

Juan San Juan "Compurban" Globality Inoculated

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"Compurban" 22.

Ever since people started using the English word “aerobics” for “*gimnasia*”, and Mexican children began reading “comics” and not “*historietas*”, “*insignias*” began to be known as “pins”, “*maricones*” are known as “gays” and “*almuerzos*” were replaced by “box lunches”, this country is not the same. Now it’s much more modern.

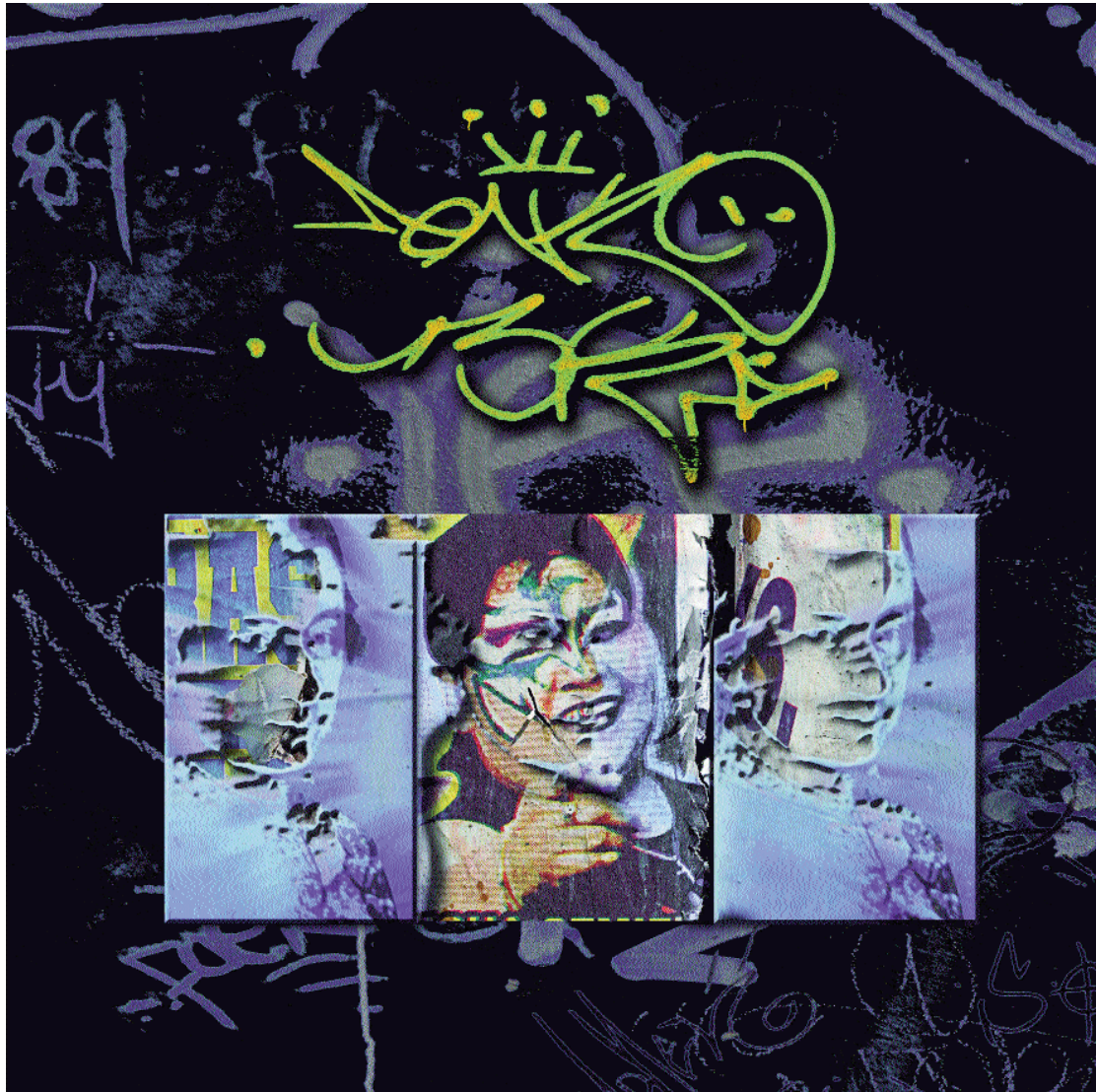
Today, we all buy “tickets” and “CDs”; we wear “after shave”; we eat “sandwiches”; we go to “pubs”; we go “rappelling or “rafting”; instead of going to

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“*acampar*”, we go “camping”, and when winter comes and our noses get stopped up, we clean the snot with “Kleenex”. Not to mention the fact that when we don’t eat everything at dinner, we put the leftovers away religiously in a “*Tupperware*” container. Finally, globalization has inoculated us!

And I use the word “inoculated” advisedly because it has two meanings: one is to “artificially communicate a contagious disease” and second, in Spanish, to “pervert through bad example.”

That is what “Compurban” is all about: inoculating open spaces, fragmented, divided, walled-in spaces, where communication appropriates pub-



“Compurban” 25.



"Compurban" 17.

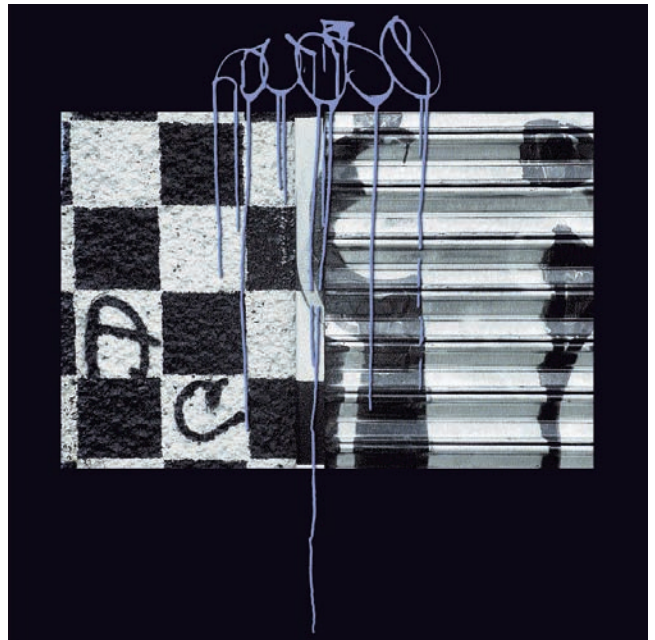
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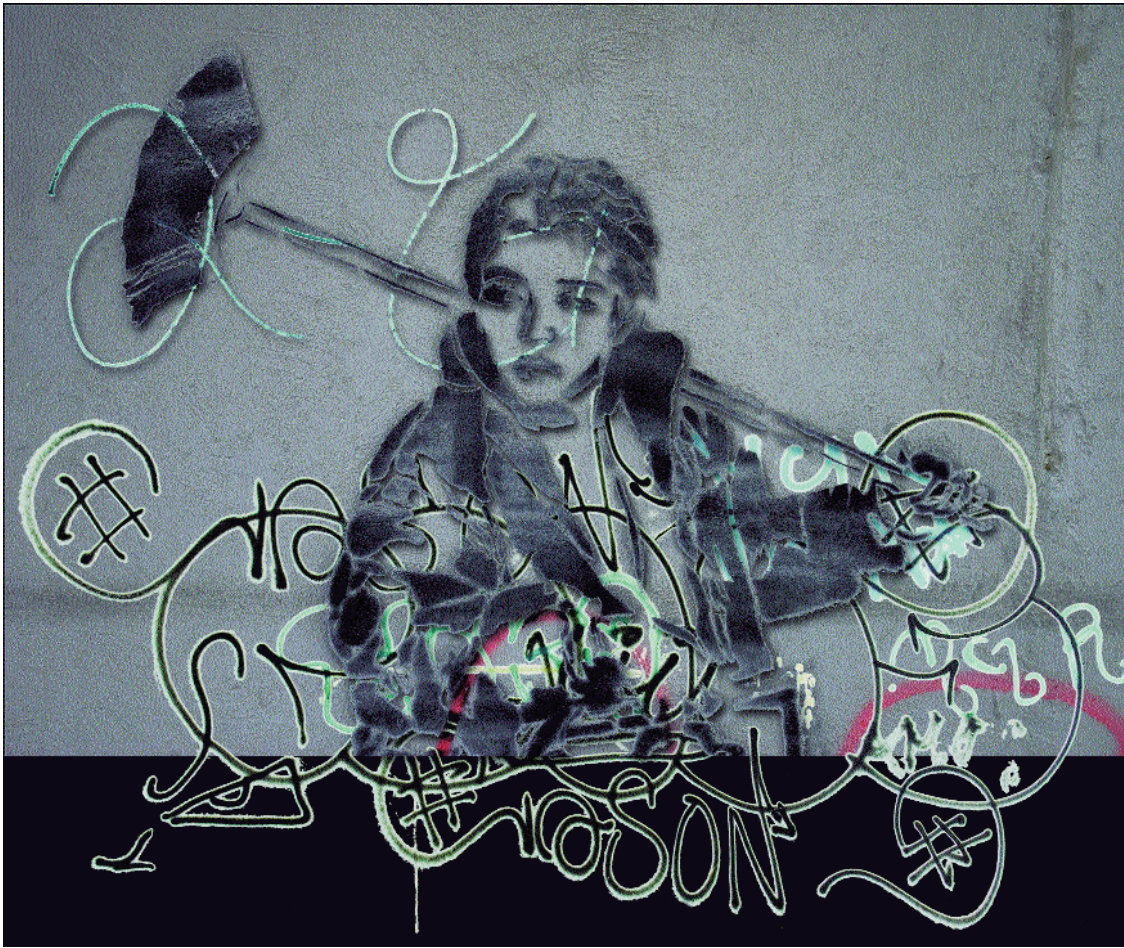
"Compurban" 3.



"Compurban" 39.



"Compurban" 13.



"Compurban" 27.

"Compurban" looks at the silenced scream of the walls and throws it at a new viewer. It makes no concessions. It simply playfully recreates a collective dream: "This wall is mine and ever since I saw it, it belongs to me."

lic spaces, that are always silenced, ignored, that are magically perverted by graffiti, vandalism or the unconscious intervention of ephemeral passers-by.

The contagious disease intellectuals and politicians refer to when they talk about the "expropriated spaces" (by demonstrations, itinerant salespeople, drug dealing, crime) does nothing less than put out on the table the need to redefine space and its multiple meanings.

Public spaces make social conflicts over rights visible; public spaces talk to us about the sadly lacking forms of citizenship and the marked inequalities in access to urban resources. Their walls condense practices of the established regime that dissolve and deviate.

The walls of public spaces communicate among themselves in a counterposed, fragmented way, expressing violent and non-violent ways of controlling urban space, through access to public goods, which reflect at bottom, the profound class nature of society...and its resentments.

"Compurban" looks at the silenced scream of the walls and throws it at a new viewer. It makes no concessions. It simply playfully recreates a collective dream: "This wall is mine and ever since I saw it, it belongs to me."

"Compurban" is a cascade of images. They're not advertisements or spots, but they include the message of "revitalizing forgotten spaces," which, in the worst-case scenario, can be pushed forward by "zapping." **MM**