



Routledge Handbook of Graffiti and Street Art

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character and identity of a city. He also brings forward the notion that temporary events could provide meaning for ephemeral societies, which could be a study in itself.

Madanipour concludes his work by returning to the idea of time and offers three ways of conceptualizing it: substantive time, relational time and intuitive time. From here he states that while temporary events have always occurred, today it is the spread and occurrence that shows we are seeing a global trend. This statement establishes why this book is a must read for those interested in place-making and urbanism.

Overall, *Cities in Time* provides a highly readable and enjoyable insight into temporary urbanism and the future of the city. While the book keeps to its promise of offering theoretical discussions of temporary urbanism, it also provides the reader with a wonderful overview of the concept of time as a phenomenon, its history and the different ways it can be conceptualized. This provides an unexpected journey into the idea of time for the reader that is both enjoyable and thought-provoking. Overall, *Cities in Time* provides a great addition to the discussion of urbanism and time, places and events.

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Routledge Handbook of Graffiti and Street Art, edited by Jeffrey Ian Ross, London, Routledge, March 2016, 520 pp., £185.00 (hardback), <https://www.routledge.com/Routledge-Handbook-of-Graffiti-and-Street-Art/Ross/p/book/9781138792937>

Graffiti and street art are compelling topics of study for their artistic and cultural significance, subcultural dimensions, subversive aesthetics, intentional and unwitting politics, and the friction that they create within cities. Unsurprisingly, the topics have captured the curiosity and imagination of scholars within diverse disciplines who arrive at the topics with distinct methodological approaches and thematic interests. The diversity and complexity of graffiti and street art practice and scholarship unfold in the new *Routledge Handbook of Graffiti and Street Art*. Given that 'no other contemporary, predominantly urban phenomenon is as misunderstood as graffiti and street art' (3), is precisely why such a book is needed. This collection edited by criminologist Jeffrey Ian Ross brings together many well-established scholars and new voices. Despite the variety of approaches, Ross does an admirable job of organizing the book and parsing out the nuances of the fields. Ross contributes insightful introductions to each section and pens several chapters of his own on contemporary graffiti and street art in London, responses to graffiti and street art in the United States, and on representations of graffiti in film. The handbook is divided into four sections, exploring histories, theoretical explanations, regional and municipal variations, and effects of graffiti and street art. The book takes a broad approach to the topics and includes not just works found in urban space but goes further to include connected practices not always addressed in socio-legal discussions of contemporary graffiti and street art. Jeff Ferrell's finely crafted

Foreword captures the inherent tensions of graffiti and street art scholarship and is an excellent introduction to the volume.

Graffiti and street art are not the expressions of a certain place nor a certain time. As Snyder (206) puts it 'graffiti is not a monolithic culture' and neither is street art. Writing on walls is ancient, as Baird and Taylor convey in their contribution on graffiti in Graeco-Roman antiquity. Contemporary graffiti and street art have links to the messages made in tar by hobos on the insides of railway cars, the markings of a transient North American workforce in the 1930s and an early example of how such expressions relate to capitalism (Lennon). The practices include the golden age of freight painting (Weide) as well as the gang messages whose artistic merits have gone largely overlooked in these literatures (Philips). They are the explorations of power, violence and politics made by inmates in prison (Wilson) and the expressions of sexuality, love and humour that straddle the public/private divide on bathroom walls as latrinalia (Trahan). They are also the more familiar expressions – marker tags, spray-painted graffiti pieces, stencils, wheatpastes and murals – that punctuate cities around the world. The handbook contains vivid portraits from different geographical contexts and historical moments. These include examinations of North American and European cases, but notably stretches beyond these more typical scenes to post-January 2011 Egypt (Abaza), Palestinian graffiti on the Israeli separation wall (Peteet) and the graffiti of Asian cities, including Tokyo (Yamakoshi and Sekine), Beijing, Shanghai and Hong Kong (Valjakka).

In sections throughout the book, Ross explains thoughtfully what is missing or under-explored. Rather than being a detriment to this work, these omissions suggest where future research is needed. In particular, Ross notes the need for further studies using visual analysis. Indeed, there are some issues with the treatment of images throughout the book that are difficult to ignore when reading about visual culture. Images are reproduced in greyscale, somewhat hindering the appreciation of what are typically vibrant and colourful aesthetics, and captions do not always credit the artist whose works are depicted. In a book devoted to both graffiti and street art, an introduction and history of street art is lacking. Although there are chapters on street art scenes in particular cities, the attention to graffiti is far more robust. Exceptions include Bengsten's chapter on the theft of Banksy works from the street and Haveri's chapter on yarn bombing. The book's focus on graffiti and its practitioners is potentially a result of the sociological and criminological leanings of the collection, and a reflection of the disproportionate policing of graffiti in comparison to street art. Street art scholarship is admittedly also a comparatively new and developing field.

The book is particularly successful in its discussions on graffiti, pushing the discourse forward in interesting new directions. The strongest contributions dismantle the clichés and stereotypes that have plagued public and political understandings of graffiti. This includes several chapters by scholars who revisit or build upon prior research (see Austin, Kramer, Macdonald, Snyder). There are also many gems in this book and the sections on theory and the effects of graffiti and street art contain some of the strongest works. Schacter's arguments that graffiti and street art would be better thought of as ornament rather than art or crime are particularly compelling, as is Brighenti's analysis of graffiti and street art's role in place valorization, and Bloch's provocative challenges to the defence of graffiti. Pabón's work on gender and graffiti is additionally important in dispelling myths that graffiti is solely a masculine pursuit. Major contributions of this work as a whole include moving discussions beyond the singular United States' graffiti moment, and underscoring that the practices are not static nor made by one cohesive subculture, but fluid and diverse; evolving with space, place, time, politics, law and technology. The diversity of the chapters demonstrate the historical, geographical and artistic plurality of graffiti and street art. Collectively, these works gently hint at the need for more intersectional research that considers how race,

class, ability and gender influence graffiti and street art practice. As with a handbook of any type, there is no dominant narrative and this is not a volume to read through cover-to-cover but rather one to consult in parts. This book is an essential addition to any university library and will no doubt be of great use to students and scholars. Those with interests in graffiti would particularly benefit from this resource.

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Two manuals to link urban morphological research and practice

The handbook of urban morphology, by K. Kropf, Chichester, West Sussex, UK, Wiley, 2017, 248 pp., £50.00, ISBN: 978-1-118-74769-8.

Urban morphology: an introduction to the study of the physical form of cities, V. Oliveira, Cham, Switzerland, Springer, 192 pp., £109.99, ISBN: 978-3-319-32081-6

Two books, Vitor Oliveira's *Urban Morphology: An Introduction to the Study of the Physical Form of Cities* and Karl Kropf's *The Handbook of Urban Morphology*, have taken their place within the recent discussions on the link between urban morphological research and practice. Oliveira asserts that his book is intended to be a manual 'to introduce the reader into the wonderful world of the study of physical form of cities' (1) that aims to catch the attention of researchers and practitioners in a variety of disciplines, including geography, architecture, planning, engineering, history, archeology and sociology. Likewise, Kropf points out that his book is intended to be a practical manual of urban morphological analysis; to provide a guide to methods and techniques of analysis, definitions, terms and concepts, and approaches to interpretations; and to illustrate how urban morphology is used in practice.

Departing from the similar aims of preparing their manuals, Kropf and Oliveira also take on a similar attitude in the structuration of their books. Both studies include coherent discussions on what urban morphology is, how the change in the built environment can be analyzed, and how urban morphological research could be utilized in practice. Kropf structures his book in three distinct but interrelated parts. The first part is about the principles of urban morphology, including core concepts, origins and approaches, aspects of urban form and minimum elements. The second part is on the methods of investigation, while the third part marks the development and use of urban morphological research through the case studies. Following the introduction, Oliveira discusses the elements of urban form and the agents and processes of urban transformation in the second and third parts. He continues with a brief analysis of cities in history and an investigation on three cities – New York, Marrakesh and Porto. The sixth part distinguishes the different approaches in urban morphology. Subsequently, Oliveira discusses the relationship of theory with practice, and the relationship of urban morphology with other fields of knowledge, such as society, economy and environment. In this vein, both manuals discuss the essence and definition of urban morphology, elements of urban form, the methods of analysis about the changes to urban form, which intend to bridge the gap between the research and practice.