



**Lisbon Street  
Art & Urban Creativity**  
2014 International Conference

**Urbancreativity.org**

# **Lisbon Street Art & Urban Creativity**

2014 International Conference

**Urbancreativity.org**



Title:  
Lisbon Street  
Art & Urban Creativity  
2014 International Conference

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Daniela V. de Freitas Simões

## Street & Urban Creativity

In the aftermath of the Lisbon Street Art & Urban Creativity International Conference (July, 2014), it became clear due to the large number of contributions from distinctive disciplinary fields that the research methodologies while tackling with 'Street & Urban Creativity' – are in fact unique and transdisciplinary.

Over the past decades, graffiti, street and urban creativity in general have centered the debate around urban art, urban creativity and even public art whether considering them an aggression on the city and its users, whether building them as not only a sociological and anthropological response but also, a creative one to the built environment.

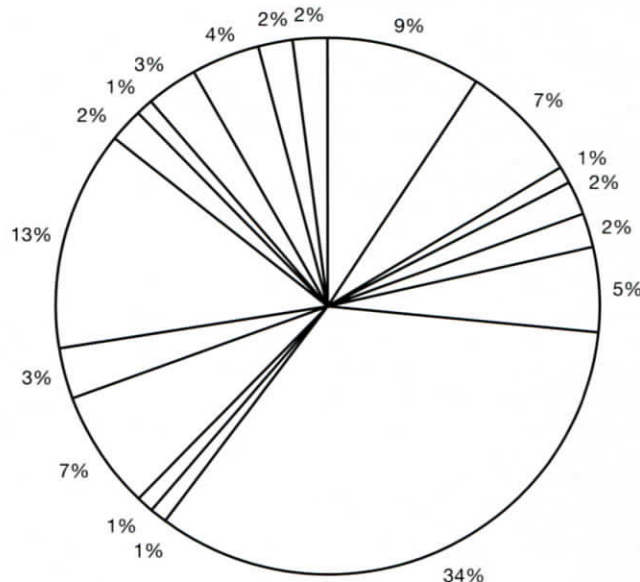
However, and even though a consensus has not been reached (and probably never will), the focus on these practices and their actors has increased considerably, inside and outside the academia. In 2008, the Tate exhibition, Street Art at Tate, re-centered the debate once again, in these practices, being both preceded and followed by other exhibitions in museums, galleries and other institutions.

In the editorial quadrant, several authors have focused their attention and research in Graffiti and Street Art and Urban Creativity in general, ranging from the most renown names and illustrations to the most remote and non-traditional geographies.

On the 15th February 2014, the Call for Papers for the Lisbon Street Art & Urban Creativity International Conference was closed and the overall number of submissions was of 95 abstracts.

Abstracts were submitted by main authors of 18 different nationalities of which 67% were non-Portuguese and therefore, international applications. The percentage distribution was the following:

|             |     |
|-------------|-----|
| Australia   | 2%  |
| Austria     | 2%  |
| Brazil      | 4%  |
| Canada      | 3%  |
| Finland     | 1%  |
| France      | 2%  |
| Germany     | 13% |
| Greece      | 3%  |
| Italy       | 7%  |
| Mexico      | 1%  |
| New Zealand | 1%  |
| Portugal    | 33% |
| Spain       | 5%  |
| Sweden      | 2%  |
| Switzerland | 2%  |
| Turkey      | 1%  |
| UK          | 7%  |
| USA         | 9%  |

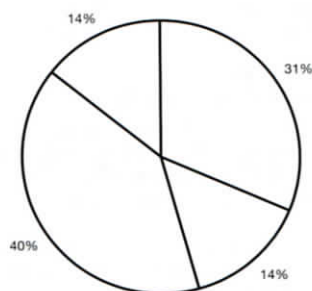


The blind peer review selection process of the abstracts was conducted by the Conference's Scientific Committee and was completed in March 3, 2014 having been accepted in early phase a total of 70 communications. However presentations were reduced to 49, totaling 85 authors ( 58 speakers ) – complemented by four keynote speakers :

- Cedar Lewisohn ( Tate Modern ) ;
- Martyn Reed curated ± (NUART Festival)
- Marcus Willcocks ( Central Saint Martins - University of the Arts London )
- Graça Fonseca ( Lisbon City Hall ) .

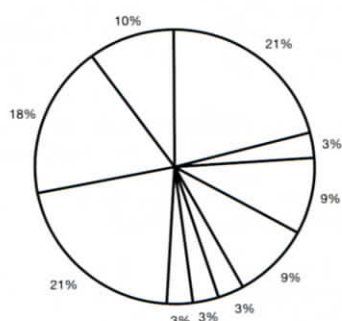
The post-Conference assessment inquiry result was as follows :

|                      |     |
|----------------------|-----|
| Exceptional          | 20% |
| Excellent            | 56% |
| Very Good            | 20% |
| Good                 | 44% |
| Satisfactory         | 0%  |
| Shortly Satisfactory | 0%  |
| Bad                  | 0%  |



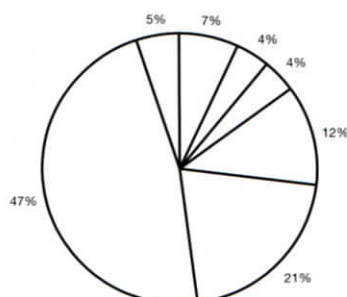
Conference covered various fields of study.  
The percentage of delegates per scientific area:

|                  |     |
|------------------|-----|
| Anthropology     | 10% |
| Sociology        | 18% |
| Historiography   | 21% |
| Museology        | 3%  |
| Psychology       | 3%  |
| Philosophy       | 3%  |
| Design           | 9%  |
| Architecture     | 9%  |
| Economy          | 3%  |
| Other / practice | 21% |



With the following academic levels covered:

|                |     |
|----------------|-----|
| Post-Doc       | 5%  |
| PhD            | 47% |
| PhD Candidates | 21% |
| Master's       | 12% |
| Ma. Students   | 4%  |
| Graduates      | 4%  |
| N/A            | 7%  |



Following the Conference experience The Executive Committee intends to promote and foster the existence of broader approaches to the conference outcomes. The Street & Urban Creativity International Research Topic will henceforth develop actions to generate stronger articulations between researchers through collective applications, applied researches and publishing material.

With the purpose of gathering knowledge and serve as reference platform for both academics, practitioners, municipal technicians, cultural agents, and others that need to tackle and be informed as much as possible about the journal subject (Graffiti, Street Art and Urban Creativity in general) in a scientific manner we have decided to launch the "Street & Urban Creativity" Scientific Journal to develop contents in wide cross disciplinary approaches.

The project connects both practice driven knowledge and academic different graduation degrees. The emphasis on the PhD, and PhD candidates as the main group for developing contents positions the top intellectual level of the project. The openness and practical driven, everyday contact from part of the anonymous citizen with the phenomena that are addressed by the journal, also gives a wider approach and positions the intellectual level of the project as being very accessible and relevant for non academics as well.

The Street & Urban Creativity International Research Topic is being constituted as the research base for the work (conferences, journal and other) and support the teaching in the different scientific areas where the contents are approached. We expect that this book will serve as one of many other consulting documents and activities that we will contribute as best as possible for the understanding and decision-making upon the Street & Urban Creativity subjects.

Dra. Catarina Vaz Pinto  
Councilwoman for Culture – Municipality of Lisbon

## Opening Remarks

I would like to thank the invitation to open this seminar on arts and urban creativity. I know you have an intensive program and must be anxious to listen to this morning's keynote speaker, Cedar Lewisohn, responsible for Tate's Street Art exhibition of 2008. But let me take this opportunity to share with you some ideas about this issue from the perspective of a policy maker, such as I am.

As you all must know, the Lisbon City Council has developed a policy program that gave the support to the Cronos Project in Lisbon and since then is responsible for the Urban Art Gallery. It was, and still is, a policy that addresses or tries to give an assertive response to the issue of graffiti and street art. And this wasn't, and still isn't, a simple question.

The straightforward answer was until then the road of prohibition and criminal prosecution. In some cases, it still is, as derives from the recent approved law concerning graffiti and street art. Street art and graffiti can now be, according to the law, distinguished from vandalic interventions. Once again it is not a simple question or even a matter of taste. Maybe these two 'labels' - art or vandalism - , so to speak, can be considered the defying cornerstones of cultural policy nowadays.

They involve in only one simple line of paint the rights of private property owner's, the regulation of the public space and the need, the right of being seen, of leaving some kind of mark, some kind of statement. Involving in only a simple sticker or tag, different social groups and asymmetric distributions of power and wealth. Involving and convoking the state intervention in mediating this conflict expressed in the communicational walls of the city and the urban cloth. For some, seen as signs of an underlying urban disease (even after Tate's recognition). For others, signs of the artistic vitality of the city.

This other path as proved itself a walk worth walking. Not only gave way to new career paths for a new generation of artists and writers, but also proved itself more democratic, because under the label of street or urban art, one can see the opening of public spaces (and spheres) to these forms of cultural expression.

We are now, once again and in my perspective, in a new crossroad. Can we or should we institutionalize these cultural expressions? If so, to what extent does this institutionalization affects the creative milieu, its members and practitioners? It's an answer I do not have yet.

Urban creativity is nowadays the headline of any economic discourse around smart and entrepreneurial cities, globally competing as platforms for cosmopolitan businesses and creative individuals. A model to project the city that is not fully accepted by researchers.

Not that I reject the economic spill-over effects of cultural and creative activities into industries in the creative economy, but as a policy maker in the field of culture, my core business, is, using the state of the art jargon, the development and educational training of creativity as a fundamental skill to survive in the twenty first century. It's another perspective to convoke culture into the creative economy. And maybe another path worth walking.

Thank you for your attention.

This book more than merely being the Lisbon Street Art & Urban Creativity International Conference full proceedings is in itself a convergence node for research.

In the last years, several thematic researches have invaded the most diverse disciplinary fields as this book demonstrate starting off from four distinctive coordinates:

*On the scale of the City*  
*On the artist and other groups*  
*On the actions and works*  
*On the side effects*

This oeuvre gathers now the articles of the delegates according to the thirteen panels henceforth mapping out the urban topographies that constitute the richness of the authorial territories.

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