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Public Art, strategies for the regeneration of public space¹

*Antoni Remesar*²

Apollinaire El Poeta asesinado : « - Une statue de quoi? demanda Tristouse. / En marbre? En bronze?. /- Non, c'est trop vieux, répondait l'oiseau du/ Bénin, il faut que je lui sculpte une / profonde / statue en rien, comme la poésie et comme la / gloire »

SUMMARY

This paper discusses some of the key concepts in the consideration of public art as a central element in urban regeneration processes, especially in reference to its role in the processes of citizen participation

¹ Delivered at the *ESF Exploratory Workshop on PUBLIC ART. Public art and its distresses. From mainstream city marketing strategies to a tool for social regeneration, Milano, 2-22 Oct, 2010*

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RESUMEN

Este trabajo analiza algunos de los conceptos clave en la consideración del Arte Público como elemento clave en los procesos de regeneración urbana, especialmente en referencia a su papel en los procesos de participación ciudadana

RESUM

Aquest treball analitza alguns dels conceptes clau en la consideració de l'Art Públic com a element clau en els processos de regeneració urbana, especialment en referència al seu paper en els processos de participació ciutadana

The introduction of strategic planning as a tool for regulation of urban growth has had a major impact on what can be called "*politics of public art*".

It should be noted that, firstly, this type of planning is a response to a crisis in the city. A particular crisis (1) by an outdated model of the developmental growth of the city based - directly or indirectly on the paradigm of modern architecture (functionality, zoning, etc), (2) the emergence of new "*urban classes*" with different life values from those of previous generations and (3) by a huge change in the productive base of the cities involving, first, a redeployment of the productive fabric - with the side effect of massive unemployment -, and second, the emergence of a huge stock of industrial urban fabric that requires new uses and functionalities. The development of society itself generated a new social setting in which young people, women, racial and sexual minorities began a battle to have a voice in this society more or less wealthy society. Furthermore, the development of disciplines such as ecology urged by the need for revision of industrial production system unsustainable effects.

“Social crisis, cultural crisis, economic crisis and ecological crisis, are the dimensions that are part of urban regeneration programs. These programs should act on economic and social level, meanwhile on the urban fabric from the perspective of sustainability. If we add the revolution in the management information systems we have

defined the landscape of transition from an industrial society based on production and indiscriminately mass consumption, to a post-industrial society based on services”³
(Remesar- Nunes da Silva)

MODERNISM	POSTMODERNISM
Planning on large-scale	Urban design
Metropolitan-wide	Fragmentation and locality
Urban plans technologically rational and efficient plans	Palimpsest /collage of forms and uses
Space considered to be shaped for social purposes	Space autonomous and independent to be shaped according aesthetic aims and principles
Based on a social project	Timeless and disinterested beauty as an objective

A. Remesar, adapted from Harvey⁴

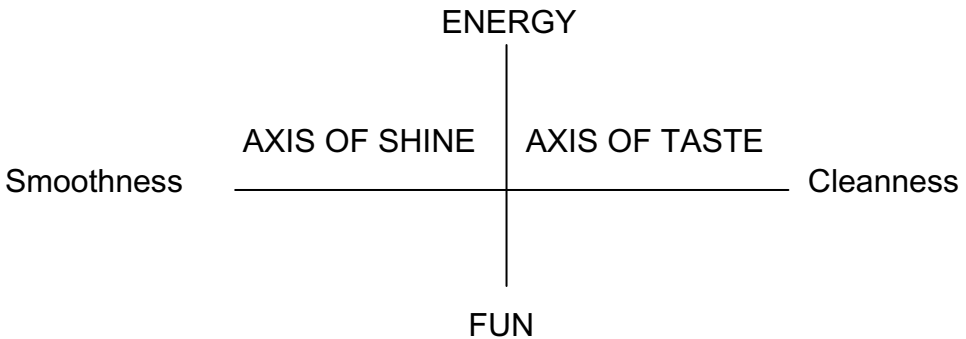
The logic of construction of the city and its public space, therefore move from the modernist paradigm to the new tenets of postmodernism. Without going into other

³ REMESAR, A – NUNES DA SILVA; F. Arte Pública e Regeneração Urbana, in AA:VV. Arte Pública e Cidadania. Novas Leituras da Cidade. Lisboa, Caleidoscópio 2010

⁴ HARVEY, David. The postmodern condition. San Francisco, Polity Press. 1990

considerations, it seems appropriate to summarize this dialectic from the synthesis presented by Harvey (1990).

The progression and implementation of the postmodern ways of to “build cities”, have generated a process of "urbanalisation" extensive and intensive. F. Muñoz (2008) departs from the work by José Luis Pardo to define the concept. As noted on several occasions the banality is a condition of our contemporary society. To analyze it Pardo establishes two coordinates systems that describe the semantic mapping of banality.



For Pardo⁵ *“The way in which ways of acting, thinking, saying and feeling are trapped in these coordinates of the system of Taste and the system of Shine (Energy, Fun, Cleanness, Smoothness) that pretend to lock everything that is not trivial, everything worth to feel or say ”* (op.cit. 118).

⁵ PARDO, José Luís. La Banalidad. Barcelona, Anagrama 2004

It is from this schema that Munoz defines urbanisation⁶ "The production of urbanal landscapes can be explained, as in the case of Pardo's banal objects, from the logic underlying the two systems of coordinates. We could talk about speak of "tasty" and "brilliant" landscapes, spaces that would be for a fun time but clean, strong but soft. Adapting the words of Pardo we can define the urbanisation as " the ways in which the forms of thinking, planning and finally of inhabiting the city are built into the coordinates of the taste system and the system shine Both approaches, seek to incorporate every possible form of the non-banal city, all urban form worth to be thought, planned and finally inhabited " (Muñoz, op.cit. 65)

With this scheme, Muñoz points out that the urbanisation requires four new urban requirements:

The image as a prime factor in the production of the city and from there, I might add, the importance of references, the skylines, the skin architecture, of urban icons mission in what public art plays an essential role from the first experiences of the great masters in art-in- public space

The need for adequate security conditions involving urban design parameters that emphasize the visual and behavioural control and facilitate the aesthetization development of the elements that furnish this space

⁶ From URBAN + BANAL, MUÑOZ, F. Urbanización. Barcelona. G.Gili, 2008

The use of some morphological features of the city as public space in terms of "*recreational beaches*", covering central areas of the city (the old town, waterfront, nature reserves, parks, river ...) with a clear effect on [1] theming in its functions and its design, [2] aesthetification raised to the nth degree, with a decisive intervention of Public Art, Architecture and restore operations

The part time consumption urban space, which implies the prevalence of behaviours linked to the visitor among places experience, rather than that of the inhabitant of a place, as can happen in many of the centres during the weekends or in new public spaces to gather mass at specific moments such as the esplanade of the Forum 2004 in Barcelona

The big problem of urbanal landscapes is, following Muñoz, that "*they represent generic environments where the similitude of the urban design programmes⁷ goes hand in hand with the equivalence of uses and behaviours, at the same time that , it is clear, that there is not a global process of homogenization of urban territories. That is, although it has often been associated with the globalization of the city, of the cities with a repetition of certain homogeneous space formats -the same franchise retail space, the appellant tourist and consumption areas, the fact is that always are differences between them and other cities.*

⁷ Public Art would add, as one of the key elements of the status of public space in these environments

[The key] is the management of differences, of these "small differences" (op.cit 197-198).

The important conclusion by Muñoz is that urbanisation, feature of development in the city today, operates less as a factor of global homogenization, but as a "*processor, as an equalizer*" that domesticates and frames the differences. To what purpose?

To build up a new narrative for the city, superficial and easily assimilated by the various and different layers of citizens and users of the city: from global tourists to residents, from the commuter to illegal immigrants.

Or following Barthes "*the city is a discourse and this discourse is truly a language*⁸". The transition from modern to postmodern paradigm has made it a change of discourse on the city based on a change in language on the approach to the city itself and its construction.

But urbanalized or not, the spaces of the city are and will continue to be designed. Pedro Brandão⁹ addresses the issue of urban design from the conviction of its necessary interdisciplinarity. We will not present now all his arguments, but some of the tables that summarize his position.

⁸ BARTHES, R. *Semiologie*. Paris, Puf, 1975:92

⁹ BRANDÃO, P. *A Cidade entre desenhos. Profissões do desenho, ética e interdisciplinaridade*. Lisboa. Livros Horizonte.2006. This book is a part of the Brandão's Ph. Dissertation "Ética e profissões do design urbano", Universidad de Barcelona 2005 y oriented by myself

First of all, Brandão questions the matrix and the identity of Urban Design, summed up this way:

URBAN DESIGN MATRIX	STROKES OF IDENTITY
The role of design and production of public space in the founding of the city	A vision of the construction of urban form from public space, as matrix layout
The close relationship between the tracing scales and object, between fixed and mobile	Considering both elements of continuity as other variables, of transformation
The interactivity of times and different actors in a participatory dynamic	Acting long and short-term (with the target of sustainability and opportunity)
Resource management in public-private partnership	With the corresponding decision-making process stemming from the relation of interests and resources
The interdisciplinarity of resources in the project both on knowledge and action	That requires new forms of communication and interaction among different competences

But Brandão, acknowledges that the term Urban Design (UD) is an ambiguous one:.

CONCEPTUAL AMBIGUITY OF URBAN DESIGN

As a result or outcome	UD should it focus on a particular scale? UD, does it refer only to the visual characteristics of urban space or, more broadly, to its organization and management, looking at different systems and products that shape it? UD does it have to do with the transformation of spatial grid or has deeper roots and addresses issues relating to cultural relations between space and society?
As product-process interface	The focus of UD should it be its product (designed urban space from public space) or the production process (professional and social, economic, political, cultural process)?
As a process	UD should it be a preserve of professionals (architects, landscape architects, artists, designers, engineers, planners) or it must meet professional and non-professional actors? With what regulatory responsibilities? UD should it be a public sector activity, part of the State's obligation to construct and manage public space and to regulate construction activities? Or Should it be an activity of the private housing sector? UD should it be the result of a rational process, objectiveness domain (techno-science) or the result of an expressive process of creative subjectivity (art)?

To conclude with a summary of the types of urban design practice

TYPES OF PRACTICE IN URBAN - INTERVENER

	Professional Domain	Features	Activities
Urban policy, management and control	Traditional domain of planners, architects and involving other	Programmatic dimension in the planning and management. Cast-scale problems than the operational design	Includes: Diagnosis, strategy formulation, preparation of programs for UD aesthetic control
Development plans and urbanization projects	Traditionally is the domain of architects and engineers, supported by landscapers and other professionals	Based in the process of urbanization. Typically locally applied	Design situations involves "all-of-a-piece" and some situations of "total design"
Urban Design-public space projects	It is often the unintentional result of uncoordinated decisions of other partners	Infrastructure networks (roads, pavements, car parks, transport interfaces and other urban spaces.). Significant at various scales	Includes design and project management. Production and application of rules. Improvement of space. Management and maintenance. Event programming. Public Art

Urban Design, Community Projects	No profession in particular (the residents should be the main protagonists)	Community relationships are sought to develop basic proposals. Applicable to the scale of the neighbourhood.	Approaches and techniques used for mobilization and commitment to users in a localized environment.
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Implicitly, in this text, I am defending the inclusion of public art in the broader concept of Urban Design. *"Public art is aimed at urban qualification, in terms both physical and symbolic. In this context, we can say that, despite the differences between different historical periods, practice public art is integral to the process of "city-making."*¹⁰.

The "forms" that take artistic practices in the field of public art differ from time to time from the *"monument"* to the *"environmental"* sculpture and only have a relative value, probably more in the context of academic disciplinary analysis than in the context of the project embodiments (Remesar- Ricart, 2010) or we could add *"If statuary was the dominant paradigm for centuries, today the situation has changed radically. The traditional stone and bronze, give way to iron, steel and other materials. The mass volume gives way to the dematerialization of the sculptural object, sometimes in the form of water, electricity and land [...] we can confirm the presence of other technologies that manage*

¹⁰ As evidenced by a perusal of the treatise from the foundational texts of Vitruvius

dematerialization of art by: photography, video, digital imaging, the hologram or sound. Technologies are difficult to be implemented in public space, but used in other media, such as advertising"¹¹

There is some willingness to intervene in the landscape, to modify and aesthetizing it. *"The whole landscape, i.e. the material treatment of the territory, assuming from where it comes (its memory) and where it goes (sustainability), becomes one of the current paradigms of intervention. The double recovery movement and projection includes the intention of using the minimum resources, recycling and reuse existing ones into another dimension: cultural and tourism. Why the material subject, location and even the message, give way to natural elements (water, soil and light) and the document in order to build a comprehensive landscape with which people feel identified. Interestingly, many of these initiatives, informational use sophisticated technology as with the Wet-works design team do or the latest work by Jaume Plensa at the Crown Fountain in Chicago*"¹²

However, the ways in which urban design, and public art have been developed in some places, are so banals that some cities, they think to introduce "moratoria" for urban design and public art. Urban design and public art have

¹¹ Remesar, A. Ornato público, entre a estatuária e a Arte Pública. In AA.VV Estatuária e Escultura de Lisboa. Lisboa, 2005

¹² REMESAR, A – NUNES DA SILVA, F , op. cit

multiplied so that the logic of excess has conquered the territory of "*city-making*."

Therefore we should ask ourselves if public art is necessary for urban regeneration processes?. The answer is not easy. Yes and no. It depends on how these various processes go ahead. We know that in these processes, the status of public space has significant effects on the housing market. We know that citizens express satisfaction with the real state classification induced by public art.

But we also know that the mechanical application of public art policies can lead to nonsense, to the accumulation by the accumulation which ultimately serves only the logic of "*city marketing*" and not necessarily that of Urban Regeneration

The very history of the city from the late Middle Ages until today, explains that public art is required to "city-making" to "*arredare*" the city, to "*amenáger*" the city and by extension the whole territory

Surprisingly, it is in the Republic of Cuba, where we precisely clarify these issues. The act that regulates the practice of collective space qualification in the Republic of Cuba raises that "*special attention should be given to the development of "monumental" sculpture and murals with works designed to perpetuate historical facts and the memory of the heroes, heroes and martyrs of the nation. The work in this area should also contribute for improving*

environmental design and deepen the social concept of this event "13.

The text continues "*SECTION 1. - This ordinance is intended to establish guidelines to be observed in the development of monumentaria and environmental sculpture, conceived as an enduring environmental environment and an important element in the cultural education of our people, and for measures that take effect the Ministry of Culture in its capacity as governing body in the field of visual arts*" and in the following article, Article 2, states. "*The environmental design as a process whose outcome should be consistent integration of all technical and artistic manifestations, gives various meanings of social, economic, ideological and cultural urban and rural, interior and exterior, in which our people unfolds their life . These manifestations include urban scale and landscape design, architectural scale, equipment, works of sculpture, and other manifestations of the visual arts, integrated into the whole in its social context and culture*"14.

The city and the territory need some interventions to ensure that the memory of the events survives through the

13 República de Cuba. DECRETO No. 129 17 días del mes de julio de 1985

14 I do not go into the analysis, but the Cuban act raises again the principles that guided the emergence of the fin de siècle movements of Public Art and Civic Art that we should consider as direct antecedents of much of the current practices of Public Art

monument, but it also needs qualifying operations through artistic intervention.

Another strategic issue to public art in urban regeneration processes refers to participation.

As it was pointed out by Merlin y Choay¹⁵, despite its large use the concept of participation is ambiguous and nebulous. However, the European Council of Town Planners¹⁶ defines participation

[1] **as a guarantee for the environmental improvement of the cities** "*Sustainability - which integrates the economic, ecological and social issues for change- , based on participation and engagement will be a priority objective which will allow all this possible*"

[2] **as a guarantee for social and territorial cohesion** "*The cities are meeting places where to feed social interaction. Planning should endeavour to create a concept of neighbourhood to strengthen local identity, sense of belonging and human atmosphere. In particular, the smallest units of the city-block, neighbourhood, or "district" - should play a key role in providing a framework for human contact and allow*

¹⁵ MERLIN, P – CHOAY, F. (1988) Dictionnaire de l'Urbanisme e de l'aménagement. Paris. PUF, 2005

¹⁶ Nueva Carta de Atenas 2003. La visión de las ciudades en el siglo XXI

public participation in managing the urban agenda. At the same time, these cells have to deal with urban network of the city, provide the context for local action. To support local communities we need flexibility in decision making " and

[3] as a guarantee of change in the economic base of the city to allow development in the context of the knowledge economy "*Another important challenge is to develop innovative processes of local democracy-seeking new ways to involve all social partners to increase participation and ensure the common interests of all groups. Citizen participation provides a better understanding of their demands and can initiate a cultural evolution that leads to the acceptance of a variety of solutions to meet the different needs of different groups, while retaining a shared identity across the city."*

I shall not deepen on the concept or the role it can play in the implementation process of public art. Just as an illustration of the examples I will present in person, a table summarizing the different stages at which we could organize a participatory public art and urban design¹⁷

¹⁷ I refer to the doctoral dissertation by NURIA RICART, *Cartografies de La Mina: Art, Espai Públic i Participació*, led by myself and Dr. Tomeu Vidal and presented at the University of Barcelona in 2009

To manage the empowerment processes of the population has become one of the great challenges for formal democracies, both the consolidated and the emerging¹⁸.

Obviously, as already expressed continuously since the mid-sixties of last century, we must understand the processes of participation from a perspective at the same processual in time and scale.

Process-based, by the fact that they overlap each other, linked to political cycles and experiencing different levels of everyday life and, especially, because a process leads to another in a spiral dynamic logic and there is a clear political management participation. We should bear in mind that when you put up a participatory process, we know when it starts but we can hardly know when it ends. The imponderables, the side effects and their management are very difficult to predict.

¹⁸ This section corresponds exactly to the presentation, Xavier Salas and myself, we made of the participatory process at Baró de Viver (Barcelona) in the context of the OIDP International Congress in Reggio Emilia (2009)

Process . Phases. Participation Levels	Project Workshop	Social Validation	Relations with governing bodies
PHASE I Decisions making on an issue through local workshops, forums, training work, etc.	<i>1.- Situation analysis</i>		"With" or "against"
	<i>2.- Scenario Design</i>		
Neighbourhood General Conference		<i>3.- Choice of options</i>	Negotiation
PHASE II Follow up process through forums, training through "design studio." Decision making	<i>4.-Chosen scenario analysis</i>		"With" an agenda for partnership "Against." Resistance strategy
	<i>5.- Design of the program of uses and functions</i>		"With" technical support. "Against" Support: Independent Bodies
	<i>6.- Formulation of master plans</i>		

Neighbourhood General Conference		<i>7.- specification and choice of master plans</i>	Negotiation / Claim / Support
PHASE III Follow up process through forums, training through "design studio." Process Evaluation	<i>8.- Project Development</i>		"With" technical support. "Against" Support: Independent Bodies
	<i>9.- "Executive" Project</i>		
Neighbourhood General Conference		<i>10.- Approval</i>	Negotiation / Claim / Support
PHASE IV Follow up process through forums, training through "design studio." or other	<i>11.- Realization / Construction</i>		"With" technical support. "Against" Support: Independent Bodies

Scale-based, because the processes can affect everyday life in its various scales. The management of the participatory budgeting process is connected with a territorial level, often not limited to the scope of the territory which is approaching the process. In this management the relationship between

global and local level is essential. While participatory budgeting processes are part of local politics, territorial processes are not. This means that these processes interfere with the legal processes of the organic representative democracy and its management is not, most of the time, neither easy nor peaceful.

[An important consideration. Participatory processes "*consume an enormous amount of time*"¹⁹, a very precious resource. in the current context. So in the participatory processes we find the paradox that we need a long time and have little time. Much and little affect all actors involved. The citizen because should "subtract" the little time he/she have to rest and what we call family conciliation. From the point of view of legal bodies, in the context of urban policies, time management of participatory processes "clashes" with the time management of administrative processes, political processes of the urban planning processes That is why, from this viewpoint, we must know how to manage time and, as a result how to manage the procedures - methods which will allow the process to achieve results.

¹⁹ F. Muñoz addresses the importance of time "*But if the overall process of urbanalisation refers both to the equalization of space and time, then the pursuit of sustainable and integrated urban societies alone is not challenging land planning or design the city, but must also cover the distribution and time management* " (op.cit. p.213)

Therein lays a key to success or failure of participatory processes. Usually working methods developed from the disciplinary perspectives of Sociology or Political Science, tend to compact the time, shorten processes between full statement of the problem and to obtain solutions for this problem. No wonder that under these circumstances, these methods do not greatly exceed the usual procedures of the "consultation" with the result of reducing the problems or solutions to a binary scheme of white and black, for and against, yes or no.]

A first consideration we should ask is, what purpose do we have? Simplifying there are two responses. The first is to legitimize government action through these processes, while we can detect, among the citizenry, "symptoms" of distress related to certain actions.

The second is defined differently and, therefore, has wider implications, both civic and political. The objective is:

- [1] to give power (empower), understood as the ability to take on hands and to solve problems from a given population, while
- [2] to empower this population to intervene directly - i.e. the policy- in the decision making process that will lead to the effective solution of the problem

This definition immediately raises two "*different time scales*." One slow, another, faster, at the same time that determines "*process phases*" which are organized on a continuum. To enable (one of the key elements of empowerment) is to give tools - conceptual, methodological, instrumental, of language, etc.. To give such tools is not achieved in a short time, given that we are dealing with very small physical temporalities. To give tools require of "time", surely a long time ..

But, to deliver tools, is also a radical change in the role played by the different actors involved in the process, especially in the 'technical' layer. Normally the technical (community, educators, and town planning) deploys a role as mediators between the population and the administration in charge of the process. The performance of his role is very technical not to say the technocratic. In such a stage of participation process should transpose its mediator role to, what we call, the facilitator role ..

What would be a facilitator?. A technically skilled person who, in a participatory process, is following up the process and training – providing instrumental, conceptual, methodological resources ... – to the group of participants in order to achieve the fundamental goal of the process: to end with "practical proposals" not just with "vindictive proposals." In short, a "facilitator" would be able to introduce a qualitative leap in the argument structure of a problem, going beyond the topical approaches and solutions.

The work of facilitator takes time but too an important shift in the disposition of the methodological device. The consultation methods are not appropriate.

Our experience in Baró de Viver and other neighbourhoods in the metropolitan area of Barcelona, has led us to experiment with new procedures that meet the following characteristics:

- [1] are simple in their design and deployment;
- [2] are dynamic and understandable enabling quick involvement on the part of citizens;
- [3] are divisible, which allow good management of time producing partial results that can accumulate in relation to overall objectives;
- [4] are fun, attractive, ensuring participation of citizens;
- 5] allow to learn, gradually introducing, resources, concepts, techniques, etc., addressed to solving the problem to be solved, and
- [6] have a multiplying capacity in the environment since the results that are obtained are physical, visible, touchable and explainable to that part of the population not directly involved in the process.

The results, as we said, "*practical proposals*" that - at a later stage, may be subject to negotiation with the responsible administration of the territory.

The search for concrete solutions is essential and has a significant impact on time management. There is "little" time, because if we extend the time we (the neighbours) are not going to see, touch and enjoy the solutions. It is therefore important to proceed to the methodological restatement: problems no longer arise from the repetitive boredom of historical claims, but from the "solutions" provided by all actors involved on the agenda for public spaces.

Participatory processes should aim to generate power, to empower citizens to take ownership of their own city, not only in the use, but also in creating her shapes and forms. The factual outputs of public space improvements will be enough so to call them "Public Art?".

Should artists be government supported activists?²⁰

*Silvia Mazzucotelli*²¹

ABSTRACT

Public art is a multifaceted field of inquiry; it encompasses a wide variety of creative expressions in the public realm. From memorials and historical monuments to contemporary installations and performance events, the possibilities are endless. Each public art program's intention varies; definitions and generalizations are not commonly held. Some communities see public art as a way of enhancing or personalizing otherwise impersonal spaces. Others view it as a means to activate civic dialogue or provide a vehicle for the community to express its identity. The process of creating public art necessarily involves interaction among

²⁰ Delivered at the [ESF Exploratory Workshop on PUBLIC ART](#). *Public art and its distresses. From mainstream city marketing strategies to a tool for social regeneration, Milano, 2-22 Oct, 2010*

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many interests; it is a cooperative, somewhat theaterlike production with many individuals playing a part in creating a common goal. As people of different perspectives and positions seek to make decisions cooperatively, the result can be dynamic, inviting, engaging, and sometimes contentious. Even if it is recognized that past expression of public art spoke universalist and modernist themes, recent practices of public art are characterized by a strong collaborative effort between public artist and the community and are intended both to design the physical appearance of the city and to rebuild the relationship that underpin urban life. In such a context the present paper try to trace changes in the aesthetic content of public art form and to relate those changes to the circumstances in which art is produced, evaluated and rewarded. More specifically it calls into question the new role artists are called to play in contemporary public art and it discusses a change in the relation between art and the society. As far as public art seems to make an explicit commitment to a relationship with the world, the present paper tries on the one hand to contextualize this shift and to discuss its apparent novelty compared to past art practices; on the other hand it seeks to enlighten risk and externalities related to the present conception of public art which seems to contradicts the traditional view of art as an alternative/radical practice implying a sort of revolutionary, anti-mainstream outlook and be transformed into a social services practice.

RESUMEN

El arte público es un campo multifacético de la investigación, que abarca una amplia variedad de expresiones creativas en el ámbito público. De los monumentos y los monumentos históricos a las instalaciones actuales y los eventos de rendimiento, las posibilidades son infinitas. Cada programa de arte público varía, las definiciones y las generalizaciones no son comunes. Algunas comunidades ven el arte público como una forma de mejorar o personalizar los espacios de una manera impersonal. Otros lo ven como un medio para activar el diálogo cívico o proporcionar un vehículo para la comunidad para expresar su identidad. El proceso de creación de arte público implica necesariamente la interacción entre los intereses de muchos, es una cooperativa de producción, con muchas personas a jugar un papel en la creación de un objetivo común. Como personas de diferentes perspectivas y posiciones a tratar de tomar decisiones en forma cooperativa, el resultado puede ser dinámico, atractivo, interesante, y , a veces, polémico. Aún cuando se reconoce que la expresión anterior de arte público trató de temas universalistas y modernistas, las prácticas recientes de arte público se caracterizan por un gran esfuerzo de colaboración entre el artista y el público en la comunidad y están destinados tanto para diseñar la

aparición física de la ciudad y reconstruir la relación en que se basa la vida urbana. En tal contexto, el presente trabajo intenta rastrear los cambios en el contenido estético del arte público y de relacionar los cambios en las circunstancias en las que el arte se produce, evaluados y recompensados. Más específicamente, se pone en tela de juicio el papel de nuevos artistas están llamados a desempeñar en el arte público contemporáneo y discute un cambio en la relación entre el arte y la sociedad. En cuanto a arte público parece tener un compromiso explícito de una relación con el mundo, el presente artículo pretende, por una parte de contextualizar este cambio y para discutir su aparente novedad respecto a las prácticas de arte del pasado, por el contrario se trata de iluminar de riesgos y externalidades relacionadas con la concepción actual del arte público que parece en contradicción con la visión tradicional del arte como una práctica alternativa / radical que implica una especie de revolucionario, las perspectivas de lucha contra la corriente principal y se transforme en una práctica de los servicios sociales.

Key Words: *Public art, community art, art jobs*

1.The social shift in public art

During the last few years a new set of assumptions about the role of the artist has emerged as part of what is being called the “new genre public art” (Lacy 1995) which, according to artist and critic Susan Lacy, takes the form of interactive, community-based projects inspired by social issues. This new form of public art, often termed “art in the public interest”, was developed as a critic against the well-known commissioned “drop sculptures” in streets, plazas and buildings dated to the mid-1960s. It represents a transition from an earlier model of public art that involved the location of sculptural works in sites administered by public agencies in view of the fact that on the one hand it tends to be less concerned with producing objects per se than with a process of collaboration that is understood to produce certain pedagogical effects in and on the community; on the other hand it seems to extend the possibilities of public art to include a critique of the relations of art to the public domain. As far as questions raised by the interaction of artists and communities have played a central role in its evolution, regional and local authorities, for whom “community”, “participation” and “collective action” have become contemporary buzzwords, have been keen to exploit its inclusive nature. In such a context which is the relationships between the artist and the administrative apparatus of the city? Does the artist keep his/her anti-mainstream outlook or does public money complicate the mission of art?

In the following paragraphs I will try to answer this questions both making use of the most recent literature on public art and presenting the outcomes of a qualitative research examining the social aims of public art within regeneration initiatives. This investigation, realized in 2008 and 2009, consists of 34 qualitative interviews to experts, curators, mediators, artists and administrators actively involved in public art programmes in Italy and in the USA.

The discussion will be divided into three sections. In the first section, paragraphs 1 and 2, I will examine the character of the artist. Firstly, on an historical perspective, I will take into account past and present assumptions on the role of the artist within the society.

Secondly I will focus on today artists actively involved in new genre public art actions and I will analyze the main features of their professional practice. Issues such as “multiple-activity”, “co-authoriality” and “civic engagement” will be discussed.

In the second section I will analyze the governmental context within which community-based public art operates. I will briefly present to opposite models of government support for the arts, the American and the Italian system, and I will delineate opportunities and constraints embodied in both systems. The necessity of a shift in the role of local and regional communities toward public art programmes financing will be discussed.

In the final section I will make a point between section one and section two and I will return to my focus, understanding to which extent contemporary public art practices can balance practices of resistance to the establishment and community involvement within public art programmes financed by local and regional authorities. Should artists be government-supported activists? What kind of state provides support for the arts meanwhile fostering creativity per se?

2. What were artists like? What are artists like?

In archaic societies the arts match, on the one hand, with the game and technical experimentation and, on the other hand, with the sacred and everything which is taboo. In that society the artistic activity, especially when it is something different from crafts, is generally the privilege of marginal or religious (Zolberg 1994; Tota 2002; Heinich 2004). From patrons to clients, from renaissance workshops to academia, from medieval times to the XVIII century, the artist slowly abandoned the margins of the society to slowly gain a more recognizable role and social identity. The criterion of aesthetic quality had gradually been replaced as evaluative criterion by technical skills: the value of work is no longer dependent from the cost of raw materials which compose them, but depends on quality and reputation of the author (Moulin 1992).

As far as modernization begun, the effects of the

industrial revolution and the advent of the mass society touched also the artists whose audience is not anymore a small niche of upper class representatives but it is rather a wider and indefinite viewers (Vattimo 2008). This first phase of industrialization is marked by a further change. The bohemian artist takes the place of the archetypal artist who had dominated the scene until the XVIII century (Heinich 2005). On the practical side this shift takes into account the transformation of the artistic practice from a professional paradigm characterized by team working and collaborative efforts, as typically exemplified by well known renaissance workshops such as “la bottega del Ghirlandaio”, to a vocational paradigm singled out by the importance of solo authorship. Although, as Heinich assesses, examples of genius and recklessness can be found elsewhere, in the XIX century rebellion became institutionalized and the exception normalized (Heinich 2005).

Later, when industrialization is in part accomplished, the idea of the artist as a radical and revolutionary actor will progressively be replaced by cultural industry artist (Vattimo 2008). Turned into producers and directors, artists abandon their bohemian way of life to be employed within the cultural industries and, as a consequence, the artwork turns out to be a profession (Becker 1982). Industrialization is therefore an ambivalent process: on the one hand it creates an elitist system whose supremacy depends on the creation of sealed languages, inaccessible to the majority of the

audience (Benjamin 1963), on the other hand, it also creates an art market within which the artwork is industrially produced and commercially sold (De Paz 1985, Zolberg 1994; Heinich 2004). At present we still experience the legacy of the industrial era: the art system is still strongly divided into “pure” and “commercial” or, using Becker’s words, into «integrated professionals» and «mavericks»²². Anyway this binary descriptions doesn’t takes into account the richness of contemporary art worlds.

More recently Passeron, for example, suggested to take into account besides this two categories also the “engaged artist” (Passeron 1991) who makes an explicit commitment to a relationship with the society and who is characterized by a political vision. Is this the case of new genre public art? As the field grows and evolves at a rapid pace, a single reply can hardly be given. The intention and the desired outcomes of each program vary. For most public agencies, public art may be defined as “work created by artists for places accessible to and used by the public,” but the variety of public art encompasses a much broader spectrum of

²² Becker assumes that reality is characterized by different artistic worlds and that they should be understood as sub-cultural systems, each one with its own individual character. Starting from this premise, he distinguishes four group of artists, depending on the mode of participation in the art world: mavericks, integrated professionals, naive and folk artists. This typology shows how art can, at the same time, have a built-in social character, with the professionals, or request a moment of criticism and opposition to the established order with the mavericks (Becker, 1982).

activities and approaches. Furthermore, although in the past, through instituting public art projects in disadvantages and fragmented communities, policy makers consciously tried to promote a fallacious sense of shared space, true urban art would not embrace a purely decorative function and would not hesitate to break with the conventions that mark the political use of public art.

Recent practices of public art are characterized by a strong collaborative effort between public artist and the community and are intended both to design the physical appearance of the city and to rebuild the relationship that underpin urban life. Public art can thus be numbered within the expressive forms of resistance to mainstream trends. It seems to drive artist attention on issues set apart by institutionalized contemporary art. If, in fact, since the XX century, the art community has lost its contact with the public, public art tries to mend the gap between the languages of the arts and those of ordinary people electing public space as the medium to test this opportunity. In the world of public art we face a change in the artist's tasks.

Firstly artists are more and more involved in the social context where they work. Secondly the context of artistic production tends to expand and both the way of working and the artist's professional identity seem to become less solipsistic. Thirdly, although according to Crane (2010) the world of contemporary art experiences an increasing division of labor between "art workers" and "art thinkers",

the world of public art continues to move toward an understanding of the artist as a “craftsman”. The latter, in fact, manipulates the artworks personally and his the artistic director of a complex process of ideation and construction which can involve also residents. The collaboration with craftsmen is not excluded although artists working in the public art realm engage industrial or specialized art fabricators mostly for the construction of very large, industrial, labor intensive and time-consuming art works.

3. Multiple-activity, co-authoriality and civic engagement

The professional identity of a public artist is not easily confinable within a solid and shared definition. If the expertise, or in other words to be graduated at the school of public art, is not a criterion around which building a professional profile of the artists who work in the public realm which other parameters have to be taken into account? According to the on field research, the professional profile of public art is built around three pillars: multiple-activity, co-authoriality and civic engagement. Multiple-activity refers to the fact the actors, in this case artists, are usually involved in multiple jobs at the same time. This means they are artists but they are also curator or trainer. This is not surprising neither innovative. In fact although mono-activity was a standard in modern times, multiple-activity is the trend of post-modernity. Anyway it is

important to notice which are the typical “other activities” performed by the artists who work in the public realm.

The older generation is composed mainly but artist who work also as curator. The intermediate generation instead, especially in the USA, see the participation of artist who are also architect or landscape architects. The younger generation see the participation of artists who are also social activists. These shifts are not meaningless. As far as public art abandoned the traditional “sculpture” paradigm and became a tool for regenerating public space, the artists also became spatial professionals. And more recently, as far as public art embraced the public realm artists declined their activities also within the public sphere.

The second point is then co-authoriality. Public art creation involves different actors. The public artist most commonly interacts with urban planners, architects, and city agencies concerned with the administration of public buildings and spaces mainly at the stage of ideation. Communitybased public artist more commonly interacts with social service agencies and social workers (women’s shelters, homeless advocates, neighborhood groups, etc.) at the stage of ideation but he/she can engage inhabitants or local craftsman at the stage of creation (Fourmentraux 2008). In each case the interaction between the artist and the community is mediated through a discursive network of professional institutions and ideologies that the artist collaborates with and, in some cases, seeks to radicalize or

challenge. In recent years, as far as new genre public art spread, the professional practice of public artists expanded to a wider range of experience involving the territory as a whole.

Now this area is an urban park that was created in 1996. Through attending community meetings at this center here which is a neighborhood community center I learned that this area was going to be redone with community input to get better lighting and to tear down some crumbling structures and so on. So I was able to work with the city architect and the person who governmentally heads up this neighborhood [...] So we met with community residents and proposed a three part project. [...] This was another partnership project where at the time this was done there was a lot of lateral organization of these kinds of partnerships in other words no entity was really higher than another one we just kind of all work together that has since changed. But we partnered a lot with a company called Gallery 37 which had as its mission was to employ youth in the arts. (2 CHI A)

The construction of processes that produce nothing tangible, if not relations between individuals, introduce us to the third criterion or, in other words, civic engagement. Public art aims at experimenting models of intervention and

communication capable of reaching diverse audiences and it presupposes the idea of art as a service to citizens. The idea of service opens a discourse on the possibilities for the artist to foster the creation of a social inclusion service and, as a consequence, it opens up the idea that art is a complex professional practice integrated in an economic, social and cultural system which is wider than the one of the traditional art world. The relation artist/resident moves to innovative formulas of territorial. The idea of a “community artist” pushes the art world to reflect on the opportunity liked with taking an active role in cultural and social dynamics of contemporary reality, to discuss the meaning of what can be public and to analyses a wide range of issues such as the relationship between ethics and aesthetics, the possible differences between what is public and what is social etc.

To me that's the distinction between sculpture and public art. One is providing the individual voice, the voice of the artist, and the other is providing a voice for the community that they're working in. So they're very different. There are also different strategies in each of those professions. And there are some strategies that overlap. So for example, if you're doing, large scale outdoor public sculpture, or sculpture for yourself, you're still learning, in both cases, you're going to need to learn how to weld, how to caste bronze, how to work with wood and stone, in other

words techniques. In ah, public art though, you have another agenda, on top of this - which is, how to interview a community, to figure out what it is that the community wants, what they think they, umm, need to express themselves through this public art; so in a way you're kind of a shaman, for the community. You - you become the voice for this community. Through you, the community learns how to express its values (8 SEA A).

The increasing demand for public artistic intervention, it raises the question of which is the role of a contemporary artist working in the public space or in the public realm. Public art tends to progressively become an action of civic engagement and the figure of the artist tends to gradually be confused with the one of the militant. The contribution of public art, and as a result of the artist who works in public space, goes far beyond aesthetics. The analysis of the interviews confirms that public art contributes to the creation of meanings that bond cultures and, in particular, create bonds within communities. It enriches the public sphere and especially strengthens democracy and the creation of a more participatory society.

We were very engaged in the idea of how will people use this, how do we, using both art and architecture make them comfortable so that they are willing to go

underground and be comfortable and ride back and forth. Stations had to be very open, they had to be well lighted, they, you know, they had to do certain things. We couldn't just do something cool if it made also made people uncomfortable about being underground. So the artist had to get engaged with the notion what is a bus tunnel and how does it really work they couldn't just make it something because they felt like making it. And that goes to the very core of public art as a tool for civic engagement, is that you get the artist engaged in why people are using the space as much as they get engaged in what artistic idea they're working on at the moment. And that's the difference between public art and not public art (6 SEA A).

4. State support: directors and observers

The transformation envisaged in the art practices go hand in hand with the evolution of public art. As already stated in the previous pages, in the last thirty years art practices in the public space progressively discarded the aesthetic paradigm typical of former public art productions and became a tool for physical, and recently also social, urban regeneration (Cameron, Coaffee 2005; Sacco 2006). As I mentioned earlier, this turn in the practices and in the aims of public art determines a change in the role of the artist too. The latter seems actually distant from the romantic character of the bohemian artist: while romantic artists used to work within

the walls of their studios and to specialize within a singular field of the visual arts, contemporary artist working in the public art realm chose to work in the public space, to interact more frequently with the community which lives or work in that public space, are usually more interested in social issues and they are also keen to work in with different raw materials in several dissimilar environments.

Anyway, it should be noticed that the social turn in public art affected, besides artists, local and regional authorities. Assuming an historical point of view, we can in fact associate at least three different meaning to state support for the public art field. In the sixties and in the seventies, when art in public spaces was the main approach to public art intervention, artists, planners and architects intended public art as a tool of aesthetic enhancement and completely denied its ability to interact effectively with architecture and to transform the quality of the space. The case for support of the arts by the state was based on market failures. In such a context the financial support was intended for artist or arts organization in line with official art policy. They could receive considerable support from the concentrated funds which the government disposed. Artists who asked for support had at least to conform to the formal requirements established by the state. This reduce their artistic freedom, and in practice the chance of getting support was clearly higher if the kind of artistic project submitted suited the tastes of the party and politicians in power.

Artists and arts organizations out of line with what is defined as “good art”, or even as “art” at all, by the government find it most difficult and often impossible to get public support. As a result, local and regional support for the arts, either in Italy and in the USA, was characterized by large and lumpy artistic expenditures. Preference in the choice was given to widely known artists who were already considered celebrities within the world of contemporary art and whose artwork were considered as part of the mainstream production. For example in 1967 the City of Chicago, commissioned a sculpture, today known as *The Chicago Picasso* (see Figure 1), which has been realized by Pablo Picasso; in 1968 the city of Seattle, commissioned Isamu Noguchi the *Black Sun* (see Figure 2); finally in 1979 the city of Turin acquired *Rotonda Maroncelli* by Arnaldo Pomodoro (see Figure 3).



Figure 1- Pablo Picasso. The Chicago Picasso. Chicago, IL



Figura 2- Isamu Noguchi. Black Sun. Seattle, WA



Figura 3 - Arnaldo Pomodoro. Rotonda Maroncelli, Turin Italy

Anyway since the eighties, with the development of the paradigm known as art as public space - which reflects the idea that art can make the space more human and that it may help to overcome the sense of alienation generated by the urban landscape – local and regional administration, especially in the USA, seemed to look for a strategy aimed at improving the integration between artistic intervention and city planning. This intentionality was initially declined

in the creation of flagships projects which emphasized the cities' image and perception. The art project was functional to the promotion of cultural tourism and was intended to attract creative class workers (Florida 2002).

How did this kind of government support affect artistic creativity? The answer is controversial. Advocate on the one hand have produced investigations aimed at demonstrating – through case studies – that state support didn't limit artistic expression and have positively contributed to the enhancement of local artistic creativity itself (Finkelppearl 2003). On the other hand, the most skeptical and sharpest critics have argued against what they define as a purely rhetorical use of arts, shedding light on the shift in public arts intrinsic value as an instrument of criticism mainly stating that the latter has been lost in favor of an “ornamental” role or reduced by the co-option of culture to marketing purposes (Miles 1997; Hall, Robertson 200; Miles, Hall 2003).

This paradigm, as might have favored the interest of many governments towards the promotion of artistic programmes, raised serious reservations, because on the one hand it transformed public art works into one of the stages of the conventional city tourist visit and, on the other hand, it transformed artist into builders and planners. In this stage the case for support of the arts by the state was based on aesthetic enhancement needs. The financial support was intended for artist or arts organization keen to

collaborate/cooperate with the institution. Artists chosen to work within a public art programme for the regeneration of public space had at least to conform to the formal requirements established by local and regional authorities or to the formal needs expressed by the Public Utilities Department *de facto* financing the public art works.

This is especially the case of USA where city and county administrations employed “*Percent-for-art programs*”²³ in order to fund public artworks. As a result the artists’ anti-mainstream outlook was again put aside. Nevertheless, the controversy about this approach paved the way for a different use of Public Art so that, in a further phase, the government takes the move away from the instrumental approach and identifies artistic intervention as both an economic and a social tool. In particular they recognized that public art fosters the development of local community identity. Anyway it should be noticed that public art projects designed to regenerate urban areas have often led to a dynamic of gentrification and compromised the historical authenticity of the site (Zukin 2009), have highlighted the fact that economic interests often prevail over social ones and have revealed the gap between the aims of public administration and those of citizens.

²³ It refers to a program, often a city ordinance, where a fee, usually some percentage of the project cost, is placed on large scale development projects in order to fund and install public art.

This phase, however, allowed the government to understand that, in order to reconcile the economic dimension and the social dimension of a place, new forms of inclusive urban governance should have taken into account. Citizens, in particular, had to become the active actors of the art making process (Sacco 2006). In this third phase, which often coincide with the emergence of the paradigm known as art in the public interest, artists seems to regain their antimainstream power: acting as the voices of local communities they obtain a new power toward resistance to local and regional government. This is particularly true in Italy. In fact, although in the USA state support is still a major tool for public art financing, in Italy local and regional authorities don't play a central role in financing programmes for arts in the public space and private philanthropy far outweighs public spending in this sector. Does this facilitate the emergence of a political and critical eye of the art?.

On the one hand the Italian context offers more opportunity toward the development of an antimainstream outlook of the public art: as far as public art programmes are rarely publicly financed and as far as local and regional authorities are not developing percentage for art programmes, the space for critical debate is potentially wider that elsewhere. Anyway I would say potentially but not really. In fact the lack of financing sources (private expenditure is usually smaller and less continuous compared to public investment) has clear consequences in the practices

of public art: most of the project realized are, in fact, temporary experimentation that last for a few days and have short term legacies in terms of public impact. Although they often carry a critical message, the latter hardly remain impressed in people's mind because of the eventual nature of the art work. American local and regional authorities, far from being the observers of this change in public art, decided to have a clear role of directors and, of course, to exploit the opportunity of using public art as a tool for urban governance. In such a context I believe that art can still play a critical and "resistance" role toward the government. As far as artist became the voice of the community there is still a place for art protesting the system. But the question is: to which extent this critical eye is somewhat "planned"? Do local and regional authorities intend to exploit the resistance power of public art? And, as a consequence, does state support for public art finally transform public art into public service?

Conclusion: public art or public service?

As the city grows, public planner and city administrators are no longer able to keep up with the pace of change since they rely on outdated models of governance. For cities to thrive, to be communicative and alive, and to function as catalyzers of public life it is necessary to stimulate civic participation and community involvement. Designing a space, as stated in previous paragraphs, is not sufficient to create a place or

to enhance a given inhabited situation. As a consequence effective urban planning actions or projects should deal with citizens and, more precisely, have to involve inhabitants in the decision making process. This because the perfect aesthetic of the physical appearance of a city or of a suburbs itself is not guarantee of a successful regeneration actions. Policymaker, as far as they don't want to build a fallacious sense of place, have to rely on participation and urban governance: planning should mean focusing upon identities, values, and images as real actors able to engender behaviors and, thus, to shape places. In such a respect, a plan would better work if conceived as a process, whereby the inhabitant could recognize its identity, and identify the necessary factors for a path of growth also corresponding to an evolution of meaning. In other words, a planning project and intervention should not simply correspond to the realization of an artifact: urban planning depends on the quality of the interaction between local administrators and the involved inhabitants. Structuring the relational exchange since the very beginning will assure a deeper motivation and, thus, a higher level of sustainability.

As community participation has become a constant expectation in urban regeneration, so too has public art been celebrated as a way to deliver it. Because of its dynamics and because of the collaborative process that undergoes its realization, public art, since its very beginning, engenders the development of a relational layer, either within residents

and between residents and other social actors which is certainly a structural condition for a sustainable planning process. Public art procedure involves the inhabitants through the whole process, starting with an analyzing phase, developed with a few representatives, and continuing with a dialogue addressed to the entire community involved. In this way the artifact is built on the basis of shared values and perspectives of commitment, engendering motivation. Moreover, the emotional factor accompanying the shaping of the relational text imprints the sense of involvement even with higher effectiveness.

Opportunities and risk incorporated in the use of public art within the context of urban regeneration practices have largely been described throughout the paper; the latter doesn't align itself with either point of view but it tries to present the limits and advantages connected to the use of public art in the context of urban regeneration. It deals with the reality that public art and cultural initiatives are widely used in urban contexts under the banner of regeneration, with the intention to achieve some degree of social impact. Nevertheless a critical issue is finally addressed: should artists be government supported activist? The risk of instrumentalisation of public art programmes is not disregarded. Anyway public financing seem to assure the continuity art programmes need. In order to avoid policy makers exploitation it is finally suggested to take into account an equal participation of all actors involved.

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CARTOGRAFIES DE LA MINA

ART
ESPAI PÚBLIC
PARTICIPACIÓ CIUTADANA



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PH.D. THESIS

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**Tese de doutoramento dirigida por
Dr. Antoni Remesar (Faculdade de Belas Artes)
e Dr. Tomeu Vidal (Faculdade de Psicologia)
Universidade de Barcelona
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Ana Júlia Pinto

Doctoramento em Espaço Público e Regeneração Urbana/CR-Polis

Palavras chave: Arte Pública, Participação Cidadã, Espaço Público

APRESENTAÇÃO

A presente investigação tem um carácter claramente interdisciplinar, debruçando-se sobre as relações e complementaridades entre três temáticas interrelacionais com influência directa sobre os processos de transformação urbana: arte pública, participação cidadã e espaço público. A investigação centra-se no projecto “Cartografias de La Mina”, que desenvolveu entre os anos de 2002 e 2006 um processo de participação cidadã onde se relaciona a arte e o espaço público no bairro de La Mina, em Sant Adrià de Besós (Barcelona).

O trabalho debruça-se sobre a linha de investigação desenvolvida pelo Centre de Recerca Polis (CR Polis) – Universitat de Barcelona, que define objectivos e procedimentos específicos para a análise e melhoria dos projectos de espaço público através do desenvolvimento de processos participativos. Na presente tese reflete-se sobre a mencionada linha de investigação, estudando metodologias criativas que desenvolve, tendo sempre presente o contexto académico em que se insere.

No âmbito do marco teórico desenvolvido, reflete-se sobre as principais lógicas e desafios dos processos de participação cidadã ao nível da problemática da governabilidade, dando especial ênfase às relações e complementaridades entre as temáticas do desenho urbano e participação cidadã. Por outro lado estuda-se a evolução da arte pública, analisando as suas múltiplas dimensões e o

seu desenvolvimento ao longo do século XX. Neste estudo é dada especial atenção à relação entre o objecto artístico e o espaço urbano em que se insere, mas também aos usos sociais que fomenta.

Nuria Ricart define como enfoque central da sua investigação a relação entre arte pública, espaço público e participação cidadã, introduzindo-se uma ideia de problemática transversal, sendo precisamente nesta reflexão que reside a originalidade introduzida pela autora com este trabalho.

PRESENTATION

This research has a clearly interdisciplinary approach, and focuses on the relationships and complementarities between three concepts, with direct influence on the processes of urban transformation: public art, citizen participation and public space. The central issue of the research is the project "Cartographies of La Mina" which developed, between the years 2002 and 2006, a process of citizen participation relating art and public space, in the neighborhood of La Mina, Sant Adrià, Besós.

The work focuses on the research line developed by the Centre de Recerca Polis (Polis CR) - Universitat de Barcelona, which establishes goals and procedures for the analysis and improvement of public space projects through the development of participatory processes. This thesis

reflects on the aforementioned line of research, studying creative methodologies developed by the research centre, bearing in mind the academic context in which it operates.

The theoretical framework developed, considers the main relations between the processes and challenges of citizen participation and the problematic of governance. Special emphasis is given to the relationships and complementarities between the issues of urban design and public involvement. Moreover the author studied the evolution of public art, examining its multiple dimensions and its development over the twentieth century. In this study special attention was given to the connection between the artistic elements and urban space.

Nuria Ricart establishes as a central focus of her research the relationship between public art, public space and civic participation, introducing the idea of a cross-cutting issue. It is precisely on this issue that lays the originality introduced by the author with this work.

Definição do âmbito da investigação

A presente tese de doutoramento centra-se no projecto “Cartografies de *La Mina*”: um projecto de participação cidadã sobre as temáticas da arte e espaço público levado a cabo no bairro de *La Mina* de *Sant Adrià de Besòs*, entre os anos de 2002 e 2006.

O âmbito da investigação centra-se na relação existente entre os conceitos de arte pública, espaço público e participação cidadã, e na forma como estes contribuem para a transformação urbana. Estas inter-relações delimitam o âmbito da investigação, centrada também na temática da arte pública, no sentido de analisar as contribuições deixadas, nas últimas décadas, pelas intervenções de arte pública, no domínio da participação cidadã e do espaço urbano.

A autora, desenvolve o seu trabalho de investigação com o intuito de compreender o papel, origem e potencialidades dos processos de participação cidadã ao nível da arte pública e espaço público, cada vez mais, presentes nas transformações urbanas da cidade contemporânea.

Nuria Ricart começa por analisar os temas da participação face à problemática da governança, tanto ao nível global como local. Neste sentido a autora explora as lógicas subjacentes às práticas de participação cidadã, definindo os principais desafios com que se deparam os actores envolvidos nestes processos, e tendo sempre presente

a relação entre os processos de participação cidadã e as intervenções de planeamento e desenho urbano.

Em paralelo, a autora analisa a evolução da arte pública enquanto práxis multidimensional que aparece, desde a sua origem, vinculada à concepção do espaço público e à interacção do cidadão com a sua obra. Esta análise permite-lhe desenvolver uma reflexão sobre as lógicas que estruturam as práticas artísticas em projectos de participação cidadã sobre projectos de espaço público.

É esta reflexão transversal que se desenvolve, em torno dos conceitos de arte pública, participação cidadã e espaço público que, inerentemente, a leva a introduzir o modelo de investigação / intervenção desenvolvido pelo CR Polis ao nível da construção de processos de participação cidadã em projectos de espaço público e arte pública.

Neste contexto, a autora apresenta detalhadamente um processo de participação cidadã e arte pública levada a cabo pelo CR Polis - “Cartografies de *La Mina*” – analisando exhaustivamente a documentação gerada pelo próprio projecto, com o intuito principal de avaliar a operacionalidade das metodologias e procedimentos desenvolvidos face aos objectivos propostos para cada fase de trabalho. Com efeito, esta avaliação permite-lhe definir um modelo de intervenção para projectos de participação cidadã e arte pública, configurado segundo a referida linha de investigação do CR Polis. A autora fundamenta este modelo de intervenção na colaboração interdisciplinar sobre

o território, partindo da concepção de que o espaço público é o espaço de e para a cidadania, sendo imprescindível formular processos participativos que sejam capazes de acompanhar os processos de transformação destes territórios.

Arte pública e participação cidadã: linha de investigação CR Polis

O trabalho desenvolvido por Nuria Ricart estrutura-se, fundamentalmente, a partir das metodologias de participação cidadã, em projectos de arte e espaço público, desenvolvidas e utilizadas pelo CR Polis, enquanto centro de investigação interdisciplinar. O centro de investigação estuda, primordialmente, a relação existente entre o desenho urbano, espaço público, arte pública, tecnologias de informação e participação cidadã. Âmbitos que abordam de forma interdisciplinar os critérios de sustentabilidade urbana e social.

A autora expõe as metodologias utilizadas pelo centro de investigação, no sentido de introduzir o seu trabalho e justificar o caso de estudo que constitui o foco central da sua tese – O bairro de *La Mina*. Todas as metodologias de participação cidadã utilizadas e desenvolvidas pelo CR Polis, têm como pilar principal a ideia de que são os cidadãos que devem construir a cidade e criar os espaços, uma vez que são eles quem melhor conhece os seus

problemas e necessidades. Esta é a noção que estrutura toda a linha de investigação.

A metodologia básica utilizada é a de *taller de proyectos*. Segundo a autora, a aplicação deste tipo de metodologia nos processos de arte pública e participação cidadã veio introduzir uma ferramenta, (com origens na arquitectura, desenho urbano e engenharia), com elevado potencial qualitativo, distinguindo-se dos métodos de intervenção utilizados nas ciências políticas e sociais (que se centram basicamente no diagnóstico e identificação de problemas), uma vez que o desenho reflecte a consciência e a vontade dos cidadãos em transformar a realidade.

Deste modo, o CR Polis utiliza diferentes metodologias das quais se destacam o *brainstorming*, os mapas cognitivos, os mapas de *Gulliver*, as reportagens gráficas, etc.. Para além destas metodologias a autora destaca uma metodologia de participação cidadã (que desempenha um papel fundamental no seu trabalho) – CP Boxes (caixas de tendências) – desenvolvida pelo centro de investigação no ano de 2002 e que, sendo bastante mais pontual e flexível que as restantes, é desenhada no sentido de se adaptar às distintas características do território urbano físico e social. O eixo motriz desta ferramenta metodológica reside na sua capacidade de gerar criatividade, muitas vezes ignorada nos processos de participação cidadã. Segundo a autora, a aplicação desta metodologia, no âmbito dos processos de participação cidadã, permite evidenciar de forma colectiva e

consensual, recorrendo a elementos gráficos, as propostas apresentadas pelos cidadãos para o território sobre o qual se trabalha. Com o intuito de explicar um pouco melhor as referidas ferramentas metodológicas utilizadas, Nuria Ricart apresenta alguns dos projectos desenvolvidos pelo CR Polis.

Caso de Estudo: Projecto “Cartografias de *La Mina*”

“Cartografias de *La Mina*” é apresentado como um processo de arte pública e participação cidadã, levado a cabo no Bairro de *La Mina*, em *Sant Adrià de Besòs* (Barcelona), integrado no *Pla de Transformació de Barri*, gerido pelo *Consorci de La Mina* (2000 a 2010).

Este processo desenvolve-se em duas fases de trabalho que dão origem a um documento final designado por *Pla d’Accions de Barri*. O referido documento define orientações a seguir nas intervenções ao nível dos espaços públicos do Bairro de *La Mina*, orientações estas que se vão traduzir em projectos concretos, em etapas posteriores.

No sentido de enquadrar o projecto que constitui o caso de estudo do seu trabalho, a autora faz uma breve descrição do território do bairro, apresenta as duas fases do projecto, descrevendo posteriormente o *Pla d’Accions de Barri* desenvolvido.

Apresenta como o objectivo central do projecto: contribuir para minimizar a lacuna existente entre o conhecimento dos cidadãos que habitam e vivem o bairro, nomeadamente o espaço público, e o dos políticos e técnicos

que gerem o *Pla de Transformació de La Mina*, contribuindo assim para a aproximação e comunicação entre dois actores fundamentais – os cidadãos e a administração (políticos e técnicos). Através deste conhecimento, o projecto “Cartografias de *La Mina*”, apresentado nesta tese, procura chegar à formulação de propostas de melhoria do espaço urbano, baseadas num verdadeiro processo de participação cidadã.

Na primeira fase, pretendeu-se chegar a decisões sobre as intervenções no bairro, através da realização de jornadas locais de trabalho, de fóruns, de formação, etc.. Nesta fase, em conjunto com os cidadãos, analisa-se a situação existente e formulam-se cenários de actuação. Na segunda fase, fez-se o acompanhamento das decisões tomadas, através de fóruns, de formação de *talleres de proyectos*. Para este efeito, estudaram-se os cenários propostos, desenhou-se um programa de usos e funções para o bairro e estabeleceram-se linhas orientadoras para as intervenções a desenvolver. A autora salienta ainda que, no final de cada uma das fases se promoveram Jornadas Gerais de Bairro, no sentido de apresentar e discutir o trabalho desenvolvido pelos cidadãos. Por último, o conjunto de propostas de melhoria desenvolvidas neste processo é consolidado no *Pla d'Accions de Barri*, que define (1) linhas estratégicas de actuação – linhas transversais que afectam o bairro no seu conjunto – e (2) âmbitos de acção – intervenções em espaços concretos do bairro com graves problemas e / ou fortes

potencialidades. Estes elementos constituem um conjunto de nove cartografias do território, nas quais que representam os temas relacionados com a conectividade, mobilidade e qualificação do espaço.

Conclusões

Como referido anteriormente, a autora tenta estabelecer a relação entre os campos disciplinares arte pública, espaço público e participação cidadã, concluindo que estes três campos convergem para um ponto ainda vago e pouco definido, para o qual são possíveis diferentes formas de abordagem.

Ao analisar a temática da participação cidadã face à problemática da governança, a autora conclui que nos encontramos actualmente num ponto de mudança, enfrentando desafios como a coordenação entre interesses globais e locais; o investimento em capital social relativo aos actores envolvidos nas práticas participativas; a comunicação horizontal entre os cidadãos e a administração pública; a capacidade de representatividade da participação; a inclusão de criatividade como ferramenta de trabalho nos processos de participação cidadã.

No que diz respeito à relação entre a arte pública e o espaço urbano, a autora verifica que a própria génese da noção de arte pública acenta numa visão progressista de construção do espaço urbano, bem como numa ideia de integração das artes. Na arte de fazer cidade, o artista (ou o

arquitecto) é um cidadão, e como tal tira partido da capacidade de significação dos elementos urbanos para formar e comunicar aos outros cidadãos os valores sociais.

Após esta reflexão teórica a autora debruça-se sobre a linha de investigação desenvolvida pelo CR Polis, explicitando que o modelo de investigação / intervenção desenvolvido pelo centro estabelece um “*mix*” entre os três conceitos: espaço público, arte pública e participação cidadã, definindo uma proposta consistente para estabelecer vínculos sólidos entre eles. Os processos desenvolvidos pelo centro de investigação abordam a problemática da governança ao nível local e a necessidade de participação cidadã em temas tanto públicos como do próprio espaço urbano. Por outro lado, a dimensão criativa enriquece os procedimentos e mecanismos metodológicos conferindo-lhes um maior grau de complexidade e maior capacidade comunicativa. Estas constatações levam a autora a concluir que a inclusão da arte neste tipo de processos, permite gerar maior criatividade e flexibilidade, sem estabelecer limitações do tipo disciplinares, sendo fundamental sustentar estes processos no trabalho interdisciplinar.

Por fim, a autora salienta que o que distingue, fundamentalmente, as ferramentas metodológicas desenvolvidas e utilizadas pelo CR Polis das restantes, é o facto de o cidadão participar activamente no processo de tomada de decisões nos projectos urbanos, sendo que os técnicos (arquitectos, urbanistas, artistas, etc.), abandonam o

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