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THE STREET GALLERY: FOSTERING DIALOGUE IN PUBLIC SPACE THROUGH ART

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Abstract: *The diminishing presence of public spaces in urban settings poses a growing concern, driven by market-driven urban development trends. In cities like Belgrade, Serbia, this phenomenon threatens cultural vitality and community cohesion. Temporary urban practices emerge as a viable solution, activating these spaces through cultural and social initiatives. These interventions challenge conventional urban paradigms by prioritizing community engagement and cultural expression. The Street Gallery (Ulična galerija), located in downtown Belgrade, exemplifies this transformative potential by revitalizing an abandoned passage into a vibrant cultural hub. Through art exhibitions and community involvement, it fosters dialogue and social interaction, enriching the urban fabric. Overcoming obstacles such as resource limitations and bureaucratic hurdles, initiatives like the Street Gallery underscore the role of art in public spaces as a catalyst for social change and urban rejuvenation.*

Key words: *Street Gallery, public space, art in public space, community engagement, temporary urban practices*

Introduction

The disappearance of public space is becoming an increasingly common issue in modern urban environments, particularly in post-socialist cities like Belgrade, Serbia. Contemporary urban development, driven primarily by market-oriented interests, poses significant threats to public spaces and cultural activities. Many urban areas suffer from neglect or misuse, failing to enrich the civic life of the city. Research by the Institute for the Study of Cultural Development (Zavod za proučavanje kulturnog razvitka) identifies various types of unused spaces, including abandoned buildings,

displaced areas, military complexes, and open public zones.¹ These spaces, often overlooked due to their lack of immediate market value, present vital opportunities for urban and social development. The initial phase of projects in Belgrade revealed challenges in managing the surplus of unused urban resources, despite numerous initiatives promoting temporary space utilization.² A major hurdle was the absence of a unified registration system and limited access to available properties, hindering a comprehensive understanding of the extent of unused spaces and their effective monitoring.

At the same time, these spaces are becoming areas of interest for the civil sector, which seeks to participate in urban changes through temporary interventions. Temporary urban practices highlight transitional changes that leave spatial imprints on the city, establishing new systems for redefining urban structures by utilizing unused spaces.³ Unused spaces not only represent economic losses and face constant deterioration, but they also negatively impact the environment and the functioning of the broader urban fabric. Temporary use of these spaces through various cultural and social programs can bridge gaps in the transitional process and inspire visions that reflect the uniqueness of each location.

Addressing the issue of numerous unused spaces is crucial not only from a social perspective but also from an economic standpoint. The reuse and repurposing of these spaces in urban environments are essential considerations. Early research on temporary urban interventions and practices indicates that vacant properties pose economic problems for their owners⁴. Without continuity in property maintenance, these spaces are becoming prone to decay and vandalism. Unused spaces negatively affect the overall image of their surroundings and contribute to a general decline in the market and social value of the urban areas in which they are located.⁵ Focusing on existing, underutilized spaces—both buildings and open areas—is imperative for improving the environment and achieving sustainable urban development.⁶

Therefore, temporary urban practices, through spatial interventions, initiate the process of shaping long-term solutions for socio-spatial issues. These practices rely on the concept that by applying the principles of the right to the city and everyday life, they create spaces for new forms of urban sociability.⁷ Such concepts foster social cohesion and

1 Jovanović, T. (2010) *Prazni prostori Srbije – Prva faza*: Beograd; Beograd: Zavod za proučavanje kulturnog razvitka.

2 Čukić, I. (2013) *Mapa akcije*, Beograd: Creative Lab.

3 Čukić, I. (2016) Uloga privremenih urbanih praksi u aktiviranju prostornih resursa. *Doktorska disertacija*. Beograd: Arhitektonski fakultet Univerziteta u Beogradu.

4 SUC – Studio Urban Catalyst. (2003) *Urban Catalyst: Strategies for Temporary Uses – Potential for Development of Urban Residual Areas in European Metropolises*.

5 Overmeyer, K., et al. (2007) *Urban Pioneers. Berlin: Städtenwicklung durch Zwischenmutzung / Temporary Use and Urban Development in Berlin*. Berlin: Senatsverwaltung für Städtenwicklung.

6 Perović, S. and Kurtović-Folić, N. (2012) Brownfield regeneration – imperative for sustainable urban development. *Građevinar*, 64(5), 373-383.

7 Čukić, I. (2016), op. cit.

development by shaping spaces based on the real needs of the involved actors through collective action. By differentiating from the dominant paradigm of neoliberal urban development, these practices establish a distinct value system, reproducing everyday life through space production. This approach highlights the potential for systemic change in urban production, as emphasized by the works of Henri Lefebvre⁸ and David Harvey.⁹ By legitimizing new social and cultural values and establishing new urban relationships, the influence, emergence, and development of contemporary temporary urban practices can be better understood.

At the same time, these spaces are becoming areas of interest for the civil sector, which seeks to participate. In recent years, there has been a noticeable development in the theoretical discourse surrounding the phenomenon of temporary urban practices based on the principles of the “do-it-yourself” philosophy of urban engagement. Various forms of temporary urban practices and interventions occupy urban spaces with the aim of provoking dialogue and encouraging long-term changes in the urban fabric.¹⁰ Frequently, the appropriation of unused spaces occurs in a grassroots manner, adopting a “bottom-up” approach. Literature on these practices introduces new urbanism phenomena that could be understood as a philosophy of city engagement: bottom-up urbanism, guerrilla urbanism, do-it-yourself urbanism,¹¹ pop-up urbanism,¹² and tactical urbanism.¹³ In essence, these practices can be better described as deliberate and creative actions on a smaller scale, aimed at “improving” or “contributing” to urban development and space.¹⁴

Temporary urban practices represent creative adaptations and improvisations in space, primarily driven by non-profit groups with limited financial resources and political

8 Lefebvre, H. (1988) *Kritika svakidašnjeg života*. Zagreb: Naprijed.; Lefebvre, H. (1991) *The production of Space*, Oxford: Blackwell; Lefebvre, H. (2008) Pravo na grad, in: L. Kovačević, T. Medak, M. S. Petar Milat, Valentić, T. and V. Vuković, *Operacija grad: Priručnik za život u neoliberalnoj stvarnosti* (str. 16-30). Zagreb: Savez za centar za nezavisnu kulturu i mlade, Multimedijski institut, Platforma 9,81-Institut za istraživanja u arhitekturi, BLOK Lokalna baza za osvježavanje kulture, SU Klubtura.

9 Harvey, D. (2003) *Pravo na grad*. Available at: diskrepancija.hr/hr/2011/05/07/david-harvey-pravo-na-grad/; Harvi, D. (2013) *Pobunjeni gradovi: od Prava na grad do Urbane revolucije*. Novi Sad: Mediterran Publishing.

10 Deslandes, A. (2013). Exemplary Amateurism: Thoughts on DIY Urbanism. *Cultural Studies Review*, 19, 216–227; Iveson, K. (2013) Cities within the City: Do-It-Yourself Urbanism and the Right to the City. *International Journal of Urban and Regional Research*, 37(3), pp. 941-956; Douglas, G. C. (2011) *Do-It-Yourself Urban Design: “Improving” the City through Unauthorized, Creative Contributions*. Available at: home.uchicago.edu/~gdouglas/GCCDouglas_DIYUrbanDesign-ASA2011.pdf

11 Iveson, *ibid.*

12 Barnett, J. (2011) A Short Guide to 60 of the Newest Urbanisms, *Planning*, 77 (4), pp. 19-21.

13 Lydon, M. and Garcia, A. (2015) *Tactical Urbanism: Short-term Action for Long-term Change*, Washington DC: Island Press.

14 Douglas, *op. cit.*

power. Research indicates that these practices (1) develop with minimal financial investment, (2) are typically organized through networks and clusters, (3) are often initiated by civil society actors or local communities, (4) function as laboratories for new social relationships, cultures, and economies, and (5) occur in specific locations, with certain types of spaces attracting specific kinds of temporary urban practices¹⁵. The diversity of temporary uses reflects the heterogeneous nature of their initiators, who can be artists, cultural entrepreneurs,¹⁶ local communities, volunteers, or political activists seeking spaces of autonomy.¹⁷

Temporary urban interventions, defined as physical manifestations or unplanned activations of vacant or underused buildings and spaces, play a significant role in this context.¹⁸ These interventions, often involving street art, festivals, and other site-specific actions, do not constitute part of the regular urban development cycle but can become permanent fixtures when they gain significant popularity.¹⁹ Guided by the idea of the right to the city and the desire to improve everyday life, these initiatives represent short-term tactics aimed at altering urban living conditions. Their goal is to create new spaces for sociability, cultural, and artistic production, liberated from the pressures of consumerism and sterile commercial city events. Such practices reflect a DIY philosophy and aim to provoke dialogue and encourage long-term urban changes.²⁰

Temporary urban practices and spaces for the street art scene

In the context of the independent and street art scene in Belgrade, it is crucial to highlight that many artists lack dedicated studios or rely on spaces without formal contracts. Some even resort to inadequate spaces that they must rent at high costs. Under conditions of precarious income, artists progressively lose both social and economic rights, particularly regarding social protection, placing them on the margins of society. Despite the existence of available spaces, these are not offered to artists, which would not only serve as recognition but also as much-needed support for this sector.

Independent spaces, such as artist collectives, cultural centers, and squats, play a pivotal role in the development of the street art scene. These spaces provide artists with the freedom, inspiration, and support necessary for creating authentic and innovative works. The significance of these spaces extends beyond merely offering a physical workspace; they contribute to the growth of the artistic community, cultural dynamics, and social activism.

15 SUC, op. cit.

16 Colomb, C. (2012) Pushing the Urban Frontier: Temporary uses of Space, City marketing, and the Creative City discourse in 2000s Berlin, *Journal of Urban Affairs*, Vol. 34, pp. 131-152.

17 Ibid.

18 Haydn, F. and Temel, R. (2006) *Temporary Urban Spaces: Concepts of the Use of City Spaces*, Basel: Birkhauser.

19 Lehtovuori, P. (2012) Towards Experimental Urbanism, *Critical Sociology*, Vol. 38, no 1/2012, pp. 71-87.

20 Deslandes, op. cit.

Prominent examples of such spaces include the BIGZ building, which has hosted graffiti and street artists like Hope and Master, as well as Jana Danilović. The Dorćol Platz is another key location, currently utilized by TKV. Other notable spaces include the former Inex Film where artists such as Atelje Šoln (Wunste and Marg) Chenipe, Quam, and Orjen Đurić had their studios. Rage had a studio in Ciglana, while Nikola Kori worked in Jugošped, and Sofija Pašalić used a space within Matrijaršija. In terms of exhibition venues, “off spaces” like Kvaka 22 have been essential. For instance, Dulait exhibited there, and artists like Tokyo (alt. Toyko) and Sofija Pašalić showcased their works in Orange Belgrade, a temporary space that existed for one summer in the passage on Terazije.

Despite their significant contributions to the cultural and social fabric of the city, independent artists often find themselves marginalized. Their innovative and authentic works enrich the urban landscape and foster a vibrant cultural scene that benefits the broader society. The marginalization of these artists, however, underscores a broader issue of social and economic exclusion. By not providing these artists with adequate spaces and support, society not only fails to recognize their contributions but also hinders the potential for cultural development and social progress.

To address these challenges, it is imperative to recognize the value of independent art spaces and provide the necessary support to artists. This includes offering secure and affordable workspaces, ensuring social protection, and acknowledging the vital role that artists play in enriching the city’s cultural life. Fostering a more inclusive approach to urban planning and cultural policy can ensure that the contributions of independent artists are recognized and valued, ultimately leading to a more vibrant, equitable, and dynamic urban environment. Moreover, by embracing temporary urban practices and spaces, cities can harness the transformative power of art to enrich public life, stimulate dialogue, and foster a more resilient and interconnected community.

Legal framework in serbia: favouring commercial interests

In recent years, citizen initiatives aimed at activating public property have been recorded throughout Serbia, but with limited success in implementation. According to research conducted over the past decade in Serbia, more than half of registered civil society organizations either lack workspace or must lease property, even when it involves public assets.²¹ The issue with activating these spaces is not the availability of space itself, as there is enough, but rather the absence of clear regulations and mechanisms for transferring public property to civil society organizations. Existing mechanisms for allocating public spaces are often marked by non-transparent procedures, inadequate incentives, and a lack of open calls for space allocation.²²

An analysis of the legislative framework governing the management of public property resources reveals a strong orientation towards commercial interests. This means

21 Pavlov, T. (2021) *Izveštaj o kapacitetima i potrebama organizacija civilnog društva i neformalnih grupa*, Beograd: Grupa 484, Vladimir Petronijević; Čukić, I. (2016), op. cit.

22 Čukić, ibid.

that the civil sector is treated the same as the commercial sector or business entities. Article 20 of the Law on Public Property stipulates that a significant portion of unused public property is allocated for generating revenue for state authorities and organizations, as well as for the bodies and organizations of the autonomous provinces and local self-government units.²³ Thus, commercial interest is legitimized as the primary consideration when institutions manage property that is not necessary for their operations.

When property is transferred without compensation, the normative framework governing the disposal of real estate falls under the institute of direct agreement, which is prone to abuse and non-transparent management. This issue is exacerbated by the fact that direct agreement is not thoroughly detailed either in the Law²⁴ or in the Regulation.²⁵ Specifically, the Regulation defines direct agreement in a single article (Article 12) and provides a list of association types eligible for space allocation, excluding any associations that generate some income, despite this being legitimate under the Law on Associations.²⁶

Different formulations of public interest within the legislative framework indicate a lack of consensus on its precise definition. Several domestic laws reference public or general interest and activities of public or general interest with varied formulations (e.g., the Law on Associations, the Law on Expropriation,²⁷ and the Law on Public Enterprises).²⁸ However, the Law on Public Property allows public property to be leased under commercial terms, with the funds generated used later to implement programs of public interest, whether by public institutions or civil society organizations. Whether this is done transparently and responsibly falls outside the scope of this law.

In a 2015 study by the collective Ministry of Space titled *Who and How Manages Public Property*, it is recommended that this law should recognize public interest criteria for using public property as at least equally important, if not more so, than commercial interest.²⁹ It suggests that public property should not only be utilized indirectly through leasing but also directly as a means to achieve public interest. This approach would enable numerous public properties that remain vacant due to a lack of market interest to be used by civil society organizations for programs serving the public interest.

23 Sl. glasnik RS 72/11, 88/13, 105/14, 104/2016, 108/2016, 113/2017, 95/2018 и 153/2020. *Zakon o javnoj svojini*.

24 Ibid.

25 Sl. glasnik RS br. 24/12. *Uredba o uslovima pribavljanja i otuđenja nepokretnosti neposrednom pogodbom, davanja u zakup stvari u javnoj svojini i postupcima javnog nadmetanja i prikupljanja pismenih ponuda*.

26 Sl. glasnik RS, br. 51/09, 99/11 i 44/2018. *Zakon o udruženjima*.

27 Sl. glasnik RS, br. 20/2009, 55/2013 i 106/2016. *Zakon o eksproprijaciji*.

28 Sl. glasnik RS, br. 15/2016 i 88/2019. *Zakon o javnim preduzećima*.

29 Pajović Van Reenen, J., & Veselinović, D. (2015) *Ko i kako raspolaže javnom svojinom*, Beograd: Mikro Art / Ministarstvo prostora.



Figure 1: DLT (Дулаит), Inex Film
(photo: Dušan Rajić)



Figure 2: Inex Film
(photo: Smirna Kulenovic/Klub Putnika)

The case of street gallery in Belgrade

One of the rare positive examples of using public space for contemporary art and street art in Belgrade is the Street Gallery (Ulična galerija)³⁰ located in an abandoned and dilapidated passage near the Bezistan passage on Terazije Square, right in the city centre. After nearly two years of negotiations and procedures, the Municipality of Stari Grad granted the Ministry of Space collective (MoS)³¹ free use and management rights over the passage between Trg Nikole Pašića and Nušićeva Street (known as Čavketov passage) for three years, with the option for extension. By the end of 2011, a groundbreaking legal agreement was finalized between the Municipality of Stari Grad and MoS, enabling the civil sector organization to temporarily manage the public space for the specified period, with potential for contract renewal.³² The Municipality also committed to reconstructing the space according to the architectural design by the author of this text. MoS was also one of the initiators of the Inex Film Expedition, which resulted in the first cultural squat in Belgrade—taking over an abandoned building formerly used by a Yugoslav enterprise for film production, which had been deteriorating rapidly for years. In addition to their involvement in activating several other spaces in Belgrade—such as Cinema Zvezda³³, the Cultural Centre Magacin³⁴, and the Social Center NNK (activation of military bar-

30 More at: www.ulicnagalerija.rs

31 More at: www.ministarstvoprostora.org

32 Since December 2020, the Street Gallery has been managed by the Belgrade collective Matrijaršija, which has brought freshness and programmatic quality based on their years of work within the independent comic scene.

33 More at: www.instagram.com/novi_bioskop_zvezda/

34 More at: kcmagacin.org

rack)³⁵—this collective has also supported numerous activations in various cities across Serbia, such as Kruševac, Novi Sad, Subotica, Novi Pazar etc.

The Street Gallery project in downtown Belgrade showcases the transformative power of temporary urban interventions, as it revitalized a neglected public space into a vibrant cultural venue. This endeavour underscores MoS's advocacy for the “right to the city,” promoting community engagement in urban development. The gallery revitalizes a once-decaying area, now a bustling artistic and cultural hub. Apart from initial municipal support, the roughly 160-square-meter space owes its revival largely to contributions from local community members and artists who volunteered labour and creative ideas. Street Gallery's location behind small shops selling football equipment and its use of former movie poster display cases as exhibition niches illustrate creative repurposing. The gallery comprises nine exhibition niches (1.4 x 1.8 m) and a billboard (2.6 x 1.7 m) for exhibition announcements. Gallery furniture was made from euro pallets, and local mural artists painted the walls. Maintenance, including cleaning the street, windows, and collecting garbage, was also managed by MoS members.

The Street Gallery has hosted hundreds of exhibitions to date, along with parallel public programs such as workshops, film screenings, performances, concerts, and more. Priority is always given to local and international artists working in independent spaces, particularly those engaging with socially or politically relevant themes, as well as street artist such as Dulait (SR), Ema Ema Ema & Sretan Bor (SR), Stevan Lončarević (SR), Sona Sumraka (SR), Linnch (SR), Miron Milić (CRO), Hope (SR), Džedaj (CRO), Šumski (CRO), Tifani Rubi (CRO), Pekmez Med (CRO), Ojo Magico (CRO), Dunja Janković (CRO /USA), Mor (CRO), Boris Hoppek (DE/ES), Dem (IT) and many others. The idea has been to utilize public space to initiate and foster dialogue on topics deemed important by the collective. The gallery's strategic location in the city centre ensures a steady flow of visitors, ranging from local workers on breaks and passing students to patrons of nearby venues, including punk clubs. This diverse audience enriches the gallery's role as a vibrant cultural hub within downtown Belgrade.

In 2014, the Street Gallery achieved a significant milestone by being shortlisted for the European Prize for Public Space, a prestigious biennial award that celebrates initiatives aimed at creating, reclaiming, and enhancing public spaces.³⁶ This recognition underscores the project's impact in revitalizing urban environments and promoting community engagement through art. Additionally, the Street Gallery's inclusion in exhibitions at prominent venues like the Centre de Cultura Contemporània de Barcelona (CCCB) further highlights its international acclaim and contribution to the discourse on urban revitalization and cultural transformation.

The Street Gallery project in downtown Belgrade exemplifies the transformative power of temporary urban interventions driven by art and culture initiatives. Furthermore, it has inspired numerous initiatives in Serbia to do the same, resulting in open-

35 More at: www.facebook.com/drustvenicentarnnk

36 Available at: www.publicspace.org



Figure 3: Žarana Papić, TKV, Street Gallery, Radost Ludost Festival, 2018 (photo: Aleksandar Đalek Đorđević)



Figure 4: Opening of the exhibition Tight house by Rade Tepavčević, 2017 (photo: Dušan Rajić)

air galleries following the Street Gallery model in Subotica, Niš, Novi Sad, Novi Pazar, Šabac, Valjevo, Kragujevac, and Vranje.

Fostering dialogue through art

Contemporary practices of art in public space have evolved significantly, moving away from traditional, state-sponsored monuments towards more participatory and socially engaged approaches.³⁷ This shift reflects a broader conception of art as a dynamic process rather than a static object. By embedding art within public spaces, initiatives like the Street Gallery encourage community involvement and cultural transformation. Art in public space represents a powerful tool for fostering dialogue and promoting social engagement within urban environments. These forms of artistic expression transcend the confines of traditional gallery spaces, democratizing access to culture and making artistic endeavours more inclusive and accessible to diverse audiences.³⁸ Unlike art isolated within museum walls, art in public space integrates directly into the fabric of everyday life, inviting interaction and participation from passersby and residents alike.

Furthermore, street art, rooted in graffiti culture, has emerged as a respected art form known for its aesthetic innovation and social relevance.³⁹ Street artists utilize urban landscapes as canvases to communicate messages that resonate deeply with local communities, thereby contributing to a vibrant public discourse. For this reason, the Street Gallery organized festivals (Vreva Festival, Radost Ludost Festival) and various mural pain-

37 Miles, M. (1997) *Art, Space and the City: Public Art and Urban Futures*, UK: Routledge.

38 Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso books

39 McAuliffe, C. (2012) Graffiti or Street art? Negotiating the Moral Geographies of the Creative City. *Journal of urban affairs*, 34, pp. 189-206.

ting formats along the entire passage (Dulait, Fat Kid Beny, Šund, Super Timor, Firma, Sobekcis, TKV). By engaging local and regional artists in these activities, the Gallery not only enhanced the aesthetic appeal of neglected urban spaces but also empowered artists to communicate messages of social importance. This initiative transformed mundane walls into vibrant canvases that sparked conversations, challenged norms, and amplified marginalized voices. Such participatory art projects exemplify the gallery's commitment to fostering community dialogue and enriching public spaces through creative expression.

Therefore, art in public space, such as the Street Gallery, transcends mere aesthetic appeal to become a platform for addressing socially engaged issues and sparking meaningful community dialogue. Through its dynamic exhibitions and installations, the gallery acts as a catalyst for social commentary and activism. It enables rapid responses to current social and political events, employing artistic techniques such as humour, irony, and symbolism to convey poignant messages.⁴⁰ By challenging established norms and inviting viewers to reconsider prevailing narratives, these artworks enrich the urban environment with thought-provoking discourse.

In conclusion, the Gallery project exemplifies how urban interventions can revitalize neglected spaces while democratizing cultural participation. By situating art within the pulse of urban life, the gallery enriches the cityscape with artistic content that stimulates critical thinking, inspires creativity, and fosters dialogue on pertinent social issues. Its inclusive approach signifies a progressive shift towards using art as a tool for community empowerment and cultural enrichment within contemporary urban environments. This transformative potential underscores the importance of supporting initiatives that utilize art in public space to create vibrant, inclusive, and socially cohesive cities.



Figure 5: Street Gallery (photo: Dušan Rajić)

⁴⁰ bid.



Figure 6: Sobekcis, VREVA festival, Street Gallery, 2012 (photo: Iva Čukić)

Conclusion

The Street Gallery project was initially conceived to highlight public space as a fundamental element for fostering social cohesion and addressing urban issues on a broader scale. Thriving public spaces facilitate the formation of social capital, ground participative democracy, and encourage urban stakeholders to actively engage in solving urban challenges. The Street Gallery model positions public space as a dialogue platform where citizens negotiate usage conditions and engage in diverse topics. Thus, the Gallery exemplifies the transformative impact of temporary urban interventions and community-driven initiatives in urban development. By reclaiming neglected spaces and promoting cultural activities, initiatives like the Street Gallery demonstrate the potential of public spaces as platforms for social cohesion and civic engagement. These efforts challenge traditional urban development paradigms by prioritizing community needs and participatory approaches to urban revitalization.



Figure 7: Street Gallery (photo: Dušan Rajić)

Effective management of public property necessitates legislative reforms that prioritize public interest and ensure equitable access for civil society organizations. Recognizing

the role of art in public spaces enriches cultural expression, fosters community identity, and enhances civic participation. By embracing cultural initiatives in public spaces, cities can cultivate vibrant, inclusive communities where residents actively contribute to shaping their urban landscapes.

The success of the Street Gallery demonstrates how art in public space serves as a catalyst for social interaction, cultural enrichment, and urban rejuvenation. By integrating artistic expression into everyday urban landscapes, projects like the Street Gallery not only activate and beautify neglected areas but also stimulate dialogue, provoke thought, and inspire community participation. As cities globally seek innovative ways to enhance public life and promote inclusivity, initiatives such as the Street Gallery exemplify the transformative potential of art in creating vibrant and cohesive urban environments.

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УЛИЧНА ГАЛЕРИЈА: ПОДСТИЦАЊЕ ДИЈАЛОГА У
ЈАВНОМ ПРОСТОРУ ПУТЕМ УМЕТНОСТИ

Сажетак: Смањење јавних простора у урбаним срединама постаје све доминантнија парадигма урбаног развоја, покренута трендовима тржишно оријентисаног развоја. У градовима попут Београда, овај феномен угрожава културну виталност и кохезију заједнице. Привремене урбане праксе појављују се као одговор на овај тренд, али и као одрживо решење, активирајући ове просторе кроз културне и друштвене иницијативе. Ове праксе се у савременој научној литератури дефинишу као феномени који имају своју физичку манифестацију, односно као спонтане и директне праксе у урбаном простору, а односе се на привремено активирање упражњених или недовољно искоришћених објеката и простора. Распон деловања укључује различите уличне уметности, окупљања, фестивале и просторно-специфичне праксе. Улична галерија, смештена у центру Београда, пример је овог трансформационог потенцијала. Ревитализацијом напуштеног пролаза претворена је у живихни културни простор. Кроз уметничке изложбе и укљученост заједнице, подстиче дијалог и друштвену интеракцију, обогаћујући урбани пејзаж. Превазилажењем препрека попут ограничених ресурса и бирократских изазова, иницијативе попут Уличне галерије истичу улогу уметности у јавним просторима као катализатора друштвених промена и урбане ревитализације.

Кључне речи: *улична галерија, јавни простор, уметност у јавном простору, ангажман заједнице, привремене урбане праксе*