



## Rhizomatic structures and marginal aesthetics in art clusters

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**Abstract.** This article examined marginalised art clusters as specific urban formations that emerge within semi-abandoned or transformed industrial spaces outside institutional planning frameworks. This study aimed to conceptualise such art clusters as rhizomatic structures in the sense of Gilles Deleuze and Félix Guattari, and to interpret their aesthetic significance through the spatial and sensory experience articulated by Gaston Bachelard. The methodological framework was based on an interdisciplinary approach that combines urban analysis, philosophy of space, cultural studies, and the study of artistic practices, with particular attention to street art and temporary interventions. The analysis used the concepts of rhizome, deterritorialisation, and the poetics of space, which make it possible to interpret art clusters as non-linear network formations and to assess their aesthetic potential. The findings indicated that marginalised art clusters are not the result of deliberate design but emerge as dynamic, rhizomatic structures shaped by multiple creative practices, spontaneous interactions, and artistic interventions within semi-abandoned spaces. Street art, performative actions, and temporary installations function as semiotic markers that transform neglected environments into aesthetically significant spaces with poetic and sensory dimensions. The scientific novelty of the study lied in integrating the concept of the rhizome with the analysis of marginal art clusters as aesthetic formations in post-industrial spaces. This approach allowed them to be understood not only as social or cultural phenomena but also as forms of experience and becoming within the urban environment. The practical significance of the research lies in its potential application to the reconsideration of approaches to the revitalisation of neglected territories and the development of non-institutional artistic practices

**Keywords:** art clusters; rhizome; street art; ruin aesthetics; urban studies; industrial design; deterritorialisation

### INTRODUCTION

In the context of accelerating post-industrial transformation and the reorganisation of urban environments, contemporary cities are increasingly characterised by fragmentation, discontinuity, and the emergence of spaces that evade traditional frameworks of planning and control. These processes are closely linked to the decline of industrial production, shifts in economic structures, and changing patterns of spatial use, which together generate a growing number of abandoned, underused, or transitional territories within the urban fabric. Such spaces, often situated at the margins of institutional attention, challenge established dichotomies between function and dysfunction, centre and periphery, order and disorder. As a result, they prompt a reconsideration of

fundamental assumptions about what constitutes valuable, productive, or meaningful urban space.

Contemporary urban theory is increasingly shifting its focus from stable, planned environments to transitional, indeterminate, and often marginal spatial conditions. In this context, particular attention is being paid to spaces that exist beyond formal systems of regulation, design, and economic productivity. Such environments, frequently characterised by abandonment, incompleteness, or functional obsolescence, challenge dominant paradigms of urban development that prioritise order, efficiency, and control. Rather than being perceived solely as residual or problematic territories, these spaces are now approached as dynamic fields of potential where alternative spatial practices, social relations, and aesthetic forms can emerge. This shift reflects a

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broader rethinking of the urban environment as a processual and open system in which instability, temporality, and marginality become integral conditions of spatial production.

In contemporary urban discourse, abandoned and partially ruined spaces are increasingly viewed not only as symptoms of crisis or degradation within the urban environment. Instead, they are understood as potential milieus for the formation of new cultural, spatial, and aesthetic configurations. In the context of post-industrial transformation, such territories function as “urban voids”, which, according to M.R. Rahman & A. Habib (2025), are not only the result of economic and political changes but also arenas for rethinking spatial practices and power relations.

C. O’Callaghan & C. Di Felicianantonio (2021), among others, analysed urban ruins as spaces that disrupt linear narratives of development, emphasising their capacity to function simultaneously as extra-institutional and politically significant environments. They argued that such spaces exist “outside formal regulations”, thereby creating conditions for alternative practices of urban use. This perspective closely corresponds to the understanding of marginalised art clusters in this study as autonomous and non-hierarchical structures. In the research of J. Gardner (2024), abandoned territories are examined through the lens of “contemporary archaeology” as complex material formations that combine waste, ruins, and traces of urban transformation. The author argued that such spaces emerge not only as a result of decline but also as specific cultural landscapes with their own logic of existence. In a similar vein, M. Angelidou *et al.* (2025) emphasised that emerging urban formations increasingly operate through hybrid, bottom-up dynamics that blur the boundaries between formal and informal spatial production. These approaches resonate with the interpretation of marginalised art clusters as environments in which spatial meaning is continuously negotiated rather than imposed.

The study by M.R. Dionisio & J. Carr (2022) proposed the concept of “prismatic immersion”, in which ruins are understood as multidimensional spaces that integrate the historical, social, and cultural dimensions of the city. The authors highlighted that ruins can contribute to community formation, preserve polyvocality, and remain open to transformation. Within the framework of ruin aesthetics, E. Scarbrough (2023) examined contemporary industrial ruins as part of a “neo-pictorial” landscape, emphasising their cultural and artistic value. The author notes that the transformation of such spaces is often accompanied by a loss of authenticity due to excessive regeneration. This observation is significant for understanding art clusters as environments where tension persists between neglect and institutionalisation. Furthermore, A. Cervesato *et al.* (2024) argued that ruins should not be treated solely as objects of preservation, since their “museumification” may diminish their potential for reinterpretation and contemporary use. This approach

supports the idea that neglect can serve as a resource for new forms of cultural production.

This study aimed to interpret marginalised art clusters as forms of becoming within the urban environment that emerge in semi-abandoned spaces, and to conceptualise them as rhizomatic structures in which neglect appears not as a state of decline but as a productive condition for the formation of new aesthetic and spatial qualities. The objectives of the study were: to identify the theoretical foundations for interpreting marginalised art clusters within philosophical, urban, and cultural approaches, including the application of the concept of the rhizome developed by G. Deleuze & F. Guattari (1987) to the analysis of non-linear spatial processes; to examine the role of artistic interventions, including street art, performative practices, and temporary installations, and the aesthetic and sensory dimensions of interaction with such environments through the lens of G. Bachelard’s (1994) poetics of space; and to determine the mechanisms of deterritorialisation and reappropriation of space, as well as the role of marginality and neglect in shaping rhizomatic structures, new spatial identities, and aesthetic experiences.

## LITERATURE REVIEW

A distinct field of inquiry into the aesthetics of ruins and neglect has been developing within the humanities. In the study of J. Hell & A. Schönle (2009), ruins are frequently interpreted as cultural constructs that represent complex temporal layers and create space for alternative narratives of modernity. Similarly, T. Edensor (2005) emphasised that abandoned industrial environments generate a particular sensory experience in which the materiality of ruins, together with the sonic and tactile dimensions of space, activate modes of perception distinct from those of the ordered urban landscape. T. Edensor interpreted ruins not as passive remnants of the past but as active environments of experience that shape specific perceptual regimes through materiality, sensoriality, and embodied interaction. He argued that ruined spaces disrupt the normative organisation of the urban environment, opening possibilities for alternative practices of movement, observation, and interaction.

At the same time, within contemporary visual and media discourses, neglect acquires the status of an aesthetic category. Publications on platforms such as Yellowtrace (Hughes, 2016) and The Guardian (Patman, 2019), as well as analytical essays on the “aesthetics of decay”, draw attention to the phenomenon of “beauty in decay”, in which ruins appear as objects of visual fascination and reflection. In this context, abandoned spaces cease to be “empty” and instead become saturated with new meanings through photographic practices, artistic interventions, and everyday urban exploration.

Non-institutional artistic practices, particularly street art and temporary interventions, play a particularly important role in reinterpreting such

environments. As demonstrated in the work of RomanyWG (2011), abandoned spaces become a kind of “open canvas”, where artistic practices function as tools of symbolic appropriation and as representations of urban experience. These interventions not only transform the visual character of the environment but also generate new modes of interaction with space, shifting it from the category of the marginal into the sphere of cultural significance. Such spaces become objects of artistic reflection, highlighting their capacity to combine materiality and poetic quality while also reflecting social processes through aesthetic forms. This reinforces the argument concerning the role of neglected spaces as environments of creative reinterpretation.

Within this theoretical framework, the question becomes particularly relevant: can neglect be understood not as a final stage of decline, but as a process of becoming? To conceptualise this phenomenon, the concept of the rhizome by G. Deleuze & F. Guattari (1987) proves especially productive, as it allows urban formations to be interpreted as non-linear, decentralised networks without a fixed hierarchy. From this perspective, marginalised art clusters can be understood as dynamic structures emerging through multiple connections, intersecting practices, and spontaneous forms of interaction, rather than as the result of intentional design. Thus, in this study, marginalised art clusters are examined through a framework that combines rhizomatic theory and the aesthetics of spatial experience.

The theoretical foundation of the research draws on the studies of various scholars whose approaches allow for a comprehensive understanding of the phenomenon of marginalised art clusters. In particular, studies of industrial ruins and abandoned spaces are represented in the research of T. Edensor (2005), who analysed them as environments of sensory experience, as well as in *Ruins of Modernity*, where ruins are interpreted as cultural constructs. The urban dimension of abandonment is articulated in Christopher Silver’s concept of “urban voids”. At the same time, the concept of the rhizome by G. Deleuze & F. Guattari (1987) was used to analyse non-linear, decentralised structures. An additional analytical dimension is provided by G. Bachelard (1994), which emphasises the intimate and sensory experience of inhabiting space. From this perspective, abandoned spaces and the art clusters formed within them can be understood as sites where material ruin is transformed into a poetic image, and marginality becomes a source of aesthetic potential.

## MATERIALS AND METHODS

Within the framework of this study, a qualitative approach was employed, designed to analyse marginalised art clusters emerging in semi-abandoned industrial spaces, with a focus on an illustrative case in Tel Aviv, Israel. Case selection was conducted using the case study method, based on the following criteria: the presence of spatial transformation in abandoned or partially functioning

industrial sites; the absence of, or only minimal, institutional regulation; the presence of informal artistic practices, including street art, performances, and temporary installations; and evidence of non-linear, network-based development of the environment. This approach made it possible to consider art clusters not as stable entities but as processual formations existing in a state of continuous transformation.

Methods of visual, semiotic, and spatial analysis were applied for data collection and interpretation. Particular attention was paid to the study of street art, graffiti, temporary artistic interventions, and architectural fragments as carriers of symbolic meanings. This approach enabled the identification of mechanisms underlying the formation of the aesthetic and semiotic identity of abandoned spaces, as well as the tracing of processes of their reinterpretation through artistic practices. The analysis also took into account the affective and embodied experience of interaction with space, in line with the approaches of T. Edensor (2005), who emphasised the materiality and sensoriality of ruins.

The study also included the analysis of publicly available sources, such as media publications, including Yellowtrace (Hughes, 2016) and The Guardian (Patman, 2019), photographic essays, online archives, social media pages, and informal curatorial descriptions. This made it possible to trace the formation of narratives surrounding abandoned spaces and to identify how they are represented as aesthetically appealing and culturally significant environments. The theoretical framework of the study was based on works in urban studies, cultural geography, and the philosophy of space. The analysis of ruin aesthetics is grounded in approaches presented in *Ruins of Modernity* (Hell & Schönle, 2010), where ruins are understood as cultural and temporal constructs.

The methodological strategy is based on a combination of comparative and interpretative analysis. This makes it possible to identify common patterns in the formation of marginalised art clusters, as well as the specific features of their development in different contexts. The results are interpreted within an interdisciplinary framework, drawing on the philosophical concept of the rhizome by G. Deleuze & F. Guattari (1987), which allows art clusters to be understood as decentralised network structures, as well as on G. Bachelard’s work (1994), which enables the analysis of the sensory and aesthetic experience of interaction with abandoned environments. The chosen methodology allows for a comprehensive examination of marginalised art clusters as dynamic, rhizomatic formations emerging at the intersection of the materiality of ruins, artistic practices, and alternative modes of experiencing urban space.

## RESULTS AND DISCUSSION

According to S. Shkoliar (2025), contemporary art clusters in the post-industrial urban environment can be productively examined through the lens of two

fundamental types of formation: art clusters formed through underground transformation and managed creative zones, including marginalised art clusters. The first type emerged as a result of the spontaneous appropriation of abandoned industrial territories by artistic communities, often outside the legal framework and without prior planning. The second type, by contrast, is formed within the framework of urban revitalisation strategies involving public authorities or cultural institutions, which implies prior conceptualisation, infrastructural support, and integration into the economy of creative industries.

This study focused specifically on marginalised art clusters of the underground type, which function as spaces of non-institutional becoming. Their key distinction lies in the absence of an initial project-based logic: they emerge as the result of multiple, decentralised practices, corresponding to the concept of the rhizome (Deleuze & Guattari, 1987). This type of cluster demonstrates a non-linear, networked structure of development, in which each new intervention – graffiti, installation, or performance – is not subordinated to a single centre but instead expands the space horizontally.

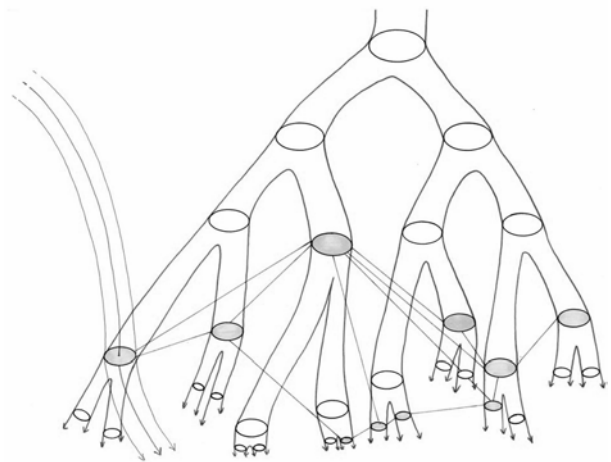
Marginalised art clusters are primarily formed within abandoned industrial sites – factories, warehouses, and depots – that have lost their original function. Contemporary studies of industrial heritage emphasise that such spaces possess a unique material and sensory quality that stimulates alternative modes of perception (Pinder, 2005; Henshaw, 2014). Unlike the ordered urban environment, the ruin does not impose a fixed function but opens up a field for interpretation and experimentation. In this context, neglect functions not as a deficit but as a resource for becoming, ensuring openness to creative practices.

In this context, the concept of the rhizome, proposed by G. Deleuze & F. Guattari (1987), acquires key significance for interpreting marginalised art clusters as specific spatial formations. In contrast to traditional hierarchical models of organisation, that is, so-called “arborescent” structures, the rhizome describes a mode of thinking and structuring based on principles of non-linearity, multiplicity, decentralisation, and openness. It has neither beginning nor end but exists as a continuous network of connections that constantly expands in multiple directions.

G. Deleuze & F. Guattari (1987) identified several key principles of rhizomatic organisation. First, there is the principle of connection and heterogeneity, according to which any element can be connected to any other, regardless of its nature. Second, there is the principle of multiplicity, whereby the structure is not reducible to a single centre or essence but exists as a constellation of equal elements. Third, there is the principle of asignifying rupture, which refers to the system’s capacity to break and reconstitute itself in new configurations without losing its integrity. The principles of cartography and decalomania are also important: the

rhizome produces its own “maps” of reality, which remain open to change and transformation.

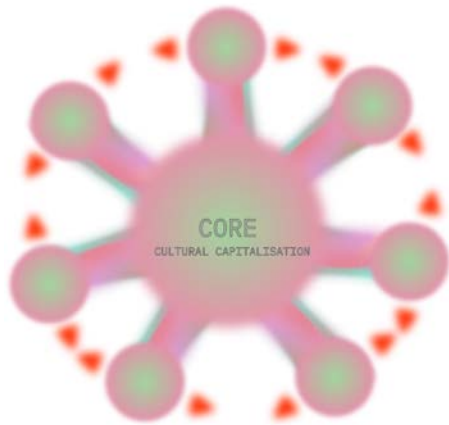
In contrast to the arborescent model, which presupposes a clear hierarchy, centre, and subordination, the rhizomatic structure is fundamentally anti-hierarchical. This distinction is visually illustrated in Figure 1, which compares two spatial models: the tree-like, or arborescent, structure, which presupposes a linear and hierarchical order originating from a root, and the rhizomatic structure, characterised by non-linearity, multiplicity, and the continuous formation of connections without a predefined hierarchy. This characteristic makes it possible to apply the rhizomatic model to the analysis of marginalised art clusters, which are formed without centralised control and do not follow a single developmental logic.



**Figure 1.** Rhizome and arborescent structures  
Source: Happy Sleepy (n.d.)

A marginalised art cluster of the underground type thus functions as a rhizome within urban space. It does not possess a clearly defined centre, such as a gallery, institution, or administrative core, but consists of multiple points of activity: individual artists, temporary studios, graffiti-covered walls, improvised exhibition spaces, and performative events. Each of these elements is autonomous yet simultaneously embedded within a constantly shifting network of interactions. In this sense, the space of the art cluster is a process of continuous “unfolding”, similar to a rhizome that expands not according to a predetermined plan but through multiple, often accidental connections.

Schematic representations are important for understanding why art clusters formed through underground transformation are examined in this context. As shown in Figure 2, institutionalised art clusters, such as managed creative zones or art centres, are characterised by a hierarchical organisation with a clearly defined core. This core, typically represented by ownership or administrative structures, generates and controls subordinate elements, forming a system in which functional components are dependent on and spatially organised around a central node.



**Figure 2.** Hierarchical structure of a managed art cluster. Illustration by the author, 2026.

**Source:** created by the author

By contrast, Figure 3 illustrates the structure of a marginalised art cluster at the stage preceding cultural colonisation. In this case, the organisation is rhizomatic: it lacks a single governing centre, and its development occurs in an anarchic and non-linear manner. Such clusters emerge through processes of industrial squatting and evolve through the spontaneous and chaotic distribution of functions, resulting in a network of interconnected yet independent elements.



**Figure 3.** Rhizomatic structure of an underground art cluster

**Source:** created by the author

It is important to note that such rhizomatic organisation is directly linked to the anarchic nature of the way marginalised art clusters are formed. This does not refer to political anarchism in a narrow sense, but rather to the absence of centralised control, regulation, and hierarchy in the development of such clusters. The space is formed through chaotic, spontaneous actions by various actors who are not coordinated by a single institution. This produces an effect of unpredictability, fragmentation, and openness to change. This logic of development corresponds to the staged formation of art clusters outlined by S. Shkoliar (2025). The initial phase is abandonment, when an industrial site loses its function and enters a state of physical and social decline.

This condition creates the preconditions for the next stage – industrial squatting, that is, the unauthorised appropriation of space by artists and creative communities. It is precisely at this stage that the rhizomatic structure begins to form most intensively: initial nodes of activity emerge, without rigid connections, but they gradually develop into a network.

Further development occurs through spontaneous cultural colonisation, when new participants join the space, the number of artistic interventions increases, and temporary events and informal practices emerge (Shkoliar, 2025). Importantly, up to this point, the structure of the art cluster remains chaotic and non-linear, rather than being subordinated to any centralised logic. Each new element does not integrate into an existing hierarchy but instead transforms the configuration of the space itself, generating new connections and branches. Thus, prior to the stage of cultural colonisation, the marginalised art cluster functions as an open rhizomatic system with a distinctly anarchic structure, in which stable centres, clear boundaries, and fixed roles are absent. It is precisely this disorder and decentralisation that secure its capacity for intensive creative development, forming an alternative model of urban becoming that contrasts with institutionally controlled forms of spatial organisation.

At the same time, the results indicate that the development of marginalised art clusters is not teleologically directed and does not necessarily involve progression through all stages of transformation. Such formations may remain at any stage, including abandonment, industrial squatting, or early cultural activation (Shkoliar, 2025). In cases where the art cluster does not transition to the stage of cultural colonisation, its spatial and social structure retains its rhizomatic character. In particular, remaining at the stage of industrial squatting implies the absence of institutional formalisation, a stable functional structure, and centralised management. In this condition, space is organised through multiple local initiatives that do not follow a unified logic. This corresponds to the concept of the rhizome formulated by G. Deleuze & F. Guattari (1987), which emphasises non-hierarchical organisation, decentralisation, and a multiplicity of connections.

Within this theoretical model, the rhizome is also associated with the idea of anti-hierarchical or unstructured social systems, where there is no centre of power or organisation, and interactions occur horizontally. In this context, the marginalised art cluster can be understood as a space in which such a model is practically realised, where social, creative, and spatial processes unfold without rigid regulation. The absence of hierarchy, the instability of functions, and openness to change create an environment that can be interpreted as a form of “spatial anarchy” in the analytical sense, that is, as a system without centralised control. An empirical example of such a structure is the Shvil HaMeretz art cluster in Tel Aviv (Fig. 4), which

developed within former industrial sites and consists of several separate buildings. The space is characterised by the absence of a unified compositional or functional centre: individual buildings function as autonomous units that include creative studios, galleries, workshops, and other mixed-use spaces (Fig. 5).

The visual environment of the cluster is formed primarily through various forms of graffiti and street art covering building façades, inner courtyards, and transitional spaces (Fig. 6). In this context, one can observe the prevalence of anarchic graffiti and spontaneous inscriptions applied directly to architectural surfaces (Fig. 7). Such visual

interventions, which would typically be classified as vandalism within formal urban environments, are not only tolerated within the territory of the art cluster but are also implicitly legitimised as part of its cultural and spatial identity.

The absence of institutional control over these practices contributes to the formation of a dynamic visual layer, in which multiple authors continuously redefine the aesthetic and semantic structure of the environment (Fig. 8). In this sense, the façades operate as open canvases, enabling ongoing artistic production and reinforcing the rhizomatic, non-hierarchical nature of the cluster.



**Figure 4.** Buildings of the Shvil HaMeretz art cluster, Tel Aviv, Israel

**Source:** taken by the author



**Figure 5.** One of the buildings in the Shvil HaMeretz art cluster, Tel Aviv, Israel, featuring a mural

**Source:** taken by the author



**Figure 6.** Fragment of the façade of one of the Shvil HaMeretz art cluster buildings, Tel Aviv, Israel, featuring graffiti and signs of industrial ruins

**Source:** taken by the author



**Figure 7.** Fragment of the façade of one of the Shvil HaMeretz art cluster buildings, Tel Aviv, Israel, featuring layers of graffiti

**Source:** taken by the author

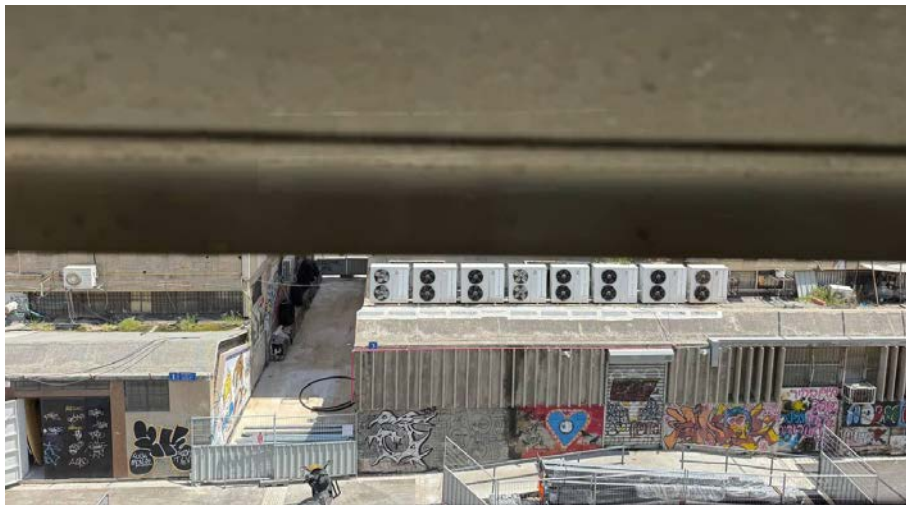
These interventions lack centralised control or a unified stylistic framework, further emphasising the decentralised nature of the spatial organisation. At the same time, the cluster includes a local navigation

system in the form of signage indicating buildings and room numbers, which performs the utilitarian function of orientation without establishing a hierarchical structure (Fig. 9 - Fig. 11).

These elements provide minimal spatial legibility, allowing users to navigate between studios, galleries, and shared facilities while preserving the open and fragmented character of the cluster. At the same time, informal and handmade navigational markers, such as wall drawings and improvised directional signs, extend this system through spontaneous user-generated interventions (Fig. 12), further reinforcing the rhizomatic logic of decentralised spatial communication.

According to ethnographic observation, a rental mechanism operates within the space: individual premises are leased to artists. However, even in the presence of such an organisational element, the space does not acquire a clearly structured management centre, as there is no single institution regulating all processes within the cluster. Shvil HaMeretz thus

exemplifies an art cluster situated at the threshold between squatting and cultural activation while maintaining a rhizomatic, non-hierarchical structure. Thus, the possibility of an art cluster remaining at the early stages of development without transitioning to cultural colonisation results in its preservation as an open, decentralised system. In such cases, the rhizome functions not only as an analytical model but also as a real form of spatial organisation, manifested in the absence of a core, the multiplicity of connections, and horizontal interactions. This structure is directly linked to the material conditions in which such art clusters emerge – primarily abandoned industrial environments. In this context, it becomes necessary to consider the industrial ruin as an environment that enables processes of deterritorialisation and aesthetic reinterpretation.



**Figure 8.** View from the window of an art studio within one of the Shvil HaMeretz buildings, overlooking graffiti, Tel Aviv, Israel

Source: taken by the author



**Figure 9.** Element of the navigation system indicating Building 3 and its functions, Shvil HaMeretz art cluster, Tel Aviv, Israel

Source: taken by the author



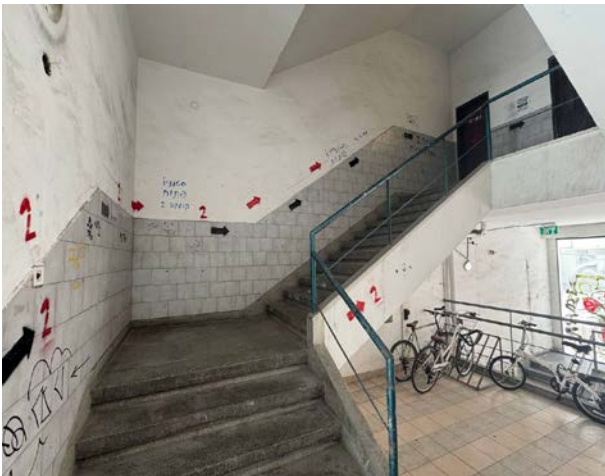
**Figure 10.** Element of the navigation system indicating the location of Dvir Gallery at the Shvil HaMeretz art cluster, Tel Aviv, Israel

Source: taken by the author



**Figure 11.** Element of the navigation system indicating Building 3 of the Shvil HaMeretz art cluster, Tel Aviv, Israel

**Source:** taken by the author



**Figure 12.** Stairwell in the Shvil HaMeretz art cluster with a homemade navigation system in the form of wall drawings, Tel Aviv, Israel

**Source:** taken by the author

In contemporary architectural and urban discourse, industrial ruins are traditionally considered within two primary approaches: demolition or adaptive reconstruction, that is, revitalisation. This dichotomy reflects the dominant logic of functionalist thinking, in which space is evaluated primarily in terms of its utilitarian suitability and compliance with contemporary standards. In the first case, demolition, industrial sites that have lost their original function are treated as spatial “defects” to be eliminated in order to enable further use of the territory. In the second case, reconstruction, they are integrated into new urban scenarios through adaptation to contemporary functions, including residential, cultural, and commercial uses. Both approaches imply controlled intervention aimed at organising space and bringing it into a normatively defined condition. In most cases, a significant proportion of such sites retain structural integrity and load-bearing capacity even after prolonged periods of abandonment. This suggests that

their demolition is often determined not so much by technical factors as by aesthetic and ideological considerations. A key argument in favour of demolition is the perception of industrial ruins as “non-aesthetic” objects. Within modernist and postmodern architectural traditions, the aesthetics of the urban environment have long been associated with categories such as cleanliness, order, completeness, and novelty. Accordingly, surfaces that are devoid of traces of time, wear, damage, or external intervention are perceived as conforming to normative notions of “quality” space.

In this context, any manifestations of material degradation, such as cracks, corrosion, layers of paint, and graffiti, are interpreted as disruptions of visual order. As noted by T. Edensor (2005), such surfaces exceed the bounds of controlled aesthetics and are perceived as “excessive” or “undesirable”, as they resist easy interpretation within standardised architectural codes. Consequently, the aspiration to “cleanse” space of temporal traces forms part of a broader tendency towards the sterilisation of the urban environment. Research critiques this understanding of aesthetics as limited, emphasising that it excludes alternative modes of spatial perception. In particular, industrial ruins offer a different aesthetic paradigm: an aesthetics of processuality, incompleteness, and material memory. Within this framework, traces of time, such as scratches, layers, and graffiti, are understood not as defects but as carriers of information about the spatial history, shaping its unique identity. The dominant perception of aesthetic value as the absence of temporal traces is socially and culturally constructed. It reflects a desire for control, standardisation, and predictability characteristic of modern urbanism. In contrast, industrial ruins, because of their material heterogeneity and openness to interpretation, offer an alternative model of aesthetic experience that becomes the foundation for the formation of marginalised art clusters.

Further analysis, in accordance with the aim of this study, requires consideration not only of the structural, or rhizomatic, organisation of marginalised art clusters but also of their aesthetic and sensory dimensions, which are formed under the conditions of abandoned industrial environments. Within marginalised art clusters, these properties of ruin become the basis for the formation of an aesthetics of becoming, where space is not completed or stabilised but exists in a process of continuous transformation. This corresponds to both the rhizomatic logic of G. Deleuze & F. Guattari (1987) and G. Bachelard’s (1994) concept of the poetics of space, in which the environment is understood as a source of intimate, sensory experience. In this sense, neglect acts as deterritorialisation – a concept that denotes a rupture with the previous functional and symbolic structures of space. When an industrial site loses its original function, it moves beyond established urban scenarios and becomes open to new forms of appropriation. As noted by J. Novy & C. Colomb (2016), such spaces are characterised by a

high degree of flexibility, allowing different social groups to reinterpret them according to their own needs and practices.

Within marginalised art clusters, the process of deterritorialisation is directly linked to artistic interventions. Street art, temporary installations, and performative practices function as mechanisms of reappropriation, or reterritorialisation, endowing space with new meanings. According to contemporary studies of street art, such practices not only transform the visual image of the environment but also alter the ways in which it is used socially, generating new scenarios of interaction. Thus, the marginalised art cluster emerges as a space in which processes of deterritorialisation – neglect, decay, and loss of function – and reterritorialization – artistic interventions and social practices – intersect. This duality defines it as a space of becoming, where aesthetics is formed not through completed forms but through processuality, openness, and indeterminacy.

Of particular importance in this context is the sensory experience of interaction with space, which extends beyond purely visual perception. As emphasised by T. Edensor (2005), ruins activate multisensory perception: sound, including echoes and creaking structures; tactility, including surface roughness; and smell, including dampness and dust, form a complex experience that is not typical of ordered urban environments. In marginalised art clusters, these sensory qualities intersect with artistic interventions, creating a hybrid aesthetic space in which the materiality of ruin interacts with the symbolic layers of art. The aesthetic significance of marginalised art clusters, therefore, lies not only in the visual transformation of abandoned sites but also in the formation of new modes of experiencing the urban environment. Such clusters function as spaces where the materiality of ruin, rhizomatic structure, and artistic practices interact, producing alternative models of urban experience.

An empirical example is the Shvil HaMeretz art cluster in Tel Aviv, which represents a type of marginalised environment formed within partially abandoned industrial sites. The spatial organisation of this cluster is characterised by the absence of a compositional centre, the presence of several buildings, and a fragmented navigation system. Signage in the form of plaques indicating room numbers and functions creates the minimum necessary infrastructure but does not establish a hierarchical structure, thereby confirming its rhizomatic character. The visual environment of the cluster is saturated with various forms of street art, including the following:

1. Graffiti (tagging, throw-up, murals) – as a basic form of spatial marking that signals presence and the symbolic appropriation of territory.

2. Street art (figurative murals, stencil art) – as more complex compositions that create visual accents and influence the aesthetic perception of space.

3. Sticker art – as small-scale interventions placed on doors, walls, and navigation signs, forming a layered, accumulative visual structure.

4. Paste-ups and temporary installations – as paper-based or mixed-media objects with a limited temporal lifespan.

Particularly illustrative is the use of sticker art as a form of micro-intervention that corresponds to rhizomatic logic: it is not centrally placed, spreads non-linearly, and forms a network of visual traces that overlap with one another. As noted by R. Campos (2021), such practices produce an “accumulative surface aesthetic”, in which meaning is generated not by individual images but by their aggregation. Within the context of ruin aesthetics, these visual layers interact with the materiality of the abandoned environment. Worn surfaces, cracks, remnants of paint, and industrial textures become the basis for artistic interventions, supporting the thesis of spatial co-production (DeSilvey & Edensor, 2013), where the material and the symbolic form a unified system. Graffiti and street art do not merely cover the surface but engage with it, enhancing its texture and visual complexity.

From the perspective of contemporary street art studies, such practices should be understood as a form of spatial communication that operates outside institutional frameworks (Young, 2013). They generate alternative narratives that are not subordinated to official mechanisms of urban image production. In marginalised art clusters, this is manifested in the absence of a unified stylistic code: diverse artistic practices coexist, conflict, and interact, forming a polyphonic visual environment. This allows the art cluster to be interpreted as a space in which street art performs the function of a semiotic framework that structures the environment without centralised control. Such a structure directly corresponds to the concept of the rhizome, in which any element can connect with any other, and meaning emerges through interaction rather than hierarchy (Deleuze & Guattari, 1987). Furthermore, artistic practices in such environments should be considered manifestations of underground art practices formed outside official institutions. As noted by R. Campos (2021), underground art is characterised by autonomy, temporality, and resistance to commercialisation. In the case of marginalised art clusters, these characteristics are intensified by spatial conditions: abandonment and the absence of control create opportunities for free artistic experimentation.

Thus, it can be argued that street art in marginalised art clusters transforms the visual image of space and shapes its structural and aesthetic logic. Through multiple, decentralised interventions, it reproduces a rhizomatic model of organisation in which there is no core, and space develops as a network of interconnected elements. In summary, marginalised art clusters can be defined as specific urban formations in which the following elements converge: the materiality of the

industrial ruin, a rhizomatic structure of spatial development, and underground artistic practices. This combination constitutes their aesthetic potential as spaces of becoming, where neglect does not function as a sign of degradation but as a condition for the emergence of new forms of artistic and spatial identity.

## CONCLUSIONS

The conducted study demonstrates that marginalised art clusters in post-industrial cities result from the spontaneous appropriation of abandoned spaces and are formed as rhizomatic structures lacking centralised governance or a unified compositional core. It has been established that the abandonment of industrial sites functions not as a deficit but as a productive condition for the emergence of new forms of spatial and social organisation, in which the materiality of ruin, artistic practices, and sensory experience interact in processes of poetic and aesthetic interpretation of the environment.

The study shows that underground art clusters function as open, decentralised systems in which street art, graffiti, sticker art, and temporary installations act as mechanisms of reterritorialization of space. They create a multi-layered, polyphonic visual structure that shapes the aesthetic logic of rhizomatic organisation and stimulates alternative modes of social and artistic interaction. The findings confirm that marginality and abandonment are key factors contributing to the emergence of new forms of spatial identity and

aesthetic experience. The space of art clusters exists in a state of continuous transformation, combining processes of deterritorialisation and reterritorialization, which allows them to be understood as spaces of becoming. The scientific novelty of the research lies in the conceptualisation of marginalised art clusters as rhizomatic, processual formations in which abandonment becomes a condition for creative development and the formation of alternative urban scenarios. Prospects for further research include the study of the long-term transformation of marginalised art clusters and the analysis of how processes of institutionalisation influence their rhizomatic structure, aesthetic qualities, and social functions.

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## CONFLICT OF INTEREST

None.

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## Ризоматичні структури та маргінальна естетика в арт-кластерах

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**Анотація.** У статті досліджено феномен маргіналізованих арт-кластерів як специфічних урбаністичних утворень, що формуються у напівзанедбаних або трансформованих індустріальних просторах поза межами інституційного планування. Метою дослідження була концептуалізація таких арт-кластерів як ризоматичних структур у сенсі Gilles Deleuze та Félix Guattari, а також осмислення їхньої естетичної значущості через призму просторового та чуттєвого досвіду Gaston Bachelard. Методологічну основу становили міждисциплінарний підхід, що поєднує урбаністичний аналіз, філософію простору, культурологію та дослідження мистецьких практик, зокрема стріт-арту та тимчасових інтервенцій. Для аналізу було використано концепти ризоми, детериоріалізації та поетики простору, що дозволяють інтерпретувати арт-кластери як нелінійні мережеві утворення та оцінити їх естетичний потенціал. Результати дослідження свідчили, що маргіналізовані арт-кластери не є результатом цілеспрямованого проектування, а виникають як динамічні, ризоматичні структури, що формуються через множинні творчі практики, спонтанні взаємодії та художні інтервенції у напівзанедбаних просторах. Стріт-арт, перформативні акції та тимчасові інсталяції відіграють роль семіотичних маркерів, які перетворюють занедбані середовища на естетично значущі простори, що набувають поетичного та чуттєвого виміру. Наукова новизна полягала у поєднанні концепту ризоми із аналізом маргінальних арт-кластерів як естетичних утворень у постіндустріальних просторах, що дозволило розглядати їх не лише як соціальні чи культурні феномени, а як форми переживання та становлення міського середовища. Практичне значення дослідження полягає у можливості застосування отриманих результатів для переосмислення підходів до ревіталізації занедбаних територій та розвитку неінституційних мистецьких практик

**Ключові слова:** мистецький кластер; ризома; стріт-арт; естетика руїни; урбаністика; індустріальний дизайн; детериоріалізація