

UNIVERSITY OF ARTS IN BELGRADE

Center for Interdisciplinary studies



UNIVERSITE LUMIERE LYON 2

Faculté d'Anthropologie et de Sociologie



UNESCO Chair in Cultural Policy and Management

Master thesis:

Public event as a generator of social value changes

Case study: Kaluderica

By:

Snežana Timotijević

Supervisor:

Radivoje Dinulović, PhD

Belgrade, September 2012

Acknowledgements

I would like to express my deep and sincere gratitude to my supervisor Radivoje Dinulović, PhD for his guidance and constant supervision as well as for his patience.

I am deeply indebted to my professor Tatjana Dadić-Dinulović, PhD whose help, patience and kindness have been invaluable to me.

I would also like to express immense gratitude to my family and friends for their love, support, patience and encouragement in the hardest moments.

Last, but not the least, I would like to thank to all the people of Kaluđerica who were willing to share their personal stories and attitudes with me during the research.

Table of Contents

Abstract	4
Résumé	5
Demystification of turbo constructions Or Why this thesis?	11
1. Introduction	12
1.1. Main terms and concepts	14
2. Theoretical framework	19
2.1. Main research sources	19
2.2. Public space: Identities, Images and Values	21
2.3. Relevance of the research.....	26
2.4. Relevance for the local context	27
2.4.1. Self-managed modernization and urbanization of Kaluđerica	28
2.4.2. Cultural activities in Kaluđerica.....	30
3. Methodology of Research	33
4. Discussion – Potential Icons of Kaluđerica	34
4.1. Identification and documentation.....	34
4.2. Classification	67
4.3. Selection - Case studies.....	74
Case study no.1 – Private/ Individual/ Physical object	75
Case study no.2 – Private/ Collective/ Physical object	78
Case study no.3 – Borderline/ Individual/ Physical object	82
Case study no.4 – Public/ Individual/ Physical object	86
Case study no.5 – Public/ Group/ Event	89
Case study no.6 – Public/ Collective/ Physical object	92

5. Conclusions 96

Works Cited..... 98

Bibliography..... 99

Biography 100

Abstract

This Master thesis examines the phenomenon of public event as a generator of social value changes, with a special emphasis on Kaluđerica, suburb of Belgrade, Serbia. The main aim of the research is to define what can be identified as a public event and how it can generate social value changes in Kaluđerica. The local context of this suburb is predominantly determined by the issue of unplanned constructions and self-managed modernization and urbanization, but also by the issue of underdeveloped cultural activities. On the other hand, there is a great undiscovered potential of intimate spaces, social spheres, interventions and artifacts, as well as of people who spontaneously use artistic language in the widest sense of the word to creatively express themselves. There are ways to use the spatial and human potential for public events in order to encourage the positive interaction among people and their self-reflection in relation to the space. Therefore, identifying local icons may become a vehicle for identity (re)formation and (re)imagining of the local environment, while at the same time bringing positive impact on social value changes. Field research was intended to identify, document, analyze and evaluate the existing unintentional/ephemeral/ spontaneous forms of cultural expressions. Through the process of identification and documentation, hundred and twenty phenomena were found as potential icons of Kaluđerica. Selection of the phenomena was based on three criteria - Character of space, Character of participation and Means of expression, leading to the classification of seventeen variable types of phenomena as the intersection of the mentioned criteria. Further selection led to six case studies, each consisting of two paired phenomena, indicating the potential in human and spatial values as possible inspiration for cultural initiatives. Results of the research bring us to the conclusion that founding of the formal civic framework for managing and support of the local cultural initiatives, would bring positive impact in social value changes in Kaluđerica.

Key words:

art in public space, Kaluđerica suburb, social value, public space, urban identity, urban change

Résumé

Ce mémoire de master interroge le phénomène de l'événement public comme un générateur des changements dans les valeurs sociales, en mettant particulièrement accent sur Kaluđerica, une banlieue de Belgrade, en Serbie.

Le contexte local de ce quartier est principalement déterminé par la question des constructions non planifiées et la modernisation et l'urbanisation autogérées, mais aussi par la question des activités culturelles sous-développées.

Un intérêt personnel pour l'écriture du sujet provient du besoin de démystifier mes relations personnelles à l'endroit, essayant de trouver des choses auxquelles je pourrais m'identifier. La raison en est d'être capable de créer une vision comment mon expérience quotidienne dans cette banlieue peut être recréée et améliorée ; et d'être en mesure d'obtenir le sentiment d'appartenance à cette communauté. Cette recherche sert comme un encouragement et une base pour toutes les activités culturelles futures que je voudrais entreprendre à Kaluđerica.

Hypothèse générale de cette recherche est la suivante:

- ***Les événements organisés dans l'espace public peuvent être une force motrice et un générateur des changements positifs des valeurs sociales à Kaluđerica.***

Quelques hypothèses spécifiques sont les suivants:

- À Kaluđerica, il y a un grand potentiel non découvert des espaces intimes, des sphères sociales, des artefacts et des interventions, ainsi que des personnes qui, spontanément, utilisent un langage artistique dans un sens plus large du mot pour s'exprimer d'une façon créative.

- Il y a des moyens d'utiliser le potentiel spatial et humain pour les événements publics afin d'encourager l'interaction positive entre les personnes ainsi que leur autoréflexion par rapport à l'espace.
- L'identification des icônes locales peut devenir un mécanisme de (ré) formation de l'identité et (ré) imagination de l'environnement local, tandis qu'en même temps peut apporter un impact positif sur les changements de valeurs sociales.

L'objectif principal de la recherche est la suivante:

- ***Définir ce qui peut être considéré comme un événement public et comment peut-il générer des changements de valeurs sociales à Kaluderica.***

Pour atteindre ce but, les objectifs spécifiques sont :

- Identifier, documenter, analyser et évaluer les formes existantes involontaires / éphémère / spontanée des expressions culturelles ;
- Identifier, documenter et analyser les récits spécifiques de la population locale
- Définir le programme pour le développement des événements identifiés de petite envergure qui peuvent encourager la collectivité locale de Kaluderica à (ré) générer les changements de valeurs sociales.
- Initier l'établissement du cadre formel (par exemple, ONG, associations de citoyens, etc.) pour la gestion et le soutien du programme proposé.

Considérant les objectifs, les questions de recherche de la thèse sont:

- Quels sont les types d'événements / scènes / cites qui peuvent être trouvés?
- Quels sont les moyens de les reconnaître en tant que des valeurs socioculturelles importantes?
- Quelles sont les méthodes possibles pour renforcer le rôle de l'événement public en tant que générateur de changements de valeurs sociale.

Méthodologie de la recherche

Cette recherche est composée de deux parties principales.

La recherche documentaire a consisté à collecter et analyser toutes les informations relevant de la littérature écrite et électronique, afin de comprendre en détail les théories de différents domaines - politique publique, politique culturelle et gestion, sociologie, théorie de l'art, urbanisme et développement de la ville. Elle comprenait également une analyse approfondie des termes importants - ville, espace, spectacle, participation, communauté, l'art public, espace public, identité, scène, etc. Cette méthode a été également utilisée pour l'identification et l'analyse d'un petit nombre de projets artistiques indépendants à Kaluderica.

La recherche primaire comprenait l'exploration des icônes potentielles de Kaluderica et se composait de trois parties.

La première étape de la recherche primaire consistait à effectuer la recherche sur le terrain et a été réalisée par la méthode d'observation, d'identification et de documentation photographique de cent vingt phénomènes.

La deuxième partie de la recherche a commencé par la mise en place des critères de sélection: *Caractère de l'espace*, *Caractère de participation* et *Moyens d'expression*. Deuxième étape comprenait la classification des phénomènes documentés en dix-sept types de variables.

La troisième partie de la recherche primaire comprenait la sélection de six types de variables, chacune contenant une paire de phénomènes comparatifs choisis en raison de leur diversité entre les variables de mêmes types.

L'analyse finale a été basée sur six études de cas, en examinant et mettant l'accent sur les perceptions des phénomènes sélectionnés, leur signification socioculturelle, ainsi que les potentiels de développement comme la création des endroits référentiels pour les futures initiatives culturelles à Kaluderica

Conclusions

De manière analogue à beaucoup d'autres territoires de banlieue dans les villes de Serbie, Kaluđerica représente l'un des environnements a priori disqualifiés et marginalisés, laissés au bord de la société par les autorités municipales et le public général. Généralement considéré comme un problème social, culturel, politique et urbain, tels environnements offrent un potentiel d'être ignorés et oubliés ou invisibles et "inexistante". Par conséquent, ils deviennent des territoires négligés, laissés dans sa position du statu quo. En même temps, les banlieues comme Kaluđerica représentent un réel espace existentiel de milliers de leurs habitants, des gens avec de vraies valeurs, problèmes et défis de la vie quotidienne. Ce mémoire traite un tel environnement.

Provenant de Kaluđerica, ma position est doublement déterminée- Je suis un objet d'observations et d'analyse et, en même temps, le sujet qui regarde l'objet. C'est pourquoi je trouve que cette dualité est un problème, mais aussi un fort enjeu. Comme un observateur impartial et un chercheur, je peux clairement et de façon neutre percevoir toutes les questions pertinentes. D'autre part, un aperçu de la vie ordinaire de Kaluđerica, ainsi que de la "stratégie" culturelle et le cadre institutionnel, ne me permet pas d'exclure des perceptions subjectives. Cette polarité crée une certaine confusion, mais donne aussi la largeur, la profondeur et la complexité à cette recherche qui ne serait pas possible si on lui approche d'un seul point de vue. En conséquence, ce mémoire est sans aucun doute subjectif. Pour être plus précis, la subjectivité n'a pas été évitée au long du processus de création. Dans le même temps, bien que le point de vue soit personnel, il est fortement basé sur des principes et des valeurs qui sont socialement et culturellement générale.

Les projets culturels ont un sens complet seulement quand ils sont basés sur la perspective et les valeurs personnelles, en étroite relation avec les thèmes et les enjeux communs. C'est pourquoi le présent document ne signifie ni ne suggère le comportement souhaitable ou façons de vivre dans l'environnement local. Les valeurs et les potentialités que nous avons reconnues sont données avec toute la conscience et les possibilités que quelqu'un les identifie différemment.

Par conséquent, l'objectif principal de cette étude était d'identifier les différents types d'événements publics et de découvrir les potentiels qui peuvent générer des changements de valeurs sociales à Kaluđerica. Nous avons identifié, documenté et expliqué les phénomènes spécifiques dans l'espace existentiel réel qui, à notre avis, ont le potentiel d'être considéré comme des événements publics. Par l'identification et la documentation des cent vingt phénomènes, nous avons confirmé la première hypothèse spécifique qu'*à Kaluđerica, il y a un grand potentiel non découvert des espaces intimes, des sphères sociales, des artefacts et des interventions, ainsi que des personnes qui, spontanément, utilisent un langage artistique dans un sens plus large du mot pour s'exprimer d'une façon créative.*

En soulignant les potentiels de ces phénomènes particuliers, nous avons confirmé la seconde hypothèse selon laquelle *il y a des moyens d'utiliser le potentiel spatial et humain pour les événements publics afin d'encourager l'interaction positive entre les personnes ainsi que leur autoréflexion par rapport à l'espace.*

Par identification, l'analyse et l'évaluation de six études de cas spécifiques de ces phénomènes comme les icônes locales potentielles, nous avons confirmé la troisième hypothèse spécifique selon laquelle *ils peuvent devenir un mécanisme de (ré) formation de l'identité et (ré) imagination de l'environnement local, tandis qu'en même temps peut apporter un impact positif sur les changements de valeurs sociales.*

Sur la base du précédent, nous avons prouvé l'hypothèse principale de ce mémoire selon lequel *les événements organisés dans l'espace public peuvent être une force motrice et un générateur des changements positifs des valeurs sociales à Kaluđerica.*

Il est important de souligner que les potentiels identifiés à Kaluđerica ne signifient pas nécessairement qu'ils deviendront partis des futurs projets et activités. Ils ont plutôt destiné à servir de référence pour de diverses réflexions personnelles ou collectives et des actions culturelles, dans un effort de rendre l'environnement local un meilleur endroit où vivre. Par conséquent, cela ne représente pas une collection de projets et actions proposés, mais une tentative d'identifier les problèmes. Il vise à initier la mise en place d'une plate-forme chargée de rassembler et de mobiliser les gens avec les mêmes systèmes de valeurs sociales, qui reconnaissent le défi professionnel et / ou personnel sous cette rubrique.

Comme un résultat réel, cela signifie une mise en place du cadre formel pour la gestion et le soutien des initiatives culturelles locales. Ce cadre, sous la forme d'une ONG locale, dirigée par des gens personnellement intéressés par le développement de Kaluđerica, peut-être un point de départ à de nouvelles recherches et à l'expansion des idées similaires. Sur un plan plus personnel, les résultats de cette recherche représentent un fort encouragement pour un futur engagement culturel à Kaluđerica.

Mots clés: art dans l'espace public, banlieue Kaluđerica, valeur sociale, espace public, identité urbaine, changement urbain

Demystification of turbo constructions Or Why this thesis?

This is a quest for my personal identity. I was born in Kaluđerica, in Belgrade. Since then I have been living in transit, in between two geographical and psychological spaces – Kaluđerica suburb and Belgrade city centre, in continuous search for my individual identity in the city. I have never learned to identify myself with Kaluđerica, to appreciate it and feel it as my own home and personal determination. In Belgrade, I have never truly felt at home.

When in 1990s I became aware of all the layers of the “turbo” lifestyle embedded in Kaluđerica’s environment this feeling became even stronger. Perception of me as a person coming from the suburb branded as “wild”, neglected, unplanned, culturally undeveloped, and criminal area of Belgrade, resulted in deep emotional and intellectual insecurity. By seeing and accepting only the stereotypes about the place and people, I was unable to see the facts.

As a result, I mystified my personal relation to the place, completely losing touch with ordinary life.

This thesis deals with the suburb of Kaluđerica - its inhabitants, objects and events without prejudice. It approaches the space and the people, analyses its esthetics and values and leaves opportunities for any potential conclusions and outcomes. It demystifies personal connections to the place, trying to find whether there is anything I can relate to. The reason is to be able to create the vision of how my everyday experience in this suburb can be recreated and improved; and to be able to get the sense of belonging to this community.

It is clear that cultural initiative in Kaluđerica has to be created on a very personal level. This research serves as my encouragement and basis for any cultural activity I decide to take in Kaluđerica.

1. Introduction

This document is the Master Thesis which examines the phenomenon of *public event as a generator of social value changes, with a special emphasis on Kaluđerica*, suburb of Belgrade, Serbia. It is made in the context of the MA program in Cultural Policy and Management of the University of Arts in Belgrade, at the UNESCO Center for Interdisciplinary studies.

General hypothesis of the research is:

- *Events in public space can be important moving force and generator of positive changes in social values in Kaluđerica.*

Some specific hypotheses are:

- *In Kaluđerica, there is great undiscovered potential of intimate spaces, social spheres, artifacts and interventions, as well as of people who spontaneously use artistic language in a widest sense of the word to creatively express themselves.*
- *There are ways to use the spatial and human potential for public events in order to encourage the positive interaction among people, their self-reflection and their relation to the space.*
- *Identifying the local icons may become a vehicle for identity (re)formation and (re)imagining of the local environment, while at the same time bringing positive impact in social value changes.*

The main aim of the research is:

- *To define what can be identified as a public event and how can it generate social value changes in Kaluderica.*

To reach this, specific aims are:

- *To identify, document, analyze and evaluate the existing unintentional/ephemeral/spontaneous forms of cultural expressions;*
- *To identify, document and analyze the specific narratives of the local people*
- *To define programme for development of the identified small-scale public events which would engage local community of Kaluderica to (re)generate social value changes.*
- *To initiate establishment of the formal framework (e.g. NGO, Citizens Association, etc.) for management and support of the proposed programme.*

Considering the aims, research questions of the thesis are:

- *Which are the types of events/ scenes/ sites which can be found?*
- *Which are the ways to recognize them as socio-culturally valuable?*
- *What are the possible methods to reinforce the role of public event as a generator of social value changes?*

1.1. Main terms and concepts

For the definition of the research topic it is necessary to define the main terms from which it is constructed, through certain elaboration on their common understandings, interpretations and applications in the further writings.

- *Public*

According to the Oxford dictionary¹ the term **public** is:

- *connected with ordinary people in society in general*
- *provided, especially by the government, for the use of people in general*
- *connected with the government and the services it provides*
- *known to people in general*
- *open to people in general; intended to be seen or heard by people in general*
 - *and in terms of place, **public** is:*
 - *where there are a lot of people who can see and hear you*

In common use the term **public** determines the public character of the space; it indicates the space which is usually in the public ownership, i.e. owned by the government, and of a general public interest; it is pertaining to, or affecting a population or a community as a whole, available for people in general to use, or to take part in.

A **public space** is social space that is generally open and accessible. Most streets, including the pavement, are considered public space, as are town squares or parks. Government buildings which are open to the public, such as public libraries are also considered as public space.

Furthermore, considering the spatial determination of the term public, we have to bear in mind the local context of Kaluđerica (chapter 2.4.1), particularly the fact that it is unauthorized and unplanned settlement. Due to the issues of ownership and accessibility it is difficult to make a clear division between the notions of public and private spaces.

¹ <http://oald8.oxfordlearnersdictionaries.com/dictionary/public>, Accessed date, 13th June 2012.

Also, what is very often left out or neglected in definitions of public space are the spaces which are available for people to perceive, to experience by their senses, although not owning it.

Therefore, we will consider the third spatial determinant, i.e. the notion of *borderline space* which, in terms of ownership and accessibility of the space, indicates *the blurry line in between the public and private ones, and represents the relational space between the two*.

Under this notion we consider the exterior of privately owned buildings or property, visible or accessible from sidewalks, and public thoroughfares which may affect the public view, for example, with the use of facades, fences, décor, outdoor advertising, etc.

- *Event*

The human determination of the term public, in a sense of people's participation, brings us to the term "event".

According to the Oxford dictionary² the term *event* is defined as:

- *a thing that happens, especially something important*
- *a planned public or social occasion*

In common use the term *event* indicates planned social occasions which involve several people, and which is realized in time and space, whether real or virtual.

- *Public Event*

Based on previous, we can notice that in the common use of terms, [public] and [event], the emphasis concerning the human participation is placed on general public, or several people.

However, to be able to address this in the local context of Kaluđerica, by the notion of *public event* we also consider *small-scale, intimate and individual actions, or "products" of people's actions, as indispensable part of their everyday life, through which they express their socio-cultural values*.

² <http://oald8.oxfordlearnersdictionaries.com/dictionary/event>, Accessed date, 13th June 2012

Also, in the common use of both terms, [public] and [event], the emphasis is placed on the previously organized occasions.

However, to be able to apply it on the local context of Kaluđerica where there are not much of the previously organized public events, we will consider whether an every spontaneous appearance of a people, space, or objects, are in the same extent based on the idea and planning, so the coined term [public event] might be used without the mentioned constraints.

Also, we may consider if the term event can be understood as the *scene* and the scenery of the space.

The word scene, at the same time, means a few different concepts: a venue, real or imagined act, the situation treated as an object of observation, graphic or photographic representation of the observed, the context or environment in which something is placed. (Dadić-Dinulović, 2010)

By having these concepts in mind, public event considered as a scene is giving us a much wider perspective of what might be identified, documented, and analyzed as an object of this research.

Also, addressing the wider notion of the term public event, it leads us to the related concept of the scenery of the space. Therefore, our definition of public event is also determined by the perception of the scenic elements such as: *movement paths, stop points, order of the objects and people in certain spaces, roles and positions they take, shapes, sizes or materials used in exteriors or outdoor spaces, relations between neighbors and their houses in the same street, in-between relations and the possible statements beyond the given scenic elements.*

In this sense, this paper will also discuss *the events that didn't initially have artistic aspirations, but contain certain scenic elements.* In our consideration the most important is the *perception and experience of the scenic element or settings*, which can be characterized as an event.

In relation to the perception and experience of the scenic elements of settings it is important to address the notions of *real* and *virtual* as the categories of space and time in which the event is happening.

It is quite of a blurry line between these terms. The term [real] usually means the physical space in a present time, but the presence itself is very relative and can be seen as a virtual category of time since it is very close to the past and the future. Hence, in perceiving the physical elements of reality we are incorporating different elements of the past, in terms of “what it was, or what we imagine it was”, or of the future, in terms of “what it will be, or what we imagine what it can be”. In that way, every [real] occasion is constructed by personal psychological additions, imagination or reminiscence, which are virtual categories of space and time, and which are making something of someone being real for the observer. These categories are important to consider when perceiving and evaluating certain actions and expressions of people, as well as when we are indicating on their potential.

The moment where the virtual takes the power over the real is the most evident in the virtual world of new technologies and especially on social networks on the Internet where everyone can peek into private life of the others. Here, the question of representation of the “personal” comes into focus. The new context where representation takes place, with different forms, its limitations in space and time, dynamics of publishing certain data, visual or verbal choices made, etc., is giving a lot of space for the observer’s identifications, and projections of what is actual reality of the observed person.

It can be said that the same behavioral rules are shaping the personal representations in the real world. People are often bringing their inner world to the surface by different kinds of objects, often mutually inconsistent. These objects, as materialized expressions of reality can never give the objective, and complete image, because they are influenced by different social, cultural, political, economical ideologies. For example, matter of a [personal taste] is one of the social manifestations through which one is expressing its own notion of reality, but when the observer tries to understand the meaning it always involves certain symbolic notions, as a virtual categories.

The choices of materials, words, clothes, décor, different possessions, and metaphorically and literally speaking “walls” and “fences” that people put in front of their personal life, are all shaping the image they want to send, roles they take, or identity, which observers can interpret differently. Therefore, as we have already said that the borderline space is between public and private, but here we are adding that *borderline space can also be the space between the real and virtual space.*

This brings us to the image, as the *representation of the identity*, and so to the term public relations, as the practice of managing the flow of information between an individual and the public. In this research the notion of public relations will not include only deliberate, planned, and sustained efforts to establish and maintain a preferred point of view, but also *the unintentional, unplanned and discontinuous effects of some phenomena.*

All of these previous terms, concepts and considerations will be put in the function of a generator or regenerator of a certain social values.

To generate means to cause something to exist; to bring something to a being; to create, while the expression “to regenerate” indicates the improvement of a something, especially by making it more active or successful; to reform, to revitalize, to create anew.

The term **social** relates to activities in which one meets and spends time with other people and which usually happen during the leisure time, and the term **change** relates to an action to make something or someone different; to form a new opinion, or make a new decision about something, different from the previous one. The term **social change**³ relates to *the alteration of mechanisms within the social structure, characterized by changes in cultural symbols, rules of behavior, social organizations, or value systems.*

All of the above terms will be used and applied in the process of finding potential answers to the main questions of the research.

³ <http://www.britannica.com/EBchecked/topic/550924/social-change>, Accessed date, 12th June 2012.

2. Theoretical framework

2.1. Main research sources

The body of knowledge for this research is constructed from the literature from different fields - public policy, cultural policy and management, sociology, art theory, urban planning, city development, and is dealing with the topics of the city, space, spectacle, participation, community, public art, etc.

For the purpose of getting the insight into context of Serbian public and culture policy we have been using texts of various authors in the book edited by Dragičević-Šešić, M., (2002) *Javna i kulturna politika – socio-kulturološki aspekti (Public and cultural policy – socio-cultural aspects)*.

For finding the relevance of the research within the cultural context of Serbia we have been using the books such as: Dragičević-Šešić, M., Stojković, B., (2007) *Kultura, menadžment, animacija, marketing (Culture, management, animation, marketing)* and Dragicevic-Sesic, M., Dragojevic, S., (2005) *Arts management in turbulent times/ Adaptable Quality Management*.

We have also used the socio-cultural researches conducted in Serbia, such as: Cvetičanin, P. (2007) *Kulturne potrebe, navike i ukus građana Srbije i Makedonije (Cultural needs, habits and tastes of citizens in Serbia)*, and social theory books such as Giddens, A., (1984) *The Constitution of Society*.

For getting an insight into the field of urban and social development and its relation to the public art we have been using the books Miles, M., (1997) *Art, Space and the City. Public Art and Urban Futures*. Halprin, L., (1973) *Gradovi (Cities)*, and Mazzucotelli Salice, S. (2011) *Art contribution to cities' transformation*.

To address the issue of identity of the place/city/space/event and also its relation to the phenomenon of spectacle we have been using the various books such as Dragičević-Šešić, M., (editor), (1996) *Spektakl-grad-identitet (Spectacle-City-Identity)*, Dragičević-Šešić, M., Šentevska, I., (editors) (2010) *Urbani spektakl (Urban spectacle)*, Debor, G., (2003) *Društvo spektakla (Society of spectacle)*.

To be able to observe the possible concepts behind the phenomena found during the field research and to get certain historical preview of art researches and experiments we have been using the books, such as: Šuvaković, M., (2005) *Pojmovnik suvremene umjetnosti (Glossary of contemporary arts)*, Šuvaković, M., (2007) *Konceptualna umetnost (Conceptual art)*, and Pavić, B., Mladenović, M., (2008) *Audio vizuelna istraživanja 1994-2004 (Audio visual researches)*, Bašlar, G., (1969) *Poetika prostora (Poetics of space)*, and Lynch, K., (1997) *The Image of the City*.

For addressing the issue of unplanned urban development and modernization of cities we have been using the books of Petovar, K. (2003)., *Naši gradovi između države i građanina (Our cities between the state and citizens)* and Giddens, A., (1984) *The Constitution of Society*.

2.2. Public space: Identities, Images and Values

In the study *Art contribution to cities' transformation* (2011), Silvia S. Mazzucotelli says: “As the city grows, public planners and city administrators are no longer able to keep up with the pace of change since they rely on outdated models of governance. For cities to thrive, to be communicative and alive, and to function as catalysts of public life it is necessary to stimulate civic participation and community involvement.

...it is not sufficient to create a place or to enhance a given inhabited situation. As a consequence, effective urban planning actions or projects should deal with citizens and, more precisely, have to involve inhabitants in the decision-making process. This is because the perfect aesthetic of the physical appearance of a city or of a suburb itself does not guarantee successful regeneration actions.”

It is, therefore, obvious that policymakers, as far as they do not wish to build a fallacious sense of place, need to rely on participation and urban governance. In that respect we believe that planning needs to mean *focusing on identities, values, and images* as real actors able to *engender behaviors and, thus, to shape places*.

In such a respect, a plan would better work if conceived as a process, whereby the inhabitant could recognize its identity, and identify the necessary factors for a path of growth also corresponding to an evolution of meaning. In other words, a planning project and intervention should not simply correspond to the realization of an artifact: urban planning depends on the quality of the interaction between local administrators and the involved inhabitants.

It is our belief that structuring the relational exchange since the very beginning will assure a deeper motivation and, thus, a higher level of sustainability.

As community participation has become a constant expectation in urban regeneration, so too has public art been celebrated as a way to deliver it. Because of its dynamics and because of the collaborative process that undergoes its realization, *public art, since its very beginning, engenders the development of a relational layer, either within residents and between residents and other social actors which is certainly a structural condition for a sustainable planning process*.

Public art procedure involves the inhabitants through the whole process, starting with an analyzing phase, developed with a few representatives, and continuing with a dialogue addressed to the entire community involved. In this way the *artifact is built on the basis of shared values and perspectives of commitment, engendering motivation*. Moreover, *the emotional factor accompanying the shaping of the relational text imprints the sense of involvement even with higher effectiveness*.

The value of the social impact of public art appears as a useful tool for the development of social capital and civic identity. Moreover, *the incorporation of historical elements in the art work itself reinforces a common sense of territorial belonging, as well as it helps to develop a sense of community*.

“...the participation of urban populations to specific artistic projects widens the social interest of people and drives their attention to other projects. In other words, public art seems to lead actors to participating in broader forms of urban life and governance.” (Salice, 2011)

The preceding considerations are stemming from the sphere of urban development. However, we are not able to believe that in the near future urban planners (on national, city or local levels) will come up with the solution(s) for urban problems in Kaluđerica. Furthermore, we do not expect that inhabitants of Kaluđerica will be included or involved in the decision-making process. Therefore, we find that the only way to enhance the existing situation is by providing the civic participation and community involvement through the public art projects. We can compensate this lack through the public art which would be focusing on identities, values, and images as real actors able to engender behaviors and, thus, to shape places.

Public art is often located outside the conventional public spaces. It ranges from the traditional monuments and decoration in public buildings, to the art permanently or temporarily positioned/performed within squares, parks, streets, shores, building premises, etc. In such public spaces, art imposes its presence upon the general public, conveying meanings from the artistic/specialist “arena” into the public arena. Therefore public art is not only art in public

spaces but also art in the public sphere: *art that can raise social or political issues, participating in or activating the public debate. Therefore, the reduction of social exclusion and isolation is among the outcomes of art practices committed to social intervention, rather than merely aesthetic aims.*

Ephemeral art in public spaces has been a long established practice. But the presence of public art has become increasingly prevalent and important within our contemporary cities. Ephemeral public art is so important because of its ability to respond to, reflect, and explore the context which it inhabits. Patricia Phillips (1989) describes the “*social desire for an art that is contemporary and timely, that responds to and reflects its temporal and circumstantial context.*” She further states that public art is an arena for investigation, exploration and articulation of the dense and diverse public landscape. It also asks its audience to re-imagine, re-experience, re-view and re-live. Looking from the aspect of urban design, a heavy focus has been turned onto the city as needing to discover new and inspired ways to re-use, re-establish and re-invent the city, in step with an invigorated interest in rejuvenating our cities for a sustainable future, says Phillips. Contemporary design has become obsessed with the need to save the modern city from an industrialized, commercialized, urban pit of a death bed. Based on this consideration, under the term art in public space we are also considering the *unintentional/ephemeral/spontaneous forms of cultural expressions which contain certain artistic elements.*

Contemporary perception of public space has now branched and grown into a multitude of non-traditional sites with a variety of programs in mind. It is for this reason that the way in which urban, but also cultural design, deals with public space as a discipline, has become such a diverse and indefinable field. In her book *Narrative-Myth and Urban Design* (1995), Iris Aravot puts forward an interesting approach to the urban design process, with the idea of the “narrative-myth”. Aravot argues that “*conventional analysis and problem solving methods result in fragmentation...of the authentic experience of a city...and something of the liveliness of the city as a singular entity is lost.*” Aravot suggests that the narrative-myth “*imposes meaning specifically on what is still inexplicable*”, i.e. *the essence of a city.*

Recent studies have shed some light concerning the use of some key terms in defining the impact of public art on the social sphere. Thus, in the various reports concerning the function of

the place and the role of identity in the reflection on public art, the term “place” is analyzed as an open space in which can be found various types of influences and the dynamics of which is given by the continuous process of social relation and negotiation. The term “public” is understood as an “arena” in which people meet and engage in various social practices, and in which there are no exclusions based on degree of precariousness, on race, gender, or other personal circumstances. In these conditions, *identity is not considered an original given, but it is instead viewed as a construction, more precisely as a product of interaction, the way space, in its turn, is produced by the intervention of the object or of the practice of public art.* (Gheorghe, 2010)

In that respect, the next concept on which this thesis relies on is the theoretical concept of the “*identity of the place*”. Most of the studies we have found are dealing with the identity of the city. However, in this research it will be assumed that it can equally be applied on the identity of the suburb, as the special unit of the city.

In the book of K. Lynch, *The Image of the city* (1997), it is argued that *the effect of creating images has a number of factors: physical structure of the city, light, shadow, texture, scale, silhouette and history, social meaning.* All human senses are involved in this process, so the image is the result of all impressions and observations. The *identity of the city*, therefore, *builds physical and social component which then creates subjective experience.* Thus, *its inhabitants are identified with the city and it becomes one of the important reasons to be interested, engaged and committed to participate in projects for its development and improvement.*

In the book *Site planning* (1984), by Kevin Lynch and Gary Hack, when defining the sense of place from the point of the user, it is claimed that: *A place must not only fit the structure of our bodies. It must fit the way in which our minds work: how we perceive an image and feel.* This may be called the *sense of a place*, and while sense varies with culture and with personal temperament and experience, there are regularities in these perceptions due to the structure of our senses and our brains. *We are all engaged in identifying the features that surround us, organizing them into images, and connecting those images to the other meanings we carry in our heads.*

These authors were also considering that: *“Places should have a clear perceptual identity: be recognizable, memorable, vivid, engaging of our attention.* It should be possible for the observer to relate the identifiable features one to another, making an understandable pattern of them in time and space. These *sensuous characteristics*, so often dismissed as “mere esthetics”, are fundamental for executing practical tasks. They are a *source of emotional security and can reinforce the sense of self. Psychological and environmental identities are linked phenomena, and so a key function of a place may be its support of our inner feelings of coherence and continuity. Places play a part in the intellectual and emotional development of the individual, particularly in childhood but also in later years.* Visible clues must work for the anxious visitor, the old inhabitant intent on some task, and the casual stroller. They confer esthetic pleasure and are a means for extending one’s knowledge of the world. Many devices for enhancing this “*sense of place*” are part of the intuitive, experiential lore of site design.

Moreover, the place must be seen as meaningful, related to other aspects of life: to function, social structure, economic and political patterns, human values. *Congruence between the spatial and the social world facilitates action and makes both comprehensible.* Spatial identity can be an outward expression of personal or group identity. But we understand less about this symbolic role of landscape, and meanings and values differ widely among various groups. *Spatial legibility is at least a common base around which groups can cohere and on which they can erect their own meanings.* Temporal legibility is equally important. *A setting orients its inhabitants to the past, to present rhythms, and to the future, with its hopes and dangers.* (Lynch & Hack, 1984)

Previously mentioned topics of identity, images and values are directly related to potential articulation and use of the public space in Kaluđerica. Improving the quality of life of ordinary people, as well as re-creating or re-examining the sense of this suburban place, becomes one of the main lines of the research. Identification of characteristic local phenomena consisting not only of various artifacts and places, but also including people, could be seen as potential toponyms and identity advocates.

2.3. Relevance of the research

Many European cities, suburbs and rural areas have recognized the benefits of identity creation of the place in an overall urban development. That is multi-layered identity which fosters both *locus memoriae* of community, but also opens up a space for its own redefinition through contemporary art forms, as well as emergence of new urban myths and legends. Among other, public art is viewed as: *instrument for improving a physical environment, creating its distinctive sense of place, contributing to community cohesion and social health*. Also, placing the art and cultural projects in public spaces is recognized as the successful tool for increasing the citizen's participation.

In the cultural system of Serbia there is a gap between public, civil and private sector. While the public sector is mostly oriented towards the production of high, elite culture (although this could be strongly questioned), the civil sector is mostly dealing with socially engaged projects and urban culture, and the private one is streaming towards popular and mass culture (particularly in the case of cultural industries). However, NGOs and independent artists often lack the funds to develop and promote their work, while at the same time cultural institutions lack the entrepreneurial spirit, animation and interactive programs that could substantially increase their audience and allow wider public participation. The problem of decreased attendance of cultural activities is noticeable in the whole country (Cvetičanin, 2007) and therefore one of the priorities of cultural policy of Serbia, in the period from 2008-2011, was defined as "increasing of the citizen's participation in cultural activities." Despite this situation, the possibilities of using public space for artistic expression are still not sufficiently exploited in the Serbian cultural environment. It is often considered as place for consumption or political rallies, while rare examples of street art are treated with disapproval. On the other hand, there are an increasing number of campaigns and projects dealing with public spaces in the central Belgrade municipalities, although in general we can say that there is no real tradition of art in public space. Those existing can be seen as isolated or occasional incidents, usually urged by existential needs instead of professional (and/or ideological) inspiration.

One of the causes of this situation can be found in twenty years of the centralization in culture, during which cultural policy of Serbian cities has been completely neglected. Part of the responsibility lays in the unconcerned city government, and part in poor civic engagement. Cities are losing their identity, by failing to develop and not using marketing in an adequate way (Dragičević-Šešić & Stojković, 2007). *Streets and public spaces are still places of rallies, protests and other forms of activism-ideological spectacle.*

2.4. Relevance for the local context

Kaluđerica is the westernmost settlement in the municipality of Grocka. It is located 8 kilometers east of central Belgrade, and stretches in two fork-like urban formations between the road of Smederevski put to the north and the Belgrade-Niš highway to the south. The settlement is built in the micro valley of the stream Kaluđerički potok.

Kaluđerica is the fastest growing settlement in Serbia due to the influx of the refugees from ex Yugoslavian countries, and recently from Kosovo, and also the migration flow on the relation village-city. According to the Census from 2003 there were 22.300 people living in Kaluđerica, but the number of inhabitants is probably much higher because of an influx of refugees and unregistered tenants.

As other similar suburban environments, Kaluđerica is not only neglected by Belgrade city authorities, but also by local authorities – building regulations, plans for infrastructure and public zones, and many other formal and administrative directions are almost nonexistence, similarly to institutional plans and support to socio-cultural activities and programs. As a result, any formal support in the process of identifying potential for local events in public spaces proved to be of a great challenge.

2.4.1. Self-managed modernization and urbanization of Kaluđerica

The local context of Kaluđerica is predominantly determined by the issue of unplanned constructions and the self-managed modernization and urbanization. Here we will point out some of the main causes of this trend.

Giddens A. points out that the expansion of cities is resulting from the increase of population, with the simultaneous migration from villages and small towns. So many urban areas in developing countries like Serbia are becoming overcrowded and faced with a shortage of funds for a decent life. This problem is that, as he writes: The rural population immigrated to the cities (which is now a mass phenomenon in developing countries), because the employment opportunities in rural areas were small, and because of the obvious advantages and attractiveness of cities where the streets are were "paved with gold." Furthermore, cities have become centers in which financial and industrial power is concentrated, and entrepreneurs sometimes create new urban areas almost out of nothing. (Gidens, 2001)

The characteristic of the area of Belgrade in the second half of the 20th century was that there were significant spatial and demographic changes caused by a primary process of urbanization, i.e. intense migration flows on relation village-city. Strong population pressure, as a result of influx of residents from the provinces and villages, caused an aggressive growth of the city that threatened the surrounding areas. The pressure of population in cities has been very strong, especially in the demands for housing construction and provision of adequate housing supply (Petovar, 2003). Because of that the areas surrounding urban centers are becoming demographic expansion zones in the mainly small spatial coverage and the very poor economic status of the population.

When talks about the causes of unplanned settlements, Petovar states that sociological research on unplanned expansion of the town, made in the seventies of the 20th century, suggests that the informal builders are mostly family men with children, workers employed in the industry, with the working service of more than ten years in urban areas where they built their houses.

And even then it was clearly identified that the main causes of unplanned construction are: (1) inadequate housing of a large number of families in urban areas, (2) lack of housing market, poor offer of housing for rent, high rent prices and unregulated legal status of the tenants, and (3) poor offer of parcels for individual housing construction with sewerage system, their high costs and complicated, expensive, slow and lengthy procedure of obtaining the many approvals required for obtaining a building permit. (Petovar, 2003)

During the enthusiastic phases of modernization of Belgrade, Serbia and SFRY (1960 - 1980), not everybody was sharing the benefits and advantages of the state housing policy. Many construction workers were employed in Belgrade on a precarious or seasonal basis and thus stayed out of the reach of the urban and financial planning of the state and city authorities. This was also the case of Kaluđerica which was growing as an illegal settlement, rapidly and randomly built in last 30 years as an unplanned construction.

Nevertheless, the job opportunities, as well as the chances for education and professional upgrade - which even in distant suburbs of Belgrade were far better than in the provinces from which most of inhabitants of Kaluđerica originate (southern and southeastern regions of Serbia) - and also other conveniences of living and working in Belgrade, made many of them decide to try to settle somewhere in or near the city. As the modernization of the city grew the mass of skilled and semi-skilled workers grew simultaneously, accompanied by a lack of means, knowledge and even a basic awareness about the criticality and complexity of possible consequences of such an unforeseen co-growth.

The gap appeared in the overall relation between institutional and practical thinking, between planning and deciding, between the desired and possible, the imaginable and the real. And tens of thousands of people practically lived in such an existential gap for decades. Kaluđerica, known as the "largest wild settlement" in the Balkans has been thoroughly widening and reflecting the nature of this gap. No public institution so far found the right way to engage into a comprehensive urbanization and modernization of this settlement. The notions of illegality, wildness, non-hygienic etc. got attached already early on to the entire suburbs and outskirt areas where today hundreds of thousands of people live and work.

It is in the unwritten history of the place that the diagnosis of this mismanagement and misunderstandings lies. The years of confrontations and standoff with the state and the city authorities, somehow is transferred in the cultural and political profile of the settlement. The ways of parceling land, organizing building lots and projecting houses, the ways of establishing and maintaining streets and improvised infrastructure trace the history of a negotiation between a rapidly modernizing society and its shadowed, even hidden back yard. (Dzokic, Neelen, & Milikic)

What aroused our interest is that in such a situation of unplanned and unsystematically regulated urban environment the great diversity of small embryonic spaces for cultural intervention are appearing. In some extent, these spaces are already recognized as spaces for creative expressions, or are having the potential to be the spaces for new artistic interventions.

In these gaps we find the source of inspirations and ideas of how can these diverse and small spaces be used for cultural activities, which will be described as the potentials of the case studies.

2.4.2. Cultural activities in Kaluđerica

The general situation in Serbian cultural system, specifically marked by the twenty years of cultural centralization, combined with the previously mentioned problems of unplanned urbanization, strongly determine specific situation in Belgrade's suburbs, and therefore in Kaluđerica. Main characteristics can be presented through the following key facts and observations:

- Predominant cultural identity and social values are based upon what is available through popular and mass culture. The civic sector is nearly non-existent, and therefore the local citizen's initiatives in culture, also.

- The mobility towards Belgrade's center and participation in cultural programs and activities is also poor, due to many factors such as transport issues and generally underdeveloped cultural habits.
- The few cultural projects are organized by the primary schools, but the target group is limited on children under the age of 15 and their parents.
- The youth is the target group of private betting houses, night clubs, video playgrounds, cafés and sports clubs.
- There is no middle, nor high, educational institutions, and there are no cultural centers, nor programs for non-formal education, or cultural activities.
- For elderly people there is only one pensioner's club, for which it can be said that it was politically instrumentalized initiative. It was opened as a part of the pre-election campaign, and it served for getting votes from local citizens, but after which no further organizational improvement was made.
- The existing private and public institutions/organizations/companies, such as the church, sports club, political parties and shopping mall are organizing public events which only promote their own ideologies with an interest in their own personal benefit, instead of caring for socio-cultural values and needs of the local community.
- Nevertheless, there were certain improvements in the elementary school programme, when it started implementing the developmental plans and the evaluation. The implementation of development plan for extracurricular activities, which included numerous creative sections, such as: journalism, creative writing, photography, computers, and provision of the technically equipped mediateque through the grant from the Ministry of Education and Sport in 2005⁴ could've been the start for sustainable creative engagement of the local children and youth. However, no new grant applications were made, and mediateque is out of use.

All of the above give the place itself very bad image, and rarely any specificity is seen as positive identification with the place or people living there. In recent years, only few independent

⁴ <http://osas.edu.rs/052grantizv.htm>, Accessed date, 15th July 2012.

cultural projects were initiated by few Serbian and international artists, but with very poor visibility and support from local authorities or institutions.

In such chaotic conditions cultural rights are not provided, neither through strategy for cultural development, strategy for youth, or any other formal strategy.

What might be identified as the potential uniqueness of the intercultural mix of people is left to the forces of decay in the same manner as the whole settlement.

3. Methodology of Research

The research consisted of two main parts.

Desk top research included gathering and analyzing all relevant information from print and electronic literature, in order to get insight into theories from different fields - public policy, cultural policy and management, sociology, art theory, urban planning and city development. It also included in-depth analysis of important terms - city, space, spectacle, participation, community, public art, public space, identity, scene, etc. This methodology was also used for identifying and analyzing a small number of independent artistic projects in Kaluđerica.

Primary research included exploration of potential icons of Kaluđerica and consisted of three parts.

First part of the primary research consisted of field research and was conducted by method of observation, identification and photographic documentation of one hundred and twenty phenomena.

Second part of the primary research started by setting up of the following the selection criteria: *Character of space, Character of participation and Means of expression*. Second step included classification of the documented phenomena into seventeen variable types.

Third part of the primary research included further selection of six variable types, each containing a pair of comparative phenomena selected due to their diversity among the same variable type. Final analysis was based on six case studies, examining and emphasizing perceptions of the selected phenomena, their socio-cultural significance, as well as potentials for development as referential spots for creating future cultural initiatives in Kaluđerica.

4. Discussion – Potential Icons of Kaluđerica

4.1. Identification and documentation

The main goal of the primary research on the field was exploring potential icons of Kaluđerica by random search for artifacts and local narratives. This process resulted in identification and documentation of one hundred twenty phenomena which are presented in the table below. The phenomena were then described through answers to the following questions:

What is this phenomenon?

What is it made of?

What is it used for?

Where is it placed (locality)?

First criterion - *Character of the space of realization regarding the ownership and/or accessibility* - was further divided into three categories:

- *Public*
- *Borderline* and
- *Private.*

Second criterion - *Character of participation* – was further divided into three categories:

- *Individual*
- *Group* and
- *Collective.*

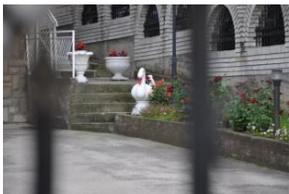
Third criterion - *Means of creative expression* - was further divided into three categories:

- *Physical object*
- *Event* and
- *Narrative.*

The following table presenting identified phenomena and their characteristics.

Data no.	Name	Description	Picture	Character of the space of realization regarding the ownership/ accessibility	Character of participation	Means of expression
1.	Statues of horse with broken legs on the fence	– concrete statue facing the street; used for the decoration; on the entrance fence - 2 horses – with a broken front legs up, with the wooden panel support – private house in Sedmog jula Street - dead-end street		Borderline	Collective	Physical object
2.	Statue of a gray lions on the fence	- concrete statue facing the street; used for the decoration; on the entrance fence - 2 lions and the “Đurđevdan” wreath - private house in Sedmog jula Street - dead-end street		Borderline	Collective	Physical object
3.	Statues of horses and nymphs on the terrace	- a concrete statue painted in white; used for the decoration; on the 2 terrace fences with balusters - 6 statues of a horses with legs up facing one another and 2 statues of a nymphs facing the street – nymphs are placed in central position in relation to horses - private house in Vojvode Stepe Stepanovića Street		Private	Collective	Physical object

4.	Façade ornament with an angel	- an old façade ornament made of stone with a head of an angel with wings; used for the decoration; abandoned private house - in Radisava Ignjatovića Street		private	-	physical object
5.	Façade ornament with human face	- an old façade ornament with male head engraved in stone on the yellow-green façade; partially damaged, used for the decoration - in Vojvode Stepe Stepanovića Street		Private	Collective	Physical object
6.	Statues of eagles on the fence	- hierarchical composition of concrete statues facing the street - 1 eagle with wide open wings on the top, 2 eagle hatchlings, and a panel with coat of arms of Serbia; used for the decoration on the entrance fence - private house/"villa" - in Žikice Jovanovića-Španca Street		Borderline	Collective	Physical object
7.	Statue of a white eagle on the terrace fence	- concrete statue of an eagle painted in white on the terrace fence facing the street; used for the decoration - private house in Vojvode Stepe Stepanovića Street		Private	Collective	Physical object
8.	Big statues of lions in front of the fence	- concrete statue painted in dark gray placed in front of the entrance fence, on the street - 2 lions, approx. ½ m tall; used for the decoration - private house in Žikice Jovanovića-Španca Street		Borderline	Collective	Physical object

9.	Statue of a black angel in the garden	- concrete statue of black angel with white head and wings – hidden inside the garden – leaning against the bottom of the lamp; used for the decoration – private house in Žikice Jovanovića-Španca Street		Private	Collective	Physical object
10.	Statue of a white swan in the yard	- concrete statue in the yard - a white swan with an orange beak, and 2 white jardinières; visible from the street; used for the decoration - private house in Vojvode Stepe Stepanovića Street		Private	Collective	Physical object
11.	Panel with coat of arms of Serbia on the fence	- concrete panel painted in gray and gold – Coat of arms of Serbia with two headed eagle, crown, and a golden cross with 4 “C”; used for the decoration of the entrance fence - private house/villa in Šeste Ličke Street		Borderline	Collective	Physical object
12.	Statues of bulldogs in the garden	- concrete statues placed in the garden on the ground - 2 bulldogs, with lips painted in red; used for the decoration - private house in Stevana Sindelića Street		Private	Collective	Physical object

13.	Statues of rabbits and chickens in the garden	- concrete statues painted in white placed in the garden on the ground - 2 rabbits, and 2 chickens; used for the decoration - private house in Stevana Sindelića Street		Private	Collective	Physical object
14.	Statues of white lions and jardinières on the fence	- concrete statue facing the street - 2 lions, 2 jardinières, terraces with balusters all painted in white; well preserved; used for the decoration on the entrance fence - private house, wrought iron fence with initials "MAD" - Radoja Domanovića Street - dead-end street end		Borderline	Collective	Physical object
15.	White statue of a standing nymph in the garden	- concrete statue in the yard - a standing nymph painted in white, well preserved; visible from the street; used for the decoration - Radoja Domanovića Street - dead-end street end		Private	Collective	Physical object
16.	Gray statue of a sitting nymph on the fountain	- concrete statue in the yard - a nymph sitting on the fountain; visible from the street; used for the decoration - Bregalnička Street - dead-end street		Private	Collective	Physical object

17.	Packages of blocks on the street	- packages of blocks placed on the street to be used soon for new additional constructions on the 3-floors house - Ivana Milutinovića Street		Public	Collective	Physical object
18.	Pigeons on the rooftop	- two-dimensional metal pigeons on the rooftop; used for the decoration - private house in Ivana Milutinovića Street		Private	Collective	Physical object
19.	Table with ceramic tiles in the yard	- a table with the panel made of ceramic tiles placed in the yard, used for the family gathering – private house in Ivana Milutinovića Street		Private	Collective	Physical object
20.	Car dump piles in the yard	- private car dump and the scrap iron dump company in Stevana Sindelića Street		Private	Collective	Physical object
21.	Ivy around the fence	- entrance fence locked and overgrown with ivy, owners living abroad; unused - private house in Franje Kluza Street		borderline	-	physical object

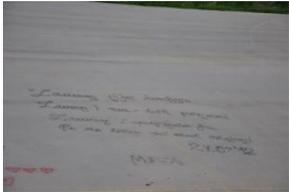
22.	Manhole cover of the sewerage system on the street	- corroded manhole cover of the sewerage system made of iron; occasionally flooded – streets of Kaluđerica		Public	Collective	Physical object
23.	Ship parked in the yard	- a damaged ship overgrown with bushes parked in front of the workshops in the yard without fences; unused - in Franje Kluza Street		Private	Collective	Physical object
24.	Bus sign for non-existent bus line	- handmade bus sign for non-existent bus line 310; placed close to the garage entrance made of bus doors; used to present the need for new bus line – 29. novembra Street		Public	Individual	Physical object
25.	Garage entrance made of bus doors	- an old bus doors in original color red and white, and additional graffiti “@”, next to the previously mentioned bus line sign; used as a entrance doors of the workshop/garage – 29. novembra Street		Borderline	Individual	Physical object
26.	Jacket in the ruined disco	- silver jacket hanging on the door lock in the burnt down, ruined discotheque; unused - Šeste Ličke Street		Private	Individual	Physical object

27.	Purple wedding wreath on the fence	- the wedding wreath made of plastic roses, on the yard entrance fence; used for the decoration and to signify the celebration - private house in Vojvode Stepe Stepanovića Street		Borderline	Collective	Physical object
28.	Green houses made of Coca Cola bottles on the street	- Coca Cola plastic bottles, used as a small greenhouses for plants; in front of the fence, on the street - private house in Vojvode Stepe Stepanovića Street		Public	Individual	Physical object
29.	Graffiti “your hood, our rules” on the wall fence	- graffiti on the concrete wall towards the street, written “your hood, our rules” and different male names; used for communication with public - in black color and Serbian (Latin), private house wall fence in Sedmog jula Street		Borderline	Individual	Physical object
30.	Graffiti “forbidden Kaluđerica” and the sketch of Ratko Mladić on the wall fence	- graffiti on the stone wall towards the street, written “forbidden Kaluđerica” in black and in Serbian (Cyrillic), and the sketch of Ratko Mladić in red color; used for communication with public - private house wall fence in Kralja Petra Prvog Street		Borderline	Individual	Physical object

31.	Graffiti with political notes on the façade wall	- graffiti on the white facade wall; towards the street; written “Serbia to the Serbs”, Šešelj, and the cross with 4 “C” in blue color, Serbian (Cyrillic), and different male names in red color; used for communication with public Serbian (Latin) - private building wall - Kralja Petra Prvog Street		Borderline	Individual	Physical object
32.	Graffiti with political notes on unfinished fence	- graffiti on the concrete wall, unfinished fence; towards the street; written “Don’t give up, General!!!” in black and Serbian (Cyrillic); used for communication with public - Šeste Ličke Street		Borderline	Individual	Physical object
33.	Graffiti with female names on the store wall	- graffiti on the concrete wall towards the street; with different female names written in red and Serbian (Latin), and the red hearts; used as a gathering spot - private store in Bregalnička Street – dead-end street		Borderline	Individual	Physical object
34.	Graffiti drawing with lemur on the wall fence	- well preserved graffiti on the wall fence; made in 2010; with lemur, flowers, and female name “Marina” tag; made by group of graffiti artists from Belgrade; used for communication with public and decoration - private warehouses in Kralja Petra Prvog Street		Borderline	Group	Physical object

35.	Graffiti drawing with Japanese girl on the wall fence	- well preserved graffiti on the wall fence; made in 2010; with the Japanese girl and the different tags; made by group of graffiti artists from Belgrade; used for communication with public and decoration - private warehouses in Kralja Petra Prvog Street		Borderline	Group	Physical object
36.	Graffiti drawing with wolf on the wall fence	- well preserved graffiti on the wall fence; made in 2010; with wolf, mountains, stars and female name "Marina" tag to be read from right to left; made by group of graffiti artists from Belgrade, used for communication with public and decoration - private house in Kralja Petra Prvog Street		Borderline	Group	Physical object
37.	Graffiti writings - "space☺" "enter☺" - on the wall fence	- graffiti on the unfinished concrete wall fence towards the street, written in Serbian (Latin) - "space☺" in black, and "enter ☺" in white; used for communication with public - private house in Mirijevska Street – dead-end street		Borderline	Individual	Physical object

38.	Graffiti on the street asphalt	- the first colored graffiti in Ivana Milutinovića Street made by elementary school kids; drawn directly on the street asphalt; with different male names in Serbian (Latin), blue, and the initials of football club Partizan, “GK” / Grobari Kaluđerica, surrounded by fire sketch; used for communication with public		Public	Individual	Physical object
39.	Graffiti with female name tags and stencil of football fans on the garage wall	- graffiti on the wall of the private garage; made to present the affection to the girls named “Jelena” and “Tijana” tags, with heart, angels wings and aureole, many male names, and the stencil of a gravedigger representing football fans “Grobari”; used for communication with public - Franje Kluza Street		Borderline	Individual	Physical object
40.	Graffiti with music genres acronyms on the wall fence	- graffiti on the unfinished concrete wall fence towards the street, written in Serbian (Latin) in white color– “Playground”, “Rap-Thug-Life”, “R’N’R” and the tag “Niko”(Nobody); used for communication with public - private house in Radisava Ignjatovića Street		Borderline	Individual	Physical object

41.	An empty wall made of bricks in the orchard	- an empty wall made of bricks; inside the orchard; dents on the wall are forming the frames on two levels; approx. wall length 20-30m, height 2m; used to divide two parcels - private house yard in Vojvode Stepe Stepanovića Street		Private	Collective	Physical object
42.	Sticker of a bulldog on the car	- sticker of a bulldog placed in the middle of the car front glass, and the sticker of the “Scream” movie mask; used for communication with public – car parked on the Vojvode Stepe Stepanovića Street		Public	Individual	Physical object
43.	Graffiti writing of the poem on the sports court	- graffiti on the football/basketball court with red hearts and a written poem “Forever is not enough...”; in Serbian (Latin); used for communication with public - Vojvode Stepe Stepanovića Street		Public	Individual	Physical object
44.	Graffiti with love notes on the sports court	- graffiti on the football/basketball court with red hearts and a written “Dule, I love you – Your little”; used for communication with public - Vojvode Stepe Stepanovića Street		Public	Individual	Physical object

45.	Hand prints on the lamppost on the street	- hand prints made of gray paint; on the lamppost on the street; some of them are slowly disappearing as iron corrodes; used for decoration - Šeste Ličke Street		Public	Individual	Physical object
46.	Graffiti with radiation warning on trafo station on the street corner	- graffiti on trafo station; written “radiates” with a thunder symbol and “danger”; used for communication with public; on the street corner used as a gathering point for youngsters - Sedmog jula Street – dead-end street		Borderline	Individual	Physical object
47.	Crayon drawing of the hopscotch in the dead-end street	- white crayon drawing of the hopscotch game on the street asphalt; used for playing - Bregalnička Street – dead-end street		Public	Individual	Physical object
48.	Drawing of the cat in the school yard	- crayon drawing of the cat on the ground of the concrete yard; used for decoration – elementary school “Aleksa Šantić” - Kralja Petra Prvog Street		Public	Individual	Physical object

49.	Child drawing in the school yard	- little girl draws heart and flower with a crayon on the ground of the concrete yard; used for playing – elementary school “Aleksa Šantić” in the Kralja Petra Prvog Street		Public	Individual	Event
50.	Drawing of the girl in the school yard	- crayon drawing of the girl on the ground of the concrete yard; used for decoration – elementary school “Aleksa Šantić” - Kralja Petra Prvog Street		Public	Individual	Physical object
51.	Graffiti writings “T-shirts for the city” and “T-shirts for the hood” on the store wall	- graffiti on the white wall of a private building; written “T-shirts for the city” misspelled, and “T-shirts for the hood” in Serbian (Cyrillic), “Grobari” and cannabis leaf drawing; used for communication with public - in Sedmog jula Street - dead-end street		Borderline	Individual	Physical object
52.	Graffiti writings with love notes, football fans signs and commercial service stencil on the wall	- sign of the service for key making service with stencil of two keys, and graffiti writings “Everyone to the East!”, “GK”, and “Jovana I love you!”; on the small shop center wall; used for different communication with public - Vinogradska Street - dead-end street		Borderline	Individual	Physical object

53.	Painting of a Collie dog on the garage doors	- painting of a Collie dog and a branches; on the wooden garage doors; used for decoration - Bistrička Street - dead-end street		Private	Individual	Physical object
54.	Graffiti drawing with male portrait on the wall fence	- graffiti – male portrait in red color on the wall fence made of blocks; used for decoration - Bistrička Street - dead-end street		Borderline	Individual	Physical object
55.	Graffiti with male names on trafo station on the street corner	- graffiti on trafo station many male names written; used for communication with public; on the street corner used as a gathering point for youngsters - Moše Pijade Street - dead-end street		Borderline	Individual	Physical object
56.	Photo exhibition of the private road maintenance company facing the street	- photo exhibition of construction machinery of the private road maintenance company; facing the street; with photos of director's homeland landscapes on the other side facing his office; used as a fence, decoration and for communication with public – 29. Novembra Street		Private	Collective	Physical object

57.	Basket in the yard 1	- improvised basket for basketball in the yard; made of wooden panel and an iron ring; fixed to the balcony fence; damaged; unused – private house in Ivana Milutinovića Street		Private	Collective	Physical object
58.	Basket in the yard 2	- basket for basketball in the very small yard space; in good condition but rarely used – private house in Bregalnička – dead-end street		Private	Collective	Physical object
59.	Basket on the street	- improvised basket for basketball on the street; made of wooden panel and an iron ring fixed in the wooden beam; damaged but still in use for playing – private house in Radoja Domanovića Street – dead-end street		Public	Collective	Physical object
60.	Basket in the yard 3	- improvised basket for basketball; in the concrete part of the yard; made of wooden panel and an iron ring fixed to the wooden beam; unused – private house in Sedmog jula Street – dead-end street		Private	Collective	Physical object

61.	Twin houses connected with bridge	- two 5-storey twin houses made of blocks; connected with bridge; having windows and doors; without facades; built by two brothers but nobody ever lived there; unused - Kopaonička Street, dead-end street		Private	Group	Physical object
62.	Big partially inhabited house	- 5-storey house; unfinished; without façade, doors and windows; only one floor is adapted for living; only one room is rented; the owner died; heirs living abroad, not planning to come back to live here; few attempts of selling it, but unsuccessfully - Ivana Milutinovića Street, until 2 yrs ago dead-end street		Private	Group	Physical object
63.	Big family house without yard	- 4-storey family house; under construction; with balcony 1m wide; no yard is left; the fence is placed just in front of the house entrance; used for living - Marka Oreškovića Street		Private	Collective	Physical object
64.	Big unfinished migrant worker's house	- 2-storey house, one room only adapted for living; with big windows and wide stairs leading to the second floor; occasionally used for living - Stevana Sindelića Street		Private	Group	Physical object

65.	House on sale sign	- a sign “On sale” “We have papers” (legalization papers) and the phone no.; on the unfinished 2-storey house without the roof; used for communication with public – Stevana Sindelića Street		Private	Individual	Physical object
66.	Dovecot without pigeons	- an old dovecot without pigeons, made of iron wires, pillars and roof panels; partially damaged; unused - Franje Kluza Street		Private	Collective	Physical object
67.	An old one-storey abandoned house in Old Kaluđerica	- an old abandoned ground-floor house with concrete façade; with decorative wooden window frames, and ornaments around the windows, on the façade corners, and above the roof; with an angel heads; approx. 70yrs old; partially damaged; unused - Radisava Ignjatovića Street		private	-	physical object
68.	Yellow house made of bricks	- an old house made of yellow bricks; with grass on the roof top; used for living – Šeste Ličke street		Private	Collective	Physical object

69.	An old two-storey abandoned house in Old Kaluđerica	- an old two-storey, abandoned house; with light yellow concrete façade; partially damaged so bricks under are visible; unused - in Radisava Ignjatovića Street		private	-	physical object
70.	House with green façade	- an old, two-storey house; with green concrete façade; used for living -in Žikice Jovanovića-Španca Street		Private	Collective	Physical object
71.	Abandoned military building	- an old abandoned military building; one family living there; entrance not allowed (according to the short interview with the family living there) - Franje Kluza Street		Public	Collective	Physical object
72.	Memorial from 1943	- an old memorial; dating from year 1943; written "To the fallen comrades for freedom of their homeland"- Vojvode Stepe Stepanovića Street		Public	Collective	Physical object
73.	Temple of Saints Joachim and Anna	- unfinished church ; Temple of Saints Joachim and Anna; made of bricks and iron; located on the ex football field; used for religious practices - Vojvode Stepe Stepanovića Street		Public	Collective	Physical object

74.	Vent pipes displayed on the fence	- vent pipes, partially corroded; hanging/displayed on the fence of the private company selling vent pipes; used for the communication with public – Kralja Petra Prvog Street		Borderline	Collective	Physical object
75.	“Parking forbidden” sign	- a handmade paper sign; facing the street; written: “Parking forbidden accept for the visitors”; addressing to the neighbors; fixed to the tree in the yard without the fences; used for the communication with public – in front of private house in Ivana Milutinovića Street		Private	Individual	Physical object
76.	“Canyon” sign	- a handmade metal sign with engraved writings; “Canyon - Path with dangerous elements”; used for the communication with public – addressing to the neighbors - Ivana Milutinovića Street		Private	Individual	Physical object
77.	Broken computers displayed on the street	- around 20 broken computers; placed in front of computer shop; on the ground on the street; used for the communication with public - Žikice Jovanovića-Španca Street		Public	Individual	Physical object

78.	Wedding wreath on the fence	- marriage wreath on the entrance fence; made of blue and white plastic flowers; used to present that male from this house was been recently married – Sedmog jula Street		Borderline	Collective	Physical object
79.	Painted oxcart with flowers	- an old oxcart colorfully painted used as the pedestal for flower pots with flowers; placed in the garden in front of the house; used for decoration – Sedmog jula Street		Private	Individual	Physical object
80.	Bicycle as a stand for flower pot	- bicycle used as a stand for flower pot; placed in the garden among trees; used for decoration - Stevana Sinđelića Street		Private	Individual	Physical object
81.	Car covered with sheet and rocks	- car covered with the blue sheet; with massive rocks holding it from above; parked on the street in front of migrant worker's house; used as the protection from the damage and the views – Kopaonička Street		Public	Individual	Physical object

82.	Shopping mall “Point center”	- big green-gray shopping mall called “Point center”; made in minimalistic cuboid shape; close to the refugee camp - in Vojvode Stepe Stepanovića Street		Public	Collective	Physical object
83.	Garbage in the stream Kaluderički potok	- piles of garbage floating in the stream “Kaluderički potok” which is dividing the refugee camp of people from Kosovo and shopping mall		Public	Group	Physical object
84.	Graffiti on field toilet in refugee camp area	- graffiti on the ruined field toilet; written: “Death to fascism and freedom to the people”, 4 “C”, and “Grobari, P.F.C”; on the entrance to the refugee camp area, close to the shopping mall; street without a name		Public	Individual	Physical object
85.	Women knitting on the street in refugee camp for people from Kosovo	- a group of women sitting and knitting in front of the temporary wooden house; on the street being their yard; in refugee camp for people from Kosovo; street without a name		Borderline	Collective	Event
86.	Kids in refugee camp	- kids sitting in front of temporary wooden house; street being their community yard; street without a name		Borderline	Collective	Event

87.	Wedding wreath in refugee camp	- wedding wreath and the towel; hanging on the entrance of the temporary wooden house with an air conditioning and a chair in front; used for the communication with public - street without a name		Borderline	Collective	Physical object
88.	“Yugo” in front of temporary shelter in the refugee camp	- brand new “Yugo” parked on the street in front of temporary shelter made of different secondary raw materials in the refugee camp for people from Kosovo - street without a name		Public	Individual	Physical object
89.	An oldest woman in refugee camp talking with neighbors across the street	- the oldest woman in refugee camp sitting in front of the temporary wooden house talking to the neighbors across the street - street without a name		Borderline	Collective	Event
90.	Shop window and billboard of “Džabatos“ shop	- shop window with plastic dolls of the private store selling jeans: “Džabatos” (the word “džabe” means “for free”); with billboard with expensive clothes; used for the communication with public – Kopaonička Street		Borderline	Collective	Physical object

91.	Blue house with palm tree paintings on façade	- azure blue private house with a painting of a palm tree; a beauty salon “Palma”, gym, drugstore and a grocery shop, with metal fence in shape of connected “SOS” words ; used for the communication with public – Smederevski put		Private	Collective	Physical object
92.	Stencils of gravedigger on the street corner	- two stencils in a shape of gravedigger representing football club Partizan fans from Kaluđerica (G.K.); on the white wall facade of a private store on the corner of the street; used for the communication with public – Sedmog jula Street		Borderline	Group	Physical object
93.	Greenmarket in front of “Maxi” market	- few stands left in front of “Maxi” market after greenmarket was removed to another location; surrounded by wire fence as a protective cage; locked and unused space during the night; commercial use and use for social gathering - Kralja Petra Prvog Street		Public	Collective	Physical object
94.	Stove, cart and satellite dish in the yard	- improvised stove called “kuba” made of iron barrel used for making of winter food; construction work cart used for constructing houses, and the unused satellite dish placed on the ground in the private yard, Ivana Milutinovića Street		Private	Individual	Physical object

95.	Man cutting and selling wood	- an old man cutting and selling wood by the main road; commercial use and use for the communication with public - Smederevski put Street		Public	Individual	Event
96.	Kids playing in church's yard	- a group of kids playing in the church's yard, ex football field ; on the small church's playground - Vojvode Stepe Stepanovića Street		Public	Group	Event
97.	Kids playing football in old school yard	- a group of kids playing football in the old school yard; used for sport activity – Radisava Ignjatovića Street		Public	Group	Event
98.	Dysfunctional public fountain by the road	- an old fountain made of stone and the concrete bench; dysfunctional; unused for social gathering; located by the road – Šeste Ličke Street		Public	Collective	Physical object
99.	Kick box club	- kick box club; used for sport and social gathering - Vojvode Stepe Stepanovića Street		Private	Collective	Event

100.	People sitting in front of grocery shop	- a group of middle aged people drinking in front of grocery shop; on the bus turnaround; used as a space for social gathering – Žikice Jovanovića-Španca Street		Public	Group	Event
101.	Kids and youngsters picking cherries in the orchard	-kids and youngsters from the neighborhood picking cherries in the private orchard; used for social gathering – Marka Oreškovića Street		Private	Collective	Event
102.	Sitting garniture in migrant worker's house yard	- a sitting garniture in front of the entrance door on the balcony; rarely used; in the private migrant worker's house – Bregalnička Street		Private	Collective	Physical object
103.	Sitting garniture in the orchard	- a sitting garniture placed in the orchard; at the end of the dead-end street; used for social gathering – Bregalnička Street		Private	Collective	Physical object

104.	Kids drawing in the school yard	- little girl drawing flowers and hearts with white crayon; on the concrete in the “Aleksa Šantić” school yard; used for social gathering – Kralja Petra Prvog Street		Public	Group	Event
105.	Kids playing tennis in the school yard	- two kids in a football jersey playing tennis; in the “Aleksa Šantić” school yard; used for social gathering – Kralja Petra Prvog Street		Public	Group	Event
106.	Woman reading a book in the school yard	- a woman sitting and reading a book; in “Aleksa Šantić” school yard – Kralja Petra Prvog Street		Public	Individual	Event
107.	Youngsters playing basketball and pensioners playing bocce in the school yard	- a group of youngsters playing basketball next to the pensioners playing bocce; in “Aleksa Šantić” school yard; used for social gathering – Kralja Petra Prvog Street		Public	Collective	Event

108.	Pensioners playing bocce	- a group of pensioners playing bocce in “Aleksa Šantić” school yard; used for social gathering – Kralja Petra Prvog Street		Public	Group	Event
109.	Youngsters riding bicycles	- a youngsters riding bicycles; used for social gathering - in Sedmog jula Street		Public	Group	Event
110.	Broken kiosk and display “fresh coffee”	- lighting display written “fresh coffee”; out of function; fixed to the façade of a house by the ruined improvised kiosk; out of commercial use – Šeste Ličke Street		Private	Individual	Physical object
111.	“Beware of a dog” sign	- handmade sign “Beware of a dog” with drawing of a dog; used for the communication with public – Smederevski put		Borderline	Individual	Physical object

112.	“Homemade Rakia on sale” sign in the garden	- improvised paper sign, written “Homemade Rakia on sale”, placed in the garden; used for the communication with public – Sedmog jula Street		Private	Individual	Physical object
113.	“Rakia on sale” sign in the garden	- improvised paper sign, written “Rakia on sale”, placed in the garden; used for the communication with public – Sedmog jula Street		Private	Individual	Physical object
114.	Motto “Turkish cotton see and feel difference” on the shop facade	- motto written on the private shop façade: “Turkish cotton see and feel difference”; used for the communication with public - Četvrtog jula Street		Borderline	Individual	Physical object
115.	Shop window of a tailor’s shop	- shop window framed in red of a small tailor’s shop with clothes on hangers and plastic doll; decorated with plastic flowers and a curtain; protected with bars; bell is placed on the doors so tailor comes when customer rings; used for the communication with public - Stevana Sindelića Street		Borderline	Individual	Physical object

116.	“officially absent” sign on the photo store	- a sign on the metal plate, written: “officially absent”, placed on the entrance wall fence of the private photo store; used for the communication with public – Radoja Domanovića Street – dead-end street		Borderline	Individual	Physical object
117.	Motto “IDEA is thinking of you” behind a forklift out of use	- a forklift out of use, parked next to the market with written motto “IDEA is thinking of you”; used for the communication with public – Vinogradska Street		Borderline	Individual	Physical object
118.	Blaža, a tailor	- middle-aged man called Blaža (meaning - gentle); a tailor; Jehovah’s Witness, preaching is part of his duty; lost his job when company “Kluz” collapsed, so he opened his own small tailor’s shop inside of his house; he reads fashion magazines, Jehovah’s Witness magazines and a Bible; each time when someone brings some clothes to be sewn, he exhibits it in the shop window facing the street, as if he designed it; he made shop window display out of hangers, plastic doll, plastic flowers, curtain		Private	Individual	Narrative

		and the lamp to attract customers - Stevana Sindelića Street				
119.	Rodoljub, an activist for the street without dead-end	- middle-aged man called Rodoljub (meaning-patriot), an electrician; for 15 yrs he was fighting for, as he says: “the liberation of imprisoned street Ivana Milutinovića”, since one family expanded its yard to the middle of the street, put the fence and supporting wall, making the 2 dead-end street; he was active in attracting media to make reports about this case; he taught the children from the street to repeat answering his questions – He: What do we fight for? They: For the wide street! He: And why? They: So every child grows up easily!; he provided the path for pedestrians through his yard with a sigh “canyon - path with dangerous elements” used for the communication with public - Ivana Milutinovića Street	 	Public	Collective	Narrative
120.	Ljupka, a goat keeper	- middle-aged woman called Ljupka (meaning-lovely), a goat keeper; retired elementary school teacher; she keeps goats in her yard but leads them to graze on the remaining fields of Kaluđerica; few		Public	Individual	Narrative

		years ago neighbors spread the rumor that she was taking her goats to the monastery to be baptized, but the truth is that she is a passionate Orthodox believer and she spends several months a year in monasteries in Serbia, and she actually only took goats with her not to be left alone or paying someone to keep them; she goes to church every Sunday, fasts on a regular basis, and likes socializing with believers - Ivana Milutinovića Street				
--	--	---	--	--	--	--

In terms of different uses we have found four different portions of data.

The majority of data are the physical objects used for decoration. These objects are mostly concrete statues of different animals on the fences and in the gardens; artistic graffiti, stencils, paintings, and crayon drawings on the walls, doors and streets; hand-made pedestals for flowers in the gardens and wedding wreaths on the fences.

The second portion of the data consists from the physical objects and events used for commercial or non-commercial communication with public. Some are addressing their message to the one person only but using the public space for this purpose, some to the group, and some to the general public.

The third portion of data consists from places and physical objects in service of social interactions – streets, house yards, schoolyards, churchyard, orchards, baskets for basketball on the street, hopscotch game on the street, sitting garnitures in the house yards, street corners as gathering points for youngsters, etc. – which are used for different activities/events such as playing basketball, hopscotch, football, tennis, drawing, reading, bicycling, knitting, bowling, talking and other social interactions with family, friends, neighbors, etc.

The remaining, the smallest portion of data is composed from unused or rarely used houses, abandoned houses in old part of Kaluđerica, unused objects for playing or gathering places such as damaged baskets, damaged commercial signs; objects used for practical purposes such as construction work machinery, an empty wall made of bricks in the orchard, or hand-made installations, e.g. bus sign for non-existent bus line or garage doors made of bus doors.

4.2. Classification

As already explained, classification of the identified phenomena was based on three criteria: *Character of the space of realization regarding the ownership and/or accessibility, Character of participation, and Means of creative expression.*

Considering that per each criterion three categories were defined, theoretical possibility of the number of variable types was twenty seven (combinations of three categories of each criterion).

However, there were seventeen different variable types that were found and they are presented in the table to follow.

<i>No.</i>	<i>Variables</i> <i>Name</i>	<i>Character of the space of realization regarding the ownership/ accessibility</i>	<i>Character of participation</i>	<i>Means of expressions</i>	<i>E.g. Picture</i>
1.	Painted oxcart with flowers Or Painting of a Collie dog on the garage doors	Private	Individual	Physical object	 Or 
2.	Blaža, a tailor	Private	Individual	Narrative	
3.	Twin houses connected with bridge	Private	Group	Physical object	

4.	<p>Photo exhibition of the private road maintenance company facing the street</p> <p>Or</p> <p>An empty wall made of bricks in the orchard</p>	Private	Collective	Physical object	 <p>Or</p> 
5.	<p>Kids and youngsters picking cherries in the orchard</p>	Private	Collective	Event	
6.	<p>Graffiti drawing with lemur on the wall fence</p>	Borderline	Group	Physical object	
7.	<p>Big statues of lions in front of the fence</p>	Borderline	Collective	Physical object	

<p>8.</p>	<p>Graffiti “The forbidden Kaluderica” and the sketch of Ratko Mladić on the wall fence</p> <p>Or</p> <p>Garage doors made of bus doors</p>	<p>Borderline</p>	<p>Individual</p>	<p>Physical object</p>	
<p>9.</p>	<p>Women knitting on the street in refugee camp for people from Kosovo</p>	<p>Borderline</p>	<p>Collective</p>	<p>Event</p>	
<p>10.</p>	<p>Child drawing in the school yard</p>	<p>Public</p>	<p>Individual</p>	<p>Event</p>	

11.	<p>Crayon drawing of the hopscotch in the dead-end street</p> <p>Or</p> <p>Hand prints on the lamppost on the street</p>	Public	Individual	Physical object	 <p>Or</p> 
12.	Ljupka, a goat keeper	Public	Individual	Narrative	
13.	Garbage in the stream “Kaluderički potok”	Public	Group	Physical object	

<p>14.</p>	<p>Youngsters riding bicycles</p> <p>Or</p> <p>Kids playing football in old school yard</p>	<p>Public</p>	<p>Group</p>	<p>Event</p>	 <p>Or</p> 
<p>15.</p>	<p>Dysfunctional public fountain by the road</p> <p>Or</p> <p>Military building</p>	<p>Public</p>	<p>Collective</p>	<p>Physical object</p>	 <p>Or</p> 

16.	Youngsters playing basketball and pensioners playing bocce in the school yard	Public	Collective	Event	
17.	Rodoljub, an activist for the street without dead-end	Public	Collective	Narrative	

4.3. Selection - Case studies

In this chapter, we will define and analyze special characteristics of the chosen phenomena. To be able to give detailed case study analysis of typical cases, we have selected six variables which were the most characteristic ones, and personally the most interesting ones, but indicating some typical local values.

We have also made the selection of pairs in these six variables in order to have the possibility for comparisons of the phenomena. Pairs are chosen based on diversity of phenomena among the same variable.

In the case study analysis the emphasis will be put on identifying socio-cultural values and the potential of each phenomenon.

Case study no.1 – Private/ Individual/ Physical object

The first case study consists of two elements artifacts “*Painted carriage with flowers*” and “*Painting of a Collie dog on the garage doors*”. These are physical objects placed in private spaces and represent results of an individual act.

1.	<p><i>1.a. Painted oxcart with flowers</i></p> <p><i>1.b. Painting of a Collie dog on the garage doors</i></p>	Private	Individual	Physical object	
----	--	---------	------------	-----------------	---

1.a. There are two main notable characteristics of the first artifact - visual attributes and its purpose. This is an old wooden carriage, colorfully painted and used as pedestal and holder for flowerpots. It represents personal initiative and tendency toward planning and arranging of the garden, and involves certain artistic skills. It also represents acts of painting and gardening, as well as a certain level of organizational skill in terms of bringing the carriage from its original environment, presumably nearby village.

In relation to the space carrier occupies, it is evident that it is placed in the private garden, in front of the house, and is visible from the street. This is why it becomes relational object between the private and the public, giving an insight into personal taste and values, as well as interests to gardening as leisure activity.

In terms of its usage, it is obvious that the carrier originally was a necessary part of a daily village routine, but here it becomes the decorative element and pedestal for flowerpots. We see it relevant as it is based on the reuse of the village technology in the suburban context. For us,

it also tells the story of one's mental bridge with an origin, dealing with reuse of reminiscence, which is reflected through the careful, precise, and detailed artistic treatment of an object. If we perceive it as a concept, this artistic installation can be seen as the composition of one static, and one, used to be, dynamic element. What once was the dynamic element in the village context, carriage, in the suburban context becomes the static one, the pedestal for flowers. Even if this wasn't an intentional concept, by placing it in and relating it with the new environment it becomes the symbolic representation of the statement "we have reached the city".

The last point we want to stress about this case is that this was one of the rare examples of outdoor painting interventions we have found on the field which indicates the presence of amateur or professional artists. In the context of Kaluderica, which is in large extent inhabited by people who are not educated in arts and aren't used to express them creatively, we think that these rare attempts to express creatively should be encouraged.

Therefore this case indicates the potential of encouraging the individual artistic initiatives of locals by which they would continue expressing themselves creatively and enrich the visual landscape of this suburb. The potential is also seen in making the database of the existing amateur or professional artists living in Kaluderica, and therefore engaging them to promote the art and creative expressions by sharing their skills with local community. This could be done by organizing occasional small-scale art workshops, with a goal of creating the community-based art. For this purpose the potential cultural venue might be the private gardens where participants live.

The concept of reuse applied in this particular case can also be further developed, for example, by proposing the participants to find an object which is out of use and decorate it during the workshop. Also, gardening becomes common leisure activity of people living in this suburb, but which is very often hidden from the public eye, one of the potential ways to involve them can be in initiating the cultural project based on the exchange of plants. This would improve the interaction among the neighbors based on the common interest.

I.b. Under the same variable determined as a private space of realization, an individual act expressed through physical object we will analyze the “*Painting of a Collie dog on the garage doors*”.

As the previous case, this artistic intervention on the private garage doors indicates the presence of amateur or professional artists living there, so in this sense the potentials are the same. What distinguishes this case from the previously mentioned one is that it is placed right next to the street and it is addressing to the neighbors from the dead-end street. It is used to communicate the message of “be aware of the dog” but unlike the very often used signs with mad dog’s prints, this one is expressed through very subtle artistic way.

This painting also suggests certain personal values of its creator. It represents the personal emotional connection with the dog, and it represents it more as the symbol of safety, trust and loyalty than the warning or the threatening sign. Even though it is painted on the private space it influences the peripheral public sight. It can be said that this painting emphasizes this location on the mental maps of the observer. It imposes its presence towards the street space in general, and can be perceived as the welcome note for the whole street community. What might be also characterized as valuable influence of this painting is that it creates the friendly environment even for the random visitor, which is not usually the case in the dead-end streets in Kaluđerica.

The fact that this painting is well preserved indicates that street community cares about it. We are basing this assumption on the experience from the field where we have notices that in cases of graffiti on the street, the well preserved ones are only the ones with peaceful connotations. This case indicates on the potential of street art as the way to promote hospitality as one of the values which are closely related with intercultural dialogue. We find this as important starting point for cultural activity as opposition to the widespread image of Kaluđerica as the criminal area and unfriendly part of the city.

To conclude, the main potentials of these analyzed cases are to initiate the research on amateur artists in Kaluđerica and to encourage them to share their skills with community. In this case public events would be used to support the development of community cohesion and

perceptual identity by mapping the existing artistic interventions and creating the new points which are recognizable, memorable and vivid.

Case study no.2 – Private/ Collective/ Physical object

The second case study is composed of the "Photo exhibition of the private road maintenance company facing the street" and an "Empty brick wall in the orchard", as physical objects which are placed in private space and are the result of working and family collective.

2.	<p>2.a. <i>Photographic exhibition of the private road maintenance company facing the street</i></p> <p>2. b. <i>An empty wall made of bricks in the orchard</i></p>	Private	Collective	Physical object	
----	--	---------	------------	-----------------	--

2.a. The "Photo exhibition of construction machinery of the private road maintenance company facing the street" on stand panels caught our attention, because first of all, the company is directly dealing with regulation and maintenance of public spaces, i.e. roads, pavements, parking lots, parks, etc. which by itself creates an interesting paradoxical scene with the environment in which is placed. The second, very important point is that this is the only outdoor photographic exhibition in Kaluderica. In some extent, it can be said that this company has introduced the outdoor exhibition practice, with photographs displayed in all-weather stand

panels, to the public of Kaluđerica. Although we've determined it as a private space by ownership, it can be said that it is borderline space, in terms of accessibility. It catches the random passerby's attention, and so everyone becomes an audience of this street exhibition.

The third reason was that although at first one can notice that is made for commercial purposes, i.e. for the promotion of the company, it was interesting that it doesn't say the name of the company. As this fact has increased our interest, we wanted to find out the reason behind, so we got in touch with the owner of the company. He said that he doesn't like the branding and that he at first only wanted to hide his office windows from the street, so the human resource manager got the idea to make an exhibition of photos of construction machinery. He accepted the idea because it presents the quality of the machinery this company use. Furthermore, he pointed out that generally he doesn't support any kind of advertisement because, as he said: "Act speaks louder than words". Although his attitude might be judged as the conservative, we found it very valuable in terms of how one can balance between the commercial benefit and his personal belief in pure merit based on the working effort, and that everything has to be deserved. This sentence was important to us because this was among the first things we've documented and in some way it gave us the directions for further research.

The next point of why we find this case important is that this man, once he agreed with the idea under the condition that it doesn't say the name of the company, he realized that stand panels "look ugly" from the back, and that he only got an empty wall just in front of his window. Therefore he decided to choose and print the photos of his homeland landscapes in the South Serbia on the other side facing his office, everyday bringing nice memories from his childhood and calmness of the nature, while having busy working hours. In the context of Kaluđerica's landscape made of houses and buildings, with only few meadows and orchards left, this act can be seen as almost the only way of reconnecting mentally with the natural environment.

However, this decision showed us that this person has certain inclinations towards the art and nature, and previous considerations showed the presence of certain attitudes towards the use of space, use of marketing, personal understanding of the notion of privacy, his fascinations with

good-quality construction machinery, good collaboration with working collective and we think that it should be appreciated.

To conclude, in this case public event is demystifying the personal and working collective socio-cultural values, and is *extending the field for socio-cultural experience of the public*.

In terms of further potential of this case, we see this exhibition space as the potential space for other ephemeral exhibitions. It also indicates the general potential of private fences as the public art venues. We also see the possibility of encouraging the owner to switch the sides of the exhibition, and present the personal selection of photographs of his homeland landscapes to the public in form of short-term public event. The company is seen as the potential local partner/supporter of some future art and cultural projects in public spaces in Kaluđerica. The personal local narrative might be an inspiration for creating the art works and cultural actions dealing with the origin based identity values in the city context.

2.b. On the other side, under the same variable we will analyze an *“Empty brick wall in the orchard”*.

This wall was constructed to divide two neighboring parcels. For the author, this wall symbolize the discontinuation of one of the children’s activities in Kaluđerica, in which they were going to the adventures of picking the fruits in the orchards, whether they were close to their houses, or preferably, far from their houses. These games were important for their social interaction, gatherings, local mobility, for raising their interest and enthusiasm for discovering the world surrounding them. Until ten years ago, many of the house yards, and parcels didn’t have the fences, and especially not a wall fences, as it is the case today. Setting-up the fences has harmed the communication between neighbors in general, and in this case it harmed the children’s free mobility around Kaluđerica, which can be seen as one of the indirect causes of their later division into „hoods”, determined by immobility and the “protection” of the small areas of Kaluđerica they live in.

However, in these few issues mentioned above we can find the certain relevance and potentials for dealing with this space, and the spaces of similar kind, through the new cultural initiatives. First, the previously mentioned occasions are the reason to compensate this lack of playing in the orchards to the children living in Kaluđerica. The wall can be used periodically for organizing different events for children and youth around it, but because of its natural environment it might be attractive for the older audience, too. The spatial potential is also seen in the charming milieu of the plum orchard which can be very comfortable cultural venue, and a place for social gathering.

Approximate wall length is 20-30m, and the height around 2m, with dents on the wall forming the frames on two levels. By its size, the frames are suitable for different types of exhibitions, artistic interventions and installations, and even for the large-scale prints and photos. The orchard is spacious and the wall is very large and therefore many cultural activities could be combined here. However, the main obstacle might be found in getting the permission from the owner. Although we see the potential in encouraging the owners to periodically cede this space for the small-scale and short-term events, it is possible that, due to any personal reason, they wouldn't agree. This leads us to the consideration of another context.

Most of the people who live in Kaluđerica have given up from living the real village life and from cultivating of fruits as a core business. Many orchards have become only their minor activity, in addition to the primary job they do for living, so very often orchards remain buttermilk.

In this respect, what seems the most feasible is to propose them to invite the children and youth from the neighborhood to help them with their next action of picking the fruits. Through the project this can be done with the group of volunteers from Kaluđerica, and it would contribute to the promotion of the “moba” – in Serbian tradition it was an activity of helping the neighbors in carrying out the work in their household. This would further contribute to the community cohesion which becomes weaker among people in Kaluđerica.

To conclude, what is in common for these two cases is that they both are indicating the potential for using the fences as the public art venues, need for public events as a creation and

search for a cultural history which call for structural unity between the physical object and its social and spatial setting, and the potential of creating public events dealing with the issue of village culture and identity brought to the city but hidden from the public eye driven by desire or the necessity to fit into the urban context.

Case study no.3 – Borderline/ Individual/ Physical object

The third case study is composed of the graffiti “*Forbidden Kaluđerica*” with the sketch of Ratko Mladić on the wall and the “*Garage entrance made of bus doors*”, as physical objects which are placed in borderline space and are the result of individual act.

3.	<p>3.a. Graffiti “<i>Forbidden Kaluđerica</i>” and the sketch of Ratko Mladić on the wall fence</p> <p>3.b. Garage entrance made of bus doors</p>	Borderline	Individual	Physical object	
----	---	------------	------------	-----------------	--

3.a. The case of graffiti on the stone wall towards the street is used to represent the domination and power of football fans calling themselves “The Forbidden” in Kaluđerica, and their support of Ratko Mladić, a Bosnian Serb former military leader accused of committing war crimes, crimes against humanity and genocide. The composition of this graffiti is depicting many issues of Serbian society such as the ongoing nonformal propaganda of Serbian supremacy

through the football fans. As on the national level, on the local level, actions of members of these groups are occasionally overly extreme and are influenced by political ideologies of the extreme right or views on racism, in some instances to the point where the central ideology of the ultras phenomenon, passionate and loyal support of one's team, becomes a sideshow. What is the particular case of the fraction of the football team Partizan fans, calling themselves *Zabranjeni*, is that in the last year they are in disagreement with the club board of Partizan, accusing the board for denying them entrance to the stadium when this team is playing. They are also in disagreement with other subgroups of fans, primarily Alcatraz, accusing them for being corrupted by the club board. These internal ideological divisions within these groups contributed in strengthening of the fanatical support, and a sort of, recruitment of people to share ultra-nationalistic, racist and fascist messages. It is clear that it is necessary to deal with this issue on the national level.

Still, it is part of the everyday local reality and therefore we will mention the potential way to deal with this issue in indirect way.

For this, we have to consider few aspects. The graffiti which are spreading aggressive value orientations are occupying many spaces in Kaluđerica, very often those are the walls facing the busiest streets, such as in this case the main street through which the only local bus is passing. Usurpation of public sight by these messages creates a hostile atmosphere as for other ethnic groups, as for the other members of this community which do not share the same views.

As we know that whitewashing changes nothing, it even contributes, on the one hand, to the ignorance of this problem, and on the other hand, anti-propaganda raises their publicity and therefore power, we need to consider another potential ways to deal with this issue in relation to the public space.

During our research we could see that there are few artistic graffiti with love notes, which are made 3 years ago, and which aren't damaged nor scribbled. This indicated that members of this subculture have certain appreciation for an invested effort in creating the art, or at least, the ignorance of graffiti which are not directly provoking their ideological views.

For us, this suggests on how we might influence on what is occupying the public sight. The possible cultural intervention might be oriented on increasing the number of decorative,

artistic graffiti, with more altruistic connotations, in order to provide a certain balance within these messages present in the public space. Also, the presence of these artistic graffiti is indicating that there is obviously the need of some other local youngsters to express themselves more creatively, and to share different values and statements with public.

We see the need of acknowledging the existence of these other subcultures present in Kaluderica, and to encourage them to share their skills with community, and to act in the public space, in order to provide the balance among subcultures. This might bring multilayered positive results. For example, drawing, graffiti, or stencil, workshop for local youth to express through these art techniques would engage the participants to creatively spend their free time; it would introduce one new subculture option for youth to choose in the local environment. Also, their presence in public space would increase their visibility and spread the important message to the general public that positive cultural activism and creativity is also present among youth living in Kaluderica.

3.b. Under the same variable determined as borderline space of realization, an individual act expressed through physical object, we will analyze the “*Garage entrance made of bus doors*”.

The first character of this case we want to address is its placement. The doors are placed right next to the street, dividing the street space from the internal space of the private garage. Despite the fact that garage is in private ownership, we have determined this space as the borderline, because it has physical relational role between two spaces. Also, the point we have found relevant is that the original use of these doors was public, as doors were part of bus, so this individual act of transforming the public to private use, creates the borderline space.

The physical characteristics of this object is that it is composed from the small house looking garage with red-white bus doors with small windows on the top which are installed in the front wall. The doors are re-painted in its original color, which indicates that there was certain appreciation of the original look present, and the decision of not intervening too much.

It reflects the technical and improvisational skills of this individual, which was going through the creative process of designing the functional, out of dysfunctional object.

In terms of the means of expression, these improvised garage doors made of bus doors can be seen as an art installation, which is dealing with the concepts of reuse. In context of Kaluđerica, which has many issues with public transport, having only one bus line for the whole settlement, often broken and too crowded, people are not very motivated to go to the city center if they have to use the public transport. Another notion is that people which were moving from the villages to the Belgrade, have reached Kaluđerica and have stopped there, never mentally reached Belgrade. Therefore, this installation tells the story of one's mental decision of staying, and not being movable. It also can be seen as an object which is raising the awareness on the issues with public transport in a creative way.

The potential of this case is seen in drawing the attention of passersby on these doors, by encouraging the owner to make an additional intervention such as pointing it out a bit with additional lights, or making it playful and interactive with sound installations with the sound of the bus. We also find the potential of making the visual symbol of this phenomenon which might be used for the initiatives, or petitions, related with the issues with public transport in Kaluđerica. The personal narrative might be an inspiration for creating the documentary video works in terms of "how it's made".

Case study no.4 – Public/ Individual/ Physical object

The fourth case study is composed of two artifacts entitled the ”*Crayon drawing of the hopscotch in the dead-end street*” and “*Hand prints on the street lamppost*”, as physical objects which are placed in public space and are the result of individual act.

4.	<p>4.a. <i>Crayon drawing of the hopscotch in the dead-end street</i></p> <p>4.b. <i>Hand prints on the lamppost on the street</i></p>	Public	Individual	Physical object	
----	--	--------	------------	-----------------	--

4.a. The case of the”*Crayon drawing of the hopscotch in the dead-end street*” has few meaningful aspects for us. In our random research on the field we have started to notice certain repetitions, such as for example these crayon drawings on the street asphalt, which are indicating on the common use of the streets as the playground, or a drawing canvas, for kids. In urban working class industrial districts such as this, where children are traditionally free to "play out" in the streets for long periods without supervision, the streets are playing important role in their self-upbringing.

In context of Kaluderica where there are only two very small parks for children, the streets are becoming their substitute. What is characteristic about dead-end streets is that it excludes the possibility of random visitors or passersby. We felt as intruders while researching

these streets, as we were observed with suspicious eye. For us, this indicates the certain limitation of use of public space, i.e. the street, and even though the streets are public by ownership, in this case they become borderline spaces by its accessibility. There is no regular flow of people and it creates very closed and isolated space, unfriendly for accidental visitor. This atmosphere can be seen as potentially harming, since on the longer instance it teaches children to be overprotective about “their” street, and when they grow older the identity incoherence with the rest of the settlement is expected. We find these issues as the starting point for defining its potentials.

The main potential we see in this case is that dead-end streets can be mapped and marked as drawing canvas, as the venues for cultural events, maybe thematically different from one another, to make them more vivid, and to improve the children’s mobility through the whole suburb in order to interact with kids from neighboring streets. Also, in dead-end streets the neighborhoods with children that are playing on the street are much likely exposed to interact one with another, as children are often much more immediate and spontaneous than adults. That is why we see the potential in bringing the children even in dead-end streets where there are no children, at least occasionally, to be sort of moderators in improving the general interaction within street community. Although kids have recognized its potential use already, the street space is the only space of public interaction and should be determined as such by initiating street community events in which they would take part. In this way everyone is getting its role and therefore the mutual respect would be gradually built. Certain moderation, and organization from aside, has to exist at the beginning and to be repeated from time to time, but children’s street culture is invented and largely sustained by children themselves.

Another context should be taken into consideration when we speak about children’s games in Kaluderica. It is very rarely that one generation is transmitting its childhood games to another generation, presumably because one of the determinants of growing up is to break the connections with younger than themselves. Also, children rarely know any of the special games which their parents were playing during their own childhood. Here, the potential is seen in introducing the new games to the children by involving their parents, but also the other youngsters from the neighborhood. This can be initiated through small cultural action of collecting the descriptions of the neighbors’ games from childhood and transmitting them to the

kids. It would create the new inter-generational links between the families, neighbors, and current users of the street space, children.

4.b. On the other hand, under the same variable we will analyze the “*Hand prints on the street lamppost*”.

These prints are result of an individual act presumably while painting the house, as people in Kaluđerica are very often painting the houses on their own. It is seen as temporary, and accidental street art piece, which spontaneously became decorative element of the public space. If we have in mind that Kaluđerica is self-constructed settlement, inhabited by predominantly working class, it might also work as a symbol of “hand-made Kaluđerica”. With this artistic intervention, although very simple, this individual expressed the certain relation with this public object by turning it to a bit more personal, as the artistic statement of the work done. We can also perceive this relation as a personal need to map this location as its own possession since it’s is placed in front of its house.

This case indicates on potential to develop small-scale projects for lampposts to involve the family members of the houses in front of which there are lampposts to decorate them on its own or with help of the artists but on the basis of their own ideas of what they want to share with the street community. Certain stimulation of their ideas might be made through the topics of, for example, “hand-made” and putting the focus on leisure activities they are practicing, or they have been practicing. Through the small workshop of making stencils out of it and placing it to the lampposts, they would be involved in the creative process. It would also stimulate their self-reflection of what might be the symbol that best describes their everyday culture of living, and the acknowledgment of culture related activities, as significant part of their personal identity.

This case also indicates the general potential of lampposts as space for artistic interventions in Kaluđerica. However, we have to bear in mind that due to the lack of local media and regulated spaces for disseminating the information of local concern, lampposts in Kaluđerica are used as the substitute, and are very often crowded with death notices and political posters. Still the potential is seen in mapping the ones which haven’t got the role of bulletin board.

Case study no.5 – Public/ Group/ Event

The fifth case study is composed of the “*Youngsters riding bicycles*” and “*Kids playing football in old school yard*”, as the events which are happening in public space and are the result of group activity.

5.	<p>5.a. <i>Youngsters riding bicycles</i></p> <p>5.b. <i>Kids playing football in old school yard</i></p>	Public	Group	Event	
----	---	--------	-------	-------	--

5.a. In the first case of “*Youngsters riding bicycle*” around the streets of Kaluđerica we find the relevance in few aspects.

First, if we consider the context of upland terrain of Kaluđerica, without pavements and bicycle trails, it is not very common activity in the suburb. Therefore, this small initiative is important as it indicates the certain physical and organizational effort invested. Through this recreational activity these youngsters are visiting and getting to know different parts of Kaluđerica, rather than only passing the same routes, as it is often the case of pedestrians. This initiative also represents the decision of this small group to be mobile and encountering new places and people, rather than staying in their own “hoods”.

The potential for further development of projects for bikers is seen in mapping the streets for bikers which are less steep and having less car/bus traffic, and organizing the community rent-a-bike cultural actions.

We see the importance in increasing the presence of these groups in public space, as they are sort of promoting the healthy ways of life through bicycling, and already mentioned mobility through Kaluđerica. As these youngsters showed certain initiative there is the potential of involving them in the cultural project which would be dealing with bicycling to the certain interesting spots in Kaluđerica that they have already discovered, giving them the role of the local guide, or detecting the new spots, such as for example viewpoints from top of the hilly edges of the suburb. The content on these viewpoints might be only in the special point of observing the suburb, or it can be further developed through the projects dealing with the view on Kaluđerica from above with the certain site-specific interventions.

5.b. Under the same variable determined as the events which are happening in public space and are the result of group activity, we will analyze the case of “*Kids playing football in old school yard*”.

Unlike the bicycling, football was wide spread recreational activity of children and youth in Kaluđerica. However, recent occupation of the only bigger football playground by the Temple of Saints Joachim and Anna, significantly downsized this activity in the whole settlement. This school yard, located next to the ex playground became the substitute space which is much smaller and unlike previous grass field this field is concrete, and it attracts much less number of children and youth. So, the first issue is seen in the reduction of recreation through football due to the lack of space. In addition, the lack of success of local third league football team, and therefore lack of local pride connected with it, is very often compensated with children joining the Forbidden Kaluđerica, connected with ultra-nationalist pride, where one gets the feeling of belonging and support for gang-related activities. This switch from children as football lovers, and the ones who see it as recreation and fun, to the youth as extreme football fans can be seen as very harmfully influencing their personal values, in terms of their attitude toward the “different” in general. The issue here is mainly seen in the lack of recreational activity of both, the children and youth, and the loss of touch with opposite thinkers usually in the adolescent period.

The potential regarding the previously mentioned issues is seen in increasing the affection for the football as recreational activity by initiating small-scale football events, such as mini football tournaments in the dead-end streets, which might be organized each time in different street, involving the different youth from the neighborhood and contributing to their mobility and recreation around settlement. Inspiration for the side cultural programmes might derive from the football culture in general, which would enrich their knowledge about football culture without primarily relating it with ultras ideology and it could also involve different ages.

Another potential way to deal with their notion of “different” might be found in introducing the new recreational sports activities through the occasional small-scale workshops in public spaces, which would indirectly sensitize the affection for the “different”, both for the participant and the observer.

Public event in this case would have the preventive and mediating function and would be based on mixing the different activities, age groups, spaces, neighborhoods, etc.

Case study no.6 – Public/ Collective/ Physical object

The sixth case study consists of the “*Dysfunctional public fountain by the road*” and the “*Abandoned military building*”, determined as the physical objects which are happening in public space and are the result of collective act.

6.	<p><i>6.a.Dysfunctional public fountain by the road</i></p> <p><i>6.b. Abandoned military building</i></p>	Public	Collective	Physical object	
----	--	--------	------------	-----------------	--

6. a. “*Dysfunctional public fountain by the road*” has rectangular shape, it is made of rocks and concrete, and it is facing the street. This fountain has primarily served for watering the surrounding fields. Given that its environment is no more agricultural land, and that it is without water running from the fountain, it has lost its original functionality. Also given that there are benches built in the fountain it was probably functioning as a meeting point of surrounding residents. Benches are made out of concrete and fountain out of rock; therefore it seems that benches are added as the result of someone’s subsequent intervention which has turned it to the place for rest. Since it is not working there are no interactions among people within this space. The other issue is that this fountain is located in the old part of Kaluđerica, and can be seen as the local monument, but the history of this fountain and of the whole old part of Kaluđerica is unwritten.

The first potential we find in this case is to initiate small-scale art project which would be dealing with the memory of this space and the memory of the people which were once interacting

within this space, in order to create the narrative connected with the fountain and involve people who live nearby. If they participate in the process of re-creating the narratives and, for example, in the process of making of an exhibition of collected material it is more likely that they would reconnect with this space and among each other within this space, and start using it again as the space for rest and meeting point. The incorporation of historical elements in the art work itself is here seen here as the method to reinforce a common sense of territorial belonging, and to help to develop a sense of community.

The second potential derives from the fact that fountain was made on natural water spring, which first was forbidden to drink, and now completely dried up. Also, people are neglecting these issues. In this respect, it indicates on the need to initiate the cultural project which would raise the public awareness and concern on the issues with natural environment, such as the polluted and almost dried up stream Kaluđerički potok.

To conclude, the potential that we see here is to revive this space by occasional cultural actions which would invite locals to reflect about cultural history of this space, their own history in relation with this space, and ongoing issues with natural environment.

6.b. Under the same variable determined as the physical objects which is placed in the public space and is the result of collective act, we will analyze the case of “*Abandoned military building*”.

Abandoned military building was very significant turning point for us in this research. Here, we need to consider few aspects. In terms of ownership, this building is in public ownership on the public land, but the inside and narrow fenced yard around the building are not accessible to the public. On the makeshift hoarding there is the “no entry” sign, i.e. forbidden access. On the first sight this building is abandoned, and neglected, and as it is the only military building in this settlement, we have first seen the potential in initiating cultural actions which would deal with this building as the local cultural heritage.

The potentials of this building are numerous, such as the rooftop space which might be used as the cultural venue, the staircase space for inside-out projections through windows, the façade for different types of artistic interventions, such as light projections, the wide front lot as the space for community gathering, etc., dealing with the history of this building, and exceeding the spatial and mental barrier of inaccessibility. The main obstacle we could've perceived was in getting the permission from the local authorities for using this space.

But then, on the first sight abandoned military building started to unwrap the war history tape and torturing melody of the consequences of war. As we have approached the building we have heard someone is inside the yard. We have found the family collective of two women and the child sitting on the swing. They have let us in and we have had the short talk, but when they heard that we are interested in how come they live in this building, they started repeating that the entrance is forbidden, and we were thrust out. We may assume that this family have squatted the building and that they are refugees. Their reaction has showed us that considerable uncertainty dominates their lives, that they were forced to hide themselves behind the fence, and “steal” a piece of freedom and privacy in its own invisibility. The main issue we find here is that they have reconciled with the situation that they cannot change anything. Also, it is certain that the whole neighborhood knows in which kind of conditions this family live, and again, solidarity and initiative is lacking.

If we connect it with general local issues with immigrants in Kaluđerica and the existence of “temporary” refugee camp for people from Kosovo very near the newly built shopping center, but hidden from the public eye, the paradoxes of this reconciliation are immense.

On the other hand, in our research we have documented few, but presumably there are many empty and abandoned houses all around the Kaluđerica, especially in the old part of Kaluđerica, so this case indicates on their potential use.

To conclude, the case of abandoned military building reveals the socio-cultural values of this family collective, of the street collective, but also of the general local community, and it is shrinking the field for socio-cultural awareness and concern of the public. In this case we have

seen the necessity for initiating the public events as the method to raise social awareness on the issues of vulnerable groups of people living in Kaluđerica, to reinforce their initiatives and local initiatives in general.

It indicates on the potential use of public art interventions which are socially engaged, and might be dealing, for example, with the spaces of empty houses in old Kaluđerica in order to point out the potential use of these spaces for housing these people, and raising the voice on the issue of invisibility of these people.

5. Conclusions

Similarly to many other suburban territories in Serbian cities, Kaluđerica represents one of the *a priori* disqualified and marginalized environments, left by the city authorities, as well as general public, at the edge of the society. Usually regarded as a social, cultural, urban and political problem, such environments bring potential of being either ignored and forgotten or invisible and “non-existent”. Consequently, they become neglected territories left in the *status quo* position. At the same time, suburbs like Kaluđerica represent real existential space for thousands of their inhabitants, people with real values, problems and challenges in everyday life. This paper deals with such environment.

Coming from Kaluđerica, my position is dually determined - I am an object of observation and analysis and, at the same time, subject that beholds the object. This is why I find this duality a problem, but also a strong challenge. As an impartial observer and researcher I can clearly and neutrally perceive all relevant issues. On the other hand, insight into Kaluđerica ordinary life, as well as cultural “strategy” and institutional framework, do not allow me to exclude subjective perceptions. This polarity creates certain confusion, but also gives the width, depth and complexity to the work that would not be feasible if approached from one of the perspectives only. As a result, this paper is undoubtedly subjective. To be more precise, subjectivity has not been avoided during the creative process. At the same time, although the perspective is personal, it is strongly based on principles and values that are socially and culturally general.

Projects in culture have their complete meaning only when they are based on personal perspective and values, in strong relation to common themes and issues. That is why this paper does not imply or suggest the desirable behavior or ways of living in the local environment. The values and potentials that we have acknowledged are given with all the awareness and possibilities that someone identifies them differently.

Therefore, the main aim of this paper was to identify various types of public events and discover potentials which can generate social value changes in Kaluđerica. We have identified,

documented and explained specific phenomena in actual existential space which, to our opinion, have the potential to be seen as public events. By identification and documentation of one hundred and twenty phenomena we confirmed the first specific hypothesis that *in Kaluđerica, there is great undiscovered potential of intimate spaces, social spheres, artifacts and interventions, as well as of people who spontaneously use artistic language in a widest sense of the word to creatively express themselves*. By pointing out the potentials of these specific phenomena we confirmed the second specific hypothesis that *there are ways to use the spatial and human potential for public events in order to encourage the positive interaction among people and their self-reflection in relation to the space*. By identifying, analyzing and evaluating some specific cases of these phenomena as the potential local icons we confirmed the third specific hypothesis that *they may become vehicles for identity (re)formation, (re)imagining the local environment, and bring positive impact in social value changes*. Based on the previous we have proved the main hypothesis of this paper that ***events in public space can be important moving force and generator of positive changes in social values in Kaluđerica***.

It is important to stress that potentials identified in Kaluđerica does not necessarily mean that they will become a part of the future projects and activities. They would rather serve as reference for various personal, group and collective reflections and creative actions, all in an attempt to make local environment a better living place. Therefore, this does not represent a collection of suggested projects and actions, but an attempt to articulate one discursive look upon the problems. It seeks to initiate the establishment of a platform which would gather and mobilize people with similar social value systems, who recognize the professional and/or personal challenge in this topic.

As an actual result this means an establishment of the formal framework for management and support of the local cultural initiatives. This framework, in the form of a local non-governmental organization, led by people personally interested in Kaluđerica's development, can be a starting point for further research and expansion of similar ideas. On a more personal level, results of this research represent strong encouragement for the future cultural engagement in Kaluđerica.

Works Cited

- Aravot, I. (1995). Narrative-Myth and Urban Design. *Journal of Architectural Education* , 79-91.
- Cvetičanin, P. (2007). *Kulturne potrebe, navike i ukus građana Srbije i Makedonije*. Niš: Odbor za građansku inicijativu.
- Dadić-Dinulović, T. (2010). Radna biografija: scenski prostori Radivoja Dinulovića. In T. Dadić-Dinulović, & M. David, *Radna biografija: scenski prostori Radivoja Dinulovića* (pp. 12-16). Novi Sad/Beograd: Fakultet tehničkih nauka Univerziteta u Novom Sadu, Departman za arhitekturu i urbanizam i Clio.
- Dragičević-Šešić, M., & Stojković, B. (2007). Gradska kulturna politika i gradski marketing - grad kao brend. In *Kultura Menadžment Animacija Marketing* (pp. 88-89). Beograd: CLIO.
- Dzokic, A., Neelen, M., & Milikic, N. (n.d.). *Unfinished Modernisations*. Retrieved July 10, 2012, from Cities Log: Kaludjerica: <http://d.unfinishedmodernisations.net/>
- Gheorghe, C. (2010). *Theories and Uses in Common: Responses of Art in the Public Sphere*. Retrieved July 15, 2012, from META: Research in Hermeneutics, Phenomenology, and Practical Philosophy: http://www.metajournal.org//articles_pdf/316-327-catalin-gheorghe-meta4-tehno.pdf
- Gidens, E. (2001). *Sociologija*. Beograd: Ekonomski fakultet .
- Lynch, K., & Hack, G. (1984). *Site Planning*. Cambridge: Maple-Vail Inc.
- Petovar, K. (2003). Naši gradovi između države i građanina. Beograd.: Geografski fakultet.
- Phillips, P. C. (1989). *Temporality and Public Art*. Retrieved July 15, 2012, from JSTOR: <http://www.jstor.org/discover/10.2307/777018?uid=3738928&uid=2134&uid=374882933&uid=2&uid=70&uid=3&uid=60&uid=374882923&sid=21101031366113>
- Salice, S. M. (2011). *ENCATC Journal of Cultural Management and Policy*. Retrieved August 19, 2012, from Art contribution to cities' transformation / The role of Public Art management in Italy:http://www.encatc.org/pages/fileadmin/user_upload/Journal/JOURNAL_ART_SALICE_2011.pdf

Bibliography

1. Bašlar, G., (1969) *Poetika prostora*, Kultura Beograd, Beograd.
2. Cvetičanin, P., (2007) *Kulturne potrebe, navike i ukus građana Srbije i Makedonije*, Odbor za građansku inicijativu, Niš.
3. Debor, G., (2003) *Društvo spektakla*, Anarhija/Blok 45, Beograd.
4. Dragičević-Šešić, M., (prired.), (1996) *Spektakl-grad-identitet*, Zbornik radova, YUSTAT, Beograd.
5. Dragičević-Šešić, M., (prired.), (2002) *Javna i kulturna politika – socio-kulturološki aspekti*, Magna agenda, Beograd.
6. Dragicevic-Sesic, M., Dragojevic, S., (2005) *Arts management in turbulent times/ Adaptable Quality Management*, European Cultural Foundation, Amsterdam, 2005
7. Dragičević-Šešić, M., Šentevska, I., (2010) *Urbani spektakl*, YUSTAT, CLIO, Beograd.
8. Dragičević-Šešić, M., Stojković, B., (2007) *Kultura, menadžment, animacija, marketing*, Clio, Beograd.
9. Giddens, A., (1984) *The Constitution of Society*, Polity Press, Cambridge.
10. Halprin, L., (1973) *Gradovi*, Građevinska knjiga, Beograd.
11. Lynch, K., (1997) *The Image of the City*, MIT Press, Cambridge Mass. and London.
12. Miles, M., (1997) In *Art, Space and the City. Public Art and Urban Futures*. London and New York: Routledge.
13. Pavić, B., Mladenović, M., (2008) *Audio vizuelna istraživanja 1994-2004*, Građevinska knjiga, Beograd.
14. Šuvaković, M., (2005) *Pojmovnik suvremene umjetnosti*, Horetzky, Ghent, Zagreb.
15. Šuvaković, M., (2007) *Konceptualna umetnost*, Muzej Savremene umetnosti Vojvodine, Novi Sad.

Biography

Snežana Timotijević was born in Belgrade on 3rd of December 1987. In year 2006, she graduated from the Academy of Fine Arts in Belgrade, where she gained the BA degree of Management in Art Production. While studying, she was actively participating in many cultural projects, and workshops initiated by the professors from Academy, and she was engaged as a course demonstrator for the course Gallery Management, led by professor Tatjana Dadić-Dinulović. She was coordinating the team work of the students from younger generations, and she was working as an intern on the project “Pozorište gradilište”, *Construction Site Theatre*, in National Theatre in Subotica, Serbia. In period 2011/12 she was an intern on the Web portal *Theatre Serbia*, in Mikser Ltd. and Kiosk NGO from Belgrade. She is currently an assistant on the project *Belgrade Art Fair*, and is a student of the MA program for Cultural Policy and Management, at the University of Arts in Belgrade. She leads the non-formal association *Respirator* which intends to implement its first cultural project *Blejakt: Kaluđerica* dealing with youth activation through the art in public spaces, supported by Ministry of Youth and Sport and NGO Civil Initiatives. Lives in Kaluđerica, suburb of Belgrade.