines music as a temporal art form, as an art of transitions. Hence, the composition of transitions becomes central in the working process with this medium. As a sound

artist working in public spheres he produces sound situations, connecting particular sound concepts with a particular space and its social, historical and visual context. “Very often I am developing my art work after discovering a certain space, working with visual and acoustic materials and the social aspects”<sup>18</sup>.

Walking through the sculptures, the passersby altered the sound configurations of six sine tones that mix with two human voices reciting the poem “Der Radwechsel” (1953) by Bertolt Brecht. The artist’s intention was not just to anticipate the acoustic dimension of the space but also to relate it to its historical and contemporary context. The poem associates to memories of the Berlin uprising on July 17th 1953. The sound-making activities also drew the attention of the passersby downwards seeking to focus a memorial tablet that is embedded into the ground. The tablet reminds of the victims of the euthanasia project “Aktion T4” that was officially planned and conducted under the regime of the Third Reich. 200.000 people with mental illnesses and physical disabilities were murdered.

The references used in the work together with the sound situation revived the space generating new images. It recalled and mediated among the entities of time and space. Hence, linking a material space to its history and thereby reflecting, evoking and shaping the collective memory of a community,



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“transition – berlin junction” integrated the sphere of the lived city into the physical architecture, the stones of the city. In “The Conscience of the Eye” Richard Sennett distinguishes between two main sources for the conceptualization of the city: “urbs” for the stones of the city as well as for its material dimension, and “civitas”, which refers to “the emotions, rituals and conviction that take form in the city”<sup>19</sup>. The artistic works “meinstein”, “Urban Scan” and “transition – berlin junction” share the common feature of bringing together “urbs” and “civitas” by producing and expressing a meaningful tension. In this sense, their concepts represent alliterations for public spaces examining particular parts of the *urban fabric*, together with their *social-historical ties*.

### Conclusion on the Contribution of Artistic Practice

The developments within the fields of artistic practice and the shift that can be perceived since 1960s are characterized by performativity and intermediality. Involving the dimension of *time* into the artistic work they emphasize the process-related moment of making. The connectivity between the arts, which is generated through performativity, hybridity and multimodality leads to a reciprocal optimization<sup>20</sup>. The optimization tendencies of the arts run parallel to the reversal oppositional attitude between art and non-art<sup>21</sup>.

Their aesthetic experience can enhance the sensual quality of city space. Through bodily movements or audio-visual appearances, they have the power to articulate, reflect and transform places into meaningful spaces. The artistic experiments bring moments of irritation and of difference into the everyday activities in public space breaking routines and thereby reevaluate the experience of the city. Opening up urban planning strategies for artistic formats could enrich the planning practice and bring it closer to the ground level of inhabitant’s affairs.

<sup>1</sup> Gilles Deleuze, Claire Parnet, *Dialogues*, Hugh Tomlinson and Barbara Habberjam (trans.). Columbia Press, New York, 1987, p. 503.

<sup>2</sup> Gilles Deleuze, *Difference and Repetition*, Paul Patton (trans.), Continuum, London, 2004a, p. 140.

<sup>3</sup> Gilles Deleuze, *Spinoza: Praktische Philosophie*, Hedwig Linden (trans.), Merve, Berlin, 1988, p. 156 ff.

<sup>4</sup> Henri LEFEBVRE, *La production de l’espace*, Gallimard, Paris, 1974. – Mark GOTTDIENER, *The Social Production of Urban Space*, University of Texas Press, Austin, 1994. – Helen LIGGETT, David PERRY (eds.), *Spatial Practices: Critical Explorations in Social/Spatial Theory*, Sage Publications, Thousands Oaks, 1995. – Talmadge WRIGHT, *Out of Place: Homeless Mobilization, Subcities, and Contested Landscapes*, State University of New Press, New York, 1997; Talmadge WRIGHT, “New Urban Spaces and Cultural Representations: Social Imaginaries, Social-physical Space, and

## Zaključak o doprinosu umjetničke prakse

Razvoji na polju umjetničke prakse i pomak koji se može zamijetiti od šezdesetih godina 20. stoljeća do danas obilježeni su performativnošću i intermedijalnošću. Unoseći dimenziju *vremena* u umjetnički rad, oni ističu procesualni trenutak stvaranja. Povezanost raznih oblika umjetnosti, koja se ostvaruje pomoću performativnosti, hibridnosti i multimodalnosti, dovodi do recipročne optimizacije.<sup>20</sup> Te optimizacijske tendencije u umjetnosti praćene su, međutim, obrnutim i oporbenim odnosom umjetnosti i ne-umjetnosti.<sup>21</sup>

Estetski doživljaj koji ovi projekti pružaju može poboljšati osjetilnu kakvoću gradskog prostora. Koristeći tjelesno kretanje ili audiovizualne efekte, oni su sposobni artikulirati, promišljati i transformirati mjesta u smislene prostore. Umjetnički eksperimenti unose moment iritacije i razlike u svakodnevne aktivnosti u javnom prostoru, prekidajući rutine i time revalorizirajući doživljaj grada. Kada bi se urbanističke strategije otvorile za umjetničke formate, urbanistička praksa mogla bi se time obogatiti i približiti razini tla u životima stanovnika grada.

<sup>1</sup> Gilles Deleuze, Claire Parnet, *Dialogues*, Hugh Tomlinson (prev.) i Barbara Habberjam, Columbia Press, New York, 1987., 503.

<sup>2</sup> Gilles Deleuze, *Difference and Repetition*, Paul Patton (prev.), Continuum, London, 2004a, 140.

<sup>3</sup> Gilles Deleuze, *Spinoza: Praktische Philosophie*, Hedwig Linden (prev.), Merve, Berlin, 1988., 156 i dalje.

<sup>4</sup> Henri LEFEBVRE, *La production de l'espace*, Gallimard, Pariz, 1974. – Mark GOTTDIENER, *The Social Production of Urban Space*, University of Texas Press, Austin, 1994. – Helen LIGGETT, David PERRY (ur.), *Spatial Practices: Critical Explorations in Social/Spatial Theory*, Sage Publications, Thousand Oaks, 1995. – Talmadge WRIGHT, *Out of Place: Homeless Mobilization, Subcities, and Contested Landscapes*, State University of New York Press, New York, 1997.; Talmadge WRIGHT, „New Urban Spaces and Cultural Representations: Social Imaginaries, Social-physical Space, and Homelessness“, u: *Constructions of Urban Space: Research in Urban Sociology*, vol. 5, Ray Hutchison (ur.), JAI Press, Stanford, 2000., 23–58. – Jens DANGSCHAT (ur.), *Modernisierte Stadt – gespaltene Gesellschaft. Ursachen von Armut und sozialer Ausgrenzung*, Leske+Budrich, Opladen, 1998. – Oliver FREY, „Urbane öffentliche Räume als Aneignungsräume. Lernorte eines konkreten Urbanismus?“, u: Ulrich Deinet (ur.), Christian Reutlinger, „Aneignung“ als Bildungskonzept der Sozialpädagogik, Wiesbaden, 2004., 219-242. – Maria KAIKA, *City of Flows*, Routledge, London, 2005. – Sabine KNIERBEIN, *Die Produktion zentraler öffentlicher Räume in der Aufmerksamkeitsökonomie. Ästhetische, ökonomische und mediale Restrukturierungen durch gestaltwirksame Koalitionen in Berlin seit 1980*, VS Verlag, Wiesbaden, 2010. – Gary BRIDGE, Sophie WATSON, *The New Blackwell Companion to the City*, Blackwell, Oxford, 2011.

<sup>5</sup> Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture and Film*, Verso Books, New York, 2007., 268.

<sup>6</sup> Henri Lefebvre, *The Production of Space*, Blackwell, Oxford, 1991., 30.

<sup>7</sup> Isto, 33.

Homelessness“, in: Ray Hutchison (ed.), *Constructions of Urban Space: Research in Urban Sociology*, Vol. 5, JAI Press, Stamford, 2000, pp. 23-58. – Jens DANGSCHAT (ed.), *Modernisierte Stadt – gespaltene Gesellschaft. Ursachen von Armut und sozialer Ausgrenzung*, Leske+Budrich, Opladen, 1998. – Oliver FREY, „Urbane öffentliche Räume als Aneignungsräume. Lernorte eines konkreten Urbanismus?“, in: Ulrich Deinet, Christian Reutlinger (eds.), „Aneignung“ als Bildungskonzept der Sozialpädagogik, Wiesbaden, 2004, pp. 219-242. – Maria KAIKA, *City of Flows*, Routledge, London, 2005. – Sabine KNIERBEIN, *Die Produktion zentraler öffentlicher Räume in der Aufmerksamkeitsökonomie. Ästhetische, ökonomische und mediale Restrukturierungen durch gestaltwirksame Koalitionen in Berlin seit 1980*, VS Verlag, Wiesbaden, 2010. – Gary BRIDGE, Sophie WATSON, *The New Blackwell Companion to the City*, Blackwell, Oxford, 2011.

<sup>5</sup> Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture and Film*, Verso Books, New York, 2007, p. 268.

<sup>6</sup> Henri Lefebvre, *The Production of Space*, Blackwell, Oxford, 1991, p. 30.

<sup>7</sup> Ibid., p. 33.

<sup>8</sup> Ibid., p. 38.

<sup>9</sup> Gilles Deleuze, *Desert Islands and Other Texts (1953-1974)*, Michael Taormina (trans.), Semiotext(e), Los Angeles, 2004b.

<sup>10</sup> Ibid., p. 61.

<sup>11</sup> Ibid.

<sup>12</sup> Source: <http://www.meinsteine-neukoelln.de/> (last viewed 12 February 2013).

<sup>13</sup> Source: <http://www.aktion-kms.de/> (last viewed 11 February 2013).

<sup>14</sup> Source: [http://www.statistik-berlin-brandenburg.de/Publikationen/Stat\\_Berichte/2011/SB\\_A1-5\\_hj02-10\\_BE.pdf](http://www.statistik-berlin-brandenburg.de/Publikationen/Stat_Berichte/2011/SB_A1-5_hj02-10_BE.pdf) (last viewed 17 April 2013).

<sup>15</sup> Die Roma von Berlin-Neukölln, source: [http://www.welt.de/welt\\_print/politik/article9920445/Die-Roma-von-Berlin-Neukoelln.html](http://www.welt.de/welt_print/politik/article9920445/Die-Roma-von-Berlin-Neukoelln.html) (last viewed 17 April 2013).

<sup>16</sup> Rafael Lozano-Hemmer, *Rafael Lozano-Hemmer – Project Under Scan*, 2005 (source: [http://www.lozano-hemmer.com/under\\_scan.php](http://www.lozano-hemmer.com/under_scan.php), last viewed 5 March 2013).

<sup>17</sup> Source: [http://www.sciencemuseum.org.uk/smap/collection\\_index/rafael\\_lozano-hemmer\\_under\\_scan.aspx](http://www.sciencemuseum.org.uk/smap/collection_index/rafael_lozano-hemmer_under_scan.aspx) (last viewed 28 February 2013).

<sup>18</sup> Georg Klein, *Sound situations – creating perception in sound art*, 2012, p. 1 (source: <http://www.georgklein.de/publications/texts/creatingperception.pdf>, last viewed 12 February 2013).

<sup>19</sup> Richard Sennett, *The Conscience of the Eye. The Design and Social Life of Cities*, Faber, London, 1993, p. 11.

<sup>20</sup> Diedrich Diederichsen, *Kritik des Auges – Texte zur Kunst*, Philo Fine Arts, Hamburg, 2008, p. 276.

<sup>21</sup> Erika Fischer-Lichte, Kristiane Hasselmann, Markus Rautzenberg (eds.), *Ausweitung der Kunstzone, Interart Studies – Neue Perspektiven der Kunstwissenschaften*, Transcript Verlag, Bielefeld, 2010, p. 7.

<sup>8</sup> Isto, 38.

<sup>9</sup> Gilles Deleuze, *Desert Islands and Other Texts (1953-1974)*, Michael Taormina (prev.), Semiotext(e), Los Angeles, 2004b.

<sup>10</sup> Isto, 61.

<sup>11</sup> Isto.

<sup>12</sup> Izvor: <http://www.meinstein-neukoelln.de/> (zadnji pregled 12. 2. 2013.).

<sup>13</sup> Izvor: <http://www.aktion-kms.de/> (zadnji pregled 11. 2. 2013.).

<sup>14</sup> Statistischer Bericht, izvor: [http://www.statistik-berlin-brandenburg.de/Publikationen/Stat\\_Berichte/2011/SB\\_A1-5\\_hj02-10\\_BE.pdf](http://www.statistik-berlin-brandenburg.de/Publikationen/Stat_Berichte/2011/SB_A1-5_hj02-10_BE.pdf) (zadnji pregled 17. 4. 2013.).

<sup>15</sup> Die Roma von Berlin-Neukölln, izvor: [http://www.welt.de/welt\\_print/politik/article9920445/Die-Roma-von-Berlin-Neukoelln.html](http://www.welt.de/welt_print/politik/article9920445/Die-Roma-von-Berlin-Neukoelln.html) (zadnji pregled 17. 4. 2013.).

<sup>16</sup> Rafael Lozano-Hemmer, *Rafael Lozano-Hemmer – Project Under Scan*, 2005., izvor: [http://www.lozano-hemmer.com/under\\_scan.php](http://www.lozano-hemmer.com/under_scan.php) (zadnji pregled 5. 3. 2013.).

<sup>17</sup> Lozano-Hemmer, citat iz: The Science Museum, Science Museum Arts Project Under Scan, 2008., izvor: [http://www.sciencemuseum.org.uk/smap/collection\\_index/rafael\\_lozano-hemmer\\_under\\_scan.aspx](http://www.sciencemuseum.org.uk/smap/collection_index/rafael_lozano-hemmer_under_scan.aspx) (zadnji pregled 28. 2. 2013.).

<sup>18</sup> Georg Klein, *Sound situations – creating perception in sound art*, 2012., str. 1, izvor: <http://www.georgklein.de/publications/texts/creatingperception.pdf> (zadnji pregled 12. 2. 2013.).

<sup>19</sup> Richard Sennett, *The Conscience of the Eye. The Design and Social Life of Cities*, Faber, London, 1993., 11.

<sup>20</sup> Diedrich Diederichsen, *Kritik des Auges – Texte zur Kunst*, Philo Fine Arts, Hamburg, 2008., 276.

<sup>21</sup> Erika Fischer-Lichte, Kristiane Hasselmann i Markus Rautzenberg (ur.), *Ausweitung der Kunstzone, Interart Studies – Neue Perspektiven der Kunstwissenschaften*, Transcript Verlag, Bielefeld, 2010., 7.

REALNOSTI  
PLANIRANJA  
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UMJETNIČKA  
PRAKSA NA  
RAZINI TLA

PLANNING  
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GROUND LEVEL  
WITH ARTISTIC  
PRACTICE