Carlos Campos
PhD, Full Professor in Architectural Representation, Adjunct Professor in Architecture Studio Design, at FADU Facultad de Arquitectura, Diseño y Urbanismo de la Universidad de Buenos Aires (UBA). Member and Founder of ccyza architects since 1996, working in private developing practice skills in several sectors, in a number of projects including local and international Architecture Competitions awards.

Alessandra Cirafici
PhD Full Professor at the University of Campania 'Luigi Vanvitelli' teaching Her field of research is the geometric-configurative representation of space, wich investigates the problematic tied to the perceptual and communication processes in both architecture and the documentation of the extant as well as, more broadly, the project of visual communication.

Visual Pollution and Social Asymmetry. The Origin of Dientenegro

Expressions such as "cultural sabotage" or "cultural interference" identify a movement called Culture Jamming that aims to react creatively to the manipulation that advertising communication has been carrying out on consumers' consciences for decades. The interesting challenge of the movement is to use the same tools used by mass communication, but in a subversive way, in order to stimulate the reaction of individuals and provoke a real "consumer revolution", i.e. an awareness and a capacity for critical action in relation to the dynamics of consumption in contemporary society. The paper aims to investigate the phenomenon of Culture Jamming by framing it in the context of the dissident cultures of the 20th century and through the stories, actions and logics of some 'cultural sabotage workshops', such as the magazine Adbusters, or the experience of the Billboard Banditry, in whose work it is possible to re-think the 20th century "as the century of the work mentalisation and as the century of an uninterrupted battle on the question of the collective mind" (Berardi 2003, p.24). In particular, the paper aims to narrate the actions of cultural sabotage produced by the Dientenegro collective, in the political and social context of Buenos Aires in the early 2000s.

Keywords:
Urban activism; Cultur Jammer; Dientenegro; Adbusters

"*Cultural saboteur? You could already be one. Maybe you're a student who doesn't want to make a career in an American multinational corporation, a designer tired of selling his soul to advertise his agency's clients, a vegetarian, a cyclist, a dissident professor, an environmentalist who last night 'unleashed' a billboard'*

(Kalle Lasn, 2000)[1]

1. MEDIA ACTIVIST, SABOTEURS? "DON'T HATE THE MEDIA, BE THE MEDIA"

The term "media activism" refers to all those actions that in various ways manifest a need for independent and dissident communication aimed at freeing the consumer from his dependence on the media. A 'battle of the mind' that has evolved throughout history alongside those same media against which it fought and used, in an attempt to democratize semiotic production, reversing the fundamental enunciative asymmetry of mass communication. It is difficult to identify the beginning of the phenomenon, which finds echoes and resonances in the poetic declarations and political proclamations of the historical avant-garde, in the *Situationist* movement, in the American protest manifesto of the 1960s and in many of the dissident communication movements of the 20th century. There is no doubt, however, that 1999 is the year in which the term 'mediactivism' enters overwhelmingly into journalistic and political jargon. Since the 30th November of that year, in Seattle, the seat of Microsoft and Amazon, in conjunction with the WTO (World Trade Organization), the youth protest, which took its name from the city, declared a 'state of emergency'. From that moment on, globalization ceased to be a topic of political dissertation and became a burning 'system error'. Somehow heir to the student movements of the 1970s and inspired by the battles in favour of an 'ecology of the mind' (Bateson, 1974) which Kalle Lasn had been fighting since 1989 from the pages of his magazine *Adbusters*, the 'people of Seattle' in which they had ended up converging more widely against liberalist economic policies, could count on the 'net' as a system of planetary amplification through which to produce and share independent information to the cry of don't hate the media be the media! So many IMC (Independent Media Center) were born in which media activists have built, over time, a real physical and/or virtual public information space integrating different forms and media technologies [2]. Among the most interesting media activist projects, in terms of image production, are certainly those produced by *Culture Jamming* [3], an expression with which they define those actions of 'cultural sabotage', which thanks to the contribution of artists, designers, writers, former advertisers, creatives in general, fight against advertising pollution with forms of "artistic expression that are a sort of mix of graffiti, modern art, punk philosophy, DIY and taste for provocation" (Klein, 2009). All actions that Mark Derby in 1993 had indicated as "semiotic guerrilla warfare" (Derby, 1993). Evident is the reference to Umberto Eco's "semiological guerrilla warfare" and analogous is the way of understanding it as "intentionally divergent decoding with respect to the intentions of the issuer where this operation can serve to unmask the ideologies implicit in the issuer itself" (Trani, 2006, p. 249). A conceptual operation which the 'culture jammer' pursues by introducing 'noise' within the original signal, thus encouraging alternative readings and explorations of the message from different points of view. In a broad sense, *Culture Jamming* is an extended category that includes diverse phenomena and a wide range of sub-cultural practices that nevertheless have one common element: "promoting idiosyncratic and unexpected interpretations of the dominant message without destroying its codes, but simply subverting them" (Tarzia, 2013, p. 20). Many of these interfering actions are consumed on the 'skin' of the city and have as privileged objects the large areas occupied by billboards that now invade every possible visual horizon and pollute it, with the omnipresence of the logo. In this sense *Culture Jamming* can rightly be counted among those actions of writing and re-writing on the walls of the city on which the call invites us to reflect, emphasizing both the subversive force from the conceptual and ideological point of view, as well as the meaning in an aesthetic sense. On the other hand, the city is the real laboratory where avant-garde writing, its gestures and tone of voice are born. The word is part of the city of the twentieth century, it invades it, it becomes a plot that climbs the walls, the facades of buildings, the signs... and advertising is only the most mature form of this 'invasion of signs', the one in whose statute it is more evident that signs can become merchandise, exchange value, but they are also bearers of deeper meanings. Therefore, dealing with advertising means "dealing also with an imaginative and meaningful linguistic sphere" (Berardi 2003, p. 83). Sub-advertising, of which culture jamming is an expression, represents the subversion of this mediatic circuit, and is therefore, at the same time, linguistic action and political attack directed against the 'regime of goods'.

Deeply connected, therefore, to media culture, the practice of Culture Jamming consists essentially in deconstructing the texts and images of the media industry through the technique of estrangement and *détournement*. Theorized as early as 1957 by Guy Debord in the context of the International Situationist and his ruthless criticism of the 'society of the spectacle' [4] (Debord, 1967), the practice of *détournement* consists in moving images and objects from their usual location to place them in a new semantic context. Culture Jamming embraces many of the insights and practices of the Situationists, capturing the revolutionary scope of the search for 'small moments of truth' pursued by recreating its own atmospheres, suggesting 'drifts' and therefore strategies for re-appropriating urban space by associating it with new links and re-mediating its meanings. The cultural jammer's program continues in the same footsteps: "he searches for the revolutionary potential within the institutional panorama through the estrangement of the 'meme' produced by the media industry to use them to his own advantage" (Tarzia, 2013, p.24). Through communicative guerrilla actions and playful interventions the cultural jammer realizes his personal battle with semiotic and semantic attacks aimed to stimulate the critical sense of consumers and to provide the tools to open up to different imaginations. Against the

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.3

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

Fig. 1 - Dientenegro. Urban Performance_1. Buenos Aires. 7th May 2011.

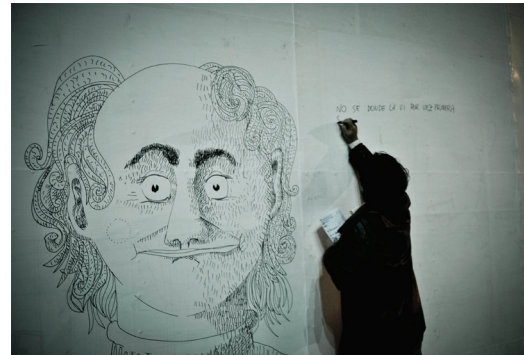
Fig. 2 - Dientenegro. Urban Performance_2. Buenos Aires. 7th May 2011.

Fig. 3 - Dientenegro. 'Graphic sabotage' on a Soda billboard. Buenos Aires. 2009.

by *Adsbuster* [5], quarterly magazine of 'ecology of the mind' issued by the '*Adbusters Media Foundation*' is a collective of non-profit and pro-environmental communicators and activists, which breaks down the language with which big brands influence people's choices and reuses it to pack messages aimed at tearing the veil of hypocrisy of advertising, confronting consumers with reality. The name itself says it: 'Ad' stands for advertising 'to bust' means damage. Founded in 1989 by KalleLasn and Bill Schmalz. Adbusters describes itself as "a global network of artists, activists, writers, jokers, students, educators and entrepreneurs who want to advance the new information age social activist movement" (*Adbusters Media Foundation* 2010). Deeply anti-capitalist, Adbusters, are part of the Culture Jammer trend, "cultural saboteurs" who, through the deconstruction of advertising texts and the shifting of some semantic elements into other contexts, distort the meaning of advertising and try to make consumers active and aware of their choices. But Adbusters was and is also and above all visual imagery and creation of worlds, an extraordinary creative laboratory supported by a strong ideal push that led the collective to publish together with other design magazines in 1999 the "First Things First 2000"[6], an updated version of the Manifesto with which Ken Garland in 1964 urged graphic designers and advertisers to raise public awareness on social issues and demands. Inspired by similar ideals and ready for similar cultural sabotage, other movements are also to be included. The Billboard banditry, for example, literally 'billboard bandits' who deal with the technique of sniping - whose main tool is the spray can - to modify, correct, comment on commercial advertising posters trying to deprive them of their ability to seduce. The ideological premise is simple "everyone has the right to respond to images they have never asked to see since the streets are public spaces" (Klein, 2000, p. 340). On the jammers' website you can even find the Billboard liberation manual where it says "sometimes you don't need more than a bit of paint, a bit of good humor and a quiet night to turn the multinational's expensive advertising into your own personal

language of power, the cultural jammer makes wide use of irony, a subtle and difficult weapon to handle whose suggestion is in "the fact that through its mechanism language exhibits the best of its possibilities: to say denying simultaneously what it affirms, to reveal a masked intention, but also, on occasion, to make this intention ambiguous...". (Mizzau, 1984, p. 9). Irony is excess of the signifier over meaning, it is surplus of meaning, sliding of the context in which the enunciation is produced, but it is above all lightness, ambiguity, suspension of meaning and openness to other meanings and other possible interpretations. *Culture Jamming* with irony consciously introduces ambiguity into meaning to the point of understanding within it the opposite of its literal meaning and does so not only with words, but also with the flow of images circulating in the infosphere, producing ironic and desecrating deviation in the visual context. Famous, in this sense, the actions of *Spoof Ads*

DISEGNARECON   volume 13/ n. 24 – June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.4

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

'guerrilla carpet'" (www.sniggle.net). In this way you end up inaugurating a sort of social debate on the management of public spaces to which others have given voice. It is exactly with this spirit that, for example, in the early 2000s, the experience of Dientenegro, multiple and collective name behind which for some years was hidden the commitment of a group of university activists responsible for some urban actions and performances of 'semiotic guerrilla warfare' in Buenos Aires during the years of the great Argentinean depression.

2. DIENTENEGRO. ARTS, DEMOCRACY AND PUBLIC SPACE

During the early years of the twenty-first century, Argentina experienced a strong economic, financial, political and social crisis. The collapse of a government that had monstrously bankrupted the country, it claimed its victims, especially in the middle and lower classes. As a result, a discredit for representativeness in terms of the political class seized control of the majorities. In such a situation of lack of representation, many and sometimes very violent were the reactions of each sector. A large part of the population was unemployed and in conditions of poverty. The factories were broken, the trade was reduced to its minimum expression, the policy was strongly questioned from all angles. Now that we live in a time of pandemic, it may be something easier for everyone to understand the magnitude of that crisis, which had its epicentre in 2001. The country had been atomized in millions of states. Each individual was a state which was not recognized as an integral part of a larger organization (Wim Wenders). In this framework, many artists decided, all in all due to everythig was lost, to carry out their most desired personal projects. Those long postponed projects, because of being fantasious, utopian, or insignificant. It seemed to be the right time to start them up. Because of this the city was filled with new theaters. Small apartments turned into rooms open to few public, one or two nights a week, to put on stage works played by individuals, dreamers, authors, actors, writers, scenographers. Buenos Aires was turned into the

city with most theatres per capita in the world. During 2001 and 2002, many of us found refuge in education. Writing articles, developing new theories, experimenting with new teaching methods requires a lot of dedication and tons of time. We had a lot of that, above and beyond. The artists addressed their works, and at the same time, many people who needed to protest in public space allowed themselves to do so this time. The case of the

Fig. 4 - Dientenegro. Digital Intervention on TV series advertisement..

Fig. 5 - 'Personal/Perdonad'. Dientenegro Intervention on cellphone billboard_1. Semanticsabotage.

taxi driver Oscar Ibrahm, (who collected for months advertising posters for his interventions within political slogans), is only one among many. Filmmaker Sergio Morkin made a movie about his interventions, (Oscar, 2004), which can be viewed on youtube (https://www.youtube.com/watch?v=b1h-dxle2rck). Through interventions of many street performers we saw huge images of political wearing clown noses, with their facial expressions and

Fig. 6 - 'Personal/Perdonad'. Dientenegro Intervention on cellphone billboard_2.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.5

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

Fig. 7 - 'Personal/Perdonad'. Dientenegro Intervention on cellphone billboard_3. Semanticsabotage.
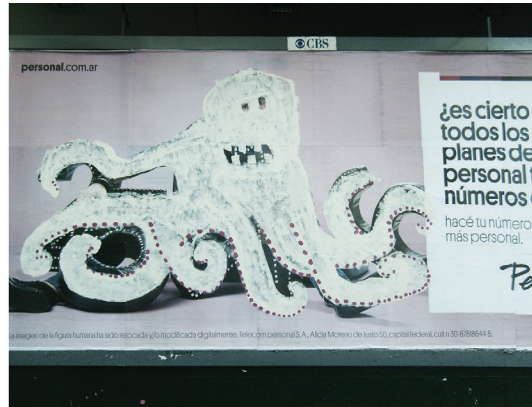
Fig. 8 - 'TUCCI/JYOO!'. Dientenegro Intervention on fashion billboard. Tipographicgraphicsabotage.

features replaced or masked. This state of things, this freedom to intervene in the public common space, would be the one that, years later, crisis left behind, would lead us to Dientenegro.
Dientenegro was not born as a protest in times of extreme crisis, but as a group of universitary actions within the context of the city. The team, more or less stable,was made up of some of my former students who were more or less con-

stant. (members who more regularly collaborated with Dientenegro were Cinzia D´Emidio, Andrea Tubert, Victoria Bradbrook among others) Our aim was to alter the message to both digital and analog of the billboards advertising covering as much wall of the city as were available. We operated specifically on the advertising of consumer products. That advertising is usually understood as one where messages should be direct, simple,

superfluous, banal, funny, manipulative. And also assume that the public space is inhabited by consumers who can be manipulated, people who want to have fun with direct instructions, superfluous, simple, banal. We wondered what was the right of these companies to upholster a wall in front of our view with a motto that underestimate us intellectually. What we could do? Of course, these billboards had not been installed with our consent. You don't ask the citizen: What image would you like to see today? Just bombard it mercilessly with images and advertising slogans with the aim of manipulate their actions. See! Buy! Visit! subscribe to a cable service! pay fees! drink sugary drinks! change your telephone company! And this was all done through images and messages that spoke to all of us assuming that we were so naive as to say thanks, doing as we are told, repeating their slogans. After all, they had filled up the city with pictures of pretty girls, young smiling faces, bright colors and catchy slogans.
Dientenegro -as all empires in the history of mankind-, had its foundational moment, its heyday and its decline. It was born suddenly one morning while I was in my car, waiting for the traffic light to change. I saw an elder woman holding a sharp knife in his hand. She was cutting out selectively a few advertisements pasted on the wall. It was december, 2007. I had to leave because of the green light, and when I turned around the block, the lady was gone. Nevertheless, I could see the result of her work so carefully. This lady attacked the advertising that traffickers glued on the city walls. Advertising of prostitution, composed by a picture, a phone number and some offensive legend. The lady I´m talking about did not pull off the poster, she only cutted out the genitals and intimate parts of the young ladies who appeared in the photographs, as a sort of modesty police. As a result, the images were devoid of their main visual component, and in its place, only a few horrendous holes remained. The lady chopped the "attractive" parts of the proposal. I decided that this would be the way to intervene, on a larger scale, on the billboards in the city. Small actions, the smaller the better, to transform the message analog or digital,

DISEGNARECON volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.6

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

totally changing their meaning. *Dientenegro* was the chosen name for this group of urban artists, as referring to this action that, when we were kids we loved to play while we passed pages of the magazines at home. Through these pages, some beautiful model showed smiling, her sensual body in front of a deodorant spray, a luxury car or a plate of pasta al pesto. It was fair enough to paint in black one of her teeth to deflect fully to the attention of the assembly. A tiny action, revealing a sense of the new, and above all very economic. A single black square strategically located, and the message was lost forever.

Dientenegro operated on two well differentiated fields: The Analog and the Digital. In both, the actions were similar. In the analog, changing an expression, a color, adding an object to the composition, or maybe a lot of them. Hiding a part, or tirelessly repeating it. In the digital field, it was enough to change one letter to alter the message. One of the clearest cases was "Perdonad" (forgive). We modified the original slogan: "Personal. Cada persona es un mundo", by ours: "Perdonad. Cada persona es un mundo". ("*Personal. Each person is a world*", by our: "*Forgive. Each person is a world*") (figg.4, 5).

We carefully studied the typography, the means we had to transform it, and took action out. Sometimes, it was enough only to destroy the digital message, thereby altering the typography randomly, or by turning a clear message into a true hapax. (as in the case in which the trademark "Tucci" was turned into "Jyoo" (fig. 6). The companies would invest large amounts of money on these billboards. Usually the glued them on on very well prepared supports . In several occasions, for a while, many paper billboards were stuck one above the other. If so, the background became confusing and colored, with remains of old posters.

Then some workers used to show up a few days before the arrival of the new giant poster, to clean up everything, and paste a beautiful white paper canvas waiting for the future poster. Dientenegro focused its intervention on the white canvas, in full daylight, among and in view all

neighbors, who enjoyed our work. One Saturday night, we bought dozens of black thick markers and gave them away to the people that were grouped together in the corner to draw, write their messages, to freely express themselves. It was a popular street party, very crowded and celebrated by all those who attended. (figg. 1, 7, 8, 9). At night, these billboards were lit up with multiple reflectors. So that our work would be left to the view of all,

day and night. Sometimes, the billboards were protected by frames that held a steel mesh anti vandalism. We used this mesh as a support of our work, as in the case of "Homage to Juan Ramón Jiménez", or the intervention on Bentley registered in video by G. Cameron Mc Lean (figg. 11, 12, 13, 14). Little by little, the neighbors began to get used to these interventions, waiting for them every week with increasing interest.

Fig. 9 - Dientenegro. Urban Performance_3. Buenos Aires. 7th May 2011.

Fig. 10 - Dientenegro. Urban Performance_4. Buenos Aires. 7th May 2011.

Fig. 11 - Dientenegro. Urban Performance_5. Buenos Aires. 7th May 2011.

Fig. 12 - Dientenegro. Urban Performance_5. Buenos Aires. 7th May 2011.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.7

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

Fig. 13 - Dientenegro. Performative mural. Based on billboard leftovers.

Fig. 14 - Dientenegro. Intervention on adertisement protective grid_2.

Fig. 15 - Dientenegro. Ejercicio de Policromia Pixelada. Intervention on adertisement protective grid_1. https://www.youtube.com/watch?v=Hjihf0QClhg

3. DIENTENEGRO CULTURAL SABOTAGE LABORATORY INTERVIEW WITH PROF. CARLOS D. CAMPOS

A.C.. Professor Campos you play your role as an intellectual in architecture and design both from the point of view of academic training and from the point of view of the militant architect. An experience such as that of Dientenegro should undoubtedly be seen in the context of the civil commitment that often distinguishes your interventions. In your opinion, what is the role of architecture and design in the current scenario of society? How did you manage to reconcile your role as a trainer with that of a politically oriented intellectual?

C.C. Architettura e Design have come down to us, (or perhaps should be more precise to declare that we have come to them) in a period in which these practices have a certain degree of "continuity" within the Story. I operate in the area of teaching, and the profession from nearly 30 years ago. During all this time, it is true that there have been many technological transformations, but very few or no real rupture. We are still using the same tools and instruments of thinking that we used when I was a student. True, computers barely existed, and were not popular yet. But the descriptive geometry and mathematical logic reigned then and now

reigns within the programs and within the minds. However, the role of Architecture and Design has always been that of profound transformation. It should be the opposition to the stablished and the change of old structures. Despite this definition, the current role is that of complacency technological and entertainment canonical formalist. We need to break this numbness. This approach to things and life -the breakdown of numb-, I keep both as an educator as intellectual and politically oriented. From this point of view there is a single perspective: open, discontinue, extend, diversify, do not choose, branch out, experiment, do not compress, does not synthesize, to change. To address the task destroy, as noble as the build, it is fundamental to the approach to Syntax. Think of it as preparing a salad: it is necessary to destroy the ingredients, cutting them into small pieces, and then rearticulate their new syntax. Without pars destruens, there is no pars construens. Without a knife there is no salad. Without disruption there is no novelty. And us designers, we need to assume our role as producers of the new.

A.C. Dientenegro can rightly be considered an experiment on the 'body' of the city similar to that conducted by the writers and as that judged at the limits of legality. Did the students who carried

out this challenge with you accept the risk, understanding its media power? What was society's reaction to the interventions carried out? Was its subversive but ethically sharable charge understood? Has the experiment resonated on social channels? Did it have problems with institutions?

DISEGNARECON   volume 13/ n. 24 – June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.8

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

C.C. Dientenegro has been an experiment possible because it has developed in Buenos Aires in the years of freedom and exuberance. It would have been impossible in the subsequent years, because of the change of policy towards conservative party. (repressive actions, which evicted the street vendors, locking them up in big warehouses where nobody visited them, where no one would buy anything. Converting genuine street art expressions into mere pasteurized prepaid murals at the service of a trivialization of the protests. No more slogans, no more murals of Lula, Kirchner, or Chavez, in reason of an aesthetization of the wall, the empty and apolitical, is spread all over the city very quickly. And at the same time, a strong split of the society in private-public even thorugh the most unexpected devices.

In all of a sudden, our National theatres started to offer nice discounts to those who subscribed to a non-public institution, as a convenient journal or paper. Bills for gas or electricity which had increased both its price came with advertisements for the private bank to give credit to those who could not afford to pay, and many other examples. Dientenegro operated in total naivety, before this turn to right. And almost everyone liked or even tolerated the interventions. No one ever called our attention, given that the street was indeed a public space. Besides, the fact that a private guy stick a poster to the view of all, without asking us if we wanted to see it or not, determined he was not entitled to unlimited protection. So we could interfere. The time in which the balance is tilted toward the side of the powerful came after, and certainly we were not prepared for it. Anyway, we were legally advised , and what we were doing could not have implications detrimental to us. Dientenegro had a certain impact in the media, especially in radio, but not because we would have searched it. Just workers, going back to their homes or to work, eventually saw some of our interventions, and mention it in the air. It was not our intention to occupy the media space, but rather interact in a neighborhood scale, among neighboors. There was, indeed, a lot of interaction with neighboors. Even in some corners where we repeated the actions week after week, some of them were

waiting for us, to see what we were up to this week. I have seen couples staring in front of a Dientenegro urban intervention. Explaining each other the deeper meaning and true purpose of the intervention. I passed in front of them without saying anything, but happy as a cheap songs composer who finally conquered the world. We never had problems with the institutions, but we did suffer from a persecution on the part of the private enterprises that suffered from the interventions.

A.C. The Dientenegro experiment certainly takes its cue from the idea of 'smearing' advertising posters with that feeling of liberating gratification that is always accompanied by the violation of the rule. However, Dientenegro is characterized by the result of the insertions, which never produce only a violation, but always a 'slippage of meaning' so they don't just deny a meaning by cancelling it, but offer a new one by adopting different intervention strategies with an approach that we
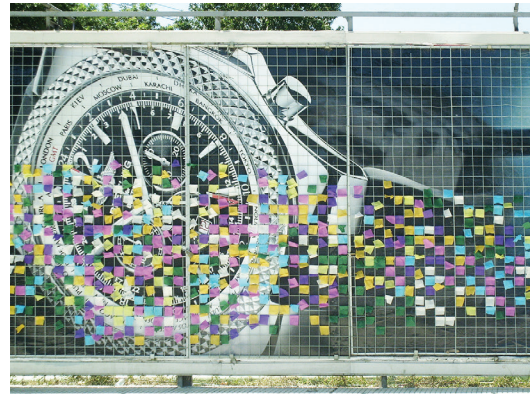

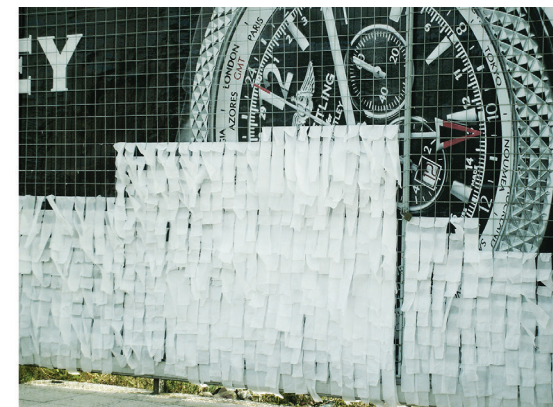Fig. 16 - Dientenegro. Ejercicio de Policromia PixeladaIntervention on adertisementprotective grid_1.

Fig. 17 - Dientenegro. Ejercicio de Monocromia Pixelada. Intervention on adertisement protective grid_2.

DISEGNARECON volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CAMPOS - CIRAFICI   3.9

ISSN 1828-5961   Visual Pollution and Social Asymmetry. The Origin of Dientenegro

could define as 'pop'. It is the result of a subtle conceptual reflection that invests two of the main channels of communication: the word and the image and manifests itself as a subtle, sophisticated 'translation' and therefore in the literal sense configures a 'betrayal' of the initial meaning to the advantage of a new communicative will. Was this enough to prevent the interventions from being robbed as acts of vandalism? How did you work to achieve the result?

C.C. Each intervention Dientenegro began, inevitably, with a studio meeting. I First chose a possible place for intervention, and generated a photshop image to make the proposal clear. Usually involving a digital transformation of the message, carefully following the original typhography , and an analogic transformation , pursuing the alteration of gestures in the image. In this moment, I used to gather the team toghether, and with the necessary materials in tow, we drove to the chosen place. Using the printouts, we discussed the different procedures to follow, and hands to the work. In general they were fleeting actions, no longer than 1 or 2 hours duration. But sometimes, if we felt comfortable, we could extend the process within a whole afternoon. Many times we changed location and improvised interventions. Many times, students brought in it to more students. But it was never a large team. We didn´t need many hands, or many signs to change strongly the sense of a message. Dientenegro was naive and evil at the same time.

A.C. Even more surprising is the aesthetic quality of some interventions. I am thinking, for example, of the 'occult' interventions of the posters carried out by working on the protection grids, that is, interpreting the concept of protection itself by reversing its role (in a certain sense, once again a re-attribution of meaning) and using them as an extraordinary opportunity for widespread planning. I am reminded of some experiments by Emilio Isgrò , the Italian conceptual artist who has made 'erasure' his thinking strategy with works of great conceptual impact. The denial as a statement of principle?

C.C. In this case, the intervention indignational root of the was manifested. Not only the advertising was incredibly untimely and ostentatious for the times in which we lived (Bentley, Breitling). It occupied a space extremely public and crowded, in the middle of the city´s larger park. And to top it all off, the entire expanse of the giant billboard of excellent definition, and therefore very expensive, was protected by a steel mesh. This grid was mounted on panels-hinged, which allowed the opening and closure through lock. Luxury anti Vandalism protection for the image of luxury. The provocation was too obvious. That morning we took to the site, several cutouts of colored paper of those who use children in the primary school. Using a stapler, we worked on the destruction of the analogic message. We installed instead, a fancy color pattern that waved with the wind (https://www.youtube.com/watch?v=Hjihf0QCIhg) A few days later, passing by with my car in front of our intervention, I saw two employees dressed in their working clothes, removing under a light but persistent rain the components of our work. We decided to go back the following weekend, this time armed with several rolls of toilet paper, that stapled to the metal grid again intact. The whole leaded to the skin of a big donkey white, furry and soft. Obviously, it also lasted very little. In this opportunity we filmed and we edited a video to share on social networks, due to a videographer had joined the team. To erase was always the first rule of Dientenegro. The unlimited power of the background of an image that extends over the surface of a sign devouring them, transforming it, making it disappear in whole or in part, by changing its meaning, it is so wonderful and seductive as the typography itself. What is a letter over another but the victory of the transformation of the background on the shape?

NOTE

The first paragraph and the interview are edited by Alessandra Cirafici, the second paragraph is edited by Carlos Campos.

[1] K. Lasn, Adbuster n°26, primavera 2000.

[2] One of the most famous is certainly Indymedia, born in Seattle in 1999. With its a-gerarchical structure, its opposition to traditional media, its horizontal link with audience, it offers radixal alternatives to the debate conducted against the media system.

[3] The expression was first coined in 1983 by the rock band from San Francisco Negativelende when they created the first musical cut-up with jingles of radio commercials, news, talk-shows.

[4] The reference is evidently to Guy Debord's best-known text The society of the spectacle, (La société du spectacle, Paris 1967) considered by many as a 'cult book', a prophetic text which, just at the dawn of the

television era, managed to grasp the pervasiveness of the mass media and to predict that domination of media images over reality which is evident in every aspect of contemporary culture.

[5] Of ancient Dadaist flavor are the famous parodies of 'Absolute Vodka' in 'Absolute Impotence', or the sarcastic advertising of the antidepressant Prozac with the headline "Prozac. Wash your blues away".

[6] The 2000 manifesto was signed by a group of 33 figures from the international graphic design community, many of them well known, and simultaneously published in Adbusters (Canada), Emigre (Issue 51) [1] and AIGA Journal of Graphic Design (United States), Eye magazine no. 33 vol. 8, Autumn 1999, [2] Blueprint (Britain) and Items (Netherlands). The manifesto was subsequently published in many other magazines and books around the world, sometimes in translation. Its aim was to generate discussion about the graphic design profession's priorities in the design press and at design schools.

REFERENCES

Bateson, G. (1977). *Verso un'ecologia della mente*, (titolo originale *Steps to an ecology of mind*). Milano: Adelphi.

Berardi, F. (2003). *Errore di sistema. Teoria e pratica di Adbusters*. Milano: Feltrinelli.

Debord, G. (2001). *La società dello spettacolo*, (titolo originale *La sociétéduspectacle*, Paris 1967). Milano: Baldini &Castoldi.

Derby, M. (1993). *Culture Jamming: Hacking slashing and snipping in the empire of signs*, from www.markderby/archives/books/culture_jamming/

Eco, U. (1973). "Per una guerriglia semiologica". In *Il costume di casa. Evidenze e misteri dell'ideologia italiana negli anni Sessanta*. Milano: Bompiani.

Klein, N. (2000). *No logo. Economia globale e nuova contestazione*. Milano: Baldini &Castoldi.

Mizzau, M. (1984). *L'ironia*. Milano: Feltrinelli.

Tarzia, E. (2013). *Overdose di logo. Adbasters e la battaglia della mente*. Roma: Prospettiva editrice.

Traini, S. (2006). *Le due vie della semiotica, Teorie strutturali e interpretative*. Milano: Bompiani.