



Work Package 2: Socio-Cultural Collocation of the Artworks

Final Report | March 2019

Project: Conservation of Art in Public Spaces

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1. Introduction

1. 1. Work package overview

The main objective of Work Package 2 was to select the artworks that will be used for case studies, to collect – through interviews with artists – basic information about the materials and techniques of their making as well as the information on social, historical and geo-political context in which they created, and to document them with photographs. Two deliverables and results were foreseen: (1) a written report on the collocation of artworks, and (2) a database that comprises all information about the selected artworks.

1. 2. Partners involved

According to the *Detailed Project Description*, 13 partners were supposed to participate in WP2: Academy of Fine Arts in Warsaw (Poland), CESMAR7 (Italy), Cologne Institute of Conservation Sciences (Germany), Conservation and Restoration Centre "La Venaria Reale" (Italy), Digitize Studio DITZ (Croatia), Monument Service (Poland), Sisak Municipal Museum (Croatia), University of Parma (Italy), Montana Colors (Spain), University of Delaware (USA), University of Split (Croatia – WP2 leader), University of Turin (Italy), University of Vigo (Spain). The actual involvement of partners in WP2 was somewhat different due to the fact that the Consortium membership underwent some changes: Monument Service (Poland) was merged with the Academy of Fine Arts in Warsaw (Poland), and Digitize Studio DITZ (Croatia) was merged with the University of Split. University of Delaware (USA) was replaced with Conservation Technologies (USA).

Within WP2, seven research groups were formed:

- Research Group 1: University of Turin (Italy) and Conservation and Restoration Centre "La Venaria Reale" (Italy)
- Research Group 2: CESMAR7 (Italy)
- Research Group 3: University of Vigo (Spain)
- Research Group 4: Academy of Fine Arts in Warsaw (Poland)
- Research Group 5: University of Split (Croatia) and Sisak Municipal Museum (Croatia) (*the majority of work was performed by the University of Split*)
- Research Group 6: Cologne Institute of Conservation Sciences (Germany) and Schmincke (Germany) (*Schmincke's involvement was not originally planned within this stage of the project*)
- Research Group 7: Montana Colors

1. 3. Description of work methodology

At the kick-off meeting in Turin, which took place in mid-March 2018, it was concluded that the partners should create a list of artworks that could be used for case studies in the following stages of the project, and to collect information about them – where possible, through interviews with the artists. It was agreed that the partners involved in WP2 would meet in June or July 2018 in Split to present the collected information to each other, and to finalize the selection of artworks.

In mid-April 2018 the work package leader sent out a draft of the *Initial Selection of Artworks Form*: a document that would be used to collect general data about the artworks from all partners in a consistent, uniform manner. The partners were invited to comment on the form. The work package leader also shared the following materials with the partners:

- Samples of artist interview release forms
- Useful readings related to artist interviews
- Samples of artist interview questions

At the beginning of May 2018, the final version of the *Initial Selection of Artworks Form* was sent out to the partners (**Appendix 1**). Each partner participating in WP2 was asked to fill out the form and to contribute one high-resolution photo of each artwork listed. For three-dimensional objects, more photos were accepted.

The materials were collected by early July 2018. The number of artworks included in this list was as follows:

- University of Turin and Conservation and Restoration Centre "La Venaria Reale" – 14 murals
- CESMAR7 – 15 murals and one street art work
- University of Vigo – 36 murals
- Academy of Art in Warsaw – 5 large murals (32 smaller murals)
- Montana Colors – 36 murals
- University of Split – 38 outdoor sculptures
- Cologne Institute of Conservation Sciences – 3 sculptures

In total, more than 150 works of art were listed.

At the Split meeting, which took place in mid-July 2018, each research group presented the artworks that could be used for case studies in the following stages of the project, and explained their selection criteria. The research groups had somewhat reduced the number of artworks included in their initial selection list. At the meeting it was explained that not all of

the research would be performed on actual works of art; some research groups would also work on mock-ups.

At the end of July 2018, the WP2 leader asked each research group to fill out the *Final Selection of Artworks Form* (**Appendix 2**). The form helped to detect overlapping of research efforts, to document the artworks selection criteria and to indicate the possibilities of involving students in conservation-restoration works. Combined with the data on products for testing and available analytical instrumentation, which was collected by the leaders of WP3 and WP4, this information was also intended to encourage collaboration among partners from different fields and different countries, and to help the companies to identify potential benefits (development of new products, services etc.). After the second step of the selection process, the number of artworks was significantly reduced.

The WP2 leader met with the project leader in Turin in mid-September 2018 to discuss how to bring WP2 to completion. At the end of September 2018, the WP2 leader produced the *Research Topics Comparison* (**Appendix 3**), a document based on the information supplied in the *Final Selection of Artworks Form* and the *Initial Selection of Artworks Forms*. The partners were asked to check the data. Based on the results, several more artworks were excluded from the research.

In late September 2018 each research group was asked to prepare: (1) a report on the collocation of artworks (in English and their national language), (2) at least two interview recordings (video or audio), (3) six video or audio excerpts for which the text will be transcribed and translated to English (these would be used for education and dissemination purposes), and (4) a report on the project impact. These materials were collected in November 2018, which marked the end of WP2.

It should be noted that not all artworks listed in the *Final Selection of Artworks Form* and *Research Topics Comparison* are included in the reports on collocation of artworks. For example, one mural selected by the University of Turin and the Conservation and Restoration Centre "La Venaria Reale" had to be excluded from research due to the inability to obtain permission for sampling. The University of Split had to reduce the number of sculptures because of the reduction of size of its student research team. The final list of objects selected for research is as follows:

- University of Turin and Conservation and Restoration Centre "La Venaria Reale" – 13 murals and one urban art work (a series of painted wooden benches)
- CESMAR7 – 11 murals and one street artwork
- University of Vigo – 12 murals

- Academy of Art in Warsaw – 27 murals (two single murals + one complex of 25 murals) and one urban artwork
- Montana Colors – 5 murals
- University of Split – 5 sculptures (conservation treatment will be proposed for 4 sculptures, while the fifth sculpture will be included in a public outreach campaign to educate about the methodology for conservation treatments of outdoor sculptures; however, analytical reports will be provided for 38 outdoor sculptures)
- Cologne Institute of Conservation Sciences – 1 sculpture

Regarding the CAPuS Digital Repository, during November and December 2018 the user interface was programmed. The creation of 'relationships' between the so-called entities (artworks, images related to artworks, text files related to artworks, and artworks' locations) is still under way. The database is now ready for the import of representative images of the selected artworks, general information about each artwork, images and files related to artworks' art-historical context, and materials derived from interviews with artists.

The lead partner of WP2 is currently producing a video tutorial explaining to the partners how to import materials into the database. The database will not be made publicly available until all the materials produced within WP2 have been uploaded, and the database search engine implemented.

In the following stages of the project the CAPuS Digital Repository structure will be enlarged so that the materials related to WP3 and WP4 (examination/analysis reports, condition reports, treatment reports etc.) can be fed into it.

1. 4. A note on the work package duration

The start of the WP2 was delayed because of the project's late start (the kick-off meeting was held in M3). The activities associated with WP2 started immediately after the kick-off meeting in Turin, but the time needed to accomplish all tasks – select the artworks, establish contact with the artists, interview the artists and process the interviews – was longer than originally planned. Instead of four months (M2 – M5), nine months were needed (M3 – M11).

1. 5. Content of the report

This report contains individual reports (the *Reports on the Collocation of Artworks*) submitted by six research groups (Research Group 1 – 6). The report by Research Group 7 (Montana Colors) is expected in February.

Each report comprises one chapter of this document. Chapters 2 – 5 deal with murals/graffiti, and Chapters 6 – 7 with outdoor sculptures. Each of these chapters contains the following information:

- Background information on the selected artworks, including mapping
- Results from the structured dialogue with artists in terms of technical details and geopolitical information
- Selected artworks' timeline
- Initial evaluation of how stakeholders could contribute or have contributed to the research, and how their interest can be raised
- Added value due to the European dimension of the project
- Benefits from cooperation and/or sharing of competences among project partners
- Explanation of deviations from the work plan
- Overview of problems encountered, and solutions implemented or proposed
- List of results, products and/or outputs related to WP2

2. Research Group 1: University of Turin (Italy) and Conservation and Restoration Centre "La Venaria Reale" (Italy) – Report on the Collocation of Artworks

2. 1. Detailed information on the selected artworks including mapping

Since the 90s, the municipality of Turin has developed important and original policies related to urban creativity and, specifically, to that particular expressive phenomenon that was spreading in many cities around the world with the name of graffiti-writing, street art, muralism, urban art. In 1999 the City of Turin started the MurArte project, which plans to allocate some of the city's walls to decorative works carried out by young writers. The intent was to respond to the need of many young writers to express their art without making illegal acts, to promote and experience a new mode of social communication, but also to find a solution to the degradation of many wall surfaces, especially in the suburbs. In the following years other similar initiatives took place in Turin (e.g. PicTurin - Torino Mural Art Festival, in 2010, or B.ART - Arte in Barriera, in 2014) which led to the realization of more than 80 murals. To these works are added those present in the MAU (Museo di Arte Urbana), an outdoor urban art museum of Turin, located in Borgo Vecchio Campidoglio, a working-class neighbourhood of the end of the 19th century, which has kept its original structure almost intact. In the context of a series of urban requalification activities and with the fundamental contribution of the inhabitants, from 1999 to today a total of 147 works of public art by 96 artists have been realized in Borgo Vecchio Campidoglio.

Starting from this very high number of artworks, with the collaboration of the municipality of Turin and after a series of site inspections, 13 artworks have been selected for the CAPuS project. The figure below shows the selected artworks and their location in Turin city centre and outskirts.



Map of the selected artworks

The selection was made taking into account the following criteria:

- type of support: plaster, bricks (plastered and not), concrete, metal and wood;
- state of conservation: for each type of support, one artwork in good conservation state and one showing physical degradation and conservation problems;
- realisation year: mostly between 2010 and 2014, the oldest in 1995;
- social impact: urban requalification areas, enhance and stimulate the creativity of young people, active involvement of citizens, artwork in memory of a tragedy at work that had shocked the city;
- accessibility: most of the artworks are at ground level and less than 3 meters high. Only one of the murals extends over the entire façade of a building for a height of about 12 meters.

In particular, it was decided to address the research to investigate the composition and chemical stability of the paints and spray colours used for the realization of the artworks, focussing especially on the study of interface phenomena and interactions between the painted/sprayed layers and the support. The recurring degradation phenomena are soiling, deposit, lacunae, flaking or deformation, blistering, efflorescence, graffiti, staining, biological colonisation and fading.

Two of the artworks (Object 3 and 7) have been identified as suitable candidates for a conservation intervention in which restorers, scientists and master students will be involved.

2. 2. Results from the structured dialogue with artists in terms of technical details and geopolitical information

The interviews involved several artists, heterogeneous in terms of educational background, age and type of artistic production. The topics faced with the interviews were, however common: context of realization of the work, conception, technique and materials, conservation.

The interviews started with the consideration of one specific artwork to extend the point of view to more theoretical and general concepts related to the artistic production.

The interviews took place with different modalities, through audio recording, video recording, written interviews via email, indoor in studio and outdoor, facing the artworks. The artists reacted differently depending on the modalities: greater wealth of suggestions when faced with his/her artwork, fewer inhibitions when audio recorded.

With regard to the contents, some common features to almost all the artists were found:

- the realization of accurate preliminary sketches;
- the wall support is not usually prepared directly by the artist;
- limited use of protective products on painted surfaces, in any case were used anti-graffiti products;
- the technical realization of the artwork is changing according to the presence or absence of a contractor;
- confrontation with the contractor and/or general public when public art is produced in legal contexts;
- perception of urban mural paintings, in general, as ephemeral art (is only if the presence of a contractor that implies the choice of more durable materials);
- currently, the use of acrylic and quartz colours in addition to the use of spray paints, to allow a technical execution more refined, although slower.

The interviews showed that since the end of the 1990s the City of Turin was at the forefront in supporting the instances of the local youth groups by granting specific public spaces for legal Street Art activities and promoting projects and resources for urban regeneration. The institutional initiatives, that had an impact at local, national and international level, involved in a cross-cutting manner different subjects (from school children to artists already well known and active at local or national level).

Starting from the 2000s, the Turin artists who grew up in this context have entered into the international stage, actively accessing in the European network of artists and events related to street art (international festivals, thematic contests).

The process undertaken in these years of active collaboration between the city and the territory has fostered and supported the creation of associations that conduct training

activities implementing the urban public art works. These associations became a reference point not only for young people and artists but also for the institutions: they are recognized to be actors in urban rehabilitation and cultural promotion policies of the city, contributing to the social and tourism development of the region.

2. 3. Selected artworks' timeline

All the selected artworks were realized during international/national festival or under commission from 1995 to 2015. If not mentioned below, no restoration work has been done so far.

Object 01:¹ mural made by various artists (Corn79, CND, Reser, Vesod, Wens) in 2011, as part of PicTurin. Picturin – Turin Mural Art Festival was one of the main events of street art and graffiti-writing of European level. It was organized from 2010 to 2012 in three important editions by the associations for urban creativity operating in Turin (Il Cerchio e le Gocce, Monkeys Evolution and Style Orange) and the Municipality of Turin (Youth Policy Service, MurArte project).

Object 02: mural made by various artists (Bigato, Joes, Piove, Ibs, Wens) in 2011, as part of PicTurin. This artwork, entitled *We love Enak*, is in memory of the street artist Enak, who died prematurely.

Object 03: mural made by artists of the association Monkeys Evolution in 2008. It is a memorial in honour of the victims of the ThyssenKrupp tragedy occurred in the Turin steelworks in December 2007. It underwent a maintenance intervention with some graffiti removal from the base part.

Object 04: mural commissioned in 2010 to Truly Design, an unconventional communication studio founded in 2007 by four street artists active in the graffiti scene since 1996. The same artists restored the mural in November 2018, immediately after the sampling by the CAPuS team.

Object 06: mural entitled *Bosco*, commissioned by MAU and made by Elisabetta Viarengo Miniotti in 1995.

Object 07: mural made by Millo in 2014, as part of the Habitat Project. With this project Millo won the international call B.Art - Arte in Barriera, promoted by the municipality of Turin to realize 13 murals on blind facades in the "Barriera di Milano" neighbourhood.

¹ "Object 01", "Object 02" etc. refers to the Object ID listed in the Initial Selection of Artworks Form submitted by the University of Turin and the Conservation-Restoration Centre "La Venaria Reale".

Object 08: mural entitled *Guardare oltre*, commissioned by MAU and made by street artists Spider and Vito Navolio in 2015.

Object 09: gate painted by the street artist Halo Halo in 2010, as part of PicTurin.

Object 10: painted metal panel commissioned by MAU and made by Gianni Gianasso in 2000.

Object 11: wooden benches of the series *Panchine d'autore*, commissioned by MAU and made by Vito Navolio in 2010. Some of the benches, if damaged, have been restored by the author himself.

Object 12: bench in concrete painted by street artists Pao, Etnik and Giorgio Bartozzi in 2013. The artwork was realized within the project Your Shutter, presented at PIX - Paratissima. Paratissima, born as an event off of Artissima (the most important contemporary art fair in Italy), became a very important event in the world of design, fashion, photography, contemporary art young galleries and street artists.

Object 13: mural made by Rojo Roma in 2012, as part of PicTurin.

Object 14: mural made by various artists in 2010, as part of PicTurin.

2. 4. An initial evaluation of how stakeholders, such as municipalities, general public and museums could contribute or have contributed to the research, and how to raise their interest

Local stakeholders took actively part in the selection of the artworks.

1) The municipality of Turin is associated partner of the CAPuS project, thus it had been involved since the preparation of the project proposal. The municipality is keeping the CAPuS team informed about the new initiatives of street art promoted by public and private local players.

2) The President of MAU, the Turin Museum of Urban Art, contacted the CAPuS coordinator to establish collaboration; he provided interesting information on MAU and the contacts of several artists. These two stakeholders are especially interested in the following issues:

- Durability. Although urban art is recognized as ephemeral, they would like it to last as long as possible so that citizenship can enjoy it longer. Moreover, some of the artworks wanted and commissioned by these stakeholders are intended to be conserved, thus stakeholders are interested in results that will allow reducing maintenance costs
- Educational activities aimed at young people.

3) Master students in Conservation have been informed about the CAPuS project and they have shown great interest and curiosity. In the next semester they will be more involved in the project activities through summer internships and other educational activities.

4) Artists have been contacted for interviews and for the sampling campaign. In general, the feedback was very positive. It would be interesting to organize one or more events with the

artists, opened also to students and the general public, to discuss the issues addressed by the project.

2. 5. Added value due to the European dimension of the project

With reference to WP2, the European dimension of the project has certainly stimulated the interest of the various stakeholders, including the artists who recognize the importance, rather than the need, to deal with a phenomenon and a 'language' that is supranational, even if often the event that produced the inspiration is local.

The European dimension of the project allows the identification and the comprehension of how urban art and street art are considered and accepted differently in other countries. Especially, from the interviews it emerged that the relationship between street artists and citizenship on one side and that between artists and institutions has profoundly evolved over time and can be significantly different from place to place, both nationally and internationally. Therefore, the collection of experiences and the constructive discussion among the various European partners will enrich the value of the project facing the theme with a merge of point of views.

2. 6. Benefits from cooperation/sharing of competences among the partners

All partners have specific competences in terms of conservation, scientific, technical, technological and communication knowledge. The cooperation helps to understand some features that could be wrongly ignored by an expert of the field. In WP2, the UNITO team managed the relationships with the municipality of Turin, museums and other institutional stakeholders, and identified the guiding criteria for the selection of the artworks, while CCR professional competences in talking with artists, planning structured dialogues and collecting documentation were fundamental in carrying out the interviews with the artists. This collaborative approach, based on the combination of complementary skills and tasks, allowed optimizing time and resources.

It is expected that the company partners involved in the production or sale of products for artists and restorers can draw useful information from the interviews, increase their knowledge on the used techniques and maybe direct their production according to the needs or preferences expressed by the artists.

2. 7. Deviation from the work plan

Regarding tasks and expected results, there were no significant deviations from the work plan. A careful selection of the artworks and the interviews with the artists have been carried out.

It remains some work to do to complete the transcription/translation of the interviews for dissemination and educational activities.

The only significant deviation concerns the duration of the work package, whose end was scheduled for month 5, while it lasted until month 11. Apart from a general initial delay in the start of the project activities, the drafting of consent forms for the transmission, recoding and publication of the interviews, contacts with artists, planning of interviews, processing of audio and video documents and their transcription required much more time than expected.

2. 8. Problems encountered & implemented or proposed solutions

Problems were encountered in:

1. Drafting the releases for interviews and the privacy policy. The Data Protection Officer was contacted, and the advice of the University Legal Department was requested;
2. Coming into direct contact with the artists. Some have been asked several times to give a feedback and to sign the releases. An informal approach has been helpful in this sense and useful to collect more honest information and points of view during the interviews. The collaboration with the institutional stakeholders was also of help;
3. Adapting the original work plan and timing of WP2 to artists' availability for the interviews. An extension of the deadline for WP2 was necessary.

2. 9. List of results, products, outputs

Table 1. WP2 results, products and/or outputs

Activity	Results/products/outputs
Selection of artworks	Brief description of the selected artworks and their conservative status, of the methodology followed for the selection, of the consistency with the objectives of the project, of the conservative interventions that will be carried out and of the possible involvement of students in the activities (Excel format)
	Collaboration with MAU, Urban Art Museum of Turin
	Collaboration with Contrada Torino Onlus Foundation for documentary research on urban artworks in Turin
	Photographic documentation of all selected artworks
Interviews	Video recordings of two interviews (1h 10min, 1h 30min) and indexing
	Audio recordings of three interviews (40min, 1h 15min, 1h 40min) and indexing
	Written interview via email with English translation (about 2000 words)
	Transcriptions of 10 video excerpts (from 2000 to 5500 each)
	English translation of 10 video excerpts (from 2000 to 5500 each)
	Ten short video communications about selected artworks, materials (materials in general, spray, protective varnishes), durability, wall preparation, sketches, legality and illegality, ephemeral art
Other	Release forms for the transmission, recoding and publication of multimedia contents (audio, video, statements) for activities related to the project
	Privacy Policy

	Authorization forms to take samples for scientific research purposes and carry out scientific analysis, to transmit, record and publish content (videos and photographs) for activities related to the project
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3. Research Group 2: CESMAR7 (Italy) – Report on the Collocation of Artworks

3. 1. Detailed information on the selected artworks including mapping

CESMAR7 selected a total of fourteen works.

Nine are located in Reggio Emilia and include:

- 1) Ex Officine Reggiane industrial complex (Viale Ramazzini, 44°42'03.8"N 10°38'59.8"E) will be our case study. A particular emphasis will be given to its significance history for the city as well as its relatively recent metamorphosis to spontaneous workshop for street art and writing site (the period examined will be 2012-2015). At present the area is undergoing urban renewal led by STU Reggiane.
- 2) Five works located at the Cooperativa Case Operaie di Mancasale e Coviolo (Via Selo e Via Candelù, 44°42'35.5"N, 10°38'29.8"E). The works were created in 2010 by artists collective Projecto Ritual. The works represent the desire to return to a "state of nature". More specifically, they also tell us the story of the location and its subsistence economy at the time when the estate was first built. Cleansing tests, consolidation treatments and application of protective coatings will be carried out.
- 3) Gola Hundun's work (2012) at the Pigal club (Via Peterella 2, 44°42'42.7"N 10°38'56.2"E). The dragons hint at the merger between two long established associations of the area (Pistelli and Galileo). Decay analysis, cleansing and coating tests will be conducted.
- 4) Ivan Pontevia and Daniele Castagnetti work painted in July 2018 at the gym of the Secondary School Dalla Chiesa (via della Rivoluzione d'Ottobre 27). This work will be periodically monitored with colorimeter in order to identify alterations of the materials used by the artists (Montana spray).

The remaining works are located in Milan:

- 1) Two works on Fabbrica del Vapore's perimeter wall (Via Giulio Cesare Procaccini, 4, 45°29'02.6"N, 9°10'33.4"): "UBUNTU" and "An homage to Khaled Al-Asaad" both made between 2014 and 2016 by Ivan Tresoldi, Pao, Nais and Orticanoodles.
- 2) "Niguarda Antifascista" (Via Ettore Majorana/Via Graziano Imperatore (45°30'46.5"N, 9°11'26.7"E). The work reiterates the bond between the neighbourhood and its unbending resistance to Nazi Fascist during WWII. The work has been subject to cyclical acts vandalism. Local residents have promptly and spontaneously repaired the damage.

3) The mural painted by Blu on the external wall of the socially oriented squat Cox18 (Via Conchetta 18, 45°26'45.2"N, 9°10'38.0"E). The former and the works inside the building are an illustrative case of spontaneous Street Art from the Nineties until this day. The mural has been selected as case study to explore the ephemeral nature of Street art and how Street art is perceived by residents.

Along the same line, the work "RAIN POETRY NØRREBRO" (Copenhagen) offers a further chance to reflect on the concept of impermanence of urban art. "RAIN POETRY NØRREBRO" takes the principle of impermanence to the extreme by using hydrophobic and biodegradable medium with a four weeks breakdown time.

3. 2. Results from the structured dialogue with artists in terms of technical details and geopolitical information

During the interview with **Gola Hundun** emerged that his interest on preparing the wall and the materials increased in the recent years whereas in 2010, he was more intrigued with the final outcome rather than with the means he used. His work has been carried out with Montana Spray and water-based paint; in those parts of the work made with spray the wall is primed with white water paint or quartz paint. The contours are sketched with chalk or with matte water paint (*biancone*). Uniform layers are cast before finishing the details off using the brush. At the PIGAL club where the support is concrete the procedure is the same though water paint and detailed brush coating is predominant.

Nais reported that she usually prepares the wall with quartz or opaque water paint alternatively, when the work is commissioned, she asks the client to make the above preparations. The priming of the wall can include toning to the prevalent colours of the art work especially when wall support is part of the final artwork.

The materials used by Nais are MNT94 spray, Loop, Kobra and final coating Montana94 Varnish Synthetic Matte. Nais stated that she only applies coatings when she is commissioned a lasting work, however she refuses to use anti graffiti coatings as she does not want to prevent other's self expression.

Pao's research focuses first on taking back public spaces through works influenced by Pop Art then he focuses on three-dimensionality and how to convey it on a wall. The artist seems to be more attentive towards the context and the location rather than to the good conditions of the support. When the work is commissioned, a labourer plasters the wall, and then water paint or quartz is layered.

Pao has never applied protective coatings. In this case the client has applied a coating at a later stage. Pao initially sketches with pale spray or pencil before defining the shapes again with pale colours. He then applies darker colours and finally set out the light. Pao uses Spray MNT94 for its good mattness and lifespan.

Pao is not concerned about the wall deterioration; instead, he entertains the idea that walls are alive and ever changing hence, he conceives conservation as merely photographic.

Orticanoodles have provided more information about the way they complete their works. First they prepare the stencils and complete a core sample to obtain information about the wall. Depending on the results of coring they ask to the commissioner to remake the plaster. They then intervene with the appropriate primer, which is chosen depending on the substrate. Stencils are placed on the wall using the *spolvero* technique and the colours used are acrylic or acrylic siloxane; in case the work has full exposure to atmospheric agents and the colour palette allows they use quartz paint. Normally an UV coating is applied which also fulfils waterproof functions. Orticanoodles involve in their work local residents and young people through seminars and workshops.

Ivan, author of “Assalti Poetici” (Poetic Assaults), states that in choosing the support is more important the visibility that it offers rather than its conditions. When he works for a commissioner he requests that the wall is primed beforehand. In the past Ivan used Impa colours as of today he prefers Sikkens' colours

With regard to collective works considered here, in *An homage to Kaled* the subject was agreed on with Gariwo – la foresta dei Giusti and Milan Municipality. The wall was damaged therefore artists requested the Municipality to repair it and to prime it with Quartz paint.

The Municipality of Milan together with the South African Consulate promoted a work that would celebrate human rights and consequently collective work Ubuntu was realised. The wall was primed with Quartz paint and the colours used were mostly Montana94 spray paint. Clash spray paint and acrylic for exteriors have been used in some parts made by Ivan and Orticanoodles.

Volkwriterz spared few details of their technical abilities however, it can be inferred that the choice to use a wall as support has to do with their poetics of being the “voice of the people”. After submitting a rough sketch the subject was agreed on with the local council and ANPI Niguarda. The wall was primed with Quartz paint. The mural was completed using primarily Montana spray and water paint spread with brushes and rollers; protective coatings were not used and it must be noted that Volkwriterz do not employ them in their works.

3. 3. Selected artworks' timeline

REGGIO EMILIA:

Object1: Officine Reggiane witnessed a period of tireless activity from 2012 up to 2015 however, it remains a spot where spontaneous works spring up from time to time.

Object 2-6: *Proyecto Ritual's* works located in via Selo and Via Candelù have been completed in approximately ten days in 2010. Since then the works were not revised by the artist nor underwent maintenance.

Object 8: The work at PIGAL club (by Gola) was completed in 2012 and no further interventions have been made by the artist ever since.

Object 16: The work *UBUNTU* located in the gymnasium of secondary school Dalla Chiesa was made in July 2018 over a period of one week and at present has not undergone reworks.

MILANO:

Object 12: The mural Niguarda Antifascista was completed between September 2014 and October 2014 for an overall working time of five days; over the years the mural has undergone several recoatings as a result of nine acts of Neo-nazist vandalism (between November 2014 and April 2017). Within the end of the month (November 2018) it will be completed overpainted by the artists themselves.

Object 13: *UBUNTU* is dated 2014 and was completed in approximately five days. *An homage to Khaled Al-Asaad* was made in 2016 over the period between June and July. In total it took the artists five days to complete the work though they had been interrupted by adverse weather conditions. The artists have not intervened on both works since completion.

3. 4. An initial evaluation of how stakeholders, such as municipalities, general public and museums could contribute or have contributed to the research, and how to raise their interest

Reggio Emilia Municipality played a decisive role in promoting the research project and choosing the artworks. The Municipality involved Officina Educativa and introduced Cesmar7 to the Street Art Symposium where we had the chance to meet local artists such as Ivan Pontevia (Hang), Daniele Castagnetti and the artists that realised Ubuntu (2018). Moreover, the Municipality of Reggio Emilia put Cesmar7 in touch with Roberta Pavarini (artworks in Via Selo) and with Elisabetta Simonini (STU Reggiane). The latter has been a crucial encounter to better understand what that space is and what impending transformations it will face.

The Municipality of Reggio Emilia will be involved during the upcoming analysis and kept up to date about the project's progress through scheduled meetings. A press conference and a public meeting will be arranged to inform the citizenry about the project.

In addition on the 30th of November Cesmar7 will take part into a forum organised by UNIMORE and the Municipality of Reggio Emilia.

With regard to the artworks based in Milan we managed to establish a fruitful dialogue with stakeholders, residents and the artists. They shared their experiences and a genuine interest about the research. President Angelo Longhi and several others members of ANPI Niguarda have enthusiastically welcomed the idea that the wall of Via Ettore Majorana could become subject of research.

The genesis and the history of the artwork including its conservation aspects were shared through interviews and dialogues.

The news that a research on the mural was about to start was spread through the Local Council newsletter. In addition a fundraising dinner aimed at the restoration of the mural was organised. In this occasion we were invited to talk about the project to a wide audience of local residents and members of the ANPI. We received an encouraging feedback from the participants who appeared happy that the artwork to which they are so emotionally bound is ascribed value.

3. 5. Added value due to the European dimension of the project

Being part of a partnership provides an on-going dialogue with institutions of other countries apropos the conservation of Street art. The dialogue has indisputable advantages:

- The artworks speak to us about the places thus; they yield the opportunity to make contact with both the present and past history of those places as well as with different figurative languages.
- Given the variety of artworks examined by different working groups (street art, steel sculptures, multi material artworks) it is possible to broaden the conservation knowledge to other supports and to become familiar with conservation strategies derived from methods used in different countries and from the experiences of other working groups (see GE-IIC).
- Different countries mean different climates: in this context it improves our understanding of how artworks are affected by different environments.
- Companies involved in this project will benefit by exchanging information on products and formulations also by sharing market strategies.

3. 6. Benefits from cooperation/sharing of competences among the partners

The partnership brings together professionals with different backgrounds: from biologists, chemists and diagnosticians to art historians and conservators. This wide array of competences allows an in depth analysis of the artworks from different vantage points (i.e.

materials, degradation processes, etc.) and bolsters a reflection upon the legitimacy and the limits of preserving Street Art which in many ways remains essentially an ephemeral form of art. The different approaches to conservation also represent a breeding ground to increase awareness and refine the methodologies we apply. An increase of the knowledge of the conservation of various supports and materials is made possible because of the selection of artworks examined.

The reciprocal exchange occurred in the last two meetings will be further fostered with the mobility programme. This range of approaches will lend an innovative slant to the final conservation protocol, which is expected to flow into the teaching module. We anticipate that Universities will contribute shaping the teaching modules by exchanging ideas on didactics and involving their students.

3. 7. Deviation from the work plan

Cesmar7 experienced early delays identifying and tracing the artworks. This might have occurred due to the late involvement of Milan's Municipality as associate partner of the project.

The first meetings with Reggio Emilia Municipality were also postponed. Despite these early delays all the activities proceeded according to the scheduled timeframe.

Some difficulties were met when arranging meetings with the artists. Because of the frequent journeys of the artists and their busy schedules we managed to arrange interviews at short notice and with no room for changes on the fly.

3. 8. Problems encountered & implemented or proposed solutions

- It was difficult to carry out all the activities within the time frame given that the team members were spread across North Italy and worked in different institutions. This resulted in a reduced number of meetings. Our suggestion is a more accurate planning that should include a timeline for each activity.
- Difficulties emerged when it came to keep the team up to date regarding what was happening to our partners.

3. 9. List of results, products, outputs

Table 2. WP2 results, products and/or outputs

Activity	Results/products/outputs
Selection of artworks	In cooperation with the Municipality of Reggio Emilia, STU Reggiane and Officina Educativa.
	In cooperation with the Municipality of Milan
	Photographic documentation of the selected artworks
	Collaboration with ANPI Niguarda
	Collaboration with UNIMORE
Interviews	Five audio recorded interviews (one hour each)
	One written interview
	Five audio interviews transcribed (from 4000 up to 8500 words for each interview)
	Three visits to the artworks sites accompanied by the artists
	Photographic documentation of the meetings and the sites' visits
	Three conversations with artists recorded (30 mins) and transcribed.
Other	Five posts published on Facebook
	Participation in a seminar on street art conservation. Participation in an international master class.
	3 published articles (one on the daily newspaper <i>Sole 24 Ore</i> , two on the internet sites <i>News in Conservation IIC</i> and <i>Periodico Niguarda</i>)
	Participation in two conservation fairs: Ferrara and Florence
	Poster presentation at a congress

4. Research Group 3: University of Vigo (Spain) – Report on the Collocation of Artworks

4. 1. Detailed information on the selected artworks including mapping

Twelve works of urban art (mural painting) on different supports have been selected. The 12 works will serve to address the following aspects:

- To study of deterioration processes: in these artworks (2), samples will be taken in order to identify the mechanisms of deterioration which will allow to select the proper preventive or direct conservation measurements. A map of the distribution of deterioration forms of one of these artworks was enclosed with the original report.
- To monitor the decay (mainly colour) during two years (6 artworks). The paints and supports of these artworks are known, so, deterioration mechanisms will be established by comparing paint and support samples before and after this time period. The same paintings and support are used to make mock-ups that are going to be deteriorated under artificial ageing test in laboratory.
- To serve as examples of fading (4 artworks). In these artworks, colour has suffered an intense fading. The paintings used in these artworks are known and they are going to be used as mock-ups to investigate the mechanisms of fading under controlled conditions.

In Table 3, specific information about the deteriorated artworks (2 deteriorated works and 4 as example of fading) is presented and in the map that was enclosed with the original report, the location and photograph of the each artwork is presented.

Table 3: Specific conditions of the artworks selected by the University of Vigo

Artwork (title, author, year, object nº)	Substrate	Paint	Deterioration forms					
			Fading	Peeling and desquamations	Discontinuities	Vandalism	Biological colonisation	Others
<i>Entaraña, Liqen, 2008, 1</i>	Reinforced concrete and brick wall plastered with cement mortar	Acrylic and spray	In areas more colonized or affected by water runoff	Intense up to 1 m in height; associated with blows and percussion. Intense in areas painted on grey and affected by runoff	Associated with the structural stability of the wall, especially at the boundary between reinforced concrete, the brick factory and the pillars	Vandalized with spray paint	Associated with capillary rise from soil level and with runoff from the top of the wall	The paint that was applied directly on the substrate is almost completely lost, apparently due to the erosion of the substrate
<i>Escarabajo pelotero, NoveNoel, 2012, 7</i>	Reinforced concrete wall	Acrylic	In the whole artwork	Associated with small bulges in the concrete surface and biological colonization			Vascular plants (creepers) and biofilms in the upper area.	
<i>Pecado original, Sokram, 2012, 8</i>	Brick wall plastered with mortar (of cement, of lime?), wood and metal	Acrylic	Only in the red apple	Associated with the deterioration of the support and biological colonization.	Related to structure fail	Vandalized with spray paint	On the sides, cornices, lintels and mouldings, areas where water accumulation occurs.	
<i>Untitled, Blu, 2012, 11</i>	Brick wall	Acrylic and spray	Intense in sunlight exposed area; weak in areas protected by vegetation	In the fruits on the left and in the blender.			In the concrete pillars, on shadow areas and on capillary rise.	
<i>Minero gallego de padre asturiano, Spok, 2015, 14</i>	Reinforced concrete wall	Acrylic and spray	It affects the fluorine sprays (green and specially orange)	in localized places and also scattered over the entire surface			Vascular plants (creepers) and biofilms in the upper area.	
<i>O lobo, Delio, 2009, 25</i>	Wall of concrete bricks	Acrylic and spray	Fading of the yellow color	In specific areas.		Vandalized with spray paint	Biofilms, mosses and lichens	Loss of the paint layer to a height of 50 cm from the floor

4. 2. Results from the structured dialogue with artists in terms of technical details and geopolitical information

We have visited about one hundred works of contemporary muralism (most of them) and urban graffiti in the cities of Vigo, Pontevedra, Ordes, Carballo and A Guarda. Of this hundred works, we have established contact (by telephone, social networks and/or physically) with the authors of 27 works. We have explained to all these people the objective of the project and the interest in the selection of their artworks, resulting in a very fruitful dialogue related to the social and economic context of their creations and the main problems of execution. Finally, considering criteria such as accessibility to the artwork and type of support, we definitively selected 12 artworks.

Regarding the social context of these 12 urban artworks: most of the artists consulted are young people, between 22 and 40 aged, with higher education degrees (mostly in the humanities and arts disciplines). There are people who are self-employed but the most are not affiliated to the Social security system, with few exceptions, they earn their living with their artistic works, but most of them do not limit their creations to contemporary muralism, showing more varied creative facets. The context in which all the people develop the artistic activity is varied: urban art contests (annual festivals) in Galicia and the rest of Spain or independent creation. In almost all cases, all these artists have international relevance in urban art.

It is remarkable the fact that the concept of durability of the artwork is very different from some artists to others. Some artists consider their work as ephemeral (including that people who create in the context of contemporary commissioned muralism); their work must conceptually deteriorate and change so they are created on a changing urban environment characterized by several very different processes of alteration, most of them anthropic. This idea is expressed in one of the video interview. Other artists, on the other hand, find it suggestive to investigate how to conserve an artwork created in a context (the city) which, at least in the area of study, does not enjoy adequate conservation measures.

Almost all the interviews have allowed us to obtain valuable information about the creative process and technology, in particular, about certain aspects that will condition the durability of the artwork: 1) the aspects related to the preparation of the surfaces (being the commissioners –municipalities- responsible of them) which condition the way of painting and creation (for example, the use or more or less amount of water, the thickness of the paint layer...); 2) the available budget, which determines the quality of the painting - exterior or interior - and 3) the available time and weather conditions.

4. 3. Selected artworks' timeline

The following information about the 27 artworks from which the final selection of 12 artworks was obtained is presented here: AUTHOR, TITLE, year of creation, type of artwork (mural, sculpture), ownership of the support, city (location) and social and artistic contextualization.

CINTA VIDAL; UNTITLED; 2007; Mural on private wall; Carballo; private (artist) initiative; Postgraffiti emerged in 90's in Galicia.

PELUCAS, DELIO, ANTONELLO & LIQEN; ENTARAÑA; 2008; Mural on Private house; Vigo; private (artist) initiative; Postgraffiti emerged in Galicia. Included in the final selection.

PERI-HELIO; BALLENA; 2009; Mural on Private wall; Cangas; private (artist) initiative; Postgraffiti emerged in 90's in Galicia.

DELIO; O LOBO; 2009; Mural on Private wall ; Pontevedra; private (artist) initiative; Postgraffiti emerged in 90's in Galicia. Included in the final selection.

LIQEN; BURACO VERMELLO; 2010; Mural on Private house; Ordes; municipality initiative; Contemporary muralism.

PERI-HELIO; DIÓGENES; 2011; Mural on Private wall; Ordes; municipality initiative; Municipality initiative; Contemporary muralism.

ANTONIO LAGUNA; MEMORIA SOBRE LADRILLO; 2011; Mural on Private wall; Ordes; municipality; Contemporary muralism.

DELIO; UNTITLED; 2012; Mural on Private wall; Ordes; municipality; Contemporary muralism.

NOVE NOEL; ESCARABAJO PELOTERO; 2012; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism. Included in the final selection.

SOKRAM; PECADO ORIGINAL; 2012; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism. Included in the final selection.

BLU; UNTITLED; 2012; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism. Included in the final selection.

LIQEN; VARRIDA; 2012; Mural on Private house; Ordes; municipality initiative; Contemporary muralism.

ESCIF; EXTRA CALCIUM; 2013; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism.

SEKONE; "A mi me gustan los graffitis, pero sólo cuando son murales bonitos, porque cuando viene un gamberro y te pinta un garabato de esos, para mi, eso no es un graffiti- *I like graffiti, but only when they are pretty murals, because when a thug comes and he paints a scribble on them, for me, that's not a graffiti* "; 2013; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism.

SOKRAM; UNTITLED; 2014; Mural on Private wall; Carballo; municipality initiative; Contemporary muralism.

PELUCAS; UNTITLED; 2015; Mural on Public stairs; Vigo; municipality initiative; Contemporary muralism.

PERI-HELIO; GÉNESIS Y GNOSIS; 2015; Mural on Private wall - School; Vigo; municipality initiative; Contemporary muralism. Included in the final selection.

SPOK; MINERO ASTURIANO DE PADRE GALLEGO; 2015; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism. Included in the final selection.

BOSOLLETTI; UNTITLED; 2016; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism.

CESTOLA NA CACHOLA; UNTITLED; 2016; Mural on Private wall; Vigo; municipality initiative; Contemporary muralism.

ISAAC CORDAL; UNTITLED; 2017; Sculpture on Private wall; Carballo; municipality initiative; Men and women are suspended and isolated. They represent the survival. The precariousness of these anonymous statuettes, at the height of the sole of the passers, represents the nomadic remainders of an imperfect construction of our society. These small sculptures show the demolition and reconstruction of everything around us. They show the absurdity of our existence.

LIDIA CAO; TEMPO; 2018; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism. Included in the final selection.

LIDIA CAO; XESTANDO; 2018; Mural on Private wall; Ordes; municipality initiative; Contemporary muralism. Included in the final selection.

DOA; REFORESTANDO ARTEMISA VULGARIS; 2018; Mural on Private wall; Carballo; municipality initiative Contemporary muralism. Included in the final selection.

MOU; UNTITLED; 2018; Mural on Private wall; Carballo; municipality initiative; Contemporary muralism. Included in the final selection.

ANIMALITOLAND; DEIXAO PASAR; 2018; Mural on Private house; Ordes; municipality initiative; Contemporary muralism.

NUVIandEXFICO; UNTITLED; 2018; Mural on; Public dock; A Guarda; municipality initiative; Contemporary muralism. Included in the final selection.

The selection process was the following:

1) Search among Galician artists or artist who develop their activity in Galicia by means the consultation of several bibliographical references. Among these artists, we also considered those which participate in the annual editions of contests and festivals about contemporary muralism in Galicia: CREATIVE DISORDERS (Ordes, since 2009), REXENERAFEST (Carballo, since 2015), MUNICIPAL CAMPAIGNS of urban art (VIGO, A CORUÑA, FERROL).

2) We defined a initial selection of 100 works distributed throughout Galicia, chosen according to the social context and artistic relevance: some more "expositive" (real contemporary

muralism), others closer to post-graffiti urban art; some more recent, others older (the oldest is 2007)

3) We visited and described these 100 works, gathering information about size, orientation, accessibility, support material, pictorial materials, forms of deterioration and degree of conservation.

4) From this information, we managed to classify all these works into three groups with respect to the INTEREST OF THE NEEDS OF ANALYTICAL STUDY, reducing the number to 26:

4.1. DETERIORATED WORKS: works that will serve to characterize the mechanisms of deterioration and to select materials (supports-paintings) to prepare samples for laboratory studies.

4.2. RECENT ART WORKS: works that will serve to monitor in situ the degradation of colors and materials over time and to evaluate the effectiveness of protection treatments.

5) Finally, taking into account degree of accessibility, the support (choosing the most common materials) and the interest of the artists themselves and / or commissioners in their conservation, we reduced the number of works to 12.

4. 4. An initial evaluation of how stakeholders, such as municipalities, general public and museums could contribute or have contributed to the research, and how to raise their interest

The dialogue with the municipalities and the authorities involved in one way or another in the artworks selected has been really very positive. We have found, first of all, a sincere interest for the Project; all the people consulted agree that this study is very necessary and they are also pleased that this is a project with a strong disseminative nature. The authorities have greatly facilitated the procedures for the selection of the works (administrative permissions, identification of the owners of the walls and contact with the artists), for contact the suppliers of materials and for access the works. In order to maintain this interest in time, our team considers necessary to keep this collective constantly informed about the development of the work, preferably using social networks.

4. 5. Added value due to the European dimension of the project

Most of the works we have selected are integrated in cities with few inhabitants (an artwork in A Guarda, with 10,500 hab., five works in Ordes, with 12,000 hab.; two works in Carballo, with

31,000 hab., one work in Pontevedra, with 82,000 hab.). We have only selected two works in a large city (Vigo, with 300,000 hab.). Therefore, most of the works are integrated into a social and environmental context closer to the rural one than the one defined by the big cities. This context, together with the climate of the area - wet and temperate, of Atlantic influence, and characterized by high rainfall (1800-2100 mm per year) - confers to the set of artworks a very specific character that they are hard to find in the other participating countries and that may be representative of the urban art exhibition conditions of the EU Atlantic flank.

4. 6. Benefits from cooperation/sharing of competences among the partners

The benefits are obvious. In the selection phase of works, it has helped us greatly the exchange of ideas, approaches and criteria experienced during the WP2 meeting in Split, allowing us to focus on the work to be done by avoiding individualisms and without forgetting the common goal. The good coordination of this work package has allowed, on the other hand, to avoid overlaps.

4. 7. Deviation from the work plan

There has been no deviation from the proposed work plan.

4. 8. Problems encountered & implemented or proposed solutions

We could say that, without being really a problem, we have had difficulties to obtain the permissions of the artists for take samples in their works and, above all, the permissions to photograph the artworks and record videos of personal images even for academic and research purposes. In that sense, we have not obtained any help at our university for writing in the correct legal terms -according to the current Spanish legislation- this kind of permits. We have solved it by adapting the proposals of the project coordination with the help of other Spanish researchers. The writing of these permissions has meant an additional job that has cost us a lot, since it is not our field of research. So, we are grateful for the coordination that has been anticipated about this issue with time enough to be able to obtain the permissions of the artists in time.

We also had some difficulty in knowing to what extent we should have the permission of the owners of the walls of the works of art, as well as of the commissioners (in the case of municipalities), since there is no legislation in Spain regarding the ownerships of the artworks in urban spaces. Finally, the municipalities have chosen to give us the formal permission with the commitment to keep them constantly informed.

4. 9. List of results, products, outputs

Table 4. WP2 results, products and/or outputs

Activity	Results/products/outputs
Artwork selection	Collaboration with A Guarda municipality (Galicia)
	Collaboration with Ordes municipality (commissioner of the DESORDES CREATIVAS festival) https://goo.gl/yW2noS
	Collaboration with Vigo municipality
	Collaboration with Carballo municipality (commissioner of the REXENERAFEST FESTIVAL) https://goo.gl/APCbAP
	Collaboration with EGA (Pinturas Inrenorte, S.L.) (http://www.pinturasega.com/), manufacturer and supplier of painting materials of some of the selected artworks
	Collaboration with PINTUARAS PROA (http://www.pinturasproa.com/), manufacturer and supplier of painting materials and protectors of some of the selected artworks https://goo.gl/g7DssW
Interviews	Video-interview of Pelucas, urban artist-Spanish (English subt.) https://youtu.be/ghPdkoDeVuQ
	Video-interview of PeriHelio, urban artist- Spanish (English subt.) https://youtu.be/iSVoBbgue-c
Other	Dissemination of the project in local radio [1]
	Dissemination of the project in web UVIGO [2]
	Dissemination of the project in local paper FARO DE VIGO
	Dissemination of the project in local paper ATLÁNTICO
	Document for author permission for sampling and photographing artworks (submitted with the original report)
	Document for author permission for use his/her image and voice (for video interviews) (submitted with the original report)

[1] Available at: <http://www.crtvg.es/rg/hora-a-hora/fecha:24-05-2018/hora:15:00>

[2] Available at: <https://goo.gl/MSU3Mu>

5. Research Group 4: Academy of Fine Arts in Warsaw (Poland) – Report on the Collocation of Artworks

5. 1. Detailed information on selected works of art and the mapping process

The first mural is *Szczudlarze* (Stilt Walkers) – created in 2008 by Linas Domaradzkas, children from Warsaw's Praga district, and the Remus Theatre Association. It is located on the side façade of the tenement house at ul. Stalowa 37; dimensions: 37m x 14m; acrylic technique on lime-cement plaster on brickwork. The mural was created as part of the "Kobierce" project conducted in the summer of 2005 by the Remus Theatre. This project aimed to involve the children of the Praga district in various artistic activities that would develop their imagination. As part of the project, stilt walking classes were organised. It was described in a publication promoting "good practices" published by the Society of Creative Initiatives "E" in cooperation with the European Youth Program. The mural on the tenement house at Stalowa Street is a reminiscence of those activities.

Although relatively new (10 years old) the mural is in a very bad state of preservation. The following damage has occurred:

- The surface of the painting is heavily soiled (the object is located on a busy street),
- The paint layer peels off, sometimes with a thin layer of plaster - this is due to the use of a paint binder too strong,
- There are numerous smaller and larger losses of the paint layer,
- In many places the plaster is cracked and delaminated,
- There are numerous plaster losses.

The mural was damaged during renovation works carried out in the building. The extreme left part of the mural was completely destroyed. In many places, cement patches covering the fragments of the painting were performed. It is also covered by numerous graffiti inscriptions (the effect of vandalism).

Conservation problems:

- Fixing the peeling paint layer,
- Removal of graffiti,
- Reconstruction of missing parts of the composition,
- Surface protection with anti-graffiti coatings.

On the example of this artwork, the research documentation will be prepared in the form of a table, which will be sent to all Partners taking part in the practical part of the Project.

The second object is a complex of artworks: twenty-five murals from the Wall of Art at the Warsaw Uprising Museum. Paintings on the Wall of Art in the Rose Garden were created gradually from 2006 to 2013. They were painted by the following artists: Agata Bogacka (2012), Wiesława Rosocha (2013), Henryk Chmielewski – Papcia Chmiel (2009), Stasys Eidrigewicius (2009), Piotr Młodożeniec (2012), Bartek Materk (2009), Tatiana Utz (2008), Andrzej Pągowski (2008), Edward Dwurnik (2006), Rafał Roskowiński (2006), "Tworzywo" Group (2006), Galeria Rusz (2006), Wojciech Jaruszewski (2006), Przemek "Trust" Truściński (2006), Piotr Janowczyk (2007), Jakub Rabelka (2007), Michał Frydrych (2008), Mikołaj Chylak (2008), Dominik Jałowiński (2008), SGMA (2008), Wilhelm Sasnal (2007), Pola Dwurnik (2008), Anna Czarnota (2008).

Since June 2006, compositions have been created on the Wall of Art, the subject of which is associated with the Warsaw Uprising lasting from August 1 to October 3, 1944. The purpose of these artistic activities is to commemorate the extermination of the city during the Second World War. They were created in the acrylic technique on lime-cement plaster covered with whitening. Dimensions: 125 cm x 300 cm each.

The murals are in various states of preservation. They require various degrees of conservation intervention.

The following types of damage have been identified:

- Heavy soiling of the surface (all murals),
- A microorganism attack (most murals),
- A flaky paint layer,
- Losses of the paint layer,
- Plaster cracking,
- Plaster delamination,
- Poor conservation works carried out.

As part of the project, physicochemical studies of selected murals will be carried out. It is also planned to carry out tests for cleaning and preservation of selected murals. These activities will be carried out as part of the workshops with students of the Academy of Fine Arts in Warsaw and partner institutions (WP4).

The third object is the *Mechanical Centaur*, created as part of the Street Art Doping 2012 festival by Pixel Pancho on the side wall of the tenement house at ul. Dolna 37 in Warsaw. Dimensions of the mural: 15 m x 12 m. The aim of the Street Art Doping festival was to change the look of forgotten and neglected places and give the inhabitants a fresh perspective on their own city.

The mural is damaged in many ways:

- High degree of soiling,
- Plaster cracking,

- Substrate delamination,
- Losses of mortar and painting layer,
- Vandalism
- Microbiological attack.

Importantly, the building on which the mural is located will be demolished in the next few years, therefore all conservation and restoration treatments in this case are pointless. We have decided to create a different kind of protection for this work, which in the future may help preserving the other street art or urban art projects that are in danger.

The fourth object is the "Avenue of Saint Patrons" by Linas Domarackas created in 2009, featuring images of Saints painted on trees. The artist used as a substrate the natural surface of a tree trunk in a place where the bark as a result of cracking exposed the underside, smooth surface. The works have been preserved in good condition. We can see a high degree of dirt or defects in the paint layer, such as abrasion and peeling of the paint layer. Our task in this case will be to care for works of art by protecting the painting layer, restoring its aesthetic values and protecting trees with painting from felling.

5. 2. Results of the organised dialogue with artists in the field of technical details and geopolitical information

It can be justly stated that street artworks are complex systems both in terms of the idea, structure and diversity of the media used. The use of low-quality materials by artists influences the later state of preservation of works and interventions in the field of conservation and restoration.

Interviews with artists are part of the current duties of conservators regarding issues related to the preservation of contemporary art. Linas Domarackas and Piotr Janowczyk during the interviews were asked about the message of their creativity, the materials used, the meaning and significance of the works. Such a conversation contributes to the determination of both the artistic process, the social and historical context, ethical and technical issues, as well as the issues of preventive preservation and a possible conservation program.

Linas Domarackas

In the summer of 2005 in Warsaw, the Remus Theatre carried out the "Kobierce" project. The project took place in the courtyards of Warsaw's Praga district as part of a multi-year cultural program. This program was a theatrical journey to the world of imagination. It included stilts walking classes for local children.

The project was recognised as a model project and described in the publication promoting "good practices", published by the Association of Creative Initiatives "E" in cooperation with

the European program "Youth". The mural depicting stilt walkers on the Stalowa 37 tenement house is a memorial of these activities. It was created by the children from Praga under the direction of Linas Domarackas.

Piotr Janowczyk

From June 2006, several well-known Polish artists created murals for the *Wall of Art in Rose Garden* at the Warsaw Uprising Museum. They are dedicated to the Warsaw Uprising, which lasted from August 1 to October 3, 1944, and serve to commemorate the extermination of the city during World War II. Twenty-six compositions have been created so far. In front of the Wall of Art, there is a Wall of Remembrance engraved with names of nearly 10,000 fallen participants of the Uprising.

5. 3. Timeline of the selected works

Szczudlarze, ul. Stalowa, Warsaw

1. 2008 – creation of a mural as part of the Kobierce V festival
2. 2009 – fixing of a plate with historical information on the tenement house
3. 2010 – devastation of the mural caused by repair works on the façade (replacement of gutters and change of air-conditioning with its installation in another place) - destruction of about 8% of the mural's surface
4. 2011 – execution of cement repairs on the surface of the mural - destruction of about 10% of the mural's surface
5. 2010-2017 – acts of vandalism in the form of graffiti
6. 2015 – fixing of a metal plate with the street name

Wall of Art, the Warsaw Uprising Museum

1. Time of creation of individual murals:
Agata Bogacka (2012), Wiesława Rosocha (2013), Henryk Chmielewski - Papcia Chmiel (2009), Stasys Eidrigewicius (2009), Piotr Młodożeniec (2012), Bartek Materk (2009), Tatiana Utz (2008), Andrzej Pągowski (2008) , Edward Dwurnik (2006), Rafał Roskowiński (2006), "Tworzywo" Group (2006), Galeria Rusz (2006), Wojciech Jaruszewski (2006), Przemek "Trust" Truściński (2006), Piotr Janowczyk (2007), Jakub Rabelka (2007), Michał Frydrych (2008), Mikołaj Chylak (2008), Dominik Jałowiński (2008), SGMA (2008), Wilhelm Sasnal (2007), Pola Dwurnik (2008), Anna Czarnota (2008).
2. 2014 – conservation of the Tatiana Utz mural
3. 2017-2018 – renovation works on the other side of the wall

Mechanical Centaur, ul. Dolna, Warszawa

1. 2012 – the execution of the mural
2. 2013-2018 – acts of vandalism in the form of graffiti
3. 2015 – dropping off of large parts of plaster, including the signature of the author - about 8% of the mural's area

Aleja Świętych Patronów [Avenue of Saint Patrons], the courtyards of the Praga district of Warsaw

2008 – creation of paintings on trees

2012 – cutting 3 out of 7 trees

5. 4. Initial assessment of how stakeholders, such as municipalities, the general public, and museums, can contribute to research and how to raise their interest

The initial assessment of the interest of stakeholders is positive.

The initiative to preserve the "Szcudlarze" mural on ul. Stalowa was received with understanding from the district authority of ZGN Praga Północ. Conservation has been included in the renovation project of the building decorated with the mural. This is very important because most of the murals in Warsaw's Praga district will be destroyed as a result of building free squares in the vicinity of tenement houses decorated with murals. The local community which co-participated in the creation of the mural is also concerned about its preservation.

The Warsaw Uprising Museum is very interested in preserving murals from the **Wall of Art**, because they represent the values of the museum, they were made by recognised artists and were not meant to be temporary. Additionally, the inclusion of this comprehensive facility in the EU project will contribute to its greater popularization.

We conduct activities aimed at generating interest in the problem of art in public space among Warsaw organizations dealing with the protection of monuments: the Mazowieckie region's conservator of monuments, the Warsaw conservator of monuments, and institutions which deal with art in public space: Fundacja Sztuki Zewnętrznej [the External Art Foundation], Fundacja Puszka Waw, and others.

5. 5. Added value due to the European dimension of the project

In order to ensure the most effective use of knowledge resources, the CAPuS project on urban art protection should focus its activities on priorities and areas where training can be an **added value to conservation schools in the Member States and the EU**, in line with current and future needs.

We are building a new knowledge base about educating in urban art, murals, street art. Such a database should be an added value to information available in these areas at the national and EU level.

EU funding should be an added value to the **research already started by Member States, especially in the protection of cultural heritage, e.g. in the field of protection of contemporary urban art, where research is so expensive that no single Member State is able to conduct it alone.**

Added value in culture has a different meaning than in economics, where it is the difference between the market value of a product or service and the cost of manufacturing.

In the cultural heritage that we currently divide into material (tangible) and intangible, and the digital added values of cultural heritage, there are two groups:

- Cultural values (artistic, economic, and other)
- Socio-economic values (a reflective society, utility functions, and others)

[Szmelter, Iwona. *New Values of Cultural Heritage and the Need for a New Paradigm Regarding its Care*, CeROArt. URL : <http://ceroart.revues.org/3647>, access 10.11.2018]

Teaching methods and techniques:

- Quality plan, work identification process, conservation process
- Continuous improvement - as a planned element of education
- Changes in conservation technologies (development, searching for new solutions)
- Materials science (purchase of raw materials and activities supporting purchasing)
- Dissemination, sharing knowledge, marketing

[Wacław Smid, Lexicon of human resources management, DR Lex, 2012, 576]

5. 6. Benefits of cooperation / division of competences between partners

- Organising information about facilities selected for the project
- Getting acquainted with art in public space in partner countries using networking
- Getting to know the conservation problems of urban art in other countries

- Cooperation with professionals from various partner countries allows for the exchange of experience on the protection of urban art

5. 7. Deviation from the work plan

Delay in the schedule:

A delay in the commencement of works was caused by the long procedure for obtaining a permit for conservation works of the "Szcudlarze" mural (performed by a student as part of her master's thesis) at ul. Stalowa and the complications resulting from difficult working conditions - lack of facilities for storing materials and scaffolding, lack of access to running water and electricity. A further consequence of this situation is the necessity of working in difficult weather conditions in autumn and winter. In addition, it will not be possible to conduct conservation works next year because a residential building will be constructed next to the building with the mural and access to the painting will be difficult (the space next to the building will be within the closed construction site). All works will have to be completed this year.

Difficulties with obtaining a permit for research and conservation works have led to the exclusion from the project of politically contested murals (graffiti) from the PRL period (Poland under communist rule) in the underpass at the Na Rozdrożu square in Warsaw. In addition, the unveiling of these graffiti, which are now covered by flaxboards, would expose them to acts of vandalism, i.e. they would be covered by new graffiti (the remaining walls of the underground passage not covered by flaxboards are covered with such inscriptions, scribbles). Conservation of these anti-Communist signs will be possible at the time when the underground passage will be undergoing renovation works.

Contact with the artists is very limited and often difficult. The interview with Linas Domarackas had to be held in Leipzig, which required a trip to Germany and caused delays in organisational matters. The interview with Piotr Janowczyk, due to his private obligations, will take place after November 15.

5. 8. Problems encountered and implemented or proposed solutions

It turned out to be a big problem to find facilities that would meet all the conditions specified in the CAPUS project. Most of Warsaw's murals are temporary. They are most often on lateral facades, next to which houses are planned to be built, or they are on houses intended for demolition. Therefore, it is important to be aware that many street art compositions with high artistic value have no chance of being preserved. The proposed solution to this problem is to carry out "mapping" as with the "Mechanical Centaur".

A big problem of art conservation in public space is that as a modern heritage it is not protected by law, which only includes works from past eras. Whether it will be preserved or not depends on the good will of the owner of the facility. In many cases, the circumstance favouring the preservation of the mural is that it was made on a building entered in the register of the Provincial Office for the Protection of Monuments. This is the case of the "Szcudlarze" mural, to which conservation recommendations had to be issued by the Mazowiecki Region Monument Conservator; he also approved the research and conservation project for this mural.

Another important factor making it difficult to select the right mural is the unregulated ownership of many Warsaw houses. This is a consequence of World War II and the period of nationalization of buildings during the post-war communist government. Many interesting murals could not be preserved because they were painted on a building that will be subject to reprivatization, therefore the arrangements made with the current building manager may not be valid.

The CAPuS project has selected such murals that will not be destroyed.

5. 9. List of results, products, outputs

Table 5. WP2 results, products and/or outputs

Activity	Results/products/outputs
Selection of artworks	Cooperation with the Warsaw Uprising Museum
	Cooperation with ZGN Praga Północ
	Cooperation with the Mazowieckie Region Conservator of Monuments
	Cooperation with the Warsaw Conservator of Monuments
	Cooperation with the Office of Architecture and Spatial Planning of the Municipal Office of Warsaw
	Photographic documentation: VIC, IR, thermal documentation
	Documenting the area and carrying out documentary photography using a drone
Interviews	Video recordings of two interviews
	Transcriptions of two interviews

6. Research Group 5: University of Split (Croatia) – Report on the Collocation of Artworks

6. 1. Detailed information on the selected artworks including mapping

The research has focused on the Sisak Steelworks Sculpture Park in Sisak, Croatia – a collection of 38 outdoor sculptures that were created in the art colonies that the Sisak Steelworks organized from 1971 to 1990. The sculptures are made of steel. Many of them are painted, and several are galvanized. They are installed around the factory workshops and the blocks of flats in the nearby workers' housing estate. After the termination of the colony and the collapse of the Sisak Steelworks in the 1990s, the sculptures were left to the ravages of time and weather. Initially, there were more of them, but some were stolen, and probably sold off as scrap metal. Since 2012 the collection has been inscribed in the Register of Cultural Property of the Republic of Croatia.

Basic information about each of the 38 preserved sculptures (representative photograph, artist's name /birthdate – death/, title of the artwork, date of the artwork, materials) is available on: Doktor za umjetnine. 2015. Park skulptura u Sisku (Sisak Sculpture Park). [online] [Accessed 12 November 2018]. Available at: <http://doktor-za-umjetnine.blogspot.com/2015/03/park-skulptura-u-sisku-sisak-sculpture.html>

A Google map with marked locations of the sculptures can be viewed here: <https://www.google.com/maps/d/u/0/viewer?mid=1PNbvy4tYYpy5mw0eWZtBEjKZAMU&ll=45.45993875223088%2C16.383686349999948&z=14> [Accessed 12 November 2018].

A detailed account of the history of the Sisak Steelworks Artists Colony is given in: Čaširan, V. 2012. *Kolonija likovnih umjetnika Željezare Sisak 1971 – 1990*. Sisak: Gradski muzej Sisak.

More information about the sculptures' production and an overview of research and conservation works that the Conservation-Restoration Department of the Arts Academy, University of Split, has carried out in the Park from 2012 to 2016 can be found in: Sunara, S. M. 2018. The sculpture park in Sisak: in search of answers. In: S. M. Sunara and A. Thorn, eds. *The Conservation of Sculpture Parks*. London: Archetype Publications, pp. 1–17.

Scientific research will be conducted on all 38 sculptures to identify the original materials (metal, coatings, plastics) and the products of their deterioration. On the sculpture *Object II* by Josip Diminić (painted steel, 1979) additional analysis will be conducted to determine the cause of discoloration of red paint. The research will be performed by Metris.

The Croatian research team (University of Split, Sisak Municipal Museum, Metris) will carry out two laboratory studies: one to evaluate the effectiveness of chemical and mechanical methods

for removal of aged coatings from painted steel sculptures, and the other to identify the most suitable protective coatings and paints for outdoor sculptures that have been cleaned (i.e. stripped of aged coatings). A part of these laboratory studies will be included in the MA thesis of student Jelena Hudinčec.

The University of Split has selected five sculptures for in-depth study: *Doors* by Branko Ružić (1984, painted steel), *In Memory of George of Dalmatia* by Jure Žaja (1979, galvanized steel), *Relief in Space* by Dušan Subotić (1981, steel), *Man and Woman* by Petar Barišić (1979, galvanized steel) and *Form I* by Hamo Čavrk (1982, painted steel). Art-historical study and technical analysis are in plan for all five sculptures. Branko Ružić's *Doors* will be included in an outreach campaign to educate about the methodology for conservation treatments of outdoor sculptures (a short documentary will be produced about the sculpture: its research and planned treatment). The sculptures by Žaja and Subotić will be used for case study research on the topic of reconstruction of missing elements on sculptures with major losses and outdoor/indoor display options for such artworks (treatment proposals will be produced for the two sculptures in question). The sculptures by Barišić and Čavrk will be used for case study research of treatment and display options for sculptures that were not produced or finished in line with artists' wishes (treatment proposals will also be produced). Two conservation-restoration students will perform the case study research.

The University of Split will also test different engagement methods in the Sisak Steelworks Sculpture Park to develop a deeper appreciation and understanding of public works of art.

6. 2. Results from the structured dialogue with artists in terms of technical details and geopolitical information

All 38 sculptures were created by academically trained artists from the republics of former Yugoslavia. They were produced in the Sisak Steelworks, from the materials that the factory produced, and with the help of steelworkers: machinists, welders, sheet-metal workers etc.

In 2012 the Conservation-Restoration Department of the Arts Academy, University of Split, started to carry out interviews with the artists who created the sculptures, the steelworkers who assisted them and the organizers of the colony. The interviews revealed that in case of some of the sculptures, the workmen appropriated the role of co-author without the knowledge or consent of the artist. Three such examples are given here:

In an interview carried out in 2015 Jure Žaja said that his sculpture *In Memory of George of Dalmatia* was originally meant to have been oxidised. The sculpture was galvanised without the artist's knowledge. The same thing happened with a second sculpture he made in the Colony, *Head of a Bull*. In an interview carried out in 2013 Hamo Čavrk explained that the sculpture *Form I* was not executed according to his idea: "And they called me after a while,

when the sandblasting was done, to come and see [the sculpture] and to decide about the colour. And then I was surprised (...). Instead of having left it the way I imagined, they welded all joints. (...) Some other impression was created. It was no longer my thought, but someone else's thoughts. (...) Oxyfuel welding of the modelled plates created a completely different situation – crushed form that I was not interested in!" The sculpture *Man and Woman* by Petar Barišić presents the most drastic example. The artist was interviewed in 2013 he explained that in the first phase he made two flat figures representing a man and a woman. He then left the Colony, but was supposed to return to finish the sculpture by adding steel tubes to the two figures. He was never invited back and the sculpture was left unfinished. Without his consent or knowledge, workmen galvanized the two figures thereby annulling the basic idea of the work: "I wanted the sculpture to literally decay, as human life decays (...) seeing that [the two figures] represent people from that factory."

The conservators have continued to carry out interviews through the Conservation of Art in Public Spaces (CAPuS) project. At the time of writing of this report, interviews with two artists have been conducted: Jelena Trpković was interviewed in June 2018 and Branimir Karanović in September 2018. Trpković participated in the Sisak Steelworks Fine Artists Colony in 1980. Although she did not produce a sculpture (she is a painter), through the interview she contributed to the research into the history of the Colony and the context in which the artworks were created. Karanović participated in the Sisak Steelworks Fine Artists Colony in 1985. He produced two works: an oil painting titled *Figures III* and a large outdoor sculpture of the same title. Both works have been lost.

The University of Split team plans to conduct more interviews during the CAPuS project. Artist Slobodanka Stupar, whose sculpture *Prayer Book* of 1987 belongs to the Sisak Steelworks Sculpture Park, has agreed to come to Sisak for an interview. An interview with Gojko Šteković, one of the initiators of the Sisak Steelworks Artist Colony, is also in plan.

6. 3. Selected artworks' timeline

A chronological overview of the sculptures from the Sisak Steelworks Sculpture Park (the sculptures that will be used for case-study research have been underlined):

1. Ivan KOŽARIĆ, *Antipodes*, 1972 (painted steel)
2. Vera FISCHER, *Symmetry*, 1973 (painted steel tubes): restored in 2007/2008 and installed in a different location
3. Vera FISCHER, *Flower*, 1973 (painted steel): the sculpture is currently undergoing conservation-restoration; the works are performed by a private restoration company, but the supervision has been entrusted to the Conservation-Restoration Department of the Arts Academy, University of Split

4. Milena LAH, *Seagull's Wing*, 1973 (painted steel)
5. Milena LAH, *Form*, 1973 (painted steel)
6. Mila KUMBATOVIĆ, *Fountain*, 1975 (steel, paint?, bronze)
7. Ratko PETRIĆ, *Man-Machine*, 1975 (steel with primer, plastics): a part of the sculpture (the head) was stolen in 2013
8. Ratko PETRIĆ, *Incandescent Planet*, 1975 (steel tubes, paint?, plastics)
9. Sašo STEVOVIĆ, *The Work Process*, 1975 (steel)
10. Theo Amrein KUJUNDŽIĆ, *Our Life*, 1977 (weathering steel)
11. Erik LOVKO, *Puzzle Column*, 1978 (painted steel)
12. Dubravka SAMBOLEC, *Rhythms II*, 1978 (painted steel)
13. Zlatko ZLATIĆ, *Zgurić and Family*, 1978 (steel with primer)
14. Zlatko ZLATIĆ, *Random Form With a Thesis*, 1978 (steel with primer)
15. Petar BARIŠIĆ, *Man and Woman*, 1979 (galvanized steel)
16. Josip DIMINIĆ, *Object I*, 1979 (painted steel)
17. Josip DIMINIĆ, *Object II*, 1979 (painted steel): the Conservation-Restoration Department of the Arts Academy, University of Split, carried out a conservation-restoration treatment in 2014
18. Jure ŽAJA, *In Memory of George of Dalmatia*, 1979 (galvanized steel): the upper part of the sculpture was stolen in 2015
19. Jure ŽAJA, *Bull's Head*, 1979 (galvanized steel)
20. Vera FISCHER, *Flower*, 1980 (painted steel)
21. Milivoje BABOVIĆ, *Sculpture V*, 1981 (steel)
22. Dušan SUBOTIĆ, *Relief in Space*, 1981 (steel, paint?)
23. Hamo ČAVRK, *Form I*, 1982 (painted steel)
24. Belizar BAHORIĆ, *High Voltage*, 1982 (painted steel)
25. Zvonimir KAMENAR, *Butterfly*, 1982 (painted steel)
26. Zvonimir KAMENAR, *Imaginary Machine*, 1982 (painted steel)
27. Boško ATANACKOVIĆ, *Composition I and II*, 1982 (painted steel tubes)
28. Peruško BOGDANIĆ, *Riderless*, 1983 (painted galvanized steel)
29. Josip ZEMAN, *Dark Visions I*, 1983 (galvanized steel)
30. Josip ZEMAN, *Dark Visions II*, 1983 (painted steel)
31. Branislav MILAŠINOVIĆ, *Wayside Monument*, 1984 (painted steel): in November 2017 the sculpture was relocated to "Barutana", former military barracks, now a part of the Sisak Municipal Museum, due to the closing of the Juvenile Correctional Facility Sisak (the sculpture was installed on the Facility's grounds)
32. Andre MOHOROVIČIĆ, *Ornament*, 1984 (painted steel): in November 2017 the sculpture was relocated to "Barutana", former military barracks, now a part of the

Sisak Municipal Museum, due to the closing of the Juvenile Correctional Facility Sisak (the sculpture was installed on the Facility's grounds)

33. Ante RAŠIĆ, *Orator*, 1984 (painted steel)
34. Branko RUŽIĆ, *Doors*, 1984 (painted steel)
35. Dora KOVAČEVIĆ, *Wall*, 1985 (painted steel)
36. Ante KUDUZ, *City '85*, 1985 (steel tubes with primer)
37. Slobodanka STUPAR, *Prayer Book*, 1987 (steel)
38. Unknown artist, *Untitled* (cut tubes sculpture), date unknown (steel with primer)

6. 4. An initial evaluation of how stakeholders, such as municipalities, general public and museums could contribute or have contributed to the research, and how to raise their interest

Sisak Municipal Museum is a project partner and a member of the Croatian research team. The Museum has helped to raise the visibility of the project in the local community: in February 2018 the presentation of the CAPuS project to the press and the interested public was held in the Museum (presenters: Sagita Mirjam Sunara /University of Split/, Vlatko Čakširan /Sisak Municipal Museum/, Neven Peko /Sisak Municipal Museum/). In September 2018 the Museum organized, together with the Public Library and Reading Room Vlado Gotovac Sisak, a public talk by Sagita Mirjam Sunara (University of Split) on the preservation of the Sisak Steelworks Sculpture Park, which was followed by the screening of an old documentary film that shows how the Sisak Steelworks housing estate (Caprag) was constructed. Both artist interviews (Jelena Trpković, Branimir Karanović) took place at the Museum, and the Museum was entrusted with the organization of the sculptors' travel from Belgrade to Sisak (both artists are from Serbia).

The Public Library and Reading Room Vlado Gotovac Sisak – Caprag Branch has been recognized as a potential partner for the implementation of public engagement activities related to the Sisak Steelworks Sculpture Park and public works of art in general. One of the possibilities under consideration is to produce a video about the history of the sculptures, their significance and preservation challenges. The video could be shown on a TV that could be placed in the window of the Library, which is located in the centre of the Steelworks housing estate. Local kindergartens and schools have also been recognized as potential partners for outreach activities.

6. 5. Added value due to the European dimension of the project

The research conducted under the work package devoted to collocation of artworks has highlighted the diversity of European heritage, but also raised awareness that public artworks

share common values (/graffiti/ murals respond to and/or communicate about social and political issues etc.).

6. 6. Benefits from cooperation/sharing of competences among the partners

Within the work package devoted to collocation of artworks research groups forged "national" partnerships, so benefits from cooperation/sharing of competences among CAPuS partners have not been fully felt. University of Split has collaborated with Sisak Municipal Museum in conducting the artist interviews.

It is expected that in the following stages of the project more cooperation between partners from different countries will be established. Project partners can, for example, help each other in selecting products and methods for testing, selecting appropriate analytical methods etc. They can also share research equipment.

6. 7. Deviation from the work plan

Because of the CAPuS project's late start and the challenges related to selection of artworks and obtaining permissions to carry out works on the selected objects, the duration of the Work Package 2 has been extended.

The University of Split planned to include five conservation-restoration students in the project. Each student was supposed to carry out research on a designated topic. Following a selection process, five students were invited to participate in a workshop that was held in Sisak. Their work was evaluated, and three students were asked to join the project team. One student declined due to other commitments (working on the project is time-consuming, and the work is an extracurricular activity). Because of this, the scope of case study research had to be narrowed down. The in-depth study of the four sculptures included in the case study research will be performed during the academic year 2018/2019.

Apart from Jelena Trpković and Branimir Karanović, two more artists were invited to Sisak for an interview: Sašo Stevović, who participated in the 1975 Colony, and Slobodanka Stupar, who participated in the Colony twice, in 1980 and 1987. Stevović had to cancel the visit due to personal reasons, and Stupar asked for her visit to be postponed.

At the time of writing of this report, the University of Split had still not received the video recording of the interview with Karanović and was thus not able to submit the six excerpts required. The transcribing of the full video recording of the interview with Trpković is currently in progress. The video recording of the interview with Karanović will be transcribed as soon as the video is obtained.

The University of Split had initially planned to create Sisak Steelworks Sculpture Park website within the Work Package 2. That required digitization of written resources about the Colony

(newspaper articles, catalogues of the Colony's annual exhibitions), and writing interpretive texts for the sculptures. Since it makes more sense to tie this work to the research on public engagement strategies and to dissemination of project results, this work will be performed during the next stages of the project. Sisak Municipal Museum (Vlatko Čakširan) will be tasked with the final edit of all texts to check for accuracy.

The University of Split planned to launch the CAPuS Database on November 15, 2018, but the launch had to be postponed for the beginning of 2019.

6. 8. Problems encountered & implemented or proposed solutions

- 1) Problem: Interview Release Form has still not been produced. Proposed solution: Contact the University of Split's legal officers for help and advice.
- 2) Problem: A catalogue of the missing sculptures from the Sisak Steelworks Sculpture Park has not been produced (inadequate understanding of roles and responsibilities between the University of Split and the Sisak Municipal Museum). Proposed solution: The University of Split will perform this task, and the Sisak Municipal Museum will be requested to cover some project-incurred costs that were not included in their budget.
- 3) Problem: Selection of source material for digitization was not done in time (inadequate understanding of roles and responsibilities between the University of Split and the Sisak Municipal Museum). Implemented solution: The University of Split has completed this task (an annotated bibliography of old newspaper articles about the Sisak Steelworks Fine Artists Colony has been produced). The Sisak Municipal Museum will be requested to cover some project-incurred costs that were not included in their budget.

6. 9. List of results, products, outputs

Table 6. WP2 results, products and/or outputs

Activity	Results/products/outputs
Selection of artworks	Initial Selection of Artworks Form Report on the research carried out in the Sisak Steelworks Sculpture Park (June 28, 2018 – July 4, 2018).
	Final Selection of Artworks Form Report produced after the CAPuS project meeting in Split (July 12–13, 2018).
	Comparison of Research Issues/Topics A comparative report encompassing information collected from all CAPuS project partners.
	Photographic documentation of 38 sculptures <i>The photographs will be used for the CAPuS Research Resource, Sisak Steelworks Sculpture Park website and in outreach activities. The task was entrusted to the renowned Croatian photographer Boris Cvjetanović.</i>
Interviews	Video recordings of two interviews: Jelena Trpković and Branimir Karanović (around 70 minutes each)
	Transcriptions of three excerpts from the video recording of the interview with

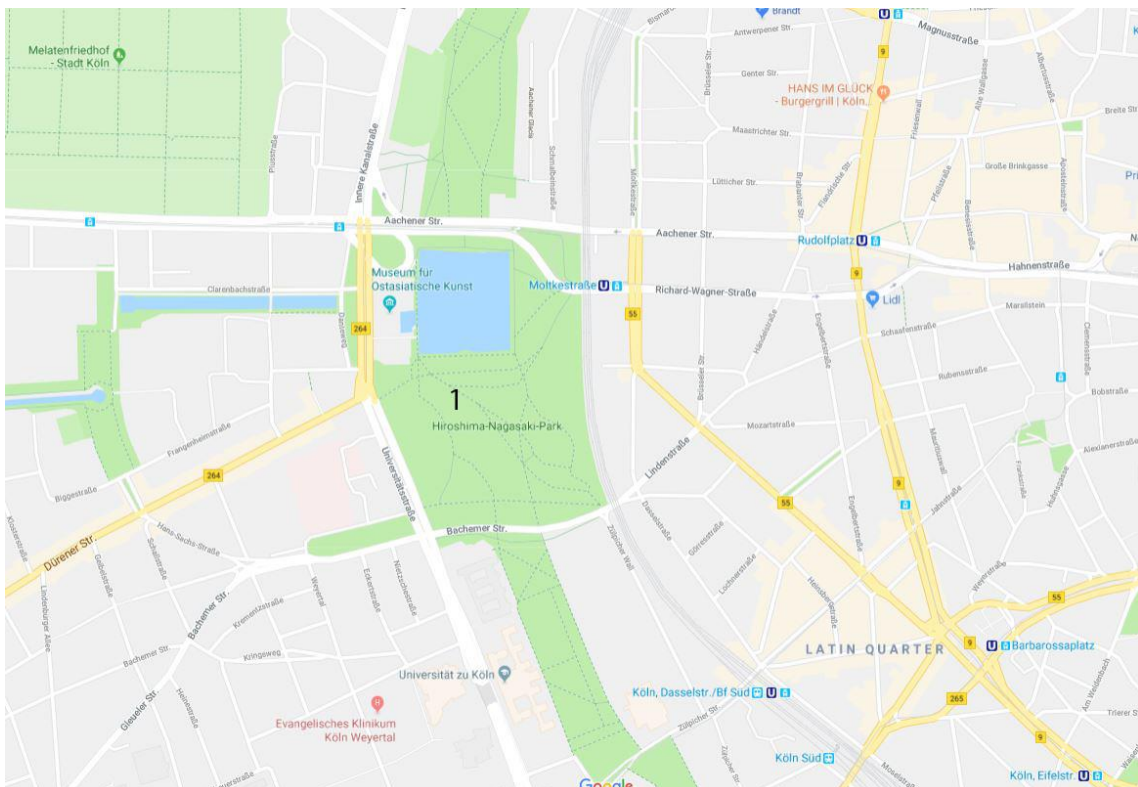
	Jelena Trpković (1200 words in total)
	English translation of the three transcriptions (1260 words in total)
	Three short videos with subtitles in English (4 min 42 s + 3 min 45 s + 1 min 38 s) Excerpts from the interview with Jelena Trpković.
Other	<p>Collaboration with the Public Library and Reading Room Vlado Gotovac Sisak for the organization of the public lecture about the preservation of Sisak Steelworks Sculpture Park</p> <p>Public lecture about the preservation of Sisak Steelworks Sculpture Park Sagita Mirjam Sunara: Park skulptura Željezare Sisak – istraživanje i očuvanje" (September 5, 2018)</p> <p>Conservation-Restoration Workshop in the Sisak Steelworks Sculpture Park The workshop took place September 24–30, 2018. There were eight participants: Sagita Mirjam Sunara, Tina Tomšič and six conservation-restoration students (one whose MA thesis is related to the CAPuS project and five students who passed through the workshop selection process). Students were introduced to the history of the Sisak Steelworks Sculpture Parks and to the CAPuS project. The program included a tour of the collection and a visit to the former Sisak Steelworks. Students practiced writing interpretive texts for the Sisak Steelworks Sculpture Park website.</p> <p>Interpretive texts for five sculptures from the Sisak Steelworks Sculpture Park – Croatian (1200 words in total)</p> <p>Interpretive texts for five sculptures from the Sisak Steelworks Sculpture Park – English translation (1500 words in total)</p> <p>Blog posts about the 7th Conservation-Restoration Workshop in the Sisak Steelworks Sculpture Park Available at: http://stazist.blogspot.com/</p> <p>Aerial footage of the Sisak Steelworks Sculpture Park by a remote-controlled drone (120 minutes) <i>The video recordings will be used for Sisak Steelworks Sculpture Park website and in other outreach activities. The recordings were produced by Toni Tabak (Digitize Studio / University of Split).</i></p> <p>Improved skills in writing interpretive texts for public artworks acquired through workshops on writing museum labels and designing public engagement activities <i>Sagita Mirjam Sunara, Tina Tomšič and five students who participated in the Conservation-Restoration Workshop in the Sisak Steelworks Sculpture Park attended two workshops given by museum educators Emma Spencer (Yorkshire Sculpture Park, UK) and Kathryn Welford (Harewood House, UK), October 18 – 19, 2018. The practical part of the workshops was related to the Sisak Steelworks Sculpture Park. Sunara and Tomšič took Spencer and Welford to Sisak (October 15 – 17, 2018) to see the Sisak Steelworks Sculpture Park, and to prepare exercises for the practical part of their workshop.</i></p>

7. Research Group 6: Cologne Institute of Conservation Sciences (Germany) and Schmincke (Germany) – Report on the Collocation of Artworks

7. 1. Detailed information on the selected artwork including mapping

The patinated bronze sculpture *Uralte Form* by Barta Lajos is located at the Hiroshima-Nagasaki-Park at the Aachener Weiher. The artist took into account the tree stock and adjusted the sculpture to the Weiher and the path. Cobblestones in the shape of a circle having a diameter from 50 cm are located around the sculpture. On the bottom panel the object is labelled. The label reads: LAJOS BARTA, GEB: 1899, URALTE FORM, GUSS: JANSSEN & VLOET, GESTIFTET 1985 VON 85 KÖLNER BÜRGERN.

There are no streets nearby, but paths with high foot traffic and cycling. The sculpture is exposed to vandalism.



Map showing the location of the selected artwork

7. 2. Results from the structured dialogue with the artist in terms of technical details and geopolitical information

CICS collected quotations from interviews with the artist and letters from the artist. The main topics referred to his inspiration, the evolvement of his ideas and the size of his works.

His ideas are produced by his unconscious and his work is controlled by his conscious.

Barta first made a sketch of his idea. If it was worth realising, he made a terracotta-model. In case he liked the model, he would cast the sculpture in bronze.

The size of his work is determined by space. Barta says that his work is good enough, that it can be presented in public spaces, even though public space is the most difficult space. "A specific room requires a specific size of a sculpture, otherwise they interfere." (WINKLER 1995, p. 57.)

Source: Ulrich Winkler: Lajos Barta (1899-1986). Das plastische Gesamtwerk. Zwischen Konstruktivismus und organoide Konkreteion. Plön 1995.

A collection of quotations in German was attached to the original report.

7. 3. Selected artwork's timeline

Lajos Barta, *Uralte Form*, 1966 (patinated bronze) – The sculpture was a gift to the city of Cologne by a citizen's initiative. Administrated by the city of Cologne it was set up in 1985. Since 1992 the Museum Ludwig has been entrusted to take care of the artwork. The museum inventoried the sculpture on April 27, 1993.

"The drawing of Uralte Form is one of the first sketches Barta made in Germany. The work was transmitted in four different sizes and shaped twelve times." (WINKLER 1995, p. 69)

There is another cast from 1986 and six more small sculptures in marble, bronze and kaolin. Another one is 48cm high and made in plaster and two 142 cm high versions are made in plaster and polyester. Thirty small sculptures (plaster, 28 cm) were fabricated by the Gallery Friedrich for the donators.

CHRONOLOGY

1993 conservator from Cologne

<i>Damage</i>	circumferentially smeared with filling compound, scratches, the upper third is damaged with spray paint
<i>Measures</i>	in situ removal and cleaning of filling compound and spray paint application of wax coating (Tecerowachs 30222)
<u>1995</u>	conservator from Cologne
<i>Damage</i>	white and black spray paint
<i>Measures</i>	in situ removal of spray paint
<u>1998</u>	art foundry
<i>Damage</i>	?
<i>Measures</i>	dismantling of the sculpture cleaning sandblasting sanding welding of a new stainless steel floor anchoring patination waxing creation of a foundation hole, installation of cobble stones
<u>Before 2011</u>	unknown/citizens
<i>Damage</i>	graffiti with spray-paint approx. 30 cm x 30 cm
<i>Measures</i>	improper removal of the paint, lead to removal of the coating and to production of scratches
<u>2011</u>	conservator from Cologne
<i>Damage</i>	different letterings with spray paint and marker, stickers, wax residues, occasional minor dents and scratches, black coloured wax coating thinned out, washed out and grey
<i>Measures</i>	removal of spray paint, waxes, etc. cleaning of the sculpture, patination of scratches and dents with Pariser Oxid, application of a wax coating (Tecerowachs 30222 and 30410 1:1)
<u>Since 2014</u>	monitoring by conservators from Cologne
<i>Damage</i>	markings, graffiti, stickers, etc.
<i>Measures</i>	removal of damage and partial application of the wax

7. 4. An initial evaluation of how stakeholders, such as municipalities, general public and museums could contribute or have contributed to the research, and how to raise their interest

The research database of the City of Cologne contributed to the research.

The chief conservator of the Museum Ludwig, Kathrin Kessler, who is in charge of the public art of the municipality provided information about the sculpture and is also very interested in a cooperation concerning the testing of the protective coatings. She is interested in results that will allow her to reduce time and costs for the maintenance.

Master students in Conservation are interested in the CAPuS project and will have the opportunity to be part of the project next semester. There will be a seminar and practical activities concerning the sculpture. During these activities the press will be attendant to present our work to the general public and to raise awareness for handling those objects.

7. 5. Added value due to the European dimension of the project

The artist Lajos Barta was born in Hungary and worked and lived in Budapest until 1965. For his artistic freedom he emigrated to Germany, because abstract art wasn't allowed in the Hungarian socialistic system. He lived and worked in Cologne and Paris since 1965.

In 1985 the sculpture was set up in the presence of Barta. It is located at the "Trümmerberg" (World War II rubble) at the Aachener Weiher. Barta died 1986 and a second version of the sculpture was set up in Székesfehérvár, Hungary in 1987. Barta bequeathed his estate to the István Király Múzeum.

7. 6. Benefits from cooperation/sharing of competences among the partners

The cooperation promotes the international professional exchange. It shows that different concepts for the handling problems in conservation exist and that those can lead to various conservation aims. Especially the monitoring of urban art will be discussed.

7. 7. Deviation from the work plan

The budget CICS has did not allow them to interview the remaining family members or assistants, so they concentrated on the existing interviews instead. CICS is still waiting for information from the City of Cologne concerning the conservative status of the sculpture.

7. 8. Problems encountered & implemented or proposed solutions

Problem: The budget CICS has did not give them the time to find any remaining family members or assistants to interview.

Solution: CICS did a research to find existing interviews with the artist (reference cited in the report).

7. 9. List of results, products, outputs

Table 7. WP2 results, products and/or outputs

Activity	Results/products/outputs
Selection of artwork	Collaboration with Museum Ludwig, Kathrin Kessler who is in charge of the public art of the city of Cologne
	Brief description of the selected sculpture
Interview sources	Ulrich Winkler: Lajos Barta (1899-1986). Das plastische Gesamtwerk. Zwischen Konstruktivismus und organoider Konkretion. Plön 1995.
	allianz versicherungsaktiengesellschaft. karl-heinz haselwanger, temperabilder – serigraphien, lajos barta, skulpturen, zeichnungen. Ausstellung im Allianzhaus Köln. Köln 1975.
	Ruf, Joachim. Musik für die Augen. Interview mit Lajos Barta anlässlich der Einweihung seiner Plastik „Die Schwingende“ in Bonn. In: Komet, 48/49, 1971/72, S. 31-34.
	Kölnische Rundschau, 29.8.1979.