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University of Turku



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EUROPEAN CAPITAL OF CULTURE



STREET LIFE
20th–21st May 2011
International Seminar
University of Turku, Finland

ABSTRACT COMPILATION

University of Turku organizes an international Street Life seminar for researchers and artists interested in questions of urban issues. The seminar discusses street life and focuses on the questions regarding the ephemerality of the city, uses of public space and the rights of various groups to urban spaces. Street Life seminar is connected to the Street Life project which is part of Turku Capital of Culture 2011 program.

In addition to the lectures and sessions, a part of the seminar will happen on the streets and in the city centre of Turku. Participants take part in the parallel sessions by presenting their own academic papers and also several artistic projects and alternative presentations are included in the program.

The seminar is organized at the same time with the Eurocultured Street Festival. Cooperation with this event and local artists creates a unique opportunity to discuss the relationship between science and art in an urban environment.

The keynote speakers of the seminar are Professor Tim Cresswell (University of London Royal Holloway), Distinguished Professor Don Mitchell (Syracuse University) and Professor emeritus Gunnar Olsson (Uppsala Universitet).

KEYNOTE LECTURES

THE RIGHT TO THE STREET: PRESERVING A PLACE FOR POLITICS – AND PLAY

Don Mitchell
Syracuse University

Venue: University of Turku, Main Building, Tauno Nurmela Hall

Time: Friday 20th of May at 10:20–11:20

Chair: Hille Koskela, University of Helsinki

This talk will examine how the street remains a vital, but threatened, space for political representation, as well for innovative social life. It has always been a space of uprising. But in order to retain and perform this function, control of the street must continually be reclaimed from those who understand it otherwise: engineers who see it as a space for traffic flow, merchants who see it as a space for commerce, gentrifiers who see it as a space for accumulation, cops who see it as a space for deviance (that must be controlled), despots who see it as a space for spectacle and repression. Placed in historical-geographic context, the right to the street will be shown to be a vital ingredient of the broader and essential right to the city.

SKINNING THE SKINNING

Gunnar Olsson
Uppsala Universitet
Chair: Pauli Tapani Karjalainen, University of Oulu

Venue: University of Turku, Main Building, Tauno Nurmela Hall

Time: Friday 20th of May at 16:00–17:00

The starting point of this lecture will be in Titian's late work *The Flaying of Marsyas*, perhaps the most horrifying self-portrait ever made. From the story of that mythological beginning I will then move on to an analysis of the socially constructed projection screen without whose resistance no meaning would ever be captured; no map without the *mappa*, no painting without the canvas, no tattoo without the skin, no science without the taken-for-granted, no cave without a wall. Towards the end – and if I still remember – I will make some comments on the shifting desires of personal creativity, especially on the relations between the mind of the young artist, on the one hand, and the body of the aging craftsman, on the other. As Barthomolew is said to have put it to his flayers: "Why do you tear me from myself?"

THE GLEANERS AND I: ARCHIVING THE STREET AT A CHICAGO MARKET

Tim Cresswell
University of London Royal Holloway

Venue: Turku Main Library, Studio (address Linnankatu 2)

Time: Saturday 21st of May at 10:00–11:00

Chair: Sampo Ruoppila, University of Turku

This presentation explores the process of creating archives through an exploration of a range of archival sites in Chicago, Illinois. These sites contain objects believed to be of value that were once located in or referred to the area of the Maxwell Street Market, once the largest open air market in North America. I examine how different objects are given contrasting and competing values by different people in different places. These places include the formal archives, the place itself, a collection of objects stored for a possible museum in the future and a private residence in the city. Following an introduction to the area and a discussion of the nature of "archives", three sets of "gleaners" are examined, journalists and photographers whose accounts and images can be found in the Chicago History Museum; the members of the Maxwell Street Historic Preservation Coalition and the Maxwell Street enthusiast and activist, Steve Balkin. The conclusion considers the different ways in which the life of the street market is valued in these different archives and demonstrates how archives are "leaky" places produced through a contested set of valuations concerning which objects count as worthy and significant.

PARALLEL SESSION MEDIA CITY

Venue: University of Turku, Natural Science Building I, Room XIV, 3rd floor

Time: Friday 20th of May at 11:30–13:00

Chair: Seija Ridell, University of Tampere

Contemporary urban environments are saturated with software supported media technologies and representations – to the extent that it is warranted to call them ‘media cities’, ‘media metropolises’ or even ‘cybercities’. There is a growing body of research that takes interest in the urban outdoors, from the presence of newspapers and other printed materials, to television sets, monitors and loudspeakers, to billboards, panels, screens, and other platforms of advertising. This session concentrates on media cities and welcomes presentations concerning how the media both as technologies and representations contribute to the constitution of contemporary cities and how people act as audiences in ‘the media city’.

1) PRESENTATION OF SELF IN STREET LIFE

Maros Krivy, University of Helsinki, maros.krivy@helsinki.fi

Chiara Rabbiosi, Politecnico di Milano, chiararabb@libero.it

Focusing on the phenomena of *street fashion*, the object of our analysis is – paraphrasing Erving Goffman's famous book – *presentation of self in street life*. Urban streets have always been considered informal catwalks, where one's relation to world is manifested through clothes. Whereas displaying social status is a key function of high fashion, our analysis shows that one of the significant role of street fashion is to account for *authenticity*.

In comparison to Goffman, however, in the paper we limit our interest to linguistic dimension of presentation of self as a subject of fashion. In the words of Barthes, we are interested in *written-garment*. We study, then, the variety of strategies through which garment and subject's relation to garment are presented as *authentic*.

We use the project *hel-looks* as a source for secondary data analysis. The project has been running since 2005, when two photographers started collecting portraits of people on the streets of Helsinki whom they considered as 'having a style'. The images are always accompanied by a short self-description of the photographed person, in which s/he is called upon to say few words about her/his outfit.

Based on qualitative and quantitative codification of the corpus of cca 5000 statements of *hel-looks* (for years 2005-2010), our analysis has revealed three dimensions of authenticity mediated by garments:

- *tradition* – description of garments as old, second hand, coming from parents, or bought on a flea market,
- *creativity* – garments are described as self-design or re-made,
- *engagement* – it is stressed that garments are not bought in the large-chain store or that they are made from organic cotton.

All together, these dimensions represent a structure that sounds at odd with the literary meanings of the sentences that the people use to describe their own style. Diversity thrives on the streets but the *diversity* shown by pictures and sentences in *hel-looks* share a common, repetitive narrative, the ‘narrative of *authenticity*’ as we define it. Ambiguously, it emerges in an elusive opposition with what is perceived as mere commodities, in-authentic by definition. In the conclusion, we claim that this narrative turn represents more general discursive phenomena, increasingly present in many other fields than street fashion.

2) OUR FAMILY PROJECTED – THE MAKING AND PERFORMING A CULTURAL SUBJECT

*Paulina Nordström, University of Turku
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Multiculturalism can be regarded as the politics of the nation states. This politics is based on an idea of the subjects representing their cultural groups and these subjects are in a process of integration to the nation state. The subject of these politics is the 'cultural other'. In Finland multicultural policy is hidden in the legislation, in which certain groups are guaranteed special rights, like the right to maintain one's own culture and language. In this presentation I will consider the making of a cultural subject in an art project and performing this project in the city's public space. In focus is one project in the program of the European Capital of Culture 2011 in the City of Turku. The project 'Our family' is performing Islam in family portraits and in discussion forums. In the project a photographer pictures families with an Islamic background in their own living rooms. These pictures are superimposed to a chosen wall in the city centre of Turku in spring 2011. Besides the pictures the photographer asks the family members to fill out a reconstructed Proust-questionnaire. The answers from the questionnaire will travel separated from the pictures in the side of a bus and together with the pictures but separated from the faces in the projections. I will discuss the process of making the cultural subject: view the coincidences, decisions behind the pictures and the politico-social-picture that is entwined to and around this portrayal. In addition there is some pondering around the question of the 'other' versus the 'same' in this particular project.

KEYWORDS: photography, city space, cultural subject

3) ALL THE WORLD A STAGE

*Marion Ernwein, Régis Dabrinville & Emilien Perrier, University of Geneva
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Film: Dramatic borders, 13 min 48 secs.

This film, made during a course on audiovisual methods in social sciences, directed by prof. Juliet J. Fall (Uni Geneva/Durham), deals with street performance, more specifically with the mobile boundary between street performer and audience, and the spatial control of an ephemeral stage in public space. Indeed, the street is a resource that actors divide and draw upon strategically setting a variety of boundaries.

We focus on the case of the relations between street performer and audience. It is an expression of the process of appropriation of public space by different groups with different levels of power over space. It is interesting to see that the roles of both street performer and audience are less clear in street performance than in indoor theater and that the boundary between them is blurred, for more and more street performers don't allocate a definite area to their performance anymore. People then happen to be at the same time audience and participants.

Still, the street performer exercises his power over public space: he chooses where the audience must stand, to draw or not a clear boundary around the area he constitutes as stage, to cross it or not, to invite people on stage, and so on. When one is invited to go on stage, one goes from an anonymous place to a scrutinized one. Indeed, there is still somehow a symbolic boundary between the two kinds of places, though not materially delineated, and each place assigns a social role to the people within it.

However, performers have to adapt to the laws and to the place. For instance, in a street art festival, the performer must adapt to the organizer's plans. Power over space is shared. This power play between numerous actors is interesting since it determines which role can be played by whom in public space, and is an example of silent spatial control.

4) PERFORMATIVE ARCHITECTURAL STAGES, RED PAVILION

*Esben Skouboe Poulsen, Hans Jørgen Andersen & Ole B. Jensen, Aalborg University
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Presentation cancelled.

This paper is a response to the challenge of pervasive computing with-in the architectural practice. Already patterns of automated solar screens, light, heat, media screens and sound systems highly shape our everyday life direct or indirect. Though designed control systems architecture perform and configure space into preferred configurations. The question is: How does architects and urban planners address this “logic” as a creative design potential?

This paper search to investigate the process of architectural performance as an open iterative design activity rather than a predetermined optimization status. We raise questions on who is informing the environmental response patterns and how architects can utilize information about social cues to facilitate inter-human exchange and aid integration among different social groups, for a better and reinforced place.

As an example the paper will present findings done during the experiment: Red Pavilion displayed summer 2010 at Aalborg Harbor front. Using Erving Goffmann, Edward Hall and Jan Gehl the paper will discuss two different types of architectural performance:

1. Stage performance: Light and music performed by musicians and light designers.
2. Participatory performance: Visitors contribute performed collaborative musical compositions.

This paper represent speculations and findings in relation to the performative creation of place.

KEYWORDS: Social, responsive, performance, architecture.

PARALLEL SESSION RIGHT TO THE CITY

Venue: University of Turku, Natural Science Building I, Room XV, 4th floor

Time: Friday 20th of May at 11:30–13:00

Chair: Katja Huovinen, Aalto University

1) CHILDREN AND THE CITY

Katja Huovinen
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In my licentiate thesis about urban development in the city of Nardò in Southern Italy I made an analysis of the changes that have taken place in the recent past and those that are still going on. Modernization has radically changed the use of urban public space.

Children seem to be the real losers when it comes to urban transformation, as in the past they played in the streets but nowadays they are raised indoors because of real and perceived danger. The media present children as potential victims of pedophiles, and the danger caused by intense car traffic on the narrow streets is real. In the city there is barely one playground, and children are accompanied there by caretakers. They are accompanied to school as well, usually by car, which means they grow up without any pedestrian experience. They have **no rights to urban spaces**.

The present-day substitutes to playground life are TV and Internet. The lack of exercise caused by an indoor childhood may lead to overweight and motorial problems, but the lack of non-structured playtime and peer contacts might lead to psychological and social disorders, as Italian birthrates are among the lowest of Europe.

Girls continue to be controlled even as they grow up. The persisting mediterranean honour code limits the use of public space by women, and the car is seen as a vehicle of emancipation. Their rejection to participate in the urban space as pedestrians increases traffic – and, paradoxically, limits the children's space even further.

KEYWORDS: Changing childhood, traffic, danger, media, emancipation

2) STRUGGLE FOR THE CITY-COMMONS. SQUATTING IN A LOCKEAN PERSPECTIVE.

Juhana Venäläinen
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In his famous foundation and legitimization for establishing private property, philosopher John Locke gives three fundamental conditions for appropriating common land: (1) human work done on the commons ("Humane Industry"), (2) limiting the appropriation to the extent of "own use", and (3) obligation to leave "as much and as good" to other commoners.

These Lockean provisos have for a long since given way to a more "modern" conception of private property, a conception that presupposes the absolute power of an individual over her/his possessions and the absolute exclusion of non-owners. This "updated" conception defines not only the playground of modern capitalism (as a mode of production and economy) but also the playground of modern city (as a labyrinth of spatially attached property relations).

The goal of my paper is to read diagonally the practice and discourse of *squatting* through a Lockean conception of property in which the appropriation of commons is legitimized only by the productive work done on them. Squatting can thus be seen as a struggle against *urban enclosure* which covers not only privately owned possessions but also "quasi-privatized" public properties externalized into the governance of private enterprises. From this perspective, we can understand the politics of squatting as a continuous struggle for a new regime of open urban spaces, referred here as *city-commons*.

KEYWORDS: law of property, commons, squatting

3) LANEWAYS AS GATEWAYS: TORONTO'S JARA LANE AND THE RIGHT TO THE CITY

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Laneways have captured some degree of the urban imagination in the modern – and modernizing – city. Functionalist origins have given way to reclamation movements to enable new forms of meaning, expression and accumulation in city spaces. These can include efforts to build new forms of residential housing, green spaces, cultural and artistic spaces (through graffiti, murals, etc.), as well as concerns over policing of illegal or illicit occupation of alleys and laneways.

Recent debates tend to centre on concerns over zoning, security, accessibility and ecology. These reflect concerns the role residents may or may not play in determining the uses and meanings of city spaces. Cities are being challenged to allow for small-scale, higher-density housing in laneways, or to allow for a greater range of uses, including artistic and ecological projects, often spearheaded by local residents. These efforts can be understood as a means of formalizing the laneway – a way of bringing a somewhat liminal space under the purview of the state or market, of recognizing and regulating this particular city space. They can also be understood as political struggles, in that they may reflect tensions among residents, developers, councillors, planners and city staff.

In Toronto, there has been a growing effort to reclaim laneways, largely through campaigns to name these spaces. In some cases, these are championed as a means of connecting specific areas to local history, while also bolstering notions of community through reinvestment in property and infrastructure. In other cases, however, the naming of laneways reflects conflicting understandings of meaning and legitimacy in the city.

Toronto's Victor Jara Lane speaks to these tensions. Formally named for the Chilean activist and musician in 2007, the campaign to name the alleyway was not readily accepted by the city. Local residents, artists and activists nonetheless were able to literally change the map of the city, drawing links to cold-war conflicts, immigration and settlement, and the limits to formal recognition of diversity. The naming of the laneway can be seen as an act of citizenship, an agonistic act that opens up ways of thinking about rights and recognition.

The struggle to name an ostensibly banal, nameless facet of urban infrastructure reveals conflicting understandings of meaning, belonging and place in the city. Commemorating city space reflects struggles over rights to the city itself.

4) BRANDS USED AS A TOOL IN STRUCTURING OF YOUTH (SUB)CULTURES

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The number of youths participating in lifestyle-sport is continuously increasing, simultaneously generating a lucrative industry that is connected to the culture. This paper will examine how youth's perception of brands creates structures within the (sub) culture of lifestyle-sports. I draw upon the conclusion that consumption patterns structure social collectives, and vice versa (Holt 1997). Participation in different lifestyle-sports is highly visualized by consumption of certain brands. In this paper I will examine how the cultural belongingness are structured in two lifestyle-sports through a collective understanding of different brands' cultural connection. This understanding is created globally, but affecting local youths' participation in lifestyle-sports.

This paper draws upon empirical examples from two lifestyle-sports, snowboarding and skateboarding. Studies on youth subcultures have shown that individuals tend to do a clear distinction between 'core' members and 'outsiders' (Fox 1987). In this paper I will illustrate how there is a similar categorization of *culturally connected* (core) brands and *corporate* (outsiders) brands. This distinction of brands is incorporating and visualizing the distinction between 'core' members and 'outsiders'. This paper is influenced by Fox's (1987) enriching study. As a subculture, there is within lifestyle-sports culturally deeply rooted differences from the "normal" society. As a subculture, Fox (1987) is suggesting a simple social structure of three levels of involvement between individuals. In this paper I will illustrate a similar structure between *culturally connected* brands, i.e. different levels of cultural connection. Brands different levels of *cultural connection* is created globally, but affecting the level of an individual's involvement in the culture locally.

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PARALLEL SESSION
WRITING IN THE ARCHITECTURE OF SPACE
Theoretical questions and contexts involved

Venue: University of Turku, Natural Science Building I, Room XI, 2nd floor

Time: Friday 20th of May at 14:00–15:45

Chairs: Tiina Vainio, University of Helsinki, & Sari Tähtinen, Aalto University

Welcome to all forms of presentations where space, architecture and writing remain in question. Scholarship of various pragmatic fields, such as architecture or economics, tend to narrow their scholarship and point of views according to the inherited, historically analytical modes and codes of representations. This will be discussed and challenged by the group of lines, drawing and performing: tracing the conceptions and studies concerning cities.

1) DETRITIONS? APPROACHING THE EUROPEAN CITY

Sari Tähtinen
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The photograph exhibition by Ms. Tiia Ettala, Architect and Photographer, in the lobby of the University during the Street Life seminar, will function as the main context for the arguments of this paper. The paper discusses the conceptions/concepts and contexts within which *the architect* approaches *the city with her camera*. Approaching some concepts forming a system around an idea of the European city, like private space - public space, perhaps guiding the eye and the hand of the photographer. It asks after the question of representation in relation to the photographic image. Taking up the possibility of the photographic image not functioning as a representation of some already existing city outside of any point of view, outside text; but transferring towards writing city. Here the notion of photogrammar, which Jacques Derrida has brought to play in his work *Right of Inspection*, develops perhaps other points of views. Detritions in Tiia Ettala's work can be seen and sensed. Detritions in my work constitute the work of a grammar that depends upon light (perhaps lighting some idea, like that of the European city) as the first impediment for anything to be seen, represented and argued accordingly.

2) IN THE NAME OF A LIBYAN GRAND PRIX. VERS UNE ARCHITECTURE – PLUS BELLE

Antero Innamaa
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"it was a crime to waste the effort needed to add ornamentation, when the ornamentation would cause the object to soon go out of style" (Loos 1908). Christer Bodén suggests the sine curve of architectural aesthetics for 1840-2010. He names the turning points as classic on top and romantic down under. I feel shivers, for being born in a wrong genre, misplaced, at a wrong time. According to Bodén prediction, we are now experiencing an era of classic architectural aesthetics. I feel, this does not leave space for me, neither for my imagination. Any more than a random bureaucratic move by the current state system of any kind. In the name of 'Street life', I vision the ice breaking free from the river, in a northern Capital of Culture in Europe. The river banks carry activities, which are carefully made dependent on all kinds of system requirements. The missing bridge, having fallen off its joints recently in the very same capital, is the ghost at stake. Rebuild needed, according to a bureaucratic touch keeping it safe: No experiments allowed. No new paths broken. No old school commemorated. No WOW, no Calatrava. Safe calls a Chinese steel mill to produce its metric mass to move itself to the place of modern steel architecture? On the other hand, Adolf Loos declared a war against ornament a century ago. He wanted to criminalize ornamentation in architecture, which led to appearing of certain pearls, celebrating its genre 20 years later. I am willing to question both Loos and Bodén. To question both the universal and the classic as the question of the question. And perhaps, the cardiogram of architectural aesthetics will start to show a somewhat smoother, more tender, and in its minimum in 2030, a new shore. There, new pearls to be found. The Libyan Grand Prix. And its names. Loos and the analytic logic of architecture have something to learn from writing architecture.

KEYWORDS: naming, oikonomia, aesthetics, architecture, translating.

3) A PLACE-SCORE: THE CASE OF FITZROY SQUARE

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Places are temporal milieus. They are sites for social and spatial interaction where the orchestrated patterns of social activities, cycles of nature, movement and other spatial repetitive events suggest the tempo of a place. The tempo of a place is inherently rhythmical, varying its pace and evocative phrasings throughout the day, the week and the season. In an urban place, patterns of people movement, encounter, and rest that recurrently negotiate with the cycles of nature and patterns of the architectural artefact merge into expressive bundles of rhythms and offer a place its temporal distinctiveness.

This paper elaborates on place-temporality as the intersubjective time perceived through and whilst practicing everyday life in urban space. It will, in particular, discuss place-temporality as a spatio-temporal experience in the way of rhythmic flow that affects our senses and holds aesthetic significance, with reference to music. A place temporal aesthetics is sensual and performative, and in this way similar to musical aesthetics. At the core of musical aesthetics lie the notions of place-rhythms, performance and tonality. Elaborating on these forms of temporal expression and its representation, this paper takes Fitzroy Square in London as a case study.

KEYWORDS: place-temporality, place-rhythms, place-score, social, spatial and natural rhythms, performance and tonality, temporal aesthetics and representation

4) ARCHITECTURE, SUSTAINABILITY AND COMMUNICATION FOR CHANGE. INNOVATION JOURNALISM APPROACH TO SUSTAINABLE ARCHITECTURE.

Katri-Liisa Pulkkinen
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Communities need to think about how to change the current living habits into more sustainable ones. In architecture, there is a need for new solutions and social changes. For sustainability, we need to broaden the questions of architecture into the use and maintenance of the built environment. Useful concepts for approaching the new questions of sustainability in architecture are found in systems theories. When we are trying to change the higher level systems, we need to think about the function of the lower level system for it. It might be that the higher level does not yet have an explicit need for the function that the lower level system will provide – yet, the new function might change the higher level system profoundly. Who knew 10–20 years ago that people would have the need to contact each other several times per day with e-mails, facebook, mobile phones? Is it possible to summon a human need for a sustainable environment? What systems could satisfy the need? What could be the role of architectural design in this? The community is in fact a living laboratory for change. This means That as a community, we need to allocate resources also for the inevitable failures. Not every initiative is happening at the right time. But we need a lot of initiatives in order to create a momentum for change. More sustainable living is essentially a learning question. Media has an enormous responsibility in people's everyday learning. The innovation journalism approach could be helpful in creating discussion about sustainable architecture and living in it.

KEYWORDS: sustainable architecture, systems thinking, communities, innovation journalism

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5) OTHER IN ARCHITECTURE – ECONOMY WHERE REPRESENTATIONS FAIL

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This paper discusses other in architecture. My primary interest lies in problematizing the threshold of sense, where representations fail. The application of this stands and competes for representing a new approach for the scholarship of architecture. Other, in the context of this paper, calls for the ethical question, the question of the question. I maintain in arguing along the lines of other, in the presence of which we are born, without assuming an a priori, transcendental subject to keep my arguments on hold. Hereby, the academic speculative tone of argumentation will be overcome. My main references sign the works of both Emmanuel Levinas and Jacques Derrida. Where the above aspirations apply, is the notion of writing; In the context of translation, in the process of problematizing the conceptual of a concept, such as the one of architecture. As a concept, per concept, architecture is the eidetic one and the same, having lost the other. In writing, architecture, and the signification involved, proceed without a need for a cosmic demiurg as a necessary and predisposed figure for the still leben image of architecture, as its conceptual condition of possibility. The condition of possibility for architecture inscribes and disseminates elsewhere. An *economy of architecture* is suggested in order to replace and pull off its joint the pragmatic always already thereness of anything and everything, conceptually speaking. The ethical question, and its applications if you will, will be addressed with the help of a round table discussion, where all of the participants in the group of Writing Street Life are warmly welcome.

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20th–21st May 2011
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PARALLEL SESSION EXPERIMENTAL RESEARCH ON SPACE, ART AND POLITICS

Venue: University of Turku, Natural Science Building I, Room XIV, 3rd floor

Time: Friday 20th of May at 14:00–15:45

Chair: Erika Lilja, University of Turku

Over a last decade we have witnessed the rise of new and experimental ways of thinking space politically and politics spatially. Various understandings of politics and the political have denoted different links also between art and politics. When politics is thought through its relationships to space and art, the political can be understood as something more than the mere presence of power relations and negotiations of interests. This session aims at discussing openly the different conceptualizations of politics, the political, power, arts and space in and across the fields of contemporary art, social sciences and humanities. Therefore it seeks to elaborate questions such as, how political subjectivity, politics and the political are and could be framed when they are thought in relationship to space, what are the different ways in which politics is being related to aesthetics, and how space or art is understood pertinent to politics?

This session is also interested in the different ways of doing experimental scientific or artistic research, and it wants to explore: How is research understood as an experimental thinking and doing? If methodological limits are opened up in experimental research, in what ways is this done? Are there any interfaces to be explored in the thinking and doing of artistic research and experimental scientific research? In this session it is also asked, what it means if scientific and artistic practices of thinking and doing research are viewed as productive ontological interventions?

1) THROUGH THE 47th STREET IN MANHATTAN: ON DON DELILLO'S *COSMOPOLIS*

Pauli Tapani Karjalainen

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Long white limousines had become the most unnoticed vehicles in the city. He was waiting on the sidewalk now, Torval, bald and no-necked, a man whose head seemed removable for maintenance.

'Where?' he said.

'I want a haircut.'

'The president's in town.'

'We don't care. We need a haircut. We need to go crosstown.'

'You will hit traffic that speaks in quarter inches.'

'Just so I know. Which president are we talking about?'

'United States. Barriers will be set up,' he said. 'Entire streets deleted from the map.'

'Show me my car,' he told the man."

Thus begins Eric Packer's *Odyssey* through the 47th street in Manhattan in April 2000. During the day Packer, a 28-year old multi-billionaire asset manager, loses everything he has, including himself. DeLillo's novel is about thinking in nanoseconds, about chance, pain, alienation, the now without past. In the world in which everything is possible, nothing really matters. Perhaps this is an image coming true sometime in the future. A gloomy image, I think.

"There was nowhere he wanted to go, nothing to think about, no one waiting. How could he take a step in any direction if all directions were the same?" There is the emptiness and no distinction to make a choice. Were anything is possible, nothing really matters.

2) MONSTROUS INTERVENTIOS IN THE METROPOLITAN MODE OF LIVING

Jani Lukkarinen
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To emphasize the political subject of multitude in the trilogy *Empire* (2000), *Multitude* (2004) and *Commonwealth* (2009) Michael Hardt and Antonio Negri introduce a league of monsters borrowed from Western literature. The pictography reaches from Louis-Ferdinand Destouches' story about clinical specialist visiting 19th century Africa that is haunted by fearsome epidemics to the Jewish tales about golems, the Frankenstein's monster and Shakespeare's Caliban. The ultimate monster to portray the idea of multitude is Robert Musil's Moosbrugger – a product of collective imagination of all human beings, a materialized form of paradoxical inseparateness between madness and lust. The monstrous tales are not retold only because the writers try to rekindle the anticolonial countersubjects in the era of globalizations. The project of revealing the monstrosity of multitude is a more ambitious one and aims promoting all the little cracks in social relations, the lines of conflict and the battles in space as the a defining feature of our biopolitical existence. Or, in the words of the stories, to use the body of infection, accumulated love and domination as a point of redefining human subjects.

In this paper I reflect the critical reading of Hardt and Negri's antispacial manifesto in the context of metropolitan space. In short case examples I test the scope of the monstrous logic in reforming the temporary city.

KEYWORDS: Multitude, metropolitan space, biopolitics

3) ART INTERVENTIONS IN URBAN SPACE OR THE DISCOVERY OF POLITICAL PARTICIPATION: ON THE ART OF PUBLIC PARTICIPATION

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A mountain bike competition in a staircase of a vacant panel construction, a stand-in class performed with pedestrians passing-by on Berlins Boulevard Unter den Linden, a human swarm organized per SMS in Munich or a temporary bazar on a rooftop parking for founders of micro-business are just some examples of the plethora of small-scale interventions and experiments that happen in today's cities in Germany and worldwide.

The PhD thesis deals with the question in which way and to which extent 'interventions' - however buzzing in the art world - can contribute to re-think and hence update political participation. The main objective is to analyse the artistic methods, strategies and tactics of exemplary groups which appropriate public space by staging sociopolitical issues by participatory cultural measures.

It's mostly small and informal groups that experiment with new contemporary forms of communication and encounter, of representation and situative participation. Because of their hybrid structure, their peripatetic practice and fluid aesthetic, their activities are only rarely being perceived within the broader public – and academic research. As temporary projects at the interface between cultural production and social activism, urban development and symbolic performance these interventions indeed evade and challenge conventional disciplinary categories of political science, social movement theory or art in public space.

Five case studies of art collectives/groups – *DIE KULTURMASSNAHMEN*, *PONY PEDRO*, *the REINIGUNGSGESELLSCHAFT*, *the URBANAUTEN*, *the PROCESS INSTITUTE* and *the COMPLICES* – serve as empirical examples to reflect upon contemporary strategies and practices of art interventions in (mostly urban) public space staging sociopolitical issues and experimenting with alternative forms of community and democratic participation: In which way can their projects as an aesthetic experience inspire, influence, complement and/or transform more conventional forms of political expression and participation? Can experiences, approaches and strategies be applied to other contexts and what are the preconditions for a productive collaboration among public authorities and the arts/cultural world? How can these interventionist and participatory practices inspire future policymaking in the city – which might for the time being be called 'urban curating'?

4) STATIC STATUES AND DYNAMICS OF LIFE – EXPLORING THE POSSIBILITIES OF CITYSCAPE AND ACTION IN THE CONFLUENCE OF ARTS, RESEARCH AND PEDAGOGY IN THE CITY WORKSHOP PROJECT

Niilo Rinne
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In many recent studies it has been pointed out that space should not be investigated solely as static material environment but more as a living process that also consist of time and social relations. In my presentation I will investigate this process through interventional City Workshop -project that experiments in the fields of art, research an pedagogy

The project is carried out in two schools in the city of Pori in the spring 2011. In the workshop school classes make illustrations of imaginary public statues. The illustrations are made by digital image manipulation where small sculptures made in small groups are enlarged and embedded in an image of a public space chosen by the youngsters. At the end of the project, there will be an exhibition where the small sculptures, the illustrations and documentation of the project is presented. The project can also be followed in a blog (in Finnish): kaupunkityopaja.wordpress.com.

In the seminar I will present the project so far and discuss theoretical dimensions and potentialities of the workshop concept.

5) PARTICIPATION, POLITICS AND THE FUTURE OF THE IMAGE – JACQUES RANCIÈRE FOR NEW GEOGRAPHIES OF THE ‘COMMON’

Erika Lilja
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In my presentation, I discuss how the theoretical understandings of participation and governmentality approaches might produce political passivity. Drawing on Jacques Rancière's political thought, it is discussed how participatory spaces are seen through certain presences and absences of 'the police' and how certain representative emphases have served to construct a logic of the active citizen: a logic of including the excluded and their marginal spaces. I am not, however, arguing that this theoretical deficiency alone constructs political passivity and the related logic of activating passive citizens. Rather, the theoretical aspect of political participation is explored as one of the many aspects enacting the narrow understanding of political participation. My presentation therefore provides an interpretation of Jacques Rancière's political thought and teases out questions how his theoretical elaboration of politics and aesthetics can open to us new ways of understanding participation, belonging and urban everyday politics. Broadly speaking, the discussion contributes to the study of politics and events, and offers alternative and critical conceptual tools to explore the narratives of the changing relationship between citizenship, identity-building and participation politics.

PARALLEL SESSION PUBLIC SPACE – LOOSE SPACE ?

Venue: University of Turku, Natural Science Building I, Room XV, 4th floor

Time: Friday 20th of May at 14:00–15:45

Chairs: Sirpa Tani, University of Helsinki, & Anna-Kaisa Kuusisto-Arponen, University of Tampere

'Tight' and 'loose' space are concepts originally proposed by Franck and Stevens (2007), and developed on the basis of the ideas of Robert Sommer (1974), who drew a distinction between 'hard' and 'soft' architecture in schools. Franck and Stevens (2007) applied tightness and looseness to urban public spaces, defining tight space as allowing only for a particular type of planned use, and loose space offering possibilities for different activities to occur at the same time. They noted that it is actually people's actions that create loose spaces. When various activities, unrelated to the original designed purpose of a particular space, are tolerated, space may become loose, more open and socially accepting. Recent studies from all over the world, however, indicate that urban public space is actually becoming more and more tight. Thus, interesting question is what is tolerated and what is not in the urban environment? Our session aims to capture and visualize these often hidden and silent practices of spatial control, which affect to our everyday life.

1) THE INFORMAL APPROPRIATION OF PUBLIC SPACE FOR LEISURE AND SPORT AS PARTICIPATIVE PROCESS: THE CASE OF BARCELONA

Antonio Borgogni, University of Cassino, Italy, a.borgogni@unicas.it

Romeo Farinella, University of Ferrara, Italy

Erika Vannini, University of Cassino, Italy

Kimmo Suomi, University of Jyväskylä, Finland

The conflicts between the attempts of regulation and the everyday use of the public space can be analyzed through the possibility of expression of the body whose presence can be an indicator of the quality and democracy in urban life. The sport and leisure practices may represent an interesting sub-category which can enhance the perspectives of the studies on public space.

The speech presents a part of an ongoing research, whose applicative field concerns a qualitative study based on interviews and observations on the body facilitating environments and the citizens' participation in planning sports and recreational areas. The research compares several European case studies.

The speech focus on the Barcelona case where it is possible to highlight several cases of informal appropriation of public spaces aimed at transforming them into light sport facilities. Most of them are spaces become places thanks to the accommodation and assimilation process between users and public administration. The conflicts, the mistakes, the opportunities, the provisions, need to be understood in a diachronic perspective, investigable through a narrative approach.

The speech points out the distinction among the proactive and social use of the space, leading towards the forms of deliberative democracy, the private forms of appropriation, and the passive, anyhow full of social meanings, use like in the *movida* phenomenon.

Compared with other European cases, Barcelona shows the effectiveness of the bottom-up proactive processes. Moreover, while some of the ongoing processes of informal appropriation have begun twenty years ago, they reveal their economic and social sustainability.

2) POLITICS OF PLAY OR JUST PLAYING POLITICS? PLAYFUL ACTIVITIES AND ARTISTIC INTERVENTIONS IN THE CITY

Riina Lundman
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Play and playful activities in the cities have been seen as an alternative way to understand the urban public space in a non-instrumental manner and differently than the spaces are originally planned for. Therefore, playful activities could have an important role in creation of more open and looser spaces in the contemporary cities.

In this paper, I use the case study of *Turku*³⁶⁵ urban art project to identify the potentials and problems which occur when public space is socially produced by using playful activities as an artistic tool. *Turku*³⁶⁵ project uses many ideas from playful urban interventions made in the cities worldwide (e.g. guerrilla gardening, knitted graffiti, parkour), and transforms these often informal practices into urban artworks. At the same time, the project is legitimating a certain kind of creativity, when bringing the unofficial actions into the official field of culture, the latter being perhaps more accepted but controlled area of the society.

As *Turku*³⁶⁵ is part of Turku European Capital of Culture program, the question about the playful use of public space can be seen in a wider context of culture-led urban development. Is the political potential of play fully understood and tolerated in the city, or is the politics of play becoming only part of playing politics when boosting the idea of a Creative City?

KEYWORDS: play, public space, European Capitals of Culture.

3) THE SHIFTING BOUNDARIES OF TOLERANCE: NEGOTIATING THE RIGHT TO SEMI-PUBLIC SPACE

Anna-Kaisa Kuusisto-Arponen
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Loose space requires human actions that implicate tolerance for the different actualised and potential usages of that particular space. In my presentation I try to carve out where the thin line between tolerance and annoyance exists. The collective and personal boundaries of tolerance are often negotiated silently in everyday practices, situations and in personal encounters. What are then the rules in semi-public space and who actually defines these rules? Semi-public spaces also obscure the power relations: who has a right to be there and who defines the suitable boundaries of tolerance.

I will present one example and utilise my own experiences as reference point. The example illustrates how the suitable behaviour in the parking garage of auto-market is defined. In the letters to editor section of *Aamulehti* was a plea that security guards should be put in the local market's parking garage because "it is not a youth centre". The author's main point was that (presumably) she had a right to use the garage for parking because she buys salads and fruits from the store, but young people who sit in their cars should not be allowed there. So, I decided to go in that parking garage with my camera to see what was going on.

KEYWORDS: visual methodology, tolerance, semi-public space.

4) THE GEOGRAPHY OF HANGING OUT – TEENAGE GIRLS AS USERS OF URBAN SPACE

Noora Pyyry
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This presentation is based on field work for my dissertation, which sheds light to teenage girls' hanging-out practices in urban public space. The methodology draws from participatory research epistemology. I am conducting the field work in Helsinki and San Francisco (US). In many European countries and in the United States, young people are not allowed to explore their environments as freely as before. This has to do in part with the highly organized everyday life, in part with increased adult supervision. What Stevens (2007) calls *urban play*, hanging-out and enjoying the company of

others without a purpose, is often not seen as an important part of life. The privatization of urban public space is creating pressures for many people, but the aspect of fear and the idea of security make it especially difficult for girls today to become independent subjects in the city. The focus of this study is *space* as both the medium and outcome of social processes. I am interested in how a group's position in society is reflected by its visibility in public space. This ties my research to the concept of *loose space*, which I have approached in San Francisco by taking photographs at malls and other hangout scenes. I aim to look at the use of commercial spaces from the viewpoint of teenage girls, in order to probe the assumptions of malls as purely spaces for consumption, while still keeping in mind their special nature as highly normative semi-public spaces with often strong surveillance.

KEYWORDS: hanging-out, loose space, urban space, teenage girls.

5) SHOPPING MALL AS A SPACE OF BEING FOR YOUNG PEOPLE

Sirpa Tani
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This presentation is based on a research project, the aim of which is to study teenagers' hanging-out practices in public and semi-public spaces. Previous studies on teenage hangouts have shown how there are two possible social realms available to young people: firstly, *places of retreats* which are 'backstage' places where teenagers can withdraw away from the adult gaze and to be with their own peers. Secondly, there are *places of interaction* where young people are 'on stage', putting themselves on display, in order to see and to be seen, to meet and often to confront the adult world. Public spaces can have both of these functions. I am particularly interested in the possibility to create *loose spaces* where young people's hanging-out is tolerated by the other users of same space.

Empirical phase of the project was carried out in 2010 in the city centre of Helsinki, especially at the Kamppi shopping centre and its surrounding areas. Data consist of observations, photographs taken by the young people who were hanging-out in the area and photo-elicited group interviews conducted with the participants. Some interviews were also made with the local police, youth workers and management personnel of the shopping mall. In this presentation focus is on young people's ways to take possession of space simply by spending their time in public. Selection of young people's photographs will be interpreted in order to show how the practices of hanging-out can make tight and loose spaces visible.

KEYWORDS: hanging-out, visual methodology, loose space, space of being.

POSTERS AND EXHIBITIONS

Venue: University Main Building, Lobby

Time: Friday 20th at 17:00–18:30

POSTER: THE GAUFORUM RUNNING CLUB

Zoe Kreye

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This poster is a non-linear documentation of the thought process, research and development of the Gauforum Running Club (GRC). In 2008, I initiated the GRC as an amateur club that ran together at the monumental Nazi complex built in the center of Weimar in 1936. The Gauforum site has been preserved as an acknowledgment of its past, but the city has banned public use of the central plaza in fear of negative reappropriation by the active neo-Nazi groups. The running club suggested a quiet but persistent force that resisted the dominant forces of control within the Gauforum's history and functioned as an active proposal for the re-negotiation of this site. The project silently invaded the space and integrated itself into society as a different kind of political and historical negotiation. It was an action of occupation that slowly infiltrated the plaza, the city and its inhabitants.

POSTER: THE ANALYSIS OF TALLINN CENTRAL MARKET: TYPOLOGY, STRUCTURE, POSITION, AURA

Kaie Kuldkepp

Estonian Academy of Arts

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The purpose of the current study is to identify the essence of Tallinn Central Market and its position in Tallinn urban space. The first phase of the study involved the overall mapping of the markets in Tallinn and categorizing them according to their typological characteristics. Then the Central Market was investigated in closer terms. The Central Market's range of influence was measured by looking at the movement patterns and means of transportation of the market visitors. The market's position in its neighborhood and surrounding streets was investigated by registering the density of the usage of different entries of the market. The inner system of the Central Market was looked at by mapping the available routes inside its territory and the typology of its buildings. Further on, the whole structure of the Central Market according to functions was mapped. Finally, interviews with the visitors, salespeople as well as the board members of the market were conducted. The study and analysis is based on interviews, observations, listing and mapping. The analysis shows the important position Central Market has in Tallinn urban space. One of the reasons for that seems to be its nostalgic soviet atmosphere. People reach the market from various locations inside as well as outside of Tallinn. The market has its own quite rusty typology and although some renewal and renovation works can be recommended, it should keep its nostalgic aura. As the structure of the market is unorganized and chaotic, some function based structuring could be recommended

KEYWORDS: Urban market, Market typology, Market structure, Market position in urban context, Market aura

POSTER: THE NON-DEFUNCT

Anna-Liisa Unt

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The poster concludes a part of my PhD work on urban derelict places. In my research, the term of *loose space* is studied in the case of a derelict site at Tallinn dockside. Urban loose space is a significant complement to the overall urban fabric. As opposed to the organised space of a public park or a business street, the wide range of *affordances* available at loose spaces allows for an open range of activities that the users can engage in. In addition, it is recycled space: useless, leftover land has

transformed into useful public space. The proposed poster introduces the case study of the former Fishing.

THE DEMOLITION OF THE “BLUE HOUSE” (SININEN TALO) ART NOUVEAU BUILDING

Video work by Jan-Erik Andersson

Artist Jan-Erik Andersson's video work "The Destruction of Beauty" is published on YouTube to influence the debate about the role of ornate wooden building for the built environment. The ornate Finnish Art Nouveau buildings with the ground floor made of bricks and the first floor made of wood are unique.

The "Blue House" (Sininen talo) building in Turku, by Carl Armfelt, was built in 1902 and destroyed in 2011 as a consequence of a political decision made by the City Council. The building is also called by the name of the previous owner Wikeström & Krogius. The existing company with the same name has nothing to do with the demolition.

KULUMIA? DETRITIONS?

*Photo exhibition by Tiia Ettala
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Often we don't notice the things we pass by every day. As we go on our daily errands we easily focus on just a very small part of what there really is to be seen. When we then find ourselves in a foreign city, we walk around with our eyes wide open, peeping into gateways, squinting up at the rooftops, gazing and wondering. But, if in our own city, on our own street, we, for a moment, turn our thoughts away from our most immediate goals, we can see equally intriguing things. It is refreshing to walk down a familiar street slowly, staring about.

In the series KULUMIA? I have included photographs taken from around Europe during the years 2005–2009. I have carried my camera with me, on trips abroad and on my daily walks to and from the office. Many of the pictures were taken year 2006, when we drove an old Chevy Van to Spain to pick up our stuff when moving to Finland. In a little more than a month we spent a few days in 18 different cities.

Our surroundings are under constant change. At all times large scale building and remodeling projects are being carried on in a city, but at the same time there are slow and subtle changes taking place; the plaster on the wall flakes, the electrical cabinets and drainpipes are covered with stickers that in their turn peel off, someone traces their tag on a wall, someone else paints it over. A run down wall tells us stories. I want to contemplate this backdrop of our everyday lives with curious eyes, without evaluating what I see.

“YES IN MY BACKYARD”

Project and video by:

*Markku Keränen, Linna Theatre
Erika Lilja, University of Turku
Paulina Nordström, University of Turku
Päivi Rannila, University of Turku
Sami Rannila, Linna Theatre*

The video shows a theatre performance “Yes in my backyard!” which is based on the workshops where urban geographers, theatre professionals and residents worked together in the Varissuo suburb in Turku. The workshops examined the possibilities of using theatre and drama in the development of public spaces.

In the first phase of the workshops, the residents of Varissuo discussed and performed the problems of the physical and social spaces. In the second step, these problems were acted in the actual scenes of happening by using undercover theatre. In the third phase, the participants discussed the ways of improving the situation. In the end, the results of the workshops were presented in a theatre performance where the residents of Varissuo played the roles.

Come and watch the video of the performance and meet the researchers and theatre professionals

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that take part in the project.

The project is carried out by the University of Turku and Linna Theatre, and it is funded by the Finnish Ministry of the Environment and the Housing Finance and Development Centre of Finland (ARA).

GLOBAL COMMUNICATION: CALL SHOPS – NOT JUST FOR PHONE CALLS

*Photo exhibition by Riitta Oittinen
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I propose to show photographs of Call Shops and Internet Shops that explore the connection between people and places. I have been documenting the theme in Brussels for many years now as part of a larger project on small businesses.

Call shops are a modern phenomenon where entrepreneurs, whose position need not differ greatly from the working class, meet the needs and preferences of a global, often very poor labour force. They are holdouts against the megamarts, and reflect the background, personal style and wealth of their owners.

Many inhabitants of the Capital of Europe do not have a private Internet connection or a fixed phone line. Although mobile phones are common, they are not suitable for all purposes: Brussels has hundreds of call shops and Internet cafés. Some politicians seem to demonize them as alleged centres for illegal activities, but it has also been argued that call shops and night shops are often the only lighted spaces that provide a safe haven and free entry to the vulnerable on dark and potentially dangerous streets at night. The shops can also create a space for business and domestic affairs and social interaction, and ersatz home and office, as well as a connection to one's country of origin.

The main idea of the installation would be to document the phenomenon, which is international. I would also include a handout describing the main findings of the project.

ROUND TABLE: TEMPORARY CITY

Chair: Panu Lehtovuori, Estonian Academy of Arts

In this Round Table meeting audience is welcome to discuss different aspects of a temporary city. The idea is to give an opportunity to researchers and artists to share their ideas of ephemerality and the city in multidisciplinary and creative ways. Discussion is kept open and ready for new thoughts, which could lead to novel co-operation forms among the participants. The chair of the Round Table is Professor and Architect Panu Lehtovuori (Estonian Academy of Arts), and the meeting is organized instead of the originally planned parallel session 'Temporary City'.

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PROGRAM IN THE CITY

Venue: City center (different venues)

Time: Saturday 21st of May (exact time varies, see individual happening)

ART MEETS RESEARCH

Venue: Turku Main Library (address: Linnankatu 2)

Time: Saturday 21st of May at 11:10–11:50

Chair: Tommi Inkinen, University of Helsinki

Why Art? The Practice of Theory

Taina Rajanti
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The aim of the presentation is to ponder why art seems to be a significant field of political expression today.

Representative politics are in a crisis, and while some movements and demonstrations manage to gather participation on mass-scale, grass-roots political commentary or action rarely channels through structures of representative political organizations. To refute or demand we do not form political organizations or bring our preoccupations to their attention – nor do we often see political parties give expression to issues outside political haggles within the representative system.

Reflecting e.g. on the reality of new modes of labour or ethical issues of encountering others in urban space happens instead through artistic installations or performances. Art seems to be the way to attain what is lost in politics: the common experience, experience of what is common. Also a way to attain the inexpressed, the forgotten human body and bodily being beyond representations and simulacra.

Present “pedagogical turn” has the double edge of trying to recruit this artistic expression to the service of governance, the production of fit subjectivities for the immaterial production processes. I will therefore dig up an old discussion between Gilles Deleuze and Michel Foucault regarding the relation of theory and practice, stating that theory is practice – a non-totalizing practice, an activity conducted in a struggle to sap and take power.

Art too is not merely something to recruit in the service of a production or struggle taking place somewhere else, in another context, for some other’s purpose. Art is a theoretical practice working against totalizing processes.

Present Something out of Nothing – Notes on the Invisible Dog (Mission by a NY-Based Prank Group Improv Everywhere)

Samu Pehkonen
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In September 2009, nearly two thousand participants walked their invisible dogs in Brooklyn as a part of a prank initiated by Improv Everywhere. The prank was organized around a joke product invisible dog leash, a stiff leash and collar surrounding the empty space where a dog would be. The participants were told to behave as if they were seriously walking a real dog while the reactions of fellow people were filmed. I use the visual material produced during the mission to dwell upon the normative element of street life. One person walking with an invisible dog is unproblematically referred to as being “a nutcase” but as more walkers with empty leashes are at sight, different kind of categorization work is done. Participants are no longer solitary bodies but categorized as collective. During the mission, many bystanders thought they were witnessing an event promoting shelter dogs or protesting dog poop. This is akin to the results from ethnomethodological breaching experiments: people desperately try to make sense of even the most absurd action. I use the prank to question the ways in which the realm of “politics” becomes very a persuasive site for ordinary sense making when, in fact, the political potential of action is still open and under categorization. I ask how we notice “invisible” things; how members in their daily action make much out of nothing by acting “as if” the unnoticed

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things were there. The paper summarizes with methodological impulses for researchers into the artfulness of witnessing something extraordinary.

KEYWORDS: ethnomethodology, extraordinary events, the political

THE INTEGRATED DANCE AND THEATRE FESTIVAL

Integrated Dance & Theatre Festival/ Performances

Venue: Hansa Quarter Shopping Center/ Hansa Square

Time: Saturday 21st of May at 11:00–12:00

Integrated Dance & Theatre Festival/ Seminar

Venue: Turku Main Library, Studio (address: Linnankatu 2)

Time: Saturday 21st of May at 13:30–15:30

Organizer: The Threshold Association

The Threshold Association in cooperation with other organisations will introduce a wide selection of performances of contemporary integrated art and culture. International performers like the Corali Dance Company from the UK, the Danskompaniet Spinn from Sweden and the Piter Shed theatre group from Russia will all contribute to the integrated dance and theatre event. The event will also host a seminar, some discussion sessions and an open workshop. The Threshold Gallery and other locations in Turku will host art exhibitions on disabilities and art by the disabled during 2011.

The Threshold Association (Kynnys ry in Finnish) is an organisation that promotes basic human rights and works to ensure equal rights for people with disabilities in Finland and around the world. The Turku Committee for the association works in active cooperation with various local public utility and disability associations.

EUROCULTURED STREET FESTIVAL

Venue: Aura River Banks, see the separate program

Time: 21st – 22nd of May, see the separate program

Organizers: Spearfish Ltd., Soul Productions Ltd.

The Eurocultured street culture event series will reach its conclusion with a grand festival on the River Aura banks. The free public event will introduce as many as 300 artists from over 10 different European countries.

The festival celebrates European street culture through live visual art, urban dance, live music, DJ sets, hip hop theatre and various action sports. Additionally, the festival also features great food, local arts and crafts and free workshops. Led by top artists, the workshops will allow the participants to test their skills in a range of activities from graffiti art to break dance. The audience will also get the chance to witness European contemporary artists working live as boats, buoys and temporary walls are painted. This unique festival has a soundtrack to appeal to everyone as it showcases the best emerging bands in Finland and Europe alongside some more established names in numerous genres.

CITY AND EVERYDAY LIFE

Venue: Aboa Vetus & Ars Nova, Factory room (address: Itäinen Rantakatu 4–6)

Time: Saturday 21st of May at 13:00–14:00

In these two presentations an artist and a researcher explore, present and compare the City of Everyday in their own creative ways.

Everyday Exploring

Meiju Niskala, Turku365Project

One can see the world only in two ways: either it's very interesting or then it's not very interesting.

In my presentation I talk about three themes that I work with as urban artist; self and society, re-using structures and opportunities of the city. Because it's 2011, I'll talk also about the one year long

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artpiece (A piece for everyday explorers), that I'm directing on the moment in Turku. Piece consist over 200 artworks and performance days, total amount of people attending is hard to guess; in the first 4 months there was already 17 500 citizens attending.

How to Reach the Everyday?

Sirpa Tani, University of Helsinki

In my presentation I will ask what kind of visual methodology could help us to catch the essence of everyday spaces. I will show how subjective feelings construct emotional geographies. To emphasize the extraordinary character of everyday life, I will pay special attention to the palimpsest and intertwining character of time and place.

BREATHING CITY

Breathing City / Discussion & Exhibition

Venue: Titanik Gallery (address: Itäinen Rantakatu 8)

Time: Saturday 21st of May at 13:00–14:00

Jari Kallio, Artists' Association Arte

Olli Pyyhtinen, University of Turku

Taina Rajanti, Aalto University

Breathing City is an exhibition of video works filmed in city space. The exhibition includes discussion contemplating city space, art, theory and eventualisation of city space. The video work anthology speaks out the right to use public space and presents alternative ways of using urban space, therefore the interfaces between the video works and discussions focus on city space and eventualisation. Discussion is open to public and the idea of the exhibition is to call citizens to play their part in the eventualisation of the city space of the European Capital of Culture, Turku.

The introducers of the discussion are University Lecturer, D.Soc.Sc. Olli Pyyhtinen (the University of Turku), Research Director, D.Soc.Sc. Taina Rajanti (Aalto University) and Jari Kallio (Chairman of Artists' Association Arte).

Breathing City / Graffiti Drawing Workshop

Venue: Titanik Gallery (address: Itäinen Rantakatu 8)

Time: Saturday 21st of May at 14:15–16:00

Julle Tainio, Artists' Association Arte

Sculptor Julle Tainio organizes an open graffiti drawing workshop in Titanik Gallery. The idea is to draw together and share thoughts about the graffiti culture. The workshop is free of charge and open for all.

PANHANDLERS AND PUBLIC SPACE – A MOMENT OF PARTICIPATION

Street Performance by Theatre Group Roller

Venue: Pedestrian Street Yliopistonkatu (in case of heavy rain inside on Hansa Square)

Time: Saturday 21st of May at 14:15–15:15

The borderless Schengen area has brought panhandlers from Southern Europe to the streets of Nordic welfare states. Moreover, face-to-face fundraisers of the NGOs use public spaces to ask for donations. Day after day, the passers-by in the city centre are expected to have fat wallets and to be interested in the foreign musicians, human rights, nuclear waste and nature conservation.

The encounters between the panhandlers and urban residents are shown in the performance "Panhandlers and public space: a moment of participation". Participation possible. No money needed.

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ÜBER LEBENSKUNST – Initiative for culture and sustainability

Presentation and workshop by Paula Marie Hildebrandt, Über Lebenskunst Project

Venue: Aboa Vetus & Ars Nova, Factory room (address: Itäinen Rantakatu 4–6)

Time: Saturday 21st of May at 14:15–15:45

How should we live in the future in such a way that we don't destroy the very foundation of life itself? To embrace sustainability as a cultural challenge and identify possibilities for taking action at both the individual and societal level, we need new perspectives and a vision of how our future could be. ÜBER LEBENSKUNST, an initiative project of the German Federal Cultural Foundation in cooperation with the Haus der Kulturen der Welt, explores the profound changes our planet is undergoing through art and begins at the point where scientific evidence and political activity end. The starting point is the idea of a 25th hour in the day. This additional hour stands for experimentation with new ideas in a time/space for conceiving of the impossible which can be translated into day-to-day action. The title embodies the project content. The words "ÜBER LEBENSKUNST" in German bring together the idea of "Lebenskunst" (the art of living) and "Überleben" (survival). For it is always when the conditions of our existence change that questions arise about new models for living. The age-old question of how we should live is thus also the question that governs our future. This is the central thematic focus of the project: how do we define "good living" given the conditions of the global ecological crisis? ÜBER LEBENSKUNST aims to work together with partners from the realms of culture, science, business, education, politics and civil society to develop and test the skills to shape new activities at both the individual and societal level and the global and local level.

PROGRAMME & PROJECTS

The project, which will run over two years, was launched in April 2010 with the global CALL FOR FUTURE for which more than 850 project ideas were submitted. In 2011, ÜBER LEBENSKUNST will turn the city of Berlin into a showcase for artistic projects that bring together culture and sustainability with an event series, campaigns and urban installations and the festival itself from 17 to 21 August. In collaboration with an international group of experts and artists, other projects will be developed that reflect the thematic discourse through practical artistic exploration, in visual art, literature, performance and music. All of these different activities will converge in August 2011 at the ÜBER LEBENSKUNST Festival which aims to attract a wide audience. Visitors will be invited to experience and try out new spaces for thought and action for a sustainable and globally just future in the Haus der Kulturen der Welt.