

... bring them down to earth
... get to conserve
... stability, will leaves
... desert to experience
... health, bring immortality

that she is alone on the outside
that she is only on, now, is
try to go around on a lot much
watch them, she is quite
for this, no, it seems, she has

to forget to remember the edge
of the town where was. No, because
how to make the new edge, who have
the edge to make the new edge,
who, then, according this
new house retaining the old one,
the desert knew when it walked
up from the ocean, the desert

so beautiful is her eyes;
when will come again
if you can even not in
she feels what the desert feels

tear off







Phase Two:

Concrete Culture: The City as Text

MICA Spring 09

<http://www.concreteculture.wordpress.org>

Representations of space:

Conceptualized space, the space of scientists, planners, urbanists, technocratic sub dividers and social engineers, as of a certain type of artist with a specific bent – all of whom identify what is lived and what is perceived with what is conceived. This is the dominant space in any society (or mode of production).

Conceptions of space tend, with certain exceptions to which I shall return, towards a system of verbal (and therefore intellectually worked out) signs.

Space as directly lived through its associated images and symbols, and hence the space of ‘inhabitants’ and ‘users’, but also of some artists and perhaps of those, such as a few writers and philosophers, who describe and aspire to do no more than describe. This is the dominated – hence passively experienced – space which the imagination seeks to change and appropriate.

Lefebvre's The Production of Space

(textures
not
texts...)

The built environment is built because it's been allowed to be built. It's been allowed to be built because it stands for and reflects an institution or a dominant culture. The budget for architecture is a hundred times the budget for public art because a building provides jobs and products and services that augment the finances of a city. Public art comes in through the back door like a second-class citizen. Instead of bemoaning this, public art can use this marginal position to its advantage: public art can present itself as the voice of marginal cultures, as the minority report, as the opposition party. Public art exists to thicken the plot.”

Vito Acconci

"To walk is to lack a place. It is the indefinite process of being absent and in search of an appropriation. The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place- an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City." (De Certeau 103)

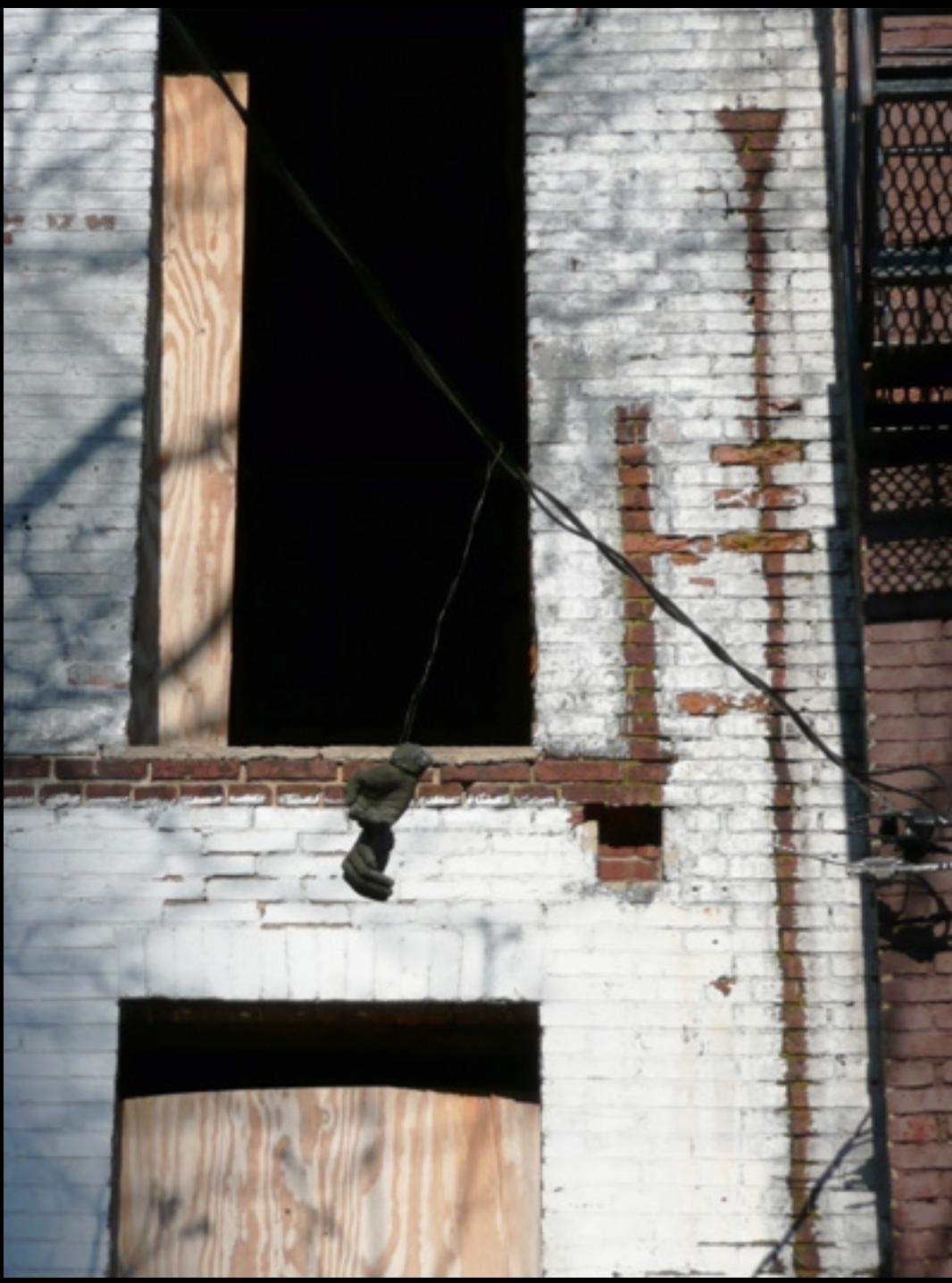
In the influential chapter "Walking in the City," he describes "the city" as a "concept," generated by the strategic maneuvering of governments, corporations, and other institutional bodies who produce things like maps that describe the city as a unified whole, as it might be experienced by someone looking down from high above. By contrast, the walker at street level moves in ways that are tactical and never fully determined by the plans of organizing bodies, taking shortcuts or meandering aimlessly in spite of the utilitarian layout of the grid of streets.

The Practice of Everyday Life, - Michel de Certeau

Michel de Certeau's chapter "Walking in the city" in his book *The practice of everyday life*, speaks of walking as a spatial practice, a space-producing practice, an everyday performance of our fragile bodies in the agitated streets of cities. According to De Certeau, the walkers of the city actualize the possibilities of spaces and places, transform each spatial signifier into something else.















Phrase Three

Art. Architecture. Design



Call for Proposals and Participation



- **Vacant : Activating Baltimore Alleys' through Creative Action**
- Axis Alley seeks through creative engagement to utilize the backyards of vacant properties and vacant lots as a canvas for creative works that transform, activate and revitalize the overlooked, under-attended areas of Baltimore's back alleys. In neighborhoods where the vacancy rate of properties runs high, the alley seems to become the indicator of urban difficulties... trash, rats, homeless people, prostitution and drugs. These somewhat forbidding alley's (dark and unlit at night), while speaking of endemic problems in the city, possess a certain toxic beauty and provide a fascinating possibility of urban intervention and creative gesture.

- **Call for Entries and Participation!**
- Axis Alley calls for proposals for site -specific works to be installed in the alley behind N.Calvert street in the blocks between 25th Street and North avenue and possibly extending in both North and South directions to re-activate the alley connecting Station North to the BMA through creative works.
- Works in all media and disciplines are encourage to submit, but all works should be highly site-specific. Works that utilize solar light as an illumination device for a night presence are highly encouraged.
- All works must be minimally invasive physically to the site and must be able to withstand all conditions of a public venue for six-months, such as weather conditions, vandalism and so forth.

Architecture Art Design Vacant



Transforming Baltimore's Alleys Through Creative Action

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CALL FOR ENTRIES AND PARTICIPATION!

May 31, 2009, 12:26 am
Filed under: Uncategorized

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[0 COMMENTS](#)

VACANT:ACTIVATING BALTIMORE ALLEYS' THROUGH**CREATIVE ACTION**

May 30, 2009, 11:57 pm
Filed under: architecture, art, baltimore, design, vacant

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