

SUMMARY THESIS

Name and surname: PANAIT LAURA IOANA

University: BABES-BOLYAI

Faculty: EUROPEAN STUDIES

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Scientific Coordinator: Prof. Dr., CUCEU Ion

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Keywords: urban actor, public space, art, architecture, intervention, context, art, politics, civil society, urban reappropriation, occupation.

The decision to investigate the relationship of art in relation to public space today is not accidental. It is initiated through the communist history as proposed and imposed a common public space so that the abolition of the private and public exacerbation - but controlled - became part of the ideology of that era. And because we lived in that time period, accordingly, public space that we see today is still suffering from many symptoms of the communist period. Here is enters into the scene the artistic community that seeks to challenge this space just always proclaiming their freedom of expression, once again, abolished many decades ago. Consequently, these actors, operating within this framework, they become political, causing authorities to answer and give solutions regarding urban fabric still unstable and controlled more than we think.

Public space and art of post-communism land prove to be quite difficult concepts outlined the lack of studies of specialized or interdisciplinary rather than unilateral focusuri. I will try to summarize efforts made in the areas involved in the public space - definitions and approaches of the current pulse of this

space. Post-communist context without which the discussion would be a very general platform includes symbolic and factual baggage that still keep this space in a sort of cobweb woven over time, and art in public space - with its various manifestations which otherwise worked this area and gave rise to theories about the new possibilities for the exercise of democracy through public space.

The city epidermis often seems like the appearance of urban development (desirable) festive, but often becomes special and different in terms of daily interaction and the manner in which space is used according to the wishes of each exploration. Also encountering a sense of closeness in the level of use of most public spaces in this area. Still, we find "trauma" in the minds of individuals when crossing certain public places and experiences. These are related to security, police force and other forms of coercion that actually were more real in the communist era but still remain as traces of the past. A control passes from many corners of social life. But now we find a tendency to forget those 20 years after the revolution of the past, and indeed the public space is the result of freedom "obtained" for free speech and expression. But fear of not violating the rules is still present in people's actions in public space. Attempts are still activation controlled by the authorities for approval and many other bureaucratic tools that make the individual to be discouraged to express themselves without burning all these levels of "freedom". So we could say that public space is now positioned as a result of today's Romanian society is the degree of democratization of a country that still operates or maintains the level of "transition".

Being concerned and trying to find an outline of contemporary middle class was overall, I found a niche that often is more hybrid than the main category of the middle class: creative category, called 'new class middle "or" creative class ', which are key trends for urban change. And if they are not active or have other attributes of their actions, could mean that the society has different symptoms and that civil society has certain weaknesses or suffer some consolidation in their direction.

As shown, the public space in post-communist period and in the Romanian context proves to have more signs of weakness but also the long process of recovery after suffering under communism. Although still bearing traces communism itself, still present in the collective mentality of the city, public space can be a good place as an opportunity came from the cultural sector to represent himself, "the world". Of course, this has its consequences, as this space can be transformed into one of the challenging power and adjacent constellations. For this reason, the art on / in public space is another matter, after the matter was considered tabu in communism. This new issue is also a challenging topic to some extent. Whether it is an impulse of creating art in public space or that the western model is a desperate need to solve social problems through art, the performance / performances are pawns in the urban landscape of the future democratic changes in post-communist city.

The idea of intervention is more time coloring. From Situationist with their vision of urban space, continuing with developers 'site specific', today the presence of useful creativity in urban areas can only be a process of testing and resolution of certain issues on the public space. Art and types of interventions in the urban fabric can not be anything but opposed the idea (still circulated in Romania) to "exhibit the works of art" in this space. Even if the city is considered by many as a canvas on which creative actors practice their skills, however this action "the-out-to-urban space" can only be a challenge but also a cultural actor accountability by subjects and its what they need in urban areas.

It is art in the service of political and social change to empower people to manage those environments or constraints rules out the day, those willing to material and spiritual comfort through the unnecessary attributes of modernity or residual damage of older political structures? In this sense, art activists automatically take a position of morality, a request made by a minority of decency to return the minimum dominant community.

Addressing this issue is quite problematic today. Most references we find in the philosophy, architecture and contemporary art, sometimes complementary disciplines, both reflective of this type of East European common space. Unfortunately, social disciplines such as anthropology or sociology have tried to initiate steps in this area. One reason is probably a need for a folding impressive methodological diversity. Interdisciplinarity and transdisciplinarity often can be a failure in the application, even if the theory is accepted and praised. But the reality of a multidimensional approach can be considered an impediment to such an approach, just out of fear that causes the complex to a broad approach so that in fact they are dealing with one subject: the public space.

Moreover, though note that this issue has become in the last year more often used by non-experts and experts in urban studies, the arts, journalism and even activist. Being witness to more and more discussion and more and more articles on the subject, I had the impression at one time a "boom" in the subject. I dare saying that it is creating a domino effect in terms of national and local debates at this level. Subject of public space can no longer be neglected and as many journalists have already said. Events occur more and more especially in Bucharest, independent promoters institutional officials, as we have seen more in Cluj.

Public space can not be the same, sanctified, in the the central market towns' history. "There are even urban anthropologists (like Marcel Henaff) who prefer not to talk about public space [...], but the common, joint space, although stylistically, this term may sound degradation.

Art always restores "the third element", liberating where politics and, especially, new semiotic capitalism as Ghiu Bogdan called it "telecapitalism" dual tends to act purely on people.

Thus, we are aware as possible (and in some way responsible and accountable) that most gender-

specific art in public space are the result of a translation culture load bearing specific ideology of neo-liberal or neo Marxist Western philosophy . It remains, however, decided (as a critic) is the local significance of the message media artist and what is at stake in politics (for storage, conservation or change in-training), as long as the difference would be known in terms of both positions.

Finally, we should see itself as find art public space, restore everywhere, through its mediator activity, "third element" public space.

Artistic events, similar to other forms of temporary use of space, have the ability to detect opportunities that urban areas offer (often ignored by urban development strategies).

The fact that today's researcher can not work individually in the constellations that analyzes the city is a fact. Overcoming barriers by working discipline and understanding of other areas such as architecture, art, design, the researcher is given the new attributes in his long aimed to provide knowledge about the contemporary city. The fact that the theme of art in public space is still a subject rarely addressed in European research and Romanian is an indicator that a new social class started to create a directorate within the city: creative communities (re) conquered areas. For social sciences, that an anthropologist is obliged to resort to other disciplines to understand the topic is not a novelty. But when they call in other areas, are those that have not yet so well developed methodology to track and evaluate vital points affected by urban pioneers.

Many times I was put in a position to work with other researchers and practitioners of disciplines adjacent with them to understand the pulse of creative interventions in urban space. In recent years, the theme of art in public space has become an increasingly attractive for many branches of research. Moreover, attending events that constantly reconfigures organicitatea these groups, constantly in motion, shows that research on a topic that requires a hot and strong as focus now on the level of social sciences, urban and artistic.

Finally, analyzing the artistic community in the city actually look germs identified as providers of re-bleeding of East European civil society, namely the Romanian one. Being a changing process, research civil society and its involvement in urban life is a topic that you think that being a pioneer and interdisciplinary way in the period ahead.

Structure

Part I

Chapter 1

In the first part of the paper discuss some recent urban studies critical theory. I try to follow in urban studies the evolution of critical creative communities in the context of new cities, both the Western and Eastern Europe.

Chapter 2

In the second chapter we discussed the critical concepts and theories related to urban creative as ludic related element analysis of layers of cities. The concept of creativity in the city and the city is already enshrined in the literature of urban studies. I think a need to critically discuss concepts such as lifestyle, types of creative cities and theories related to the economy taking cultural events and new engines today as urban.

Chapter 3

In the third chapter discusses specific Romanian cities analyzed in the research undertaken by me. This specificity should be placed in new discussions and disputes over post-communist framework. Given the already communist context of public space, we must look carefully targeting issues and typologies of the city during the transition period after 1989.

Chapter 4

In the fourth chapter, I re-open a class discussion of concepts and creative community, going through American and European theories. Within this, I place themes and categories as creative actors and urban categories. Their relationship with the city, occupations and lifestyles are ways by which initially leads to knowledge of the prospective interviewees and their relation to urbanity.

Chapter 5

The fifth chapter is dedicated to traces of creative communities in the city, in this case in public. Here I will illustrate the art in public space typologies, from public art to the concept of intervention in public space, and creativity in city development actions. Finally, the following chapters dealing with Situationist announce, in fact, the case of post-Situationist.

Chapter 6

Methodological approaches are described in detail in the sixth chapter. New theories and trends in anthropology and urban studies require a holistic approach to our field. From ethnographic turn theories and related to the production of culture in public space, the interdisciplinary working methods to innovative new methods addressed in urban anthropology, demonstrates the complexity and vastness

of the topic chosen subject of study, while imposing the excellent young scientist urban exploration.

Part II

The second part of the paper focuses on case studies on which we have insisted in recent years of research. They are graded according to the need to investigate the themes.

Chapter 7

Thus, the seventh chapter offers a broad insight into the artistic and creative activities of the 80s, but those who exceed the period of 2000. From art to artistic deapartment on public space, I will present an understanding of the post-communist perspective the use of public space by the time just before it. Following this approach, I present the first case in focus: Berlin and his urban pioneers, as the benchmarking models and interventionist creative use of urban space. After this time, I will return to Bucharest and Cluj dedicated casuistry, but first to clarify the national and local contexts in which the two cities have developed their own players activators Romanian urban space. Then I will present punctual interventions cases and events falling within the above typology. Together with research subjects have identified new ways to understand the need for intervention in certain urban areas and the lack of these activities in the Eastern European city.

Chapter 8

The eighth chapter is dedicated to the study conclusions. Due to the particular context of last year, the waves of events and protests on public space, the result was diverted to evaluation research actors and urban pioneers. They have become more involved in social and political level, which indicates a beginning of a recovery even of a part of civil society concerned in my anthropological research. Last but not least, I try to imagine new directions of research involvement and coming from the young anthropologist. It means that it is not just a passive actor in urban areas, but working to create new bridges of analysis and action in public space.

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