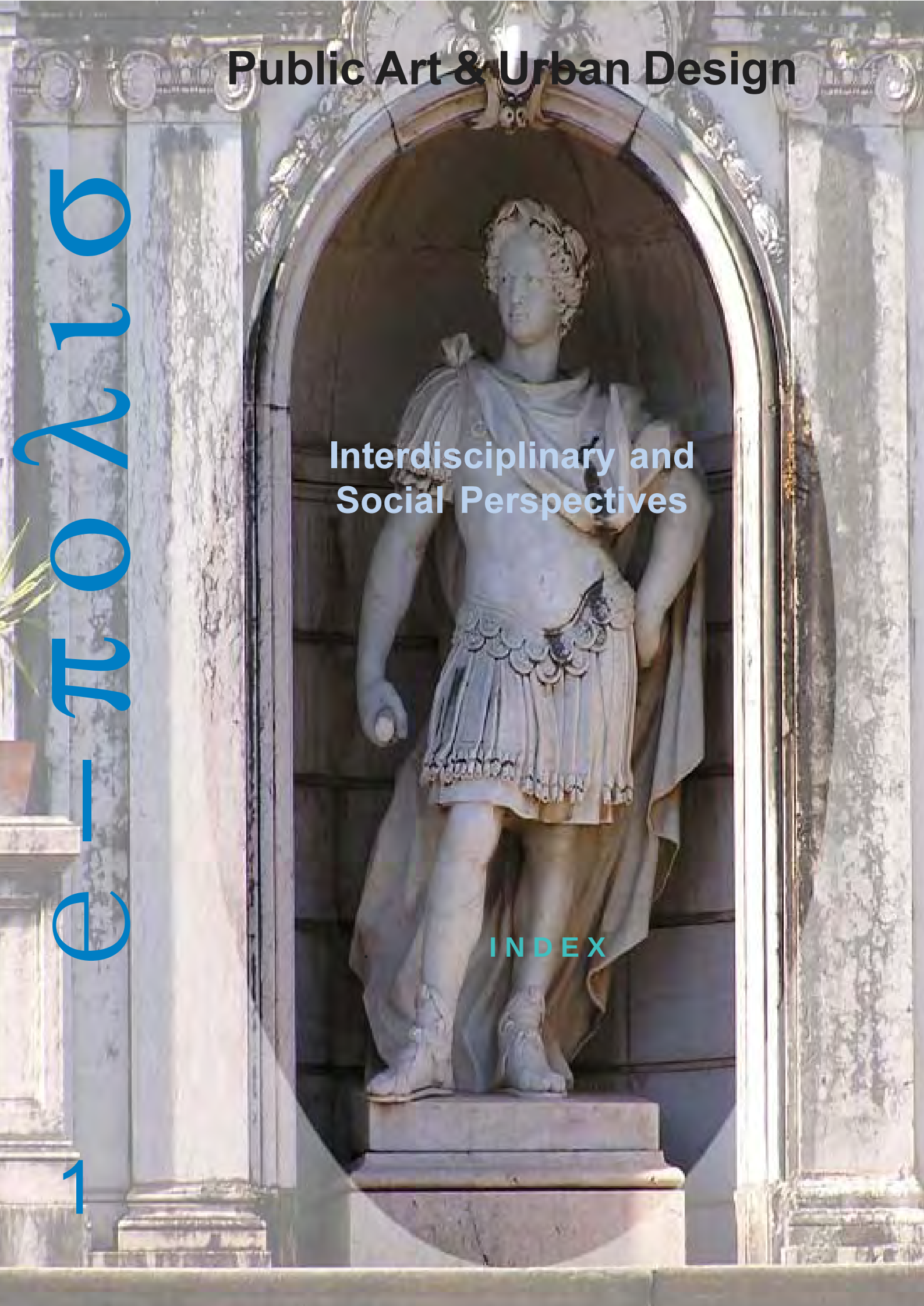
Public Art & Urban Design



Interdisciplinary and Social Perspectives

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Public Art & Urban Design
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Public Art and Urban Design: Interdisciplinary and Social perspectives

A. Remesar
CER POLIS. Universitat de Barcelona

1995 was the date when we initiate a period of reflection and analysis on Public Art. In that occasion, the Fundació Tàpies managed by the current Director of the MACBA, Dr. Manuel Borja-Vilell, hosted the event.

After this event, that you can consult in the derivative publication of (Remesar, ed. 1997) they followed others. A few, international workshops (Rotterdam, 1999; Barcelona, 2000; Porto, 2001; Manchester, 2002), others, conferences opened to all the disciplines. (Barcelona, 1999; Exeter 2000; Barcelona 2001; Lisbon, 2002).

2003. MACBA. Barcelona.

I believe it supposes a point of inflexion. The Public Art Observatory has fulfilled a big part of its objectives. It has created debate by means of the international conferences and the derivative publications, and has also generated space of project reflection by means of the workshops. It has supported, with great difficulty, an Internet site that appears among the international references.

Nevertheless, here, now, are present only few of the institutions that launched the project, those that have supported the flame of the initial project, Barcelona, Exeter, Manchester and some of those that came later, but that have stimulated the project: CPD and FBUL in Lisbon.

The planning of activities that was defined in Porto, in 2001, it is blown in the air. We lost the workshops rhythm; we will have to decide what to do with this initiative. The biannual candidacy of Barcelona does not have continuity right now for the next event, though we hope that the University of Central England could be, next year, hosting the symposium.

In spite of all that, I believe that we have produced a quantity of knowledge on the area in which we are interested: public art, urban design, the city. Knowledge that we can trace not only in the publications, academic programmes and sites that have been generated, directly or indirectly from the activity of the Observatory. In this respect we must remind the M.A's that develop the Manchester Metropolitan University or Portuguese Centre of Design in collaboration with the University of Barcelona; the Ph. D. programmes developed at the University of Plymouth and at the University of Barcelona. Certainly, in 1995 nothing of that existed and, we believe, that the Observatory and its activities have contributed to their existence.

Nevertheless there is something that does not work properly in our scheme. In spite of the fact that year after year we have managed to extend the base of disciplines that intervene in the symposium, only marginally we have attracted the social scientists, the architects and the urban planners. The geographers and the historians, in spite of being systematically invited, have demonstrated very little interest for our meetings, meetings opened to all the disciplines.

What is what fails? I believe that as coordinator of the Observatory, I got the sufficient perspective to indicate some reasons.

1.- The eternal return to the beginning

We do not advance. Each symposium supposes returning to reinvent the world. To return to discover what had been already discovered and analysed several years ago. At this respect you can consult our on-line library (http://www.ub.es/escult/1.htm). We have discussed about the problem of the *site specificity*, of the *interdisciplinary relations*…. And, we go back again to the beginning, to discover again a line of argumentation that, for the rest, has been demonstrated false: A reference to the USA model, as a general model able to explain the historic specificity and the general framework of our problematic. Definitively, though marginally, we reproduce of systematically the discourse of the mainstream of the recent historiography.

A lack of solid research? Excessive managing of literary references?. Impossibility that an academic discourse could frame a real object and not only the object of the enunciated words?

2.-The fracture of the scale

When planners or architects talk about public space, public art and urban design are essentially peripheral to their argumentation. When artists or creators talk about the city, this one loses her polyhedral character and remains limited to be a kind of *"setting"* in the one to produce the artistic intervention [Could be interesting to raise that most of the new kinds of public art are based on pictures and video]. There is a radical incoherence in the methods, in the approximations, in the valuations. It looks like practically impossible, that some and others be able of crossing the different necessary scales to understand the object of study. Possibly, in this level, there exists research but its framework is excessively disciplinary or is excessively practical, eliminating the possibility of an interdisciplinary discourse.

For example, is quite normal when studying waterfronts cities, to segregate a flagship operation from the general policy for the city, so Battery Park becomes = to New York; the Docklands= to London or 2004 project in Barcelona = to Barcelona. Also it is quite normal not to discriminate the urban and social framework for operations of completely different scope and scale. So a small operation in Cork is compared with a large-scale operation in Barcelona; an inner city operation in Berlin is compared with the re-structuring of the waterfront in Bilbao, and so on. In no case the genetic roots of the urban form and history are invoked.

3. -The evil possession of case studies

The study of cases is useful when it tries to obtain a few generalizations, when they, the cases, make possible the exemplification of shared situations. We are used to present cases closed in themselves, following the general trend of avoiding, in an unconscious way, the critique and the analysis. We present the cases as the success obtained in our small particular struggles. But we do not tend to generalize and much less to theorize.

Most of the literature we read is based in the spectacular presentation of case studies. And what is the worse, just some dominant – culturally speaking cases- are the cases that become *"models"* to follow. The implicit recommended behaviour is to follow up the latest trends in fashion… the trends decided by an imperialist editorial device. To be "in" or to be "out" that is the question.

4.-The plot of the meta-discourses

The post-modern critique defines the cultural space in which we live, like the space in which narratives are absent. It is possible that it is like that, though I do not share the vision.

On the contrary, the narrative necessarily inherent to work in the public space has remained kidnapped by the narratives of the globalizing discourses. They are globalizing those discourses directly derived from the strategies of organization of the space and of the territory, that are the base of the logic of public art and of urban design in most of our cities.

But, they are also globalizing a part of the discourses that present themselves as radical, but which objective is just the order of the discourse and not, necessarily, the order of the real. Discourses of the seventies transferred to XXIst C. without any type of adjustment; discourses coming from fundamentalism of different origin (environmental, social, artistic …) and many put up with the imperialist editorial device we talked before.

5.-The trivialization of the social

We know that the Art is trivialized because of its own conditions of existence and of market. We know that the urban design is trivialized because of the logic of fragmentation and of star system.

But it is not usual to be conscious that terms like *"collaboration"*, *"artist as anthropologist"*, *"artist as ethnographer"* they lead to a terrible trivialization of the social, a terrifying vampirism of the social in its more diverse forms: ethnicity, genre, diversity, social conflict.

The social is a very complex dimension that we tend to reduce to its more superficial, more apparent, more banal scheme. While the aim is the creation of artefacts, we do not leave the demiurgical position traditionally attributed to the artist.

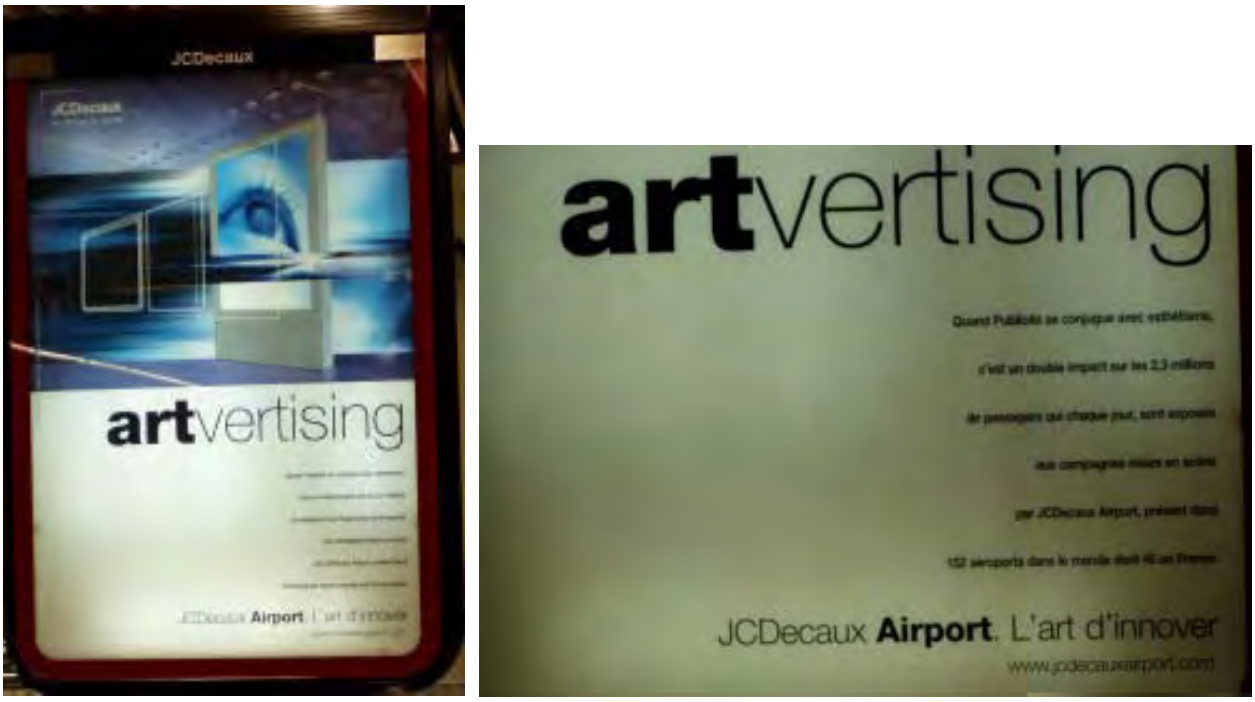
If, systematically, our works are based on the return to the beginning, in re-discovering the world whenever we speak; if we do not know of the complexity of the scales and of the methods of work tied to them; if the case study turns into the limit of our universe; if we elaborate a not critical discourses from trendy meta-discourses; if besides we have trend to trivialize the social, what do we still have?

I believe that a lot, to make and remake the way, avoiding the disadvantages pointed out. To confront with a public sphere that can help us to guide our intervention in the public space in order to be the more "proper" [in the sense of the *decorum* of the old writers].

Finally, I would like to talk, more to show, about some of our permanent oversights

1.- contaminations

Art and Artvertising



BCN. Airport. J.C. Decaux advertising of art-advertising

1.1.- Supporting the arts

Lisbon. J.C. Decaux advertising support to arts

1.2- Competing with the arts

NY. Saint George competing with Pepsi-Cola

1.3.- Using the Arts Languages

Lisbon. Political Advertising

NY. Dona Karan= New York

BCN

BCN. Restaurant Advertising

Lisbon. Shop Advertising

BCN. Nike Advertising

1.4.- Using the Art works like elements of the advertising

BCN. Re-built monument to the II Republic used as logo

Lisbon. Saldanha's Monument used as real-estate advertising

2.- Commercial formal appropriation of Art works & Public Space

BCN. The Sarria's Gate Sculpture transformed in chocolats

Lisbon. Praça do Comercio,an icon of Lisbon, used for advertising

3.- Social formal appropriation of the Art works

BCN. Monument to II Republic used as a civic prize award

4.- Social production of Public Art

BCN. Spontaneus facade ornament

Lisbon. Against the differences of the Euro value

BCN. Civic Garden in Ciutat Vella

BCN. "Antonio the fire-men" Garden

5.- Spontaneous Monuments

BCN. Spontaneus monument to young people dead in car accidents

Porto

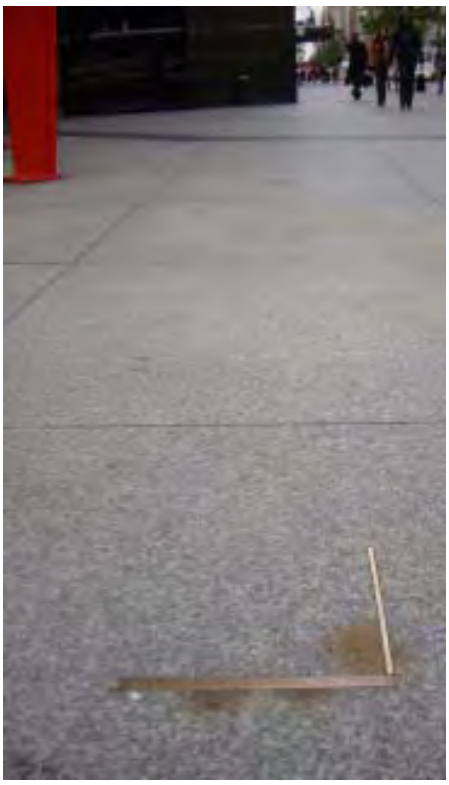
6.- The third space

When private space is an open space,I mean an space that anybody can use under some restrictions, it is not public space. It is collective space.

Most of we call Public Art is not "public", but art for the public, considered as audience, as spectators of works of art in indoor or outdoor private spaces open to *"almost everybody"*

Vasco de Gama Commercial Centre. Lisbone

NY. Isamu Noguchi Sunken Garden for Chase Manhattan Bank Plazza. We could take just one picture before security personel stopped this activity



NY. Different signs remembering us that "open space" is not public space

7.- Public Art and Power or the rise and fall of Public Sculpture

Bagdag, 2003

8.- Reappropriated Public Art

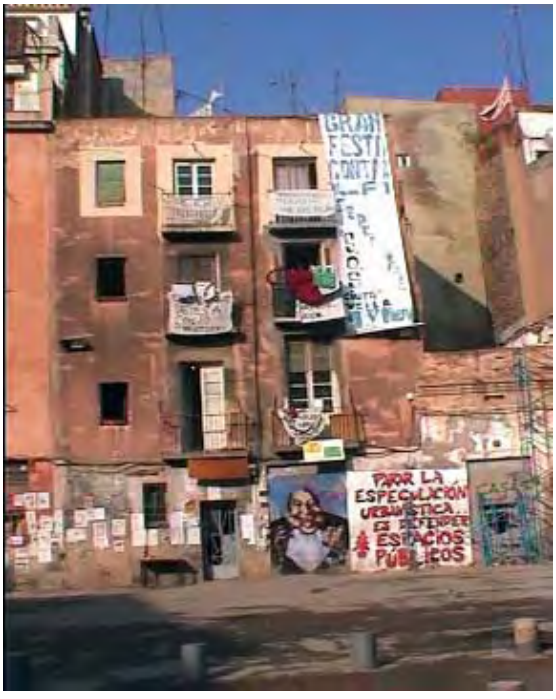
Lisbone, Chiado

BCN. Monument to Antonio Lopez

BCN. The Commerce and the Industry

BCN. The Cats Wall

9.- Public Art againts real-state speculation



***BCN.** The corner of the shame*

9.- Public Art for the people

Solidarity

Participation

Innovation

Quality

Sustainability

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PUBLIC ART & URBAN DESIGN STRATEGIES

Regenerating and marketing cities and their 'public' spaces: A British way

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Summary

Parallel to the recent rising interest in public spaces in the North American and European cities, attractive, exclusive and distinctive public spaces have been built in the city centres of many British cities as the outcome of city-centre regeneration programmes and city-marketing campaigns. This paper set up to study the question of the publicness of such public spaces in Britain. Using the case-study method, it discusses the publicness of the Grey's Monument Area (GMA), a recently redeveloped public space in the city centre of Newcastle upon Tyne. By examining the publicness of the public space before and after the recent redevelopment scheme with the help of the three dimensions of the publicness; i.e. access, actor and interest, it argues that, under the pressure of the city-centre regeneration and city-marketing policies, the GMA has turned into an attractive, well-maintained, more organised and controlled, safer, but less public space than it used to be.

1. Introduction

Public spaces, which have been one of the crucial parts of cities for centuries, have become subject to broad concern for more than two decades (Francis, 1987; Carr, et. al., 1992; Tibbalds, 1992; Boyer, 1993; Crilley, 1993, Madanipour, 2000). Particularly under the shadow of globalisation and privatisation, attractive and alluring public spaces have been placed at the centre of the major world cities, and the old-industrial cities competing to find new niches in the urban markets (Boyer, 1993; Crilley, 1993; Hubbard, 1995; McInroy, 2000; Madanipour, 2000). Starting from the late-1970s, the significance of public spaces has also been increasingly recognised in Britain, particularly through a number of flagship projects pioneered by the Conservative Governments in order to revitalise and regenerate the derelict lands of industrial estates, run-down waterfronts and declining city centres (Sadler, 1993; Crilley, 1993; Goodwin, 1993; Hubbard, 1995; Hall and Hubbard, 1996). In the 1990s, the Labour Governments have also increasingly promoted the importance of 'well-designed' and 'well-maintained' public spaces, as well as the improvement of declining and decaying public realms in cities, by publishing new policy documents, generating new funds and launching new public space schemes (Hubbard, 1995; The Urban Task, 1999; DETR, 2000; Thompson, et. al., 2001). As well as the central government, a number of local authorities have shown their concern about public spaces by preparing plans with emphasis on imaginative investment in the public realm through the provision of art, landscaping and public facilities, the creation and maintenance of the vitality of city streets and the enhancement of public streets (Punter, 1990). This recent rising interest is a promising sign for the British cities and their public spaces, which had suffered from decline and decay for a while. Nevertheless, it raises remarkable questions about the 'publicness' of the new-generation public spaces.

This paper set up to answer the question of the 'publicness' of the new-generation public spaces in Britain with a special reference to Newcastle upon Tyne. It draws on the framework developed by Benn and Gaus (1983) who describe the concepts of 'public' and 'private' through the three criteria; i.e., 'access', 'agency' and 'interest'. In other words, it seeks to measure the extents of the publicness of public space through these three dimensions which lead us to answer the questions of: i) How far the public space is open to everybody; ii) How far it is controlled by public actor[1] and used by the public[2]; and iii) How far the public space serves the public interest and private interest. Based on a case-study method, this paper examines the Grey's Monument Area (GMA), one of the busiest and most lively public spaces of the city centre of Newcastle. The public realm was redeveloped in the 1990s within the Grainger Town (GT) Project which aimed at regenerating the nine-

teenth-century city centre. The scheme which remarkably changed Grey Street and its surroundings represents one of the prominent public space improvement projects in the city centre.

This paper first introduces the GMA regarding its location in Newcastle and outlines the major cornerstones of its history. Then, it investigates the publicness of the GMA before the recent development took place with regard to the criteria of access, actor and interest. After summarising the recent development scheme, it examines the publicness of the newly developed public space. Comparing the degrees of the publicness of the public space before and after the development scheme, this study tries to underlines the changes in the publicness of the GMA.

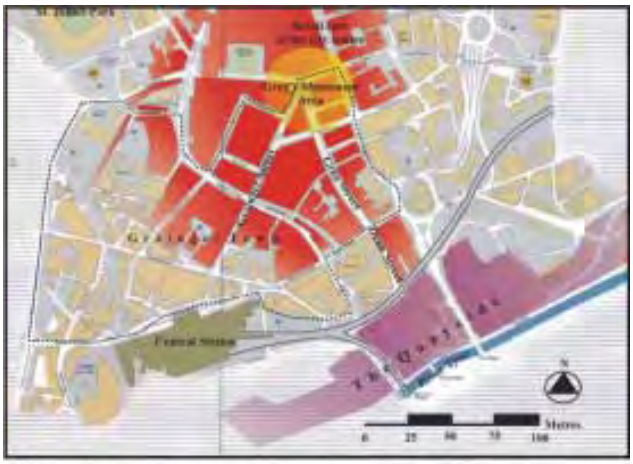

Figure 1. The central and southern parts of the city centre and the location of the GMA

2. The GMA: Its birth, heydays and decline

Located at the heart of the city centre of Newcastle, the GMA is the major intersection between the retailing core of the city centre, the Quayside (the most prestigious regeneration area of the city) and the Central Station. It stands at the junction of the three main thoroughfares; i.e., Grainger Street, Grey Street and Blackett Street, and links the north and south, west and east of the city centre (Figure 1).

The GMA, particularly Grey Street, has a long history, dating back to the Middle Ages. The site, where Grey Street is, originally was a valley, through which a stream, named the Lort Burn, used to flow (Graham, 1976). This was a navigable stream, along which there were small quays, warehouses and residences of merchants (Bean, 1971). The banks of the Lort Burn were gradually overbuilt, overcrowded and then allowed to decay towards the end of the 17th century (Bean, 1971). Consequently, a paved road was constructed over it in 1696 (Bean, 1971; Hearnshaw, 1971). In the first half of the 19th century, this road was replaced by Grey Street which was developed as a part of the new commercial centre of Newcastle that is now called the Grainger Town (Pevsner, et. al., 1992). When it was completed, this curving street, with its sandstone buildings comprising magnificent architecture and the Grey's Monument, was considered one of the most beautiful streets in England (Pevsner, et. al., 1992). By the end of the 19th century, the street became the commercial, business and leisure centre of the city (Foster, 1995; Middlebrook, 1950).

Despite its fame and glamour, the heydays of Grey Street came to an end in the first half of the 20th century. Grey Street declined during the last century (Cadogan, 1975; Foster, 1995). The 1970s economic crisis exacerbated this decline (Pevsner, et. al., 1992; Healey, et. al., 2002). Starting from the early 1980s, various regeneration schemes were launched in order to reverse the decline of the street. Although these projects played important role in the regeneration of Grey Street, the area still needed more stimulation to become economically rising and rejuvenating part of the city centre. The GT Project which was initiated in order to regenerate the nineteenth-century city centre was a turning-point for Grey Street which regained its fame in the late-1990s.

3. The publicness of the GMA before the recent development scheme

The GMA was one of the busiest and most lively public spaces of the city centre of Newcastle in spite of the decline of Grey Street (Figures 2 and 4). This open public space has been historically one of the major foci of the city centre. Being in close proximity to the bus stops, and accommodating the Monument Metro Station, the GMA was highly accessible for public transport users. The taxi-rank and on-street car parks on Grey Street, and the multi-storey car park on Dean Street provided car users with high accessibility to the GMA. Additionally, linking the main thoroughfares of the city centre together, it was the passageway for many people.

The GMA functioned not only as the major intersection, but also a forum of 'variety' and

'diversity'. A variety of activities used to take place in the GMA, since it was surrounded by various activities, ranging from retail to financial, professional and cultural activities (Figure 3). The GMA was always busy at day and night. It was a meeting and gathering place, a place of entertainment, celebrations and protest for the citizens of Newcastle. Sale promotions, advertising or publicity campaigns and public surveys used to take place there. Charities seeking to raise money, organisations or individuals protesting ideas, making public speeches and discussions used to come to the GMA. For this reason, it was a vivid and colourful social environment used by a wide range of groups.

The GMA was not only publicly used, but also publicly managed. The provision of cleaning and repair services, the management of the on-street car parks in Grey Street were the responsibilities of the City Council, while the City Police were charged with the security services of the public space (The GT Project Executive Team, 2000; The officer of the Highway and Transportation (HAT) department of the NCC, 2000). Being very accessible to and serving a rich variety of groups, under the control of public authorities, the GMA was a highly 'public' environment.

The GMA used to perform various physical, social, political and symbolic roles. With magnificent Edwardian and Victorian-style buildings and the Grey's Monument, the GMA used to provide visual variety and to enhance the aesthetic quality of the city centre (Figure 4). This public realm also had a symbolic importance for Newcastle. The site accommodated the Grey's Monument, which commemorated Earl Grey of Howick who was Northumberland's own prime minister responsible for the passing of the Great Reform Bill in 1832 which enlarged the franchise and restructured parliamentary representation (Graham, 1976; Pearson, 1996). Hence, the Grey's Monument used to symbolise not only a great political figure in the history of Newcastle, but also his achievement regarding civic and religious liberty. Being a public space built by public demand, the GMA also represented a significant democratic success in the political history of Newcastle (Pearson, 1996; Graham, 1976). Additionally, as a public space which comprised some major landmarks of the city, such as the Theatre Royal and the Central Arcade, and which performed as financial, retail, cultural and historical centre of the city, the GMA was one of the elements which formed the identity of Newcastle.

Figure 2. Grey Street just before the recent public space improvement (Source: Newcastle City Libraries and Arts, no date)

Despite these merits and its magnificent-looking private space, the public space of the GMA was simple and ordinary; it was not ugly or unattractive, but it was not distinctive either. With the material of pavement, street furniture and signs, the public space of the GMA was just the same as other parts of the public space of the city centre. Besides, the GMA used to suffer from traffic congestion, conflict between pedestrian and vehicular traffic, a chaotic, unorganised and physically deteriorated public space which was poor in street and traffic signs (Author unknown, 1999). The lack of investors, developers and occupiers for the vacant private premises, especially on the second floor of the historical buildings, was another essential problem of the site (Figure 5).

Figure 3. Land-use map of the GMA in 1994 (only for the first floors)

4. The GMA public realm improvement scheme

The public space of the GMA was redeveloped as the first phase of the public realm improvement scheme of the Grainger Town. The major design principles of the GMA were significantly shaped by *Regeneration Strategy*, a policy document prepared by EDAW which is a private consultancy commissioned by the Newcastle City Council (NCC) and English Partnerships[3] (Healey, et. al., 2002). The

strategy, which mainly promoted the Grainger Town as a self-contained and fragmented part of the city centre, saw it as a crucial instrument for the regeneration of Newcastle and the region, and a powerful marketing tool to help the city to reposition itself and to find a new niche in competitive urban market (EDAW, 1996). The Strategy proposed high-quality environment based on consumption-oriented activities as well as office uses. It strongly underlined the significance of developing soft infrastructure (i.e., leisure, culture and art) and promoting the historical legacy of this part of the city centre (EDAW, 1996). Within the strategy, the improvement of the public spaces was not only shown as an essential component for the regeneration of the Grainger Town, but it was also seen as the means to enhance the historical identity of this area and to attract inward investment to the site by pleasing the eyes of investors, developers and tourists (Healey, et. al., 2002).

Figure 4. Grey Street in 1995 performing as a place of communication, a forum of variety and diversity and a social arena (Source: Newcastle City Libraries, no date)

The public realm improvement scheme of the GMA was launched in the mid-1990s (The GT Project, 1999). The NCC and the GT Partnership[4] pioneered the GMA scheme and financed to a significant extent (*The Grainger Town Project*, no date). Within the framework of the project, the northern part of Grey Street was re-paved with Caithness stone; Blackett Street was remodelled as a controlled-bus route; taxi rank and car-parking areas, located along Grey Street from Market Street to Shakespeare Street, were removed; and this part of the public space was turned into a pedestrian-priority site. Two pedestrian foci on Grey Street were arranged as gathering places. The construction works of this phase cost £2 million (*The Grainger Town Project*, no date). As well as the improvement in the hard landscaping, some street signs were repaired and restored, while the rest were removed and replaced by the new ones (*The Grainger Town Project*, no date). Besides, the Grey's Monument was renovated and cleaned. Four projects were carried out in the GMA within the framework of street lighting and public artworks schemes: Creative Lighting Schemes of the Theatre Royal and the Grey's Monument, the public art scheme for the entrance of the Monument Metro Station and the Lort Burn scheme. All these schemes, except the Lort Burn project, were completed in 2002 (Author unknown, 2002a). The works related to the Lort Burn Scheme are in progress (*The Grainger Town Project*, no date).

5. The publicness of the GMA after the recent development scheme

This part of the paper examines the publicness of the GMA after the recent development scheme through the criteria of actor, access and interest and makes the comparison of the publicness of the public space before and after the recent scheme.

Figure 5. The vacant private premises on Grey Street in 1995 (Source: Newcastle City Libraries, no date)

5.1. Actor

The new public realm which was open to the use of the public in 2000, is still one of the busiest public spaces of the city centre. It is serving a great deal of diverse groups, as it did before. The dominant users of the site are still pedestrians, shoppers, bus and metro passengers and the working population of the GMA which is made up of business groups occupying the private realm of Grey Street and specialised in retailing, professional, financial and leisure services, their employees, bus companies, hackney carriages, street traders. The GMA is also still maintaining its lively and colourful atmosphere with street performers, people protesting ideas, making sale promotions, advertising and publicity campaigns especially around the Grey's Monument. Therefore, regarding the

variety of users, the GMA is still a highly public space, as it was before.

The GMA is still mainly managed and maintained publicly (The GT Project Executive Team, 2000; The officer of the HAT department of the NCC, 2000). In this sense, its publicness is secured. Yet, there are interventions of private actors into the management of the public space, such as the City Centre Management[5], a semi-public actor, which organise some events in the public space, taxis parking on, and occupying the pedestrian-priority part, just on the junction of Grey Street and Hood Street (Figure 8), and the security guards of both the FM's public house and the Legends nightclub intervening in the operation of the public space when their security is jeopardised. In spite of such instances which blur the public-private distinction of the space, these are fairly small factors, especially compared to the public spaces privately managed and controlled. It was also possible to see such interventions before the recent development scheme took place.

Figure 6. The final public space improvement scheme of the GMA

5.2. Access

The GMA is still a highly accessible public space. After the recent scheme, it has become more accessible, particularly for disabled and elderly people and wheelchair and pushchair users, through various design components, such as the creation of pedestrian-priority site on the south of the GMA, the surface treatments such as rumble stripe, tactile pavement, cord-ride paving, traffic lights with audible signals and ramps (Figure 9). Since the variety of the groups which the GMA serves has increased, its public dimension has been improved.

As well as the new design of the public space, it is also possible to note the improvement of the accessibility of the GMA through the new management policies which have increased the standard of maintenance services and the level of control imposed into the public space, when compared to the ones before the recent scheme. The local authority has improved not only the care on the cleaning of the site, but also the aesthetic quality of the public space by introducing the multi-layered pots placed on the pavement, and the pots of flowers hung on the street lights and iron-made columns (Figures 10 and 11). Beside the standard public phones, they installed new public phones with the facilities of sending text messages and emails, searching on the Internet and finding information about the city into the northern end of the GMA (Figure 12). Further, an electronic-help kiosk was placed at the junction of Blackett Street and Northumberland Street, which is in close proximity to the GMA, for the public and tourists to give information about the city (Figure 12). Last but not least, the control on the public space has become much stricter than before through the installation of the CCTVs in the site and the increase in the level of street lighting.

The provision of high-standard management services and the introduction of strict control into the public space can be seen as a part of public policy to maintain a cleaner, safer and more ordered public space which would discourage disorderly and violent behaviours in the public space, and therefore encourage the creation of a peaceful public environment which would attract people more than an unorganised, filthy and threatening environment would. In this sense, these policies improve the physical accessibility of the GMA.

5.3. Interest

The recent GMA development scheme has significantly improved the benefit of the public, private actors and as well as public and semi-public actors. The following section examines the interests of these actor groups in detail.

Figure 7. The GMA in 2002, still accommodating a wide range of user groups

Figure 8. Taxis occupying the pedestrian-priority part of Grey Street at late-evening hours

5.3.1. The public interest

The recent scheme has brought a significant improvement in the GMA and its surroundings (Figure 13). It turned this fairly chaotic and unorganised, simple and ordinary public space into a remarkably attractive, beautiful, more organised, cleaner, healthier and safer public space. With its attractive and distinctive look, the new GMA has become a source of pride for citizens of Newcastle. The public space improvement scheme has also contributed to the regeneration and revitalisation of this part of the city centre. This spectacular public space, which has improved the image of the GMA, has started to attract a lot of investment to the private space, as well as visitors and tourists. Consequently, it helps bring the under-used buildings back into use, create new jobs and resources for the economy of the city and thus develop the city. In this sense, the recent improvement scheme serves the public interest to a significant extent.

Figure 9. The improved physical accessibility of the GMA: Blackett Street with tactile pavement, cord-ride paving, ramps for the access of disabled people, and wheel and pushchair users (Source: The GT Project, 2000 (above left))

Despite such improvements, the recent scheme led to strongly promote the economic and symbolic roles of the GMA, but to undermine its social, political and physical functions. It has turned the GMA into a catalyst for the regeneration of this part of the city centre, as well as an instrument which would help Newcastle to build a new and positive image to market itself and to find a place in competitive global markets. As a result, it contributed to the creation of a public space which favours the public interest less than it used to do.

Over-emphasised roles of the public space

The over-emphasis on the economic and symbolic roles of the public space can be observed, when the new design and management policies of the GMA are carefully examined. As far as the new design of the public space is concerned, it is possible to note the attempts to enhance and promote the aesthetic qualities of the GMA. The new design creates a very 'well-designed' and 'attractive' public space through the new and expensive pavement material, the spectacular lighting of the Theatre Royal and the Grey's Monument, chic and elegant street furniture and signs, the public artwork scheme for the entrance of the metro station (Figures 13, 14 and 15). When the simulation scheme of the Lort Burn is completed, the GMA will be a much more spectacular, exclusive and distinctive public space. The strong emphasis on the aesthetic qualities of the public space is one of the major indications of the stress on the symbolic and economic roles of the public spaces.

Figure 10. The increasing care of the public authorities in the maintenance of the public space

Figure 11. The greening materials which have been recently introduced to the GMA

Figure 12. The new means of information and communication in the GMA

Second, the symbolic function of the public space of the GMA is powerfully emphasised by the cleverly designed and maintained visual décor and ambience of the new public space that seeks to create a strong 'visual identity'. There are a number of design components, which lead to create this strong visual identity. One of them is the significant emphasis on the aesthetic legacy of Grey Street. Particularly with the lighting scheme, the attention seeks to be attracted to the curving street, and the chic, highly ornamental and elegant architecture of the buildings in Grey Street (Figure 16). The location of street furniture also seeks to stress the curve of the street, while the special lighting schemes of the Theatre Royal and the Grey's Monument aim at calling attention to the majestic architecture of these historical artefacts. Another design component, which tends to create a strong visual identity for the public space of Grey Street, is the attempt to create a 'chic' architecture. Stylish, elegant and highly expensive construction materials such as Caithness stone for the pavement, polished granite for seating base of benches, toughened glass for the backrest of benches, stainless steel for litterbins, the unique lighting effect of each street seat, specially-designed and distinctive-looking street signs seek to beautify and embellish the public space and its surroundings, and thus create a 'chic' architecture for the public space (Figures 13, 14 and 17).

Figure 13. The Caithness stone as an expensive construction material which shows the GMA as an exclusive public space (Source: The GT Project, 2001)

Further, the strong visual identity of the new GMA is created through the principle of 'variety' and 'diversity'. There are a number of eclectic images, which are promoted in the new design of the public space. First, the new design significantly promotes the historical and cultural images of the GMA and Grey Street. The special lighting of the historical buildings, including the Theatre Royal, Emerson Chambers, the Central Arcade, and the Grey's Monument, attract attention to the nineteenth-century classical grandiose architecture. The Victorian-style street lights also strengthen the nineteenth-century image of the GMA (Figure 11). Another historical and cultural image, which is promoted by the design is Earl Grey. The hollowed images which were installed on the surface of the platform around the Grey's Monument strongly emphasise the importance of this political figure, who achieved a significant improvement for the English democracy, Earl Grey and also attract the attention to the nineteenth-century political history of Newcastle and England (Figure 18). Additionally, the simulation of the Lort Burn, which is planning to be installed soon, seeks to bring the Medieval image of the site when it was a valley with a stream, flowing along the valley and reaching the Quayside, back to Grey Street (The Conservation Practice, et. al., 1992). As well as the historical and cultural images, the design of the GMA also brings an imported image. Café culture which is a continental European tradition and is strongly promoted in many English cities, manifests itself in Grey Street as the development of the street-café spot in front of the Theatre Royal (Figure 19).

Another indication, which puts an emphasis on the economic roles of the public space, is the 'principle of exclusivity', embedded in the new design of the GMA through stylish, elegant and highly expensive construction materials, special lighting effects of street seats and buildings (Figures 13, 14 and 16). According to Hajer (1993: 63) and Loukaitou-Sideris (1993), the princi-

ple of exclusivity intends to impress and attract and at the same time promote the 'feeling of affluence'. Hence, the new design of the GMA tends to attract affluent groups, and thus promotes the economic generator role of the public space. This is also strengthened by the use of art in the design of the public space. Particularly the public artworks and lighting schemes, such as the special lighting schemes of the Grey's Monument and the Theatre Royal, the simulation of the Lort Burn, the street furniture, each of which is designed as a piece of art, seek to turn this simple and ordinary public space into a pleasurable paradise. As Hajer (1993) claims, the use of artworks promotes the affinity of the public space.

Figure 14. The design of street furniture, which create the 'feeling of affluence'

Briefly put, by creating a strong identity for the public space, enhancing its visual quality and promoting the feeling of exclusivity and affluence, the new design of the GMA powerfully emphasises the economic and symbolic functions of the public space. The same intention can be also observed through the new management policies which have remarkably improved the standard of maintenance services, and increased the level of control imposed into the GMA. These policies are the extensions of the attempts of creating a prettier, cleaner, more ordered, disciplined and safer public environment in the GMA. In other words, by enhancing the visual quality, they emphasise the economic and symbolic roles of the public space.

Figure 15. The public artwork installed at the entrance of the Monument Metro Station

Behind the strong emphasis on the economic and symbolic roles of the public space, there are the city-centre regeneration policies, which see the public spaces as the means for economic value generation. They led to use the public space as a tool to develop a positive image of the site, and thus to increase the land values, to attract affluent groups and inward investment to the area. In this way, the public space becomes an economic catalyst in the regeneration of Grey Street and its surroundings.

The over-emphasis on the economic and symbolic roles of the public space is also an extension of the city-marketing and re-imaging policies. It should be noted that the GMA was seen not only a public space which would simply function as an intersection of the thoroughfares, a passageway, a meeting and gathering place, a place of entertainment, celebrations and protest for local people, but also an instrument which would help Newcastle to build the image of the 'city of culture', the 'regional capital', the 'service city', the 'working city', the 'city of communication' and the 'party city'. For this reason, the symbolic and economic values of the GMA are promoted by the new design and management policies which underline the aesthetic, historical and cultural legacy of the GMA, as well as its active and rich economic, social and cultural life in order to impress national and international developers, investors, the employees of these investors (mainly service sector), affluent groups and tourists, and thus attract inward investment to Newcastle.

Undermined roles of the public space

The new design and management policies of the GMA over-emphasise the economic and symbolic roles of the public space, while undermining its social and political roles, and some of

Figure 16. The lighting of the historical buildings on Grey Street seeking to emphasise the embellished architecture (Source: EDAW, no date)

its physical functions. First of all, the use of the historical and cultural legacy of Grey Street in the design of the public space and their promotion as tourist attractions result in the de-contextualisation of these assets and stripping them off their political and social roles. For example, the Lort Burn, which functioned as a little port to load and unload trading goods, and then became a filthy and unpleasant place in the Middle Ages, is sought to be revitalised by the new design as a decorative water feature, which will please the eyes of developers, investors, affluent groups, tourists and ordinary citizens. The same tendency can also be observed through the Creative Lighting Scheme of the Grey's Monument. Earl Grey, the promoter of democracy, has been stripped off his historical and political context, and turned into a ghostly image, rotating and floating on the surface of the pavement, by changing its colour. Again, it is possible to note the attempt to impress the local people, as well as developers, investors, affluent groups and tourists through this artwork and product of technology.

Additionally, as mentioned earlier, the new public space contains eclectic images, which cause confusion over the symbolic meanings which Grey Street represents for people from different class, gender and ethnicity backgrounds. The new images are rather fragmented and do not show any harmony with each other. The manipulation of the images of the public space raises the question of how far the new GMA will be appropriated by the public, and how far it will perform as a social binder. It should be noted that the public spaces, with their images and symbols, are social binders (Loukaitou-Sideris, 1988; Lynch, 1992; Moughtin, 1999). With the fragmented and eclectic images, the public spaces cannot perform this role.

Figure 17. Specially-designed street signs in order to promote the image of the Grainger Town

The recent regeneration schemes of the private realm of Grey Street have resulted in exclusive and prestigious office, residential and retail developments, which have significantly increased the property values in and around Grey Street. The properties on the first and second floors of the historical buildings along Grey Street which were offered £5 a square feet in the early 1990s to store boxes were sold to £150 a square feet to be converted into flats in 2000 (Hedley, 2000). For example, the upper floors of the Central Exchange Buildings which were converted to residential apartments were on sale in 2001 with the prices ranging from £215,000 to £500,000 (Author unknown, 2001). The striking increase in the property values of the GMA has brought about a shift in the users of private space from local, small business to big, national and international companies, as well as from small budget shoppers to affluent shoppers and residential population. In other words, the remarkable rise in the private property values has created to some extent gentrification. This trend has also been strengthened by the new design of the public realm. By promoting the feeling of affluence, the new design of the public realm tends to attract more affluent groups than the old ones, and therefore enhances gentrification, social exclusion and stratifica-

Figure 18. Hollowed image of Earl Grey, which was installed on the surface of the platform of the Grey's Monument

Figure 19. Café 100, the café of the Theatre Royal on the new public space of the GMA (Source: Newcastle City Council, 2002)

tion to a certain degree. Public spaces, however, ideally play a significant social role in cities by bringing different groups of people regardless of their class, ethnic origin, gender and age, and thus performing as a common grounds for social interaction, intermingling and communication (Madanipour, 1995; Tibbalds, 1992; Carr, et. al., 1992; Gehl, 1996). By creating a public space which strengthens gentrification, social exclusion and fragmentation, the recent scheme of the GMA has undermined the social role of the public space.

Besides, the new design and management turned the GMA into a more 'disciplined' and 'ordered' space, and made it a more 'controlled' space than it used to be. For example, they moved on-street car parks from Grey Street; they introduced few benches, uncomfortable seats which do not allow people to sit for long time, or sleep on; they introduced CCTVs and increased the level of street lighting which tend to eliminate undesirable groups, such as beggars, homeless people, noisy teenagers, and undesirable activities, such as sleeping on benches, drinking alcoholic beverages and hanging around. Consequently the new design and management policies reduced the accessibility of the public space, and created an environment which serves a 'homogenous' population to a certain degree. According to Boddy (1992), Boyer (1993) and Crilley (1993), such public spaces promote social filtering and therefore cause gentrification. The new public space with such characteristics cannot welcome all segments of the population, and thus, its social and political roles have been undermined.

Moreover, the new design of the GMA was not only able to resolve some problems which the users used to suffer from, but it has also some features, which do not please the users of the public space, and do not favour the public interest. First of all, the conflict of pedestrian-vehicle traffic is still a problem in the GMA. Blackett Street is even now a threatening place for pedestrians, despite the rumble stripes which were introduced by the recent design. For example, the officers of Highway and Transportation and Engineering Services departments of the local authority (2000) claim that buses are still driving very fast on Blackett Street. Similarly, the member of the Residents Forum notes the aesthetic improvement of the northern end of the GMA; yet he underlines the safety problem of Blackett Street.

Figure 20. The conflict and vehicular traffic in the GMA

As well as Blackett Street, the new pedestrian-priority part on Grey Street also creates significant conflict between pedestrians and vehicular traffic (Figure 20). The interviews which were conducted with the users of the site show that the users do not feel comfortable in this part of the public space. For example, a street trader explains the confusion created by the new design of the site as follows:

…, it is hard to say where the road is and where the pavement is. There could be a problem! People are encouraged to walk in the street, then cars go there… So, that way isn't safe. (Fifty-five-year-old street trader, 2002)

It should be noted that this type of street design is mainly used in the North-

Figure 21. The overload Shakespeare Street

ern European countries in order to turn public spaces into mixed-use environments where both vehicle and pedestrian traffic can be accommodated. Since the daily and primary users of the GMA do not know this idea, they generally feel confused where to walk when they see a car. Additionally, the site does not provide the blind people with a safe environment. As mentioned earlier, this part of the public space provides vehicles with a restricted access. The distinction for the pedestrian and vehicular use of the public space was made through the colour of pavement and pavement size, rather than the tactile pavement. Hence blind people cannot make any distinction between the pedestrian and vehicular routes.

Third, as claimed by two taxi drivers working in the area (2000) and the officer of the Highway and Transportation department (2000), the new design which relocated the taxi rank on Grey Street to Hood Street and removed on-street car park on Grey Street, has overloaded the other streets which intersect Grey Street. The officer of the Highway and Transportation department (2000) reported that the users of Shakespeare Street complain about the insufficient parking facilities and traffic congestion (Figure 21).

Another important concern about the new design of the GMA is its performance as a social space. The part around the Grey's Monument is a very busy place, as it used to be before. However, the rest of public space is used as a passageway rather than a meeting and gathering place. Despite the effort to create another pedestrian focus in front of the Theatre Royal and to encourage this place to be used as a street café, the new pedestrian spot is mostly empty. The street café is not operating very often because of the wet and cold climate of Newcastle which does not allow much open space activities in almost all seasons. In this sense, the design target has failed to create a social space around the Theatre Royal.

In summary, using the public space as the tools of the city centre regeneration mainly driven by image-led strategies, the recent scheme caused the over-emphasis on the economic and symbolic roles of the GMA, while undermining its social, political and some of the physical roles. Since the balance between physical, psychological, social, political, economic and symbolic roles of the GMA has tilted towards economic and symbolic functions, the new GMA has turned into a public space which favours the public interest less than it used to do.

5.3.2. The interest of private actors

Although the new design of the GMA has undermined the public interest in various ways, it has significantly favoured the private interest. Before the recent development scheme, retailers and businesses in financial, professional, leisure and cultural services, as well as hackney carriages, bus companies and street traders were the major private actors who used to benefit from the GMA by either being adjacent to, or close to the public space or using it. They have become the primary groups of actor who took the advantage of the new design of the GMA which created a disciplined and ordered public space and therefore, provided the smooth operation of these groups. Off the same groups of actors, those which used to operate in the old GMA, such as street traders, hackney carriages and bus companies, have gained extra benefit from the scheme, since they were able to keep their position in such an important part of the city centre. Other than these groups, the recently-improved public space also benefited new private-actor groups. The GMA, with its improved image and its design which aims to impress and attract affluence, favours the interest of up-market retailers and business groups who mainly target to attract affluent segments of the population. Landowners, developers and investors of the private space around the GMA are other private actors who gained benefit from the remarkable increase in property values due to the improved image of the area. Furthermore, in a wider context, the improved image

of the area, which has boosted the development activities in the private space of Grey Street and its surrounding has benefited and will benefit all interest groups which are/will be involved in the regeneration of Grey Street and its environs. These groups include the business interests in the finance industry (building societies, banks, personal loan investments, etc.), the construction industry (building contractors, agents which hire plants, and supply construction materials, etc.) and estate agencies. Therefore, comparing to the private-actor groups which the GMA serves before the recent development scheme, the new GMA serves the private interest more than it used to do.

5.3.3. The interest of public and semi-public actors

Another actor groups which took the advantage of the GMA improvement scheme are public and semi-public actors. This project manifests the success of the local authority and the GT Partnership in urban regeneration projects. Both actors were significantly successful in producing an ordered, attractive and distinctive public space which would be influential in increasing the land values, attracting inward investment to the private space of Grey Street, bringing economic vitality back to the site and hence regenerating and revitalisation of this part of the city centre (Robinson, et. al, 2001). Additionally, the GMA improvement scheme reinforces the new images of Newcastle such as the capital of culture, the regional capital, the city of transportation and communication, the service city and the working city; and therefore it symbolises the success of both the NCC and the GT Partnership with regard to city-marketing and re-imaging policies. The achievement of the NCC especially in urban regeneration project and city-marketing programme has become a vehicle of legitimacy for them and a way to improve their political credit. Therefore, the new GMA serves the interest of public and semi-public actors more than it used to do.

6. Conclusion

This paper has discussed the question of the publicness of the public spaces which have been placed in the first rank on the agenda of British cities since the mid-1980s through the recognition of their significance as the key components of the city-centre regeneration and city-marketing campaigns. By examining the publicness of the GMA before and after its redevelopment with regard to the criteria of access, actor and interest, this research found that, under the pressure of image-led regeneration policies, the GMA has become an attractive, well-maintained, more organised and controlled, safer, but less 'public' space than it used to be. Although the new GMA is still serving a wide variety of user groups and the recent development scheme has improved the public accessibility, particularly the accessibility of disadvantaged groups, the project turned the public space into an instrument which will improve the image of the site, attract inward investment, visitors and tourists to the area, and thus help the regeneration of this part of the city centre. In other words, it led to the use of the GMA as an economic catalyst in the regeneration of the site, and a component of Newcastle's image-making strategy. Particularly with its strongly emphasised economic and symbolic roles, it has been turned into a environment where a strong identity is created; its visual quality is significantly enhanced and the feeling of exclusivity and affluence is promoted, whereas its political and social functions are impoverished to an extent. The historical and cultural legacy of Grey Street is stripped off from its political and social values; a confusion over the symbolic values of the public realm is created; and gentrification, social stratification and fragmentation and social exclusion are reinforced to some degree. Further, the GMA still comprises some problems which its primary and daily users suffer from. In summary, the investigation of the interest shows that the new public space favours the private interest and the interest of public and semi-public actors more than it used to do, while serving the public interest less than it used to do before.

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NOTES

[1] This paper defines the concept of private actors as the agents or agencies who/which act on their own account. Public actors refer to the agents or agencies which act on an account of a community, city, commonwealth or state, such as public officers, public prosecutors, local and central government agencies, or public corporations. They can always be asked to justify whether their actions are in conformity with their obligations circumscribed by laws (Benn and Gaus, 1983: 10).

[2] The concept of the public signifies 'people in general', 'all members of the society' or 'the aggregate of private actors'. It is a concept which comprises a variety and diversity of individuals and groups that can be grouped in various ways, such as in terms of income, gender, age, class relations, ethnicity, religion, race, profession or disabilities. Hence, the public is characterised by the richness of variety and diversity of individuals and groups that it constitutes. The concept of the public can also be defined according to 'size' or 'the number of people who are involved'. The size of 'the public' changes in terms of the significance of the issue which is concerned. Regarding public spaces, for instance, 'the public' refers to the people living in the same neighbourhood' if a public space at the neighbourhood level is considered. However, it implies all inhabitants of a city, as far as a public space at the city scale is concerned.

[3] English Partnerships is a Government sponsored agency concerned with urban regeneration (The GT Steering Group, 1995).

[4] The GT Partnership was established in partnership with the NCC, English Partnerships and English Heritage in charged of regenerating the Grainger Town (Diggle and Farrow, 1999; Oldershaw, no date; Healey, et. al., 2002). The Partnership operated as a company independent from the local authority organisation. It had its own independent Board as the decision-making organ of the Partnership and four advisory groups namely the Business Forum, Residents Forum, the Urban Design Panel and the Arts and Culture Panel (Healey, et. al., 2002).

[5] The City Centre Management (CCM) in Newcastle is a public-private partnership sponsored by the major retailers (Healey, et. al, 2002). It is neither a public, no a private actor. The presence of private actors blurs the public-private distinction of the agency and reduces its publicness. Yet, the presence of the local authority gives it a certain degree of publicness. Additionally, aiming at economically revitalising city centres and creating lively, clean and safe environments, the CCM serves the public interest. In this sense, CCM shows more the characteristics of a public actor than a private actor.

Designing Cities – Urban Design and Spatial Political Economy

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Summary

Architecture, Urban design and Urban Planning have a coterminous existence as praxis, yet they remain both theoretically and professionally isolated from each other. Urban Design is arguably the worst off since it has no professional identity of its own. This position allows several events to take place. First, anybody can lay claim to being an urban designer, thus opening the gate to charlatans of all descriptions. Second, the two professions that colonise urban design can continue to be self-referential when it comes to defining the discipline, whereby urban design becomes politicized rather than theorized. Third, on this basis, urban design education can continue to be anything anybody decides it is. Hence the training of urban designers adopts the format of what teachers know, or what professions require. In other words it becomes structured on the basis of personal and professional ideologies. At the root of the problem lies the question of theory, the only *unambiguous* manner to determine the integrity of the discipline, thereby eliminating problems of charlatanism, professional haggling and appropriate educational curricula. I argue that Urban Design 'theory' is wholly eclectic, lacking in substance, and indecisive as to its core values and meanings. In addition, what passes for theory is largely divorced from any substantial foundation in the social or natural sciences. The question is 'how do we move forward?' In order to do this, the paper first takes a look at the big picture, with a brief assessment of the three major theoretical movements of the twentieth century, namely Postmodernism, Post-colonialism and Globalisation, the latter offering some key insights into questions of urban form in the information age. I then proceed to review key approaches in urban design theory, and concludes that urban design must realign itself with the substantial theoretical base being constructed within urban social theory, human geography and cultural studies, a grouping which roughly equates to what is termed *Spatial Political Economy.* This project has relevance not only for urban design education, theory and practice. By association, it also has implications for Architecture and Urban Planning. In rebuilding one professional territory, it is clear that the others cannot remain unaffected.

Introduction
Postmodernism, Post colonialism and Globalisation

Since the mid - seventies, and the birth of Postmodernism announced by Charles Jencks as 3.32 pm on July 15th 1972, a wholly new climacteric has evolved (Jencks in Harvey 1989:39). Structuralist theories of economics and social science, previously criticized as totalizing constructs, now appear inadequate to the task of conceptualising world development in the information age. On the other hand, the alternative projects of postmodernism and post colonialism have failed to generate any significant political manifesto. Taking this criticism into account, I adopt the position that *the alpha paradigm* is now Globalisation.

Critical work on globalisation contains at least four major perspectives, the historical; (Arrighi 1994, Gibson-Graham 1996, Rist 1997, Biel 2000, Hardt and Negri 2000), the economic; (Wallerstein 1979, Sassen 1991, Fagan and Webber 1994, Soros 1998), the cultural; (King 1991, Urry 1995, Appadurai 1996, Featherstone 1993), and for want of a better phrase, *the urban* (Zukin 1988, Castells 1989, Ellin 1996, Kotkin 2000, Soja 2000, Smith N. 2001). All of these condense into each other, are multi-layered, and exhibit significant empirical and theoretical dependency. In addition, they collectively draw on political economy in some form for their legitimacy. While I do not intend to explore these typologies here, there appears to be some overall agreement that globalisation is

fundamentally about the deepening of capitalist social relations. This occurs through the erosion of national boundaries, the reproduction of political and economic instability as a basis for such exploitation, the commodification of culture, and the plundering of the third world for labour and natural resources, whom, as Amin asserted, 'experience actually existing capitalism as nothing short of savagery' (1997:125). All of this is facilitated through the compression of space and time by electronic and other means, and the extension of commodity culture and aesthetics into all domains of human activity, as predicted by Theodore Adorno half a century ago (Bernstein 1991).

Before exploring some of the implications of globalisation for urban design, some comment must be made on another two competing paradigms, namely the successes and limitations of postmodernist and postcolonial thought within a globalising world. There is no doubt that *Postmodernist theory*, (Lyotard 1985, Massey 1994, J.K. Gibson-Graham 1996) and *Postcolonial theory* (Bhabha 1994, Said 1978, 1994) respectively, have made great contributions in deconstructing the totalizing discourses and exclusionary aspects of structuralist thought and to the rereading of history. Together, they have clearly revealed the underlying systems of domination as well as the physical and intellectual pain embodied in the continuing search for identity within postcolonial societies. Nonetheless, I feel that Samir Amin's judgment is correct, that in the final analysis, postmodernism unwittingly aligns itself with processes of domination, while post colonialism is wholly inadequate to the analysis of global power:

'The critique of capitalism antedated the faddish critique now offered us by postmodernist theoreticians. The point is to judge whether postmodernist theory contributes any fresh insights. I consider postmodernism an intellectual non-starter in the sense that beyond its hype it offers no conceptual instruments capable of transcending the capitalist framework; neither does it demonstrate any capacity to inspire an innovative design for social change' Amin 1997:136

While there are many important themes running through the various perspectives on globalisation, one of the most powerful is contained in Michael Hardt and Antonio Negri's recent masterwork called *Empire*, a cogent and compelling analysis of the politics of globalisation (2000). Their argument is massively complex and I can only indicate here a few elementary features of this work. The authors postulate the evolution of a new juridico-political order called 'Empire'. Their thesis is that the autonomy and power of the nation-state is rapidly eroding, whereas the concept of sovereignty traditionally associated with it is not withering away, but is being reborn in a new form,

'composed of a series of national and supranational organisms united under a single logic of rule. This new global form of sovereignty is what we call Empire…it is a decentered and deterritorialising apparatus….managing hybrid identities, flexible hierarchies and plural exchanges through modulating networks of command' (Hardt and Negri 2000:xii).

While coming at globalisation from somewhat different directions, Samir Amin and Hardt and Negri both agree; those properties in postmodernist thought which undermined structuralist theorizing were precisely those which allowed capitalist ideology to deepen (see table 1 for a comparison between modernism and post modernist thought). In other words postmodernism has been co-opted as the corporate strategy for consumption in a globalising world, from transnational finance planning to strategic international marketing, organizational structures, culture and philosophy. While capitalist systems of production have been pursuing flexible specialization, with flexible and hybrid operational systems for over twenty years, it is the realm of consumption and the co-opting of national and local cultures that now constitute the target of transnational agendas. The conscious fracturing of space and social relations based on the concept of difference allows a plethora of target markets to arise - 'the more differences that are given, the more marketing strategies can develop' (Hardt and Negri 2000:154). Multiculturalism, identity, diversity, ethnic difference, gender issues, issues of religion, lifestyle and belief systems, in other words the assembled workbench of postmodern thinking, have all been integrated as the new strategic foundation for capitalist circuits of consumption - 'Here postmodernist theories pave the way for the transformations of the internal structures of capitalism' (Hardt and Negri 2000: 153). All of these will have profound implications for theorists and designers interested in the physical form of the city, although for obvious reasons, the spatial and physical consequences

	INDUSTRIALISM	POST INDUSTRIALISM	MODERNISM	POST MODERNISM
QUALITIES	regulation	deregulation	order	anarchy
	rigidity	flexibility	control	chance
	fusion	diffusion	direction	indeterminacy
	standardisation	diversification	need	desire
	material base	information base	product	process
	hierarchies	grids and networks	history	destiny
	legitimation	discretion	function	signification
PROPERTIES	state power	corporate power	construction	deconstruction
	class politics	new class politics	society	ethnicity
	mass production	in time production	community	locality
	strategic planning	contextual plan'ng	monoculturism	pluralism
	development	adaptation	class culture	commodity culture
	nationalism	ethnic fission	permanence	transience
	econ. of scope	econ. of scale	similarity	diversity
	welfare statism	ind. accountability		
	specialisation	synergy in labour		
	unionisation	individual bargain.		
PHILOSOPHICAL ATTRIBUTES	scientific rationality	neo-darwinism	structuralism	post structuralism
	keynesianism	functionalism	realism	hyper reality
	taylorism	flexible specialisms	romanticism	mysticism
	fordism	diversification	formalism	imagery
			narrative	discursive
			contiguity	difference
SPATIALEFFECTS & IMPLICATIONS	massification	demassification	urban functions	urban landscape
	concentration	diffusion	state symbols	corporate symbols
	centralisation	dispersal	arch 'styles'	arch rhetoric
	community base	locality based	paradigmatic	eclectic
	zoning	complex integrat'n	syntactic	metaphoric
	suburban focus	urban focus	design	codification.

TABLE 1. *Comparison between Industrialism/ Modernism and Post Industrialism/ Post Modernism. (Cuthbert 1995)*

must remain at the moment largely in the realm of speculation.

For urban designers, it is clear that all of these processes deeply affect the public realm and with it, concepts of 'place'. In the work of Massey (1994), Harvey (2000), Castells (1996), Smith P.M. (2001) and others, that place and locale must be understood outside the logic of globalisation. One major argument has been that the space of flows, which is the operational mechanism of globalisation – information, finance and authority – exist outside local culture and experience, and therefore urban meaning must be reproduced locally. To me, this argument seems extremely weak in the context outlined above regarding transnational marketing practices. The workplace ideology and ethos, which remains the anvil of human experience, must somehow become integrated into domestic and community life. Cultural meaning and experience cannot be insulated from the development of *Empire*. Similarly, one of the great containers of urban meaning, namely architectural and urban form, is clearly affected by global influences expressed locally. The same is true of the overall form of the city *where land use, urban density, transport, security and considerations of sustainability are all affected by global developments and build themselves into urban meaning at the level of locale and other microterritories of consumption.* Globalisation is therefore important to urban design, not merely in terms of a social practice, but as an important dimension in the political economy of space.

Urban Design Theory

Before I argue in greater depth for the appropriateness of Spatial Political Economy as an organizing framework for Urban Design in greater detail, we need to address the possibility that urban design cannot and need not be theorized. In support of this position, it is apparent that urban design has existed for millennia as *a social practice*, and that as such, theory is not required.

Until very recently, most world cities have evolved in accordance with the anarchic laws of capitalist development, where any conscious planning actually *intruded* on the internal logic of the market. Recognised classic interventions into this process were carried out by kings, dictators, capitalists, and the state, along with its repressive and ideological apparatuses (the military, judiciary, police, organized religion etc.)

Over recorded history, consciously structured urban projects were implemented by ruling elites, reflecting their functional and symbolic needs for social control, and more recently for the conscious reproduction of labour (consider Miletus, the Roman Forum, Bastide towns, Hausman's plan for Paris, Mussolini's extension to the Vatican, and eventually the building of public housing egg the British New Towns etc). So there is a cogent reason for arguing that urban design acts in the interests of the dominant power. On this basis, not only is a theorized urban design practice unnecessary, it is also unwanted, since it might contradict the shifting ideology of power within the capitalist system, that is, of resistance to such interests. In contrast to this position, other arguments are significant - from the beginning of the twentieth century, two major events took place which would define urban design as *a force majeure* in generating a new conception of society.

The first of these involved the social development of Vienna at the *Fin de Siecle*, a time where urban design came to the fore as a social force in representing the birth of modernism at the end of the 19th century. This was symbolized in the redesign of the Ringstrasse and much of the physical infrastructure of Vienna which lay within it, and represented in a clash of philosophies between in two key urban designers, Camillo Sitte, and Otto Wagner - 'They manifested in their urban theory and spatial design, two salient features of emergent twentieth century Austrian higher culture – a sensitivity to psychic states, and a concern with the penalties as well as the possibilities of rationality as the guide of life' (Schorske 1981:25). At this point, urban design escaped from the kinds of tyranny under which it had previously operated, and emerged as a force for bourgeois, liberal thought. Not only was it a symbolic platform for *moderism*, but it was thereafter inextricably intertwined with the theorization of society as a whole. The second argument concerns the formation of professions during the latter part of the nineteenth century and early twentieth centuries. Professions coincided both with the advent of modernism, the development of industrial capitalism, and with the re-orientation of the state to social welfare, i.e. the extended reproduction of labour and the necessary provision of elementary health, welfare and housing. The advent of the twentieth century therefore raised the possibility of urban design theory by connecting it firstly, to social development as a whole, and secondly, by institutionalising its practice within the professions of architecture, planning and engineering – one of the definitions of a profession being that its acts are *necessarily* informed by theory.

Despite this awakening, the architectural profession retained a hold on urban design practice until the mid sixties, a period when the worst aspects of architectural determinism began to surface. At that time, the planning profession that had been dominated by architects, self destructed on the basis that policies were much better than plans. In order to save itself as a discipline, urban planning had to completely re-orient its trajectory away from architecture, towards social science and human geography, and it is from these disciplines that the first intellectually substantial critique of planning emerged. While this movement allowed architects to concentrate on architecture, and urban planners to concentrate on social process, urban design remained in 'no man's land', and has done so until the present. Part of the problem has been that those whose primary concern lay with urban design, have been unable to provide any significant theorization of the discipline, despite the opportunities that had existed since 1900. As we shall see, it was up to social science, not architecture or urban planning, to provide a significant definition of the field.

Defining the field

The term *urban design* remains a relatively new concept, and as late as 1960 the term *civic design* was still the preferred terminology, reflecting the correct assumption that most large-scale design projects were indeed financed and built by the state. Since then, the only consistent thing about urban design has been the confusion over ownership, use and definition of the discipline by anyone who wished to stake a claim. Urban design has usually been theorised by architects

(on the basis of physical determinism), by planners (on the basis of public policy and development control) or by landscape architects (on the basis of the rather odd idea of *the urban landscape*). Definitions such as the following underwrite most of the literature in urban design; 'Urban Design, that is the art of three dimensional city design at a scale greater than that of a single building'; 'Urban Design links Planning, Architecture and Landscape Architecture together to the extent that it fills whatever gaps may exist among them'; Urban Design is that part of City Planning which deals with aesthetics, and which determines the order and form of the city'; 'Urban Design is the design of the general spatial arrangement of the activities and objects over an extended area, where the client is multiple, the program is indeterminate, control partial, and there is no state of completion' ; 'Urban Design is primarily concerned with the quality of the urban public realm, both social and physical, and the making of places that people can enjoy and respect'; 'The art of Urban Design is the art of making or shaping townscapes' and so on. These examples are drawn from the traditional 'urban design classics'.

In table two I suggest the 'top forty texts' of traditional urban design theory over the last forty years. While most of these statements are true, they are nonetheless trivially correct. Or as Karl Popper would say, they are structured for *low levels of refutability*, the opposite of what is required for any significant theory to emerge. While we can agree with them (since they are largely axiomatic), we learn little, and *as propositions they are useless in establishing a theoretical domain of any real content.* Given this context, it is undeniable that Schurch (1999:7) is correct in deciding that 'there is neither consensus nor clarity as to what defines urban design'. While both Gosling (1984) and Rowley (1994) have written long articles on 'the definition of Urban Design', others have decided, perhaps sensibly to bypass the issue by locating urban design in relation to a specific problematic, for example, public policy (Barnett 1982), design control (Carmona 1996), by project types and their methodological implications (Lang 1996), to aesthetics (Isaacs 2000), as part of a typology of urban planning practice (Yiftachel 1989), or in relation to ideas such as "Authenticity" (Salah Ouf 2001), "Townscape" (Taylor 1999), "Private Property" (Rowley 1998) or "Cultural Regeneration" (Wansborough and Mageean 2000). While all of the above positions are valuable in shedding light on specific characteristics of the urban design process and on the basic features of urban design practice, there are two fundamental issues that are not considered if we wish to arrive either at a proposition of high refutability, a satisfying definition, or a significant explanation of urban design as praxis.

The first issue is that none of the above definitions or approaches is connected to any fundamental social reality whatsoever. Overall they seek to define urban design largely in terms of practice first, and social, economic and political processes not at all. Nor do they even consider urban design in terms of a particular philosophy or paradigm. Second, and consequently, they cannot lead to any significant theoretical explanation of the place of urban design in society. The overarching assumption one must make in order to legitimate the discipline is that knowledge is socially reproduced and it is axiomatic that the most profound theories are those that contribute the greatest insights into the evolution of social life. In addition, theory can be allocated two fundamental tasks, first as *explanation*, second as a guide to *praxis*. While there is no clear and necessary relationship between these two functions, there is a tendency within the environmental professions in general, and urban design in particular, to conflate one with the other. This is not so difficult to do since arguably the theoretical base is weak across the board, as I have indicated above. Hence what are essentially trivial operational features of urban environments become allocated explanatory powers -'theory'. Examples of this would be Christopher Alexander's *Pattern Language (1977)* Gordon Cullen's *Townscape (1961)* (restated in Taylor 1999), and Kevin Lynch's *Theory of Good City Form (1981)*. While each set of ideas is extremely useful in generating insights into the qualities of cities we might wish to emulate, they do not constitute *theory* in any meaningful sense. I do not wish to suggest however that theory 'from the outside' has been wholly absent, and three regions that continue to contribute interesting models and interpretations are those deriving in the main from Environmental Psychology (Zube and Moore 1991), Mathematics (Hillier 1996) and Policy Studies (Carmona 1996). Nonetheless, while important in themselves, each has had only a marginal impact on the field as a whole.

1	Chermayeff and Alexander (1960)	Community and Privacy
2	Lynch K (1960)	Image of the City
3	Mumford L (1961)	The City in History
4	Jacobs J (1961)	The Death and Life of Great American Cities
5	Cullen G (1961)	Townscape
6	Webber M (1963)	The Place and Non-Place Urban Realm
7	Halprin L (1963)	Cities
8	Buchanan C (1963)	Traffic in Towns
9	Spriergen P (1965)	Urban Design; Architecture of Towns and Cities.
10	Bacon E (1967)	The Design of Cities
11	McHarg I (1969)	Design with Nature
12	Rudofsky B (1969)	Streets for People
13	Sommer R (1969)	Personal Space
14	Halprin L (1969)	RSVP Cycles
15	Proshansky (1970)	Environmental Psychology
16	Lynch K (1971)	Site Planning
17	Newman O (1972)	Defensible Space
18	Banham (R 1973)	The Architecture of 4 Ecologies
29	Rappoport (1977)	Human aspects of Urban Form
20	Venturi R (1977)	Learning from Las Vegas
21	Alexander C (1977)	The Pattern Language
22	Rowe and Koetter (1978)	Collage City
23	Norberg-Schultz C (1979)	Genius Loci
24	Krier R (1979)	Urban Space
25	Lynch K (1981)	A Theory of Good City Form
26	Barnett J (1982)	An Introduction to Urban Design.
27	Hillier and Hansen (1984)	The Social Logic of Space
28	Trancik, R (1986)	Finding Lost Space
29	Alexander C (1987)	A New Theory of Urban Design
30	Broadbent J (1990)	Emerging Concepts in Urban Space Design
31	Katz P (1994)	The New Urbanism
32	Lang J (1994)	Urban Design : The American Experience
33	Hillier B (1994)	Space is the Machine.
35	Ellin, N (1996)	Postmodern Urbanism
36	Gehl, Jan (1996)	Life Between Buildings – Using Public Space.
37	Madanipour A (1996)	Design of Urban Space
38	Dovey, K (1999)	Framing Places
39	Rykwert (2000)	The Seduction of Place
40	Gosling, D (2002)	The Evolution of American Urban Design

***TABLE 2**. The Classic 40 Texts in Urban Design.*

Spatial Political Economy

The simple fact of the matter is that the production of urban design must be conceived as part of the production of society as a whole, and not as an arbitrary type of architectural or planning intervention. I would argue that the same is true of architecture and urban planning as well, the former being obsessed with aesthetic theory and representation, the latter with a depoliticised 'policy planning' approach. Table 3 presents a necessarily over-simplified analysis showing the critical social interactions between these disciplines, upon which a significant interactive definition can be developed. If we revisit the idea that the environmental disciplines as a whole need to be based in some kind of substantial theory, where should we begin? Perhaps a point of departure would be to accept the idea that *the environmental disciplines are epiphenomena of deeper, more enduring social forces that emanate from the overall production of the material basis of life* i.e. from the economy as a whole. Here there is one base discipline, economics, that has two deeply opposing theoretical branches, namely *classical*, and *neo-classical economic* theory. Classical economic theory derives from two major theorists, Adam Smith and Karl Marx. Whereas the basic philosophy of Adam Smith developed into what is called the *neo-classical economic theory* (of the right), Marx's development of historical materialism resulted in what is now called *Neo-Marxian Political Economy* (clearly, of the left).

While the former espouses individualism, the operation of freedom of choice and the market mechanism as primary operational characteristics, political economy constitutes a critical appraisal of the operation of capital and the capitalist state. For a neo-classical economist, the catch phrase is 'a dollar is a dollar to whomever the dollar accrues', but from the perspective of political economy, a dollar is only a symbol of a certain quota of human labour. The value of a dollar depends not only on its absolute value, but also on the circumstances of whoever receives it. From this perspective, Neo-classical economics therefore views poverty as the poor exercise of personal choice, while political economy maintains that poverty is the deliberate and contrived consequence of capitalist social and property relations. Beginning with Marx's withering analysis of the industrial revolution in Britain in his three volumes of capital, Marxian Political Economy has continued to evolve well beyond its original historical constraints, adapting itself to modern and postmodern conditions of production. As a pan-disciplinary system, it has had profound interactions with virtually every field of human endeavor, for example in social science (Manuel Castells), geography (David Harvey), anthropology (Maurice Godelier), psychiatry (Jacques Lacan), linguistics (Jurgen Habermas), Economics (Claus Offe), and has penetrated every region of art criticism from painting and sculpture to film and the theatre.

More germane to our purposes, the name *spatial political economy* has been widely used to delineate an overall move from social process to social space, in that 'social processes do not occur on the head of a pin' (Sayer 1984:134), and the delineation of space is clearly of major interest along with other concerns of political economy such as imperialism, globalisation, neocorporatism, the state, and ideology. On this basis, new, or more accurately 'sub' disciplines such as human geography, urban sociology and urban economics reflected an increasing concern with the problematic of urban space (Castells 1977,1983, 1989, 1996,1998, Cosgrove 1884, Harvey 1989, 2000, Saunders 1981, Davis 1990, 1998). Even more poignant is the idea not only that *space matters,* but also that its materialization as *urban form* is not arbitrary and therefore constitutes a signifi-

DISCIPLINE	ARCHITECTURE	URBAN DESIGN	URBAN PLANNING
ELEMENT			
1 STRUCTURE	STATICS+HUMAN ACTIVITY.	MORPHOLOGY OF SPACE AND FORM (HISTORY + HUMAN ACTIVITY).	GOVERNMENT BUREAUCRACY.
2 ENVIRONMENT	3 DIMENSIONAL (CLOSED SYSTEM).	4 DIMENSIONAL (OPEN SYSTEM).	THE POLITICAL ECONOMY OF THE STATE.
3 RESOURCES	MATERIALS+ENERGY+ DESIGN THEORY.	ARCHITECTURE+ AMBIENT SPACE+ SOCIAL THEORY.	SYSTEMS OF LEGITIMATION AND COMMUNICATION
4 OBJECTIVES	SOCIAL CLOSURE/PHYSICAL PROTECTION .	SOCIAL COMMUNICATION AND INTERACTION.	TO IMPLEMENT THE PREVAILING IDEOLOGY OF POWER.
5 BEHAVIOUR	DESIGN PARAMETERS: ARTIFICIALLY CONTROLLED ENVIRONMENTS.	DYNAMICS OF URBAN LAND MARKETS.	DYNAMICS OF ADVANCED CAPITALIST SOCIETIES.

TABLE 3: *Systemic Comparison between fundamental disciplinary states.*

cant area of concern for political economy. This realization provides urban design with its most important legitimation since the term was invented, a clear and unambiguous connection vertically down to base economic theory and laterally into a series of other disciplines dealing with what Henri Lefebvre has called *the production of space.* It is therefore not surprising that the most telling definition of urban design has come, not from anyone involved in architecture, planning, urban design or landscape architecture, but from social science. In *The City and the Grassroots* (1983) Manuel Castells offers a rare analysis of urban spatial forms as products of basic economic processes – production, consumption, exchange and administration, and the reflection of ideological structures in symbolic configurations, elements and places. It is therefore unsurprising that his definition of Urban Design from the same source, contrasts with those which follow, and stands out as a singularly rare attempt to connect the process of designing

cities to the overall process of the production of space within capitalism.

'We call urban social change the redefinition of urban meaning. We call urban planning the negotiated adaptation of urban functions to a shared urban meaning. We call urban design the symbolic attempt to express an accepted urban meaning in certain urban forms' (Castells 1983: 304) [my italics].

This definition was further elaborated by Ross King (1988) and later in his text his text *Emancipating Space* (1996), where he states that : *'Urban Design is concerned with the purposive production of urban meaning, through the coordinating design of conjunctures or relationships between spatial elements. It is argued that, in capitalist society, this production of meaning has typically supported shifts in capital accumulation, social reproduction, and legitimation, in ways crucial to the reinforcing of dominant interests. Its effect has been to help counteract instability, system 'degeneration', (from the standpoint of such interests) and any fundamental transformation of the social system'* (King 1986: 445).

In contrast to the definitions offered above, it should be clear that both of these statements possess a high level of refutability – that is they demand significant intellectual intervention to challenge their authority. Castells' definition does not come out of thin air but from a deep intellectual engagement with the urban process as a whole, and we can see that he found it difficult to define any of the disciplines in question *in isolation*. The simple reason for this is that indeed, the production of urban form and the processes of giving form to cities cannot be forced into the arbitrary professional boundaries that these disciplines represent. Having an appropriate *contextual* definition of the discipline and redefining its professional, educational and practice implications constitute a series of problems that require some immediate recognition and action if we are not to blunder along in the future as we have in the past.

Conclusion

I have already provided an extensive critique of planning education (Cuthbert 1995), and also stated my philosophy of urban design (Cuthbert 2001). I have in addition, suggested how the new urban design should be organized in my last book (Cuthbert 2002), and will elaborate this in the next (Cuthbert 2004). In this paper I have made a plea for a complete re-orientation of urban design from its current mainstream trajectory into the body of social and political science. I do so on the basis that I believe that there is distinct urban design knowledge, at least as relevant as the separate knowledges of Architecture and Urban Planning, and that this remains to be appropriately articulated. But to do this we must start with substantial theory of a kind not really engaged in urban design to date, with the exception of a few isolated scholars in architecture, planning, art history, cultural studies and related disciplines. This engagement might begin by a critique of the central paradigms of the late twentieth century, namely structuralism, post-modernism, neo-colonialism and globalisation. It should then proceed by examining for example, Castells' thesis, - in its entirety, namely that *urban design represents the symbolic attempt to express a certain urban meaning in certain urban forms*, and work out what this implies for urban design education and practice. In the process, the activities of planning and architecture may have to be both interrogated and truncated. To be provocative, it seems reasonable that architects trained to design individual buildings should be restricted to that domain. Any project that extends beyond the boundaries of the individual building would demand that the architect possess a separate qualification in urban design, on the basis that *the urban* is not merely a larger building and should not be approached as such. Here the architect would have no more authority than the planner in stating design outcomes. To this extent, planning should be asked to relinquish much of its mandate over *the urban* to people qualified in urban design, which could then encompass design and development control, conservation, cultural policies and design strategies at the urban scale. These might seem like fairly outrageous concepts, given the prevailing power of the architecture and planning professions. But then, there is nothing quite like thinking about the unthinkable……

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CONSTRUIR CIDADE COM ESPAÇO PÚBLICO

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Este texto irá salientar algumas das problemáticas associadas ao fazer cidade e apontar soluções para intervenções em diferentes situações.

1.Problemática

Coloca-se a questão sobre o que será mais importante na cidade: o edificado ou o espaço público? Como é que se tem feito cidade segundo os modelos antigos e modernos? Aquilo a que se assiste actualmente resulta de uma atitude que parte da construção do edificado e chama espaço público ao vazio entre a massa construída. A grande problemática reside no facto de este espaço intersticial, na maioria dos casos, ser apenas um espaço vazio e não um espaço vivo ou passível de ser agradavelmente sentido.

O fazer cidade implica ter consciência de uma série de factores que não são apenas do domínio do arquitecto, mas de diferentes técnicos. Esta problemática tem sido debatida desarticuladamente pelos vários intervenientes da cidade. Embora todos estejam conscienciosos da necessária interdisciplinaridade "no fazer cidade" e consequentemente no planeamento da mesma e na sua articulação e inserção à escala territorial parece-nos que o facto de o objectivo primário de todos não estar a ser atingido reside numa má articulação dos esforços dos vários técnicos.

Do estudo da estrutura da cidade tradicional chegou-se à conclusão que existe uma lei da permanência do plano1. Segundo Fernando Chueca Goitia observando a evolução urbana de várias cidades ao longo dos tempos constatamos que a geometria do plano permanece. Esta lei da permanência do plano acentua a importância de fazer cidade a partir do espaço público.

Desta forma, entendo que a cidade deve nascer do espaço público para o privado e não o contrário como sucede hoje em dia. Sabendo que o espaço público se define pelas vazios urbanos (ruas, praças, largos, etc.) e o espaço privado pela massa construída (pelo edificado) o desenho da urbe deveria começar exactamente pela estrutura de ruas e praças, esta é a lógica da cidade tradicional projectada.

2.Referências e Conceitos

Para desenhar o novo tecido urbano ou para reformular o antigo é necessário ter referências. Referências antigas ou novas com base nas antigas, mas ter princípios metodológicos que nos permitam intervir com clareza.

A história do urbanismo apresenta-nos inúmeros projectos com grandes virtudes que tiveram como base princípios geradores bastante fortes e que ainda hoje podem ser tidos como válidos e serem readaptados a novas realidades.

Tenho alguma dificuldade em acreditar que se consiga inovar fazendo tábua rasa de todo um passado cultural, mas uma vez que a realidade do século XXI é bem diferente daquela onde o automóvel não existia, naturalmente, surgira modelos urbanos diferentes dos do passado.

3.Metodologia Conceptual de Intervenção

Tendo como válida a perenidade dos planos urbanísticos sobretudo no que diz respeito à geometria que lhes deu origem iremos de seguida apresentar uma metodologia conceptual para fazer cidade que parte, exactamente, da concepção dos espaços públicos.

a)desenhar a estrutura:
criar uma geometria com base na geografia e nas preexistências de malhas presentes.
b)hierarquizar a estrutura:
hierarquizar a estrutura traduzindo-a numa rede ordenada de espaços públicos (Praças, Avenidas, Ruas, Becos, etc.…)
c)implantar os edifícios institucionais
a implantação dos edifícios institucionais associa-se aos espaços públicos de destaque na cidade. Se fizermos uma leitura em varias cidades percebemos que estes tem uma lógica de implantação, muitos estão em praças, em términos de importantes vias e em locais de grande visibilidade como sejam os cumes das elevações topográficas.
d)implantar os edifícios residenciais
após a criação de todo o espaço público completado com os edifícios institucionais há que implantar os edifícios residenciais. A cidade precisa de um bom doseamento entre habitação e comércio2.
e)criar bairros, o crescimento de uma cidade obedece a faseamentos mais ou menos distanciados no tempo. Cada unidade (bairro) que se soma deve ser minimamente autónoma, com entidade própria, deve ser uma mini-cidade que sabe dialogar com a cidade mãe.

4.Diferentes Situações Urbanas

Este princípio de fazer cidade partindo do espaço público aplica-se aos demais projectos e escalas que se nos deparem.

Existem várias dimensões espaciais na morfologia urbana, desde a rua numa escala pequena à grande metrópole ou à cadeia de cidades que compõem os vários países, falando numa macro-escala. A cidade tradicional cresceu de forma contida, sempre com limites pré-definidos, simples de gerir. A grande problemática surge quando as cidades ultrapassam esses limites e perdem as referências histórias. Quando deixam de ser simples organismos onde é fácil encontrar os vários componentes das mesmas. A cidade actual apresenta-se fragmentada, policêntrica e desarticulada.

É urgente redesenhar a cidade existente, mas, também, criar regras para o crescimento desta.

No fazer cidade podem-se colocar diferentes situações urbanas correspondentes a diferentes escalas: desenhar cidade nova, desenhar cidade na periferia e desenhar cidade num vazio no interior da urbe - que urgem actuações diferentes.

Desenhar cidade nova: a grande condicionante é a estrutura física do território. Com base nela devo saber traçar uma geometria geradora de todo o espaço público, que posteriormente suporte o edificado proposto com base num programa.

Desenhar cidade na periferia: a estrutura física do território continua a ser condicionante, mas a liberdade do traçado da geometria geradora dos espaços públicos está mais limitada. Na proximidade de uma rede urbana já consolidada as opções podem ser várias: fazer a extensão da geometria de um plano existente (veja-se o caso de Barcelona) ou criar uma nova geometria que "cosa" com a preexistente.

Desenhar cidade num vazio no interior da cidade: existe mais uma vez a preocupação com as questões climatéricas e topográficas (a estrutura física do território), contudo coloca-se em evidência a problemática em articular as várias partes de tecido urbano que colam com o vazio da intervenção. Esta amarração deve-se fazer através da estrutura dos espaços públicos dos tecidos que confinam com o vazio, para permitir a tão desejada continuidade.

Nestes casos é necessária uma análise mais detalhada que dê pistas para o desenho de uma geometria base, que até pode ser a extensão de um tecido já existente, a proposta de um novo que tenha como referência as várias geometrias presentes.

Desenhar cidade em tecido urbano consolidado: implica saber redesenhar ou desenhar os espaços públicos. Pensar nos conceitos de cada um desses espaços desenhando uma rede fluida.

Ter como objectivos a mobilidade e a acessibilidade, mas também espaços de permanência. Estes espaços de permanência sejam eles ruas alargadas ou Praças devem ter usos adequados: um bom compromisso entre serviços, comércio e habitação.

5.Conclusão

Porque a cidade irá construir-se e sedimentar-se por fases naturalmente a heterogeneidade será uma consequência que pode contribuir para o seu enriquecimento. Contudo os diferentes lugares com identidades próprias devem estar articulados por eixos que estruturem o território.

(Footnotes)

1 Fernando Chueca Goitia, Breve História do Urbanismo, Lisboa, Presença, 1992, p. 32.

2 Jordi Borja, também, chama a atenção para a importância da habitação no fazer cidade: "…As áreas urbanas sem habitação não são cidade, expressam uma alienação urbana. É necessário manter a habitação nas áreas centrais e incorporar um mínimo de 30 a 50% de espaço habitacional em todos os grandes projectos urbanos ainda que se apresentem como áreas de uma nova centralidade, parque empresarial, de serviços, etc.." Jordi Borja, Fazer Cidade na Cidade Actual. Centros e Espaços Públicos como Oportunidades, Espaço Público e a Interdisciplinaridade, Lisboa, 2000, p. 88.

CREATING SIGNIFICANCE THROUGH PUBLIC PLACES ART
AN INCLUSIVE + INTERDISCIPLINARY PRACTICE

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Summary

1. Context for this paper

The contents of this paper are based on the practitioner's perspective and application of ideas to Public Art and Urban Design in Australia. It presents a framework for bringing ideas to fruition, and the means by which significance is either created or enhanced in public spaces. The intention is to introduce practical applications into the academic discourse, so that there is a better chance for the potential of ideas to be understood and realized.

The context for implementing ideas in a real situation: politics, bureaucracy and the public

Considerations that influence public places art and design:

1.the client/s as the primary contact for the practitioner.
2.the budget as a primary determinant.
3.legal and user owners, as partners for collaboration.
4.teamwork with other professional designers and planners towards achieving integrated and cost effective outcomes.

2. Why is Public Places Art and Design the subject of so much attention?

1.Rapidly expanding development and redevelopment of cities and suburbs characterized by 'placelessness'.
2.Boredom and disadvantage leading to vandalism and other crimes.
3.A good proposition for governments – low cost and high profile.
4.Social inclusion through art / design leading to increased community empowerment.

3.What are the categories for public art and design?

In a general sense, art and design are defined by their role as cultural record, comment, reflection or intervention, presented with aesthetic intelligence and skill.

For the purposes of public art, there are 3 categories that make a useful reference: public art, art in public places, and public place itself as art form.

4. What is its value?

When the process is socially inclusive and made equally important with the product, the outcome is an improved environment - socially, economically, culturally and politically.

5. How is public art and design significant?

Places are significant to people when they have an identity that is understood at some level. When people identify with it, the place has significance.

Public places art assists in presenting and/or creating identity. It can be significant in a variety of ways: through physical nature, visual effect, public presence, cultural influence and spiritual experience.

Four project examples are offered for consideration.

Selected Public Place Projects for consideration:

'Un / Occupied Territory' – Public memorial creating contemporary significance.
'The Elements at Play ' – Installation heightening experience of the seaside environment

'Tjirbruke Gateway' - The anti-memorial formalizing impermanence and celebrating change.
'Swallowcliffe Schools ' –Representing a new public identity, responding to disadvantage.

6. What are the issues?

The issues include the lack of useful evaluation processes, unusual maintenance requirements, official recognition and a visual presence for youth culture in public places.

7. What resolutions will assist better outcomes?

New methods of assessment, regular reviews and record keeping for public artworks.
Contracts that include a moral rights clause and a maintenance agreement are an important tool for long term results.

8. Conclusion

Art and design create a means for telling the stories that remind societies of their foundations.
Public places art is more than the provision of out-doors art galleries. It is also making the public place an artwork in itself.

1. Context for this paper

The contents of this paper are based on the practitioner's perspective and application of ideas to Public Art and Urban Design in Australia. It presents a framework for bringing ideas to fruition, and the means by which significance is created or enhanced in public spaces. The purpose is to draw attention to the important connection between academic discourse and practical applications so that there is a better chance of realizing the potential of ideas and experience.

The paper presents case studies that demonstrate how significance, in a variety of public contexts, has emerged out of complex requirements with varied measures of success and failure.

The Clients – Primary contact for the practitioner

The application of ideas to a public space begins with a brief from a client, or in most cases a partnership of clients. Each has an agenda to be recognized. In Australia, the client for public places always includes the local government, and in the case of larger, more important projects, may also include the state and federal governments. The government clients have two very distinct and different perspectives, characterized by whether they are the bureaucrats, keeping the system running, or the politicians, answering to their constituencies. As the legal owners of public places, carrying the responsibility for public expenditure on maintenance and liability, they are faced with potential internal dilemmas, individually and collectively. Will their decisions favour vision or security? For the artist and designer, it is an essential consideration to accept.

Client partnerships often include the private sector, introducing a commercial interest connected to branding. Their influence is not always in the background. In some cases this client can become a driving force in the opportunity offered. Their involvement is another consideration for the artist and designer.

The people who frequent public places, and pay for that right with their taxes, are the user clients. Their interaction and requirements are a primary component of the brief.

Public place projects, if they are to happen at all, must address the priorities perceived by the clients.

Collaboration – Legal client representatives and user clients as partners

Collaboration between the artists / designers and the client partners is a necessary part of building ownership and ensuring a valued life for the project. Vandalism, as a reaction to perceiving a lack of ownership in public spaces, is a high cost item for government. It is also the greatest waste of public expenditure to leave public works investments without maintenance and repairs. Lack of artworks maintenance is often the result of inexperience on the part of the government custodians. Vandalism is often the result of ignorance on the part of the public custodians.

Collaboration with all client representatives at the early stages of planning and design is a primary means for building understanding and shared ownership. It can result constructively in a co-re-writing of the Project Brief, as a first stage of collaboration.

Lifting performance through mutual education

The process that achieves the best outcomes of interchange between designers, legal clients and user clients is a two-way learning process. The client educates the artist / designer about their preferences and priorities, and the artist / designer educates the client about the potential aspirations for the project.

The goals and intentions for the project can be established in this way. It includes the exchange of information and perceptions specific to the space, shared analyses of the needs and desires, and some discussion of potential visions. The process provides a basis for raising appreciation of the roles for government, urban design and art in society. It brings together desires, ideas and realities, towards building public places that are better utilized by more people.

Teamwork with other professional designers

In order to achieve the implementation of public artworks, the expertise of various professions is needed. Depending on the scale and requirements of the project, they may include urban design, engineering, architecture, landscape design, traffic and social planning.

The artist / designer becomes a team player rather than the lone hero. Success requires that team members be cognizant of the others' skills and frames of reference. Teamwork requires that each broadens their knowledge base to include the principles of urban and cultural planning.

The budget and its influence on design approaches

In the realm of practical applications the budget is the defining parameter. It determines the scope of works and shapes thinking and attitudes. However, budgets do not necessarily influence the success or failure of a project. Low budgets can be the stimulus for innovation, as long as the resources in imagination are high.

2. Why is Public Places Art and Design the subject of so much attention?

Expanding development and redevelopment of cities, suburbs and exurbs in Australia

Australia is undergoing a boom period in housing developments.[1] The uniformity of development styles, based on generic demographics for Western cultures, goes against the Australian culture of rugged individualism. Urban design is suffering from an increasing lack of diversity and people are reacting to it adversely. They are bored, resentful and dis-empowered in their constructed environments.

Boredom and disadvantage lead to vandalism and other crimes

One of the results, especially when linked to social and/or economic disadvantage, is a higher level of vandalism and destruction to public places. The cost of this has become a considerable part of government expenditure. Through policy changes towards greater social inclusion, governments in Australia are seeking to address the issues.

A good proposition for governments – low cost and high profile

As a strategy for government to address a variety of economic, social and political needs, art and design in public places has considerable advantages. The costs are low compared to other public works projects. In most cases the results are highly visible, and when they 'fail' to serve the commissioner's intended purpose, it is not fatal for the government.

Social inclusion through art / design leads to community empowerment

Art, design and planning are being applied as a major government strategy to include communities in the definition and characterization of the urban spaces in which they live and work. There are funding programs variously titled "Building Better Places", "Places for People" and "City Image Development". Urban planning now includes into the very early stages of development, opportunities for art and design to create a sense of place.

The preferences and priorities expressed by the community can be given a visible presence. It may not be in the form they anticipate, but through interchange and discussion, it can become something that they embrace as their own. When art / design is founded on the experience and knowledge of a particular community, the results can project its inherent qualities, as well as the individual and collective agendas present.

3. What are the categories for reference?

In general, art and design are defined by the aesthetic intelligence and skill with which they present a cultural record through comment, reflection or intervention.

There are 3 categories that make a useful reference base for the purposes of the selected examples in this paper. They are:

· Public Art

Monuments and memorials are examples of public art and they arise out of the desire to publicly celebrate individuals or events of importance. They can be statues, landscapes, built and virtual environments and, most times, there is little or no controversy as to their existence.

These works are part of the official record of history and heritage in public places. In Australia, for example, the many war memorials are in this category.

· Art as Feature Event in Public Places

Artworks as feature objects may be either integrated or 'plonked' into a public space. They may be a highly personal expression for the artist. Its meaning may be shared by the public, but more often, is reinvented according to the viewers' background references. These works may be objects, performances, public events, real and virtual environments.

The public space becomes an outdoors and alternative theatre or gallery space. An example in this category is Anthony Gormley's 'Angel of the North'. In the case of the internet, it is the virtual space of the website which becomes the alternative to real public space.

· Public Place itself as Art Form

It is possible to create a powerful sense of 'place as a work of art', instead of the homogenized, generic "placelessness"[2] of so much urban development.

In the built environment, it is possible for all the components that make up the infrastructure and the features of the place, to combine and create the magic that makes it art. The public place that promotes cultural interchange and influences a heightened awareness, represents defining measures of art and can be an artwork in itself.

This art form carries the greatest challenges and potentially offers the greatest value for the urban environment. The Church of the Sagrada Familia and the Parc Güell are two of the finest examples in this category**.**

3. How is public places art significant?

Places are significant to people when they have meaning that is readily understood at some level. Places that provide a 'theatre' for interaction and tell a story - be it historical, cultural or esoteric - project interest and invite participation. People, when they are included, identify with the place and it gains significance for them.

Artworks in public places can be significant in a variety of ways - through physical nature, visual effect, public presence, cultural influence and spiritual significance. They may be understood as follows:

· The **physical nature** can bring significance through the relations of form, scale, use of materials and/or construction, when these create the language for a story to be told.

· The **visual effect** is significant when the image of the place is made memorable.

· An artwork has a significant **public presence** when it brings a focus to the officially recognized stories, such as wars and public heroes.

· **Cultural significance** is created in a place when its art and design connects to a particular group or activity. The place becomes significant for a culture of its own.

· When the non-material meaning of a place and its identity transposes to people, then it achieves some level of **spiritual significance**.

4. What is the value of public places art?

Public places re / development that is socially inclusive in its concept stage results in improved social, economic, spiritual, cultural and political environments.

The process of building better public places needs to be made equally as important as the outcome. A more effective process results when there is collaboration between the professional designers and the public. Areas of potential dissention or conflict are identified at an early stage and can be addressed. This process is also a means for building a sense of custodianship in people, with an acceptance of shared responsibility. **Improved social cohesion and reduced crime are the benefits.**

Business and property values are improved by being neighbours with public places that are used more often and in better ways. Vandalism and crime are reduced by planning, design and art that is responsive to the identified conditions.

The invisible qualities of a place can be given a tangible reference through art and design, enriching people's experience. In this way **the spiritual and cultural value of a place is increased.**

By adding to social health and public wealth, public places art and design contribute to the **political stability of society**.

5. Selected Public Place Projects that demonstrate significance and value

The following selected examples are well known to the author and have been the subject of a personal and informal program of evaluation over several years. Issues of political recognition, environmental awareness, cultural conciliation, social justice and economic improvement are presented,

'On Occupied Territory' - *Encounter Bay, Victor Harbor 2002*

A feature artwork that tells an old story and became the catalyst for change.
Presenting a public conciliation and political significance for the Ngarrindjeri.

The artwork is a memorial to the encounter between the explorers, Matthew Flinders and Nicolas Baudin in what became known as Encounter Bay.

The concept for the work is based on a theme of the wind and comprises two large wind harps together with wind vanes and an anemometer.

It was the wind that brought Flinders and Baudin to Australia, and they brought with them the winds of change to the land and its people.

The installation serves the needs of urban design by providing a destination point at the end of the main street. It also serves as a symbol for a 200 years old story belonging to the area.

The artwork became a focus of political and social attention through its original title, 'Un / Occupied Territory', which refers to the position of the British in 1802 that the land was 'Terra Nullius' when in fact it was occupied. The local Ngarrindjeri and Ramindjeri people suffered as a result of those early colonist attitudes.

The launch of the artwork, after intense debate and negotiation, became a ceremony of great importance for cross-cultural relations in the area. It was shared between the Ngarrindjeri, local and State government, and representatives of the British and the French nations. The title of the work was changed to 'On Occupied Territory'. A Document of Apology and Conciliation was signed and a copy installed on the artwork. The event became a part of the artwork.

National flags were exchanged between George Trevorrow, the Rupulle of the Ngarrindjeri Tendi, Mr. Anthony Sprake, the British Consul-General in Australia, and Michel Rocard, Member of the European Union and ex-Prime Minister of France.

Each made a speech about their visions for a shared future.

The outcome has been public and political recognition for the Ngarrindjeri / Ramindjeri people that is inclusive and carried with pride.

'The Tjirbruke Gateway ' – Warriparinga 1997

The anti-memorial that formalizes impermanence and celebrates changing form over time.[3]

Art that is responsive to the need for cross-cultural reconciliation, regeneration of the land and of Kaurna culture.

Presenting social benefits and spiritual significance: From a concept for the absent presence / the present absence, the Tjirbruke Gateway installation was developed with the Kaurna artist Sherry Rankine and Gavin Malone, as a project for reconciliation. It is a memorial to the story of Tjirbruke, an ancestral figure to Australian aboriginal people, and the site of a heritage listed, colonial farm.

The 50 tree trunks symbolize the clearing of the land to create the farm. Some are burned

and some are covered in coloured sands that are significant to the Tjirbruke story. The wings symbolize the spirit as it leaves the earth, and the stones, with the permission of the elders, are from the place that represents Tjirbuke's body. The flow paths between the trees are the universal paths to knowledge, justice and spiritual inheritance. The Kaurna shields signify a claim on

the land as they include the visitor's reflected image.

The location has significance for both cultures, now shared and further developed. The process undertaken involved extensive consultation and discussion with many people including a number of Kaurna representatives, heritage group representatives, the historical society and two environmental groups. Both state and local government were involved in the design process and federal government contributed funding.

Since its completion it has become the place for Kaurna ceremonies including rallies for community solidarity, a public funeral and the monthly lighting of fires for regeneration.

Linked with activities in the nearby culture centre, it has become a focus for education, of both indigenous and non-indigenous people, about the land and indigenous law.

The site, now rehabilitated from the neglected ruin it had been, is frequented by people walking their dogs or having picnics, and by visitors from the neighbouring caravan park, exploring the story of the place.

At the completion of the installation, the artist Sherry Rankine spoke for all when she said "It feels like the Old Ones have returned". It is a sense that is also affirmed by indigenous visitors from the Centre of Australia.

The 'Tjirbruke Gateway' was 'opened' in the International Year of Reconciliation 1997 by Dr. Lowitja O'Donaghue and Sir William Deane, then Gov. General of Australia. New River Red Gums, propagated from the ancient trees on site, were planted, surrounding the 50 'implanted' tree trunks as a gesture of reconciliation with the Land. The intention of the artists is that the installation will evolve in time, with the tree trunks gradually rotting away and the new trees taking over.

The Tjirbruke Gateway installation continues to nurture the spirit of reconciliation and now has a new relationship, with the recently built Kaurna Living Culture Centre.

'The Elements at Play ' - *Brighton Jetty and Jetty Road Brigthon 1999*

> Art that is part of replacing a cherished landmark. Rebuilding the local economic environment and heightening the experience of the seaside environment.

Presenting significant economic and social benefits: In popular culture jetties have a particular attraction for people, as a meeting place and destination. In 1994 the Brighton Jetty in South Australia was destroyed in a storm. The new jetty is now the site of an installation unique in Australia. The artwork, titled 'The Elements at Play' has three parts that 'play' with wind, light and water. The *'Æolian Harp'* is sounded by the wind and the *'Hydraulis Organ Pipes'* are sounded by the waves.

The tension membranes of *'Sky Lines'* play patterns of light and shade across the deck and onto the water. 'The Elements at Play' provides an opportunity to rediscover and experience the environment in a different way.

Extending from the jetty, Jetty Road, Brighton has a series of banners, the design of which is based on the international code of signals, as are the sails on the jetty. The banners highlight selected dates of historical importance to Brighton, while canvas wraps at the base of the poles depict traditional knots and their fanciful titles, such as 'witches knot', 'turks head knot', 'true' and 'false love knots'. Together with new street design elements, they mark out an interactive street block and create an entrance to the jetty.

The works have had a significant effect in transforming the way people experience Jetty Road and the jetty. Empty shop fronts are now fully occupied and busy. The jetty is now used as a setting for wedding photos and often appears on TV. Regularly, parents and hosts for interstate and overseas visitors can be overheard explaining, with a proprietary pride, how the sound installa-

tions work. The sense of custodianship, already present in the 'Friends of the Brighton Jetty' group, has been significantly widened and the numbers of visitors have been greatly increased.

The Project won a State Civic Award.

Swallowcliffe Schools *1995*

A response to vandalism and a dismal public image.
Presenting Social Justice, Aesthetic and Economic Benefits with Cultural Significance:

A team of six artists worked with the architect Patricia Les on the redevelopment plan for the two schools. The area was one of economic and social disadvantage and not suited to works that were 'art for art's sake'. A decision was therefore made to focus on the infrastructure needs for built forms, paving, flooring, safety rails, security fences and rainwater heads.

The building itself became an artwork. The local spirit of endurance, in the face of disadvantage, and the strong sense of identity shared, formed the basis for planning and design outcomes.

The utilitarian materials of

bricks, linoleum, galvanized iron and painted steel were transformed through design and application, creating a different idea of aesthetic value.

It reflected the spirit of the community and lifted its public image. The project won the national Community Environment Art and Design Award, the national Sir Zelman Cowan Award 1995 and three other State Awards.

An official evaluation was conducted two years later and published by the Australia Council. The significant cultural change, brought about by the redevelopment, was evidenced in the reduction of vandalism from a daily event to twice in six months. Property values rose as people became interested in their children attending the school and local pride in ownership was enhanced. One resident spoke for the others when she said, "It's just like us, we're all a bit bent".

[A significant cultural change for the better is represented and has been founded on the strengths of the past – those of the original built forms and those of the local culture.

Recently there have been spin-off developments, expanding the art/culture presence into projects for the adjacent shopping centre, landscaping and the school pedestrian crossing area. The value of this approach for integrating art works and public place has been recognized and continued by the local community.

6. What are the issues?

The issues facing public art and design in Australia are social inclusion, public artworks evaluation, maintenance, official recognition and youth cultures.

For a process to be **socially inclusive,** additional time and resources need to be dedicated to the process of bringing about change. Each representative of an interest group needs to negotiate with the other representatives' different concerns, as they are often in conflict. There is not yet a way to demonstrate the cost of unresolved conflict over public space, and so there is no way to make a comparison with the cost of socially inclusive processes.

There are no systems of record keeping in place that include the kind of information needed for **cultural evaluations[4].** Estimations of monetary value are made but, when a decision regarding cultural value is required, there is little to no record available on which to base the decision.

Traditionally, there has been an assumption that government would look after the public artworks of a city. With the rationalization of government resources that has taken place over recent years in Australia, maintenance has become the first thing to drop off the list of priorities. **Public artworks are suffering a lack of maintenance.**

There is currently only an ad hoc collection of records and that depends on individuals within governments taking some initiative. As yet, **there is no official heritage register** in Australia that includes artworks in public places.

The culture of youth and young adults is not acknowledged sufficiently in public places art and design. Their preference for a visible presence at the centre of activities is most often ignored or instead, relegated to the schools and official recreation centres.

7. What resolutions will assist better outcomes?

New methods of evaluation, regular review and record keeping is needed for public artworks. They will serve as a reference that demonstrates cultural value, whenever there arises any question as to their change in context or removal. The records need to include public interaction in terms of opinions, events and vandalism. This is an area that requires a new structure and methodology.

A method is needed for somehow quantifying the kind of costs caused through the neglect of public places and sectors of society. It would need to cover not only the financial cost of vandalism and crime, but also the social, cultural and physical costs to society of disadvantaged communities and conflict. The information could then serve to compare the cost of neglect to the cost of more effective public inclusion. It would assist in setting priorities that result in a more effective application of public funds.

Contracts that include a moral rights clause, a projected life and maintenance requirements will assist in assuring that artworks are properly maintained. The public image of a place will then also be maintained at a high level.

8. Conclusion

Art and design play a valuable role within societies, interpreting cultural symbols and integrating them into the public space. Art and design create a means for telling the stories that remind societies of their foundations and their worth.

Public places art is more than the provision of out-doors art galleries. It also plays a part in making public places artworks in themselves. In order to achieve this, collaboration is needed between the artist, the clients and other professional planners and designers.

Public places art influences the interaction between people. It promotes health and wealth in society. It enhances the spiritual experience of a place. And in the urban environment, it creates identity. For people and for places, public places art creates significance.

Appendix - Images of Project Examples

'On Occupied Territory' - Encounter Bay, Victor Harbor 2002

Fig. 1 'On Occupied Territory'

Fig. 2 Wind vanes

Fig. 3 Exchange of flags

'The Tjirbruke Gateway ' - Warriparinga 1997

Fig. 4 Tjirbruke Gateway

Fig. 5 Flowpaths

Fig. 6 Dancer

'The Elements at Play ' - Brighton Jetty and Jetty Road Brigthon 1999

Fig.8 Hydraulis Organ Pipes

Fig. 9 Sky Lines tension membranes

Fig.10Jetty Road banners

Swallowcliffe Schools - Davoren Park 1995

Fig.11 Rainwater Head and tank

Fig.12 Security Fence

Fig.13 School Entrance

Notes

1 Australian Bureau of Statistics, 2003, 'Construction: Residential building - new houses', viewed 12 Aug. 2003 <http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/1C987497BAD78038CA256CAE0015F647
2 Merran Morrison, Stories from the Margins, 20th Century Heritage - Our Recent Cultural Legacy, Australia ICOMOS 2001
3 Sue-Anne Ware, Contemporary Australian Design and the Anti-Memorial, Australia ICOMOS conference 2001
4 Ruth Fazakerley & Jennifer Bonham, Intersections: Public Art and Road Space, Australia ICOMOS conference 2001

Public art and pseudo-history

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Summary

Various trenchant criticisms were levelled at recent public art in the 1980s. Not only did it lack, it was said, any clear definitions, constructive theory or coherent objectives but its 'publicness' consisted in nothing more than in its being located outside. Nevertheless, this kind of art practice continues to proliferate, and nowhere more so than in the North East of England. This paper adds to the list of criticisms; using Friedrich Nietzsche's ruminations on contemporary German historiography in *The Use and Abuse of History* (1874) it shows that much of this work is having a harmful effect on collective memory.

Of the three distinct approaches to history that Nietzsche identifies, it is the antiquarian that accounts for the great majority of the new works that have appeared recently. That is say, they can be categorised as the type of history where the past is invoked not for any educative or ennobling purpose but simply for its own sake. As a result, new public art all too often replaces, or distracts attention away from, whatever genuine relics of the past still exist, the kind of usually unpretentious, ordinary objects around which collective recollection of the past is constructed. At the same time such art tends to undermine any real sense of history, replacing it with what Guy Debord in *The Society of the Spectacle* (1967) calls 'time-as-commodity': time chopped up into homogenous, exchangeable units in such a way as to rob it of the qualitative dimension that nurtures real engagement with the past. One of the effects of this concerns the way we perceive the urban environment; it helps to turn the city into something we no longer experience directly anymore but only as 'mere representation' in Debord's phrase.

The paper concludes by showing how such art takes its place easily and comfortably alongside two works, the Viewing Box at the Baltic Centre for Contemporary Art in Gateshead (2002) and Anish Kapoor's sculpture, *Taratantara* (1999) both of which, for all their excitement and appeal, can be regarded as symptomatic, rather than critical of, the domination of the spectacle.

Why is recent public art so often so timid and unambitious, so concerned not to offend those who happen to live nearby? The answer, as the American critic Patricia Phillips realised long ago, is that it is not, as is customarily supposed, the civic art of the past in modern guise.[1] It is an entirely new field or specialism which differs from previous public art in not having any clear definitions, constructive theory or coherent objectives beyond that of 'making people feel good about themselves and where they live': beyond, that is, embellishing the envirnment of, or enlivening and entertaining the citizens of, European and American cities in accordance with the needs of commerce. Nor should recent public art be called 'public' for in truth, as Phillips explains, its 'publicness' consists not in 'the nature of its engagement with the cacophanous intersections of personal interests, collective values, social issues, political events and wider cultural patterns that mark out our civic life' but simply in its being located outside the confines of the conventional gallery.

Such points might have put paid to such work. Yet clearly they have not. On the contrary, the public art juggernaut rolls on, and nowhere more so in the last ten years than in those former docklands and industrial areas of Britain where urban renewal programmes set up in the 1980s have been in operation. In particular, since 1990 the conurbations of the North East of England

have seen an extraordinary proliferation of public art: so much so, indeed, that the region can reasonably claim to possess the greatest concentration of such work in the country, one that, for instance, includes no fewer than 180 new sculptures.[2].

Various factors have contributed to this explosion. One is that early in the 1980s Northern Arts, one of the best funded and most energetic of Britian's regional arts boards, was keen to follow up the popular and critical success of its sculpture in the open-air scheme at Grizedale Forest in the Lake District which it had initiated at the end of the previous decade. Another is that at about the same time one particular local authority, Gateshead, decided to make new public art its special area of interest – partly, it has to be said, because at that point it had little to boast of in the way of gallery-based art. And this did not go unnoticed. The acclaim Gateshead received for, in particular, erecting Antony Gormley's *Angel of the North* (1998), a major 'landmark sculpture' (funded largely, as all such works tended to be by the newly-established National Lottery) gradually led to most of the other local authorities in the North East commissioning new public art themselves.[3]

Tyne and Wear Development Corporation, a semi-autonomous government organisation set up in 1987 by Mrs Thatcher's government to 'kick-start' the regeneration of former shipyard- and heavy industrial- areas in the region, has also played a big role. During the eleven years of its existence it spent £2.5 million of its own money and a further £3.5 million of the Lottery's on various public art projects in the 48 kilometre stretch of derelict riverside under its control: very substantial sums if one considers that Gormley's famous *Angel* cost little more than £800,000 overall. And eventually TWDC was responsible for the erection of large numbers of works, among them Juan Munoz's multi-figure *Conversation Piece* (1998) at South Shields and 42 other permanent sculptures.

And as one might expect, in terms of the amount of funds 'levered in' and the legitimising of


healthbeds

new housing and office development, all this has been deemed a great success. There has even been talk of public art becoming the driving force of the North-East economy rather in the same way that Guy Debord in the 1960s predicted culture would be for the American economy in the latter half of the twentieth century.[4]

But is the art itself any good? Understandably perhaps, few have cared to ask this question. And on the whole I think the answer is no. What has appeared has almost always been every bit as ill-advised and unnecessary as the new public art in America that Phillips had in her sights when she wrote her withering article in 1988. Worse: it has often been actively harmful. That may seem a surprising claim to make but such art has often, for instance, resulted in the erosion of local distinctiveness. That is to say, despite the fact that such work tends to be made by local, or at least locally-based, artists, and despite the conventional wisdom that has it that public art 'makes spaces into places', it usually turns out to look extraordinarily like what one sees everywhere else - as a trip to Birmingham, Cardiff Bay and Glasgow, the other great centres of this kind of work, would show. However, what particularly concerns me here is not this. It is something that I believe has not been discussed before: namely, the damaging effect that this new public art is having on collective memory – collective memory here considered in terms of what Guy Debord in *The Society of the Spectacle* calls the fabrication of 'pseudo-history'.[5]

Now according to Rosalind Krauss a key point about modern sculpture is that it has lost its pre-twentieth century commemorative role.[6] Works like Rodin's *Balzac* and Brancusi's *Cock*, she says, take the viewer across 'the logic of the monument into the space of what might be called a monument's negative condition, into a kind of sitelessness, of homelessness, an absolute loss of place'. However, it seems to me important to note that Krauss is really only concerned with a limited number of canonical works; she says nothing about the general run of humdrum and little remarked-upon objects that find their way onto our streets and squares. And clearly most of these, as a casual glance will confirm, continue to be informed by what she calls 'the logic of the monument'. That is to say, they continue to speak, for instance, in a symbolical tongue about the meaning or use of the place in which they sit, just as sculpture always used to in the past.

However, having said that, it is important to note as well that these hum-drum works that we see everywhere are not all necessarily commemorative in the same way. Here then I would

like to call upon the distinction Friedrich Nietzsche makes between different ways of approaching the past – monumental, critical and antiquarian – in *The Use and Abuse of History* (1874), his searing criticism of contemporary German historiography, noting first how each of these tallies with public art as it exists in North-East England today.

According to Nietzsche, monumental history sets out to inspire the reader to great thoughts and deeds. It proclaims that 'a great thing existed and was possible, and so may be possible again'. It is therefore easy enough to square with much public art, old and new. Take, for instance, Thomas Eyre Macklin's South African War Memorial (1908) in the centre of Newcastle. This is a particularly florid, but otherwise not untypical, early twentieth-century war memorial that shows 'Northumbria' being rewarded for willingly giving up her sons to the nation's cause consisting of an obelisk surmounted by the winged figure of Nike waving a laurel wreath in her hand towards a twice life-size, semi-nude figure at the base. Clearly it belongs in the monumental category for clearly it is intended to be inspiring and ennobling. As the Lord Mayor of Newcastle said at the inauguration ceremony, it would be hard not to see it as providing 'an incentive to all to put their country's claims as one of the first objects of their lives'. [7]

For sure, modern viewers might have reservations about the selective, even triumphalist gloss that the work puts on the messy and controversial events to which it refers. And indeed in the 1970s certain leftwing members of Newcastle's Labour-controlled council did actually make an unsuccessful bid to have a particular element removed - a small bronze representation of the Roman symbol of the *fasces* attached to the side of the obelisk. However, apart from that there is no evidence of anyone objecting to it or, for that matter, regarding the names of the dead inscribed on the side of the obelisk in all their particularity as a cue to embark on a debate about the purpose and conduct of the war in question or wars in general in the manner, say, that people have with memorials elsewhere such as Maya Lin's Vietnam Veterans' Memorial in Washington.[8] But then in this instance, unlike, say, that of the Vietnam Veterans' Memorial, the dead, are arranged by rank, rather than according to the date on which each man fell. Also, the symbolism of the work's obelisk form and the two allegorical figures give little scope for any kind of oppositional reading.

Now of course it might be objected that Macklin's South African War Memorial is nearly a century old and it is unlikely that anyone would see fit to erect anything like it today. But actually the monumental approach is still very much in evidence, as recent work such as Antony Gormley's celebrated *Angel of the North* or Susanna Robinson's *Wor Jackie* (1991) shows. The latter is a life-size statue of 'gentleman and footballer', Jackie Milburn, the

great Newcastle United and England centre forward of the 1950s, that is located beside a newly constructed dual carriageway in the centre of Newcastle, close to the city's football ground. It is modelled in a stylised and relatively modern manner (that is to say, post-Rodin manner) and the pose of the figure is derived from modern newspaper photographs. Nevertheless there is little doubt that it belongs with the South African War Memorial in the monumental category. Why? Because, like the latter, it is clearly intended to honour – and perhaps even to make us think of emulating - the person commemorated. It also, as monuments Krauss tells us do, celebrates the place in which it stands and the people and values connected with that place.

As for critical history, Nietzsche's second category, this in many ways is the opposite of monumental history. For its purpose is to bring 'the past to the bar of judgement where it can be interrogated remorselessly'; in other words, it sets out to be liberating and progressive in ways which would find approval with the critic I cited earlier, Patricia Phillips. But unlike monumental history it is not easy to find equivalents in terms of public art. One of the few that there has been in the North East was Paul Bradley's *True North* (1990). This was a deceptively simple work. It consisted (note the tense: typically, critical public art tends to have only a brief existence) of just the words 'True North' in big shiny steel letters, logo-style, fixed to the wall of a disused railway shed in Gateshead, on the southern side of the River Tyne. Yet it was very effective because of the way it was located. This was such that the words could really only be read from the northern, that is to say, the Newcastle, side of the Tyne, rather than nearby. This seemed to make the point that the North is somewhere that can only ever be properly understood in relation to the South: a productive thought for, such is the spread of political and cultural power in modern Britain, the North is indeed whatever the South makes it, or allows it to be.

Nathan Coley's *Show Home* in North Shields (2003) was another example of critical public art that has appeared in the North East**.** This was a fragile mock–up of a two-roomed, single-storey, nineteenth century Scottish rural cottage that seemed convincing enough from the front and one end, and even close-to, but when inspected from the back, revealed itself to be nothing more than a stage set: a three-sided plywood sham held up by wooden supports and ropes. It was in a way, then, the architectural equivalent of the kind of paraphernalia that estate agents

employ to advertise houses in modern Britain: jaunty flags, eye-catching site-boards, glossy brochures, full-colour ads in the local press, and representatives in specially-printed fleeces – indeed, Coley made use of such devices as part of the work. And like Bradley's *True North, Show Home* depended to a considerable extent for its effect on the way it was sited; it appeared at three different sites on three consecutive days: a marina on the Tyne earmarked for leisure / entertainment development day one, a new estate of cul-de-sacs and suburban semis day two, and a school playing field surrounded by security fences day three.

Why was it critical? Because again, like the Bradley, it succeeded in prompting useful, critical thoughts about society and the environment. In particular, one was made to think about new homes (real homes) that we see everywhere and the significance of the various developer's tricks that they so often incorporate - variegated brickwork, decorative railings, eclectic mix of stylistic references and the like.

However, as I said before, works like the Bradley or the Coley are not at all typical of recent public art. On the whole such art belongs firmly in Nietzsche's third category, antiquarianism: the kind of approach where the past is invoked not for any ennobling or educative aspect but simply for its own sake – because it seems interesting or amusing in itself. Nietzsche for his part, needless to say, had little patience with antiquarianism. In his view it brought 'the simple emotions of pleasure and content' to the 'drab, rough, even painful circumstances' of modern life, but contributed little beyond that. And the only people it satisfies are those he described dismissively as curious tourists and laborious beetle hunters.

One might, then, wonder why this type of public art is so often commissioned these days. The answer is that it is widely regarded as an appropriate way of improving a city or company's marketability. However, it should be noted there is nothing new in that as an idea. The reason, for instance, that the statues of local Newcastle heroes, Harry Hotspur, Sir John Marley, Roger Thornton and Thomas Bewick, stand where they do in specially designed niches on the upper floors of a shop in Newcastle's main shopping street, is that in 1912 Boots, the Nottingham-based chemists, had just bought out Inman's Stores Ltd, a chain of northern chemists, and were eager to ingratiate themselves with their new potential customers. It is worth noting that, the firm employed the same tactic in Princess St, Edinburgh, where they rebuilt their newly-acquired Inman's store in the 'Scotch Baronial style'.[9]

And it is a similar story with another older work in Northumberland Street: Henry and Joyce Collins's relief, *Newcastle Through the Ages* (1974). This was commissioned by the Dutch-based retailer, C & A for their vast, new, stridently modern store. Essentially a piece of public relations, its purpose clearly was to win over the local public, deflecting any fears that people might have about the new, much greater architectural and commercial presence in the city that C & A were giving themselves at the time.

So antiquarian public art as a form of marketing and public relations is not new. Antiquarian public art as a category, however, has undergone a change in recent years, and I would argue a change for the worse. Compare 1990s antiquarian public art on the East Quayside in Newcastle, the most high-profile regeneration area in the North East, with older works like the Boots statues and the C & A relief. While the latter affirm a proud Newcastle lineage the 1990s work merely makes token gestures towards the city's past.

Naturally many would not agree. The Tyne and Wear Development Corporation, for instance, when they put up Raf Fulcher's *Swirle Pavilion* (1998) claimed that the name 'Swirle' referred to a hidden stream that used to flow into the River Tyne nearby in the early nineteenth century. But then, as is often the way with such claims, historical investigation soon shows this not to be quite true. For sure, the eighteenth-century Newcastle historian, John Brand talks of 'Swirle Houses' near the burying ground of the dissenters' which took their name 'from their situation near the swirl or runner which at this place empties itself into the Sidgate or Percy-Street' but this street is some way from where Fulcher's work now stands.[10]

As for the historical references incorporated in two other TWDC East Quayside works, Andrew Burton's *Rudder* and *Column and Steps* (both 1996), these are not so much unreliable as vague. *Rudder* is a kind of decorative, bronze version of a vessel's rudder, 3.8metres high. It might therefore seem like a fairly straightforward allusion to the shipping that used to throng the Tyne. However, that is all we can say for sure about it. There is little indication, for instance, as what

kind of vessel such a rudder belonged to or whether it had any specific connection with the Tyne.

Similarly *Column and Steps,* a decorative, abstracted representation of choppy waves lapping up against the bottom of a slightly tapering steel column, 4.5m high with a sort of cog device on top. Is the column part of a marine engine? Or is it some kind of abstract version of a lighthouse? It is impossible to say. There is again a strong suggestion of past-ness and maritime-ness, but nothing more specific than that.

Now if the French historian Pierre Nora is to be believed, none of this really matters. Such works provide what he calls 'memory sites' that in some way compensate for a perceived break with the past - in this case, the recent almost-complete demise of nautical activity on the Tyne.[11] And it does not matter too if one sees the tentative, unspecific manner with which these two works reference the past as constituting one of their strengths in so much as it allows for the kind of selective forgetting that societies no less than individuals need to survive.[12] After all, no one wants to end up like the poor man in Borges's short story, 'Funes the memorious', who after falling off his horse at the age of nineteen finds he remembers everything and is eventually driven mad by his gift.

However, I am not reassured. On balance it seems to me there is every reason to be concerned about the vague, tokenistic quality of the historical references that such works make. For a start, attention is distracted away from whatever genuine relics of the past still exist and this is unfortunate because, as the nineteenth-century writer John Ruskin argued in *The Seven Lamps of Architecture*, these are what keeps collective memory alive. Indeed, as he pointed out, the things that men's 'hands have handled, and their strength wrought, and their eyes beheld, all the days of their life' are much more likely to make recollection of th epast possible than artificial, deliberately constructed monuments. They by comparison tend to be pretty ineffective, unless, that is, they happen to be something like *House*, Rachel Whiteread's famous 1993-4 cast of a terrace house in the East End of London where traces of the past are incorporated into the work's actual structure.[13] In other words, we depend on unpretentious, ordinary objects to prompt Marcel Proust's 'memoire involuntaire', those moments when the past is revived involuntarily through a moment of inattention and distraction

Secondly, the vague, tokenistic way these works refer to the past helps that tendency by which a genuine sense of history is replaced by what Debord calls 'time-as-commodity': time chopped up into homogenous, exchangeable units in such a way as to rob it of the qualitative dimension that might nurture a real engagement with the past.[14] To illustrate what I have in mind let us look again at Fulcher's *Swirle Pavilion*. At first sight this probably seems like just another arbitrary, whimsical, 'postmodern' mixture of architectural motifs in concrete, stone and iron evoking something nautical or scientific – typically, it is hard to say what. Step inside, however, and one finds inscribed round the inside of the rim of the cornice the names of various ports - Hamburg, Genoa, Aberdeen, Rotterdam, Copenhagen, Malmo, London, Antwerp and Hull –taken (although there is no indication that this is the case) from an old fading Tyne-Tees Shipping Company sign several hundred metres away along the Quayside. And that might seem to suggest that Fulcher's piece is somehow different after all. Or does it? Actually strange and diverting though these names are, they give no scope for purposeful thoughts about the past. Which is hardly surprising. There is after all so much more we would need to know for that to happen: such as, for instance, that these are the names of some (or maybe all) of the ports connected with the Tyne-Tees Shipping Company.

And this is invariably how it is with recent antiquarian public art, as *Head Cubes* by Simon Watkinson (2000) for instance shows. This is an addition to Grey's Monument (1838) in the centre of Newcastle, a column surmounted by a statue of Earl Grey, the British Prime Minister who passed a key piece of legislation, the Great Reform Bill, in 1832; the artist has set a row of four glass cubes into the ground at the Monument's base, each one of which contains an artificially-lit, transparent, same-size cast of the double-life-size head on the Monument's statue. Inoffensive enough one might say. After all the piece is reasonably discreet – indeed, probably few people in Newcastle have ever even noticed it. But consider it, on the other hand, in terms of the memory-work it performs and I think one comes to a different conclusion.

So what memory-work does *Head Cubes* perform? One possibility is that it draws attention to

the rhetorical strategies that Grey's Monument, and by extension all kinds of public art, employ. Interestingly though the artist himself does not see it like that. He sees it, rather, as helping to commemorate a strange episode in the Monument's history, in the 1940s, when the head on the statue was struck by lightning and fell off into a nearby ladies outfitters, leaving the figure of poor Grey headless for several years and at the same time highlighting the achievements of Grey as a man about which, undoubtedly, few nowadays know anything. Which is fine except that it tells us what Grey looked like in old age but nothing about who he was and what he did. And as for the story of the lightning strike, it is hard to see what this adds to anyone's understanding of anything, however bizarre and amusing it may be in itself.[15]

The problems with Watkinson's artwork really come into focus, if one compares it with another, considerably earlier addition to the Monument, an inscription on the back of the pedestal which was put in place in 1932 which reads:

AFTER A CENTURY OF CIVIL PEACE, / THE PEOPLE RENEW / THEIR GRATITUDE TO THE AUTHOR / OF THE GREAT REFORM BILL / 1932

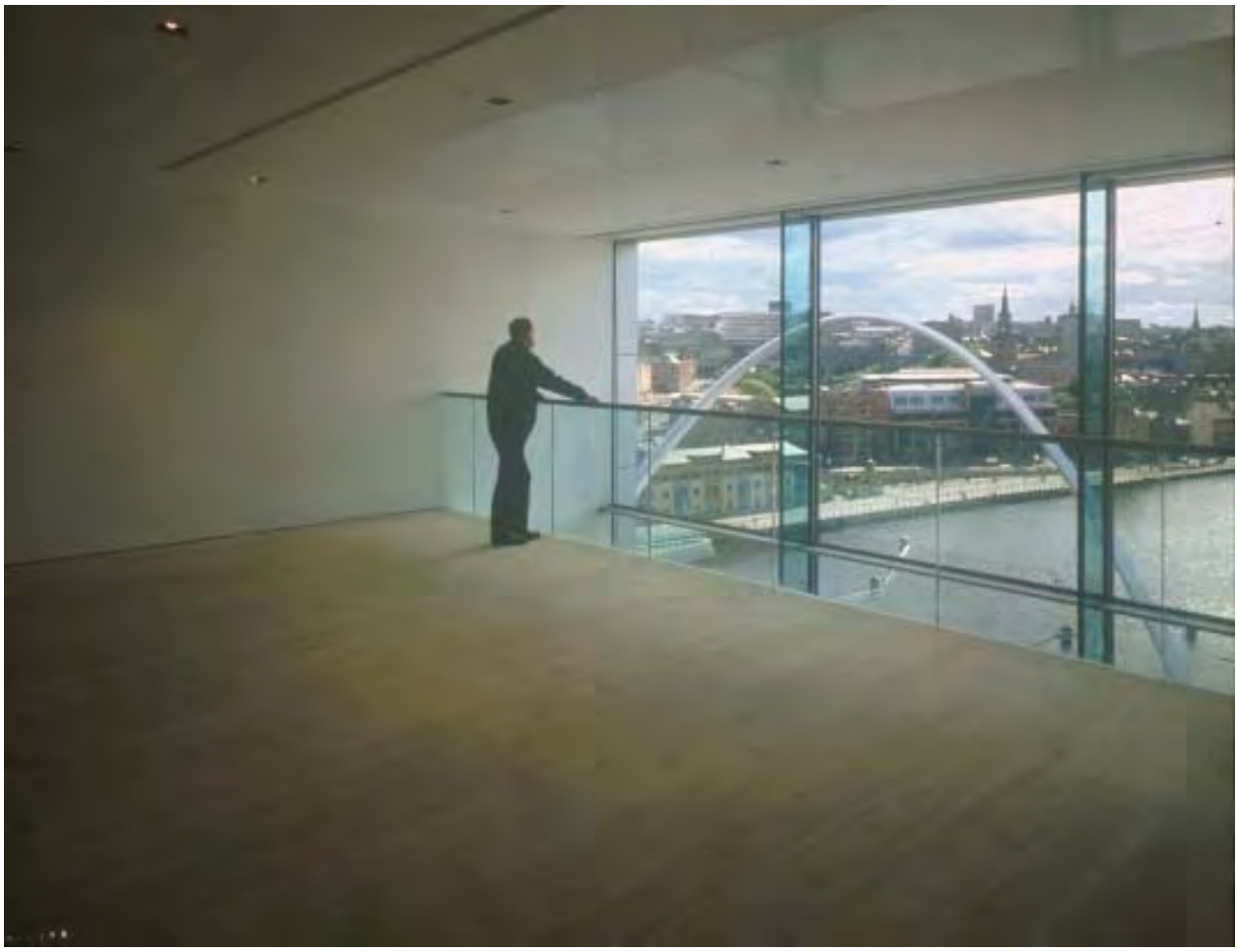
This, it seems to me, is decidedly preferable, even though the way it seems to ask us to believe that in the depths of the economic depression that there occurred a spontaneous eruption of thankfulness towards the long-dead Grey on the part of the people of Newcastle is obviously rather absurd. Why preferable? Because whatever its shortcomings, it at least represents a genuine attempt to confront what Debord calls 'the massive realities of present-day existence'. It actually came about as the result of an initiative by three members of the local landed gentry, Sir Charles Trevelyan, formerly a minister in the first Labour Government, G.M.Trevelyan, the historian, and Viscount Grey, who as Sir Edward Grey had been Foreign Secretary at the outbreak of the First World War; they wanted to remind Newcastle residents of the value, as G.M.Trevelyan put it at a public meeting at Newcastle City Hall, of British traditions of evolutionary democracy at a time when such traditions seemed increasingly under threat in so many countries of continental Europe. Now needless to say, most present-day viewers are probably completely unaware of this. That though does not matter in this context. What matters is that they nevertheless see it as having been put in place for a serious reason, something which is not the case with Watkinson's *Head Cubes* which I suspect they see as intended to fulfil merely a playful or decorative function.

The unsatisfactory nature of *Head Cubes* becomes even plainer if one compares it with another piece of recent public art in Newcastle, Ray Smith's *Shoulder to Shoulder* (2000). This is a 'water feature' in the form of a row of abstractly rendered concrete men encircling the base of Macklin's South African War Memorial that I discussed earlier. When it first appeared no one locally had a good word to say for it. In fact it was universally regarded as lumpish and ugly and redolent of all the negative qualities that people in Britain tend to associate with anything concrete. In addition, many objected to the way it partially obscures the Macklin memorial. Never-

theless, I believe that, like 1932 inscription on the Monument, but unlike the Watkinson, or for that matter, the Fulcher and Burtons at the Quayside, it does at least attempt to make a serious contribution to Newcastle's civic life in that it affirms, however banally, the value of co-operation and communal action. It is something more, in other words, than a piece of 'pseudo-history', further evidence of that 'abandonment of any history founded in historical time' which, Debord says, underpins present-day society, a society where the social relationship between people is mediated more and more by images.[16]

There is also the damaging effect that the Watkinson, the Fulcher and the Burtons have on what people collectively choose to remember and how they remember. Such works help to create what the writer on urban history. Christine Boyer, calls aestheticised matrices of fragments that draw upon history or local traditions in such a way as to allow the projection of a seemingly unified, historicised image onto a particular urban environment in its entirety.[17] And this is harmful. In the first place, it tends to marginalise the socially displaced and disadvantaged; it brings about what writers on New York City such as Sharon Zukin and Rosalyn Deutsche term 'uneven development'.[18] And secondly, it enables particular areas to become filled with chic bars, pavement cafes and cultural institutions and thus lose the kind of clutter and destitution which in certain circumstances – if seen, say, from a Situationist point of view – can have revolutionary potential.[19] Now admittedly *Head Cubes*, *Swirle Pavilion*, *Rudder* and *Column and Steps* in their different ways suggest a nostalgia for a better social order that may have existed in the past – the era of nineteenth-century civic zeal and Liberal reform in the case of *Head Cubes*, that of shipping and shipbuilding on the Tyne in the case of the other three. However, it is important to note that this does not mean they suggest the possibility of effective political action. Far from it. Any idea of building a coherently thought-out and morally defensible social order of the kind that underpins works like, say, Grey's Monument or the South African War Memorial is, as it were, put on hold, as if for the time being that would be too risky to entertain.[20] Thus questions that might examine, as Boyer puts it, 'how the past, the present, and the future are related' remain unasked as do the questions that might examine 'contemporary inversions that privatise public space and publicize private space; or those that admit the maligned but necessary idea of community, of public space, of a collective project to bind us together in harmony'. And meanwhile the city goes on gradually being transformed from lived environment into some-


TRUE NORTH



thing that is experienced only as image.[21] Works of recent antiquarian public art like these, in other words, take their place comfortably and easily alongside recent additions to the spectacle of the North East's urban environment like the Viewing Box at the new Baltic Centre for Contemporary Art in Gateshead or Anish Kapoor's sculpture, *Taratantara*.

The first of these, the Viewing Box is a room at the top of the Baltic which allows one to survey the city from on high like viewing area at the Pompidou Centre and Tate Modern. Nothing new about that of course; monuments such as the Eiffel Tower in Paris or Grey's Monument in Newcastle in the nineteenth century provided the same opportunity. What is new, however, is that the monument in question also functions as a gallery. One is able therefore to look at the city on the same terms as the exhibits inside the gallery – that is to say, as if it were something purely pictorial like say, a Canaletto of Venice. And the consequence of that is that the city not only seems more than ever like somewhere that we as individuals are powerless to affect, but somewhere that has lost any sense of the kind of confusion, dereliction and complexity that from a Benjaminian or Situationist point of view constitutes its essential city-ness. Any chance therefore of feeling one might be able to ferret around like a Benjaminian rag-picker making poetic or politically-empowering discoveries disappears.

Kapoor's *Taratantara*, meanwhile, was a tube of tightly stretched red vinyl that during an eight-week period in the summer of 1999 filled much of the Baltic's vast empty interior while the building was in the process of being converted from a grain silo into an art gallery. Like the artist's better-known *Marsyas* in the Turbine Hall at Tate Modern three years later, it resisted easy description. Indeed, as Margaret Althorpe-Guyton recalled, any analogy commentators could come up with - muscle, hymen, membrane, sinew or synapse, a pumping device for the heart – tended to seem hopelessly inadequate.[22] However, that in a way was the point; as she and others realised, it was not so much an extraordinary, discrete structure, 45m high, 51m long and 25m wide, as an extraordinary, all-encompassing Alice in Wonderland-type experience.

At the time some felt that this made the Baltic a rewarding spectacle: the critic Michael

Tarantino for instance. Art that is not fixed, that is not categorizable, Tarantino wrote, 'is endless… is a mirror of its very content, of the gaze that scans its form.

It is a "dream with a visual stimulus", in which the impossible can happen, in which each successive view reveals another layer of possibility. *Taratantara* is about those possibilities: for the past, for the present, for the future.'

For myself, however, I felt that it made the Baltic seem, in every sense, empty. Certainly Kapoor's sculpture, as its wonderfully apposite title suggests, thrillingly reinforced the spectacular nature of the building as it was then and as it was expected to become when it opened as a gallery. But sadly, it did not at the same time offer any opportunity for critical reflection about what is going on when a gallery becomes this kind of spectacle. Thus like the Viewing Box experience and much of the recent public art that I have been describing in this paper it was symptomatic, rather than critical of, the situation in which we now find ourselves, a situation where, as Debord puts it, the whole life of society 'presents itself as an immense accumulation of spectacles'.[23]

Notes

1 Patricia Phillips, 'Out of Order: The Public Art Machine', Artforum, *Dec., 1988, pp.92-6*

2 Paul Usherwood, Jeremy Beach and Catherine Morris, Public Sculpture of North-East England, *Liverpool: Liverpool University Press, 2000, p.xx*

3 See Paul Usherwood, 'The Media Success of Antony Gormley's Angel of the North' , Visual Culture in Britain, *Vol.2, No.1, 2001, pp.35-46.*

4 See Guy Debord, The Society of the Spectacle *(Thesis 193), Zone Books: New York, 1995, p. 137. Also, Sara Selwood,* The Benefits of Public Art, *London: PSI, 1995.*

5 Debord, op.cit. Thesis 200, p. 141. Susan Sontag, it should be noted, has recently dismissed the term 'collective memory' as a fiction. 'Collective instruction' about events in the past and how they happened and might be considered important, she says, is a better way of thinking about this type of memory See 'Picture this', Guardian, *26 July 2003, pp.26-7.*

6 Rosalind Krauss, 'Sculpture in the Expanded Field' in H.Foster (ed.) Postmodern Culture, *Pluto: London and Sydney, 1985, pp.31-42.*

7 Quoted in Usherwood, Beach and Morris, op.cit. p. 131.

8 See Charles L.Griswold 'The Vietnam Veterans Memorial in Washington Mall: Philosophical Thoughts on Political Iconography' in (ed.) W.J.T. Mitchell, Art and the Public Sphere, *Chicago and London: Chicago University Press, pp.79-112.*

9 Stanley Chapman, Jesse Boot of Boots the Chemists, *London: Hodder and Stoughton, 1974, pp.88-9.*

10 Brand, J., History and Antiquities of the Town and County of Newcastle upon Tyne, *London, 1789, vol.1, p.423, note w.*

11 Pierre Nora, 'Between Memory and History: Les Lieux de Memoire, Representations, *26, Spring 1989, p.7. quoted in John R. Gilles,* Commemorations: the politics of national identity, *Princeton: Princeton University Press, 1994.*

12. See Norman M. Klein on Freud's notion of 'functional amnesia' in The History of Forgetting: Los Angeles and the erasure of memory, *London and New York: Verso, 1997, pp.310-1.*

13 John Ruskin, The Seven Lamps of Architecture, *in (eds) E.T. Cook and Alexander Wedderburn,* The Collected Works of John Ruskin, *Vol.VIII, London: Geo Allen, 1903, p.224.*

14 See Debord, op.cit. Thesis 149, p.110.

15 See Usherwood, Beach and Morris, op.cit. pp.96-8.

16 Debord, op.cit. Thesis 158, p.114 , Thesis 200, p. 141 and Thesis 4, p.12.

17 M. Christine Boyer, The City of Collective Memory: As Historical Imagery and Architecture, *Cambridge, Mass. And London: M.I.T. Press, 1994, p.3.*

18 See for instance Sharon Zukin, The Cultures of Cities, *Oxford: Blackwell, 1995 and Rosalyn Deutsche 'Uneven development: Public Art in New York City',* October, *1988, 47:3-52.*

19 See Frances Stracey, 'Surving History: a Situationist archive', Art History, *Vol.26, no.1, p.62*

20 In North-East England such coherent, modernist visions of the city are particularly associated with the famous, if corrupt, leader of Newcastle City Council in the 1960s, T. Dan Smith.

21 See Debord's famous definition of the society of the spectacle, op.cit.Thesis 1, p.12. Meanwhile, it should noted, it is not as if ordinary people show any particular interest in the hoped-for unified, historicized image that such works help to construct. Several years ago, for instance, Newcastle Council decided to highlight the historical and architectural qualities of the Monument area of Newcastle by calling it 'Grainger Town' after Richard Grainger, the early nineteenth century developer who built Newcastle's main streets in the 1830s. Interestingly, local residents have never shown any inclination to use this name.

22 See Marjorie Althorpe-Guyton et al, Anish Kapoor: Taratantara, *Gateshead: Baltic, 2000*

23 Debord, op.cit. Thesis 1, p12

Approaching the city through its public art

Development of Monere project in Lisbon

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Summary

The city of Lisbon, in the same way as many other ancient cities, is the result of a superposition of interventions and planning intentions. As time passes, some of the urban uses, logics and policies endured while others changed. The space of the nowadays' city is far more than a sum of the moments of evolution. It is rather a dialogue of evolution's vestiges within space.

Urban development is usually accompanied of a will to mark the city symbolically, to punctuate urban space aesthetically, responding to the ancestral needs of commemoration and ornamentation.

The form of the city is the result of encounters and divergencies through time in which urbanistic, architectonic and artistic interventions superpose within their different timings, intervenients, and flowing rhythms. The art objects are placed in the city's public spaces in a wide range of morphological variety.

This work deals with the problems of setting up a database of public art in Lisbon, within the Monere project. This presentation will focus on Monere's initial phase, the inventory, in the particular case of Lisbon. The investigation follows the methodologies used by CerPolis, such as applying direct observation to the urban space, taking photographs of the works and building a simplified database with the aim of organizing the information geographically. In order to draw up the inventory, a certain criteria has been established relating to the city's history and urban policies or the context in which the work was produced, the purposes behind.

The current inventory will be the basis for a more complete systematization of the gathered data, and can be used as an instrument for research and further studies relating public art and urban development in Lisbon.

Conhecer a cidade através da sua arte pública. Desenvolvimento do Projecto Monere em Lisboa

O presente texto pretende abordar algumas questões que se prendem com a participação na realização de um inventário das intervenções artísticas existentes nos espaços públicos da cidade de Lisboa. Este trabalho de inventariação enquadra-se no Projecto Monere- Sistema Integrado de Informação e Gestão de Arte Pública.

Tal como muitas cidades antigas, Lisboa resulta de uma sobreposição, de uma acumulação de intervenções e intenções de edificação e planeamento. Ao longo do tempo permaneceram e mudaram usos, lógicas e políticas urbanas. O espaço da cidade, no momento presente, não é um mero somatório estanque de momentos evolutivos, mas antes um diálogo, no espaço, dos seus vestígios.

Breve História de Lisboa

A região de Lisboa, pelas suas características geográficas (beira-rio e colinas recortadas) agradou a diferentes culturas, como a romana ou árabe, que aí se fixaram e edificaram os seus aglomerados. Da malha densa de pequenas ruas muçulmanas de que Alfama é exemplo, desenvolveu-se ainda outra menos densa e mais acessível - a medieval – como é o caso da Madragoa. A cidade cresceu para poente de uma forma espontânea devido ao comércio que se foi formando em núcleos próximos.

Com o início do período dos descobrimentos marítimos, a urbe aproximou-se do rio, altura

em que se levaram a efeito os primeiros aterros. A criação do Paço Real junto ao Tejo propiciou o alargamento da cidade para Sul, intensificando a afinidade com o rio. Nos arredores da cidade, conventos e edifícios nobres iam atraindo alguma população, e do primeiro loteamento de terras resultou o Bairro Alto, com quarteirões rectangulares. Este desenho marcou o paradigma seiscentista português, de ruelas, travessas e becos. A cidade continuou a deslocar-se no sentido nascente-poente: edifícios como as Necessidades ou a construção do Aqueduto levaram à ocupação urbana para a zona poente da região.

Em 1755 um forte um terramoto seguido de um incêndio destruiu parte significativa da cidade, com forte incidência na baixa de Lisboa, junto ao rio. Reconstruiu-se parte da cidade, devidamente planeada, de malha reticulada, ampla, combinando três praças – Rossio, Praça da Figueira e Terreiro do Paço. Surgiu um novo espaço de uso colectivo, o Passeio Público, que abriu caminho a novos hábitos urbanos. Nesta altura, Lisboa alargou o seu perímetro – das Necessidades até Santa Apolónia. Nas franjas da cidade novos bairros se foram construindo até ao inicio do século XX – Campo de Ourique, Estefânia, Campolide e Camões.

Uma nova Lisboa planeada, impulsionada pelo rasgamento da Avenida da Liberdade veio pôr termo ao referido Passeio Público. Novos equipamentos culturais, como o Conservatório Nacional ou o Teatro D. Maria, concorreram para a transformação da urbe, bem como jardins, com a inauguração dos jardins da Estrela e do Príncipe Real. Em 1888 a cidade estabeleceu o limite que hoje tem o perímetro do município.

Um processo de industrialização tardio, já na 2ª metade do século XIX, desenvolveu-se junto à zona ribeirinha, devido ao aproveitamento de terrenos resultantes dos aterros entretanto levados a cabo, e à facilidade de transporte fluvial das matérias primas.

Conjuntos habitacionais para as populações operárias, os «pátios» e «vilas» lisboetas, construíam-se de forma pontual e diversa, mas em numero cada vez maior devido ao incremento da industrialização. Ocupavam terrenos pouco atractivos nas zonas periféricas – Alcântara, Prazeres, Graça - junto dos novos núcleos industriais da cidade.

Paralelamente, a construção da Avenida potenciou o desenvolvimento a norte – Parque Eduardo VII e Campo Grande – com a execução do plano das «avenidas novas», de malha ortogonal de quarteirões quadrados ou rectangulares. Estes quarteirões desenvolviam-se a partir de um eixo rematado por duas rotundas – Praça Marquês de Pombal e Saldanha. O plano, que previa a integração de algumas antigas malhas da cidade, construiu-se em grande parte nas primeiras décadas do século XX.

A partir dos anos trinta, e com a implantação e consolidação do Estado Novo, Lisboa é alvo de uma nova política de expansão e embelezamento de características monumentais e nacionalistas. A cidade viu parte do seu tecido urbano desaparecer por meio de expropriações e demolições e consequente construção de espaços emblemáticos para o sistema político vigente. Alameda Afonso Henriques, Praça do Império, Praça do Areeiro e de Londres são alguns dos espaços legados pelo regime autoritário de Salazar.

Deu-se início à definição e plantação do Parque Florestal de Monsanto, dotando a cidade de uma zona extensamente arborizada. De iniciativa maioritariamente estatal, estabeleceram-se programas de habitação social com a construção de bairros sociais diversos instalados quase sempre nas zonas limite da cidade – Encosta da Ajuda, Alvito, Encarnação, Caramão.

Neste período de política urbana elaborou-se também o plano «De Gröer» - datado de 1948, mas ainda hoje persistente na estrutura da cidade – definindo uma malha viária, de radiais e circulares ligando Lisboa com o seu exterior. Do seguimento deste plano nasceria o primeiro plano integrado – plano do sítio de Alvalade.

Mais tarde sobrevieram outros bairros já baseados em princípios da Carta de Atenas: zonas verdes, edifícios isolados em bloco ou banda e elevados marcaram também o tecido urbano da cidade. O plano dos Olivais Sul e Norte são disso exemplo. Outros planos de habitação se seguiram, rejeitando a concepção do espaço divulgado pela Carta de Atenas e implementando outras formas novas, nem sempre felizes, de ocupação urbana.

Nos últimos vinte anos o sector industrial viu diminuída a sua actividade, libertando algumas das áreas que conquistara durante o século XX. Uma vez desactivadas – ao longo da zona ribeirinha - estas áreas tornam-se alvos potenciais de futuras intervenções urbanas, de que foi exemplo a Expo 98, grande evento comemorativo que beneficiou a zona oriental da cidade. A urbe que se

virara a norte durante todo século XIX, reencontra novamente o rio, mas desta vez num outro paradigma urbano.

Na cidade de hoje coexistem todos estes momentos em simultâneo através dos seus vestígios justapostos.

A cidade: espaços urbanos em diálogo com as intervenções artísticas.

Ao crescimento urbano da cidade, nos vários momentos em diálogo, acrescentou-se sempre a vontade de a marcar simbolicamente, de a pontuar esteticamente, respondendo à necessidade ancestral de comemorar, memorar, ornamentar. Esta pontuação simbólica, ou marcação do território, leva-se a efeito de diferentes formas em cada momento, através das intervenções artísticas ou simplesmente decorativas que vão gradualmente povoando o espaço público.

Os elementos artísticos alojam-se nos espaços públicos que a cidade oferece, em toda a sua multiplicidade e riqueza morfológicas. Espaços de destaque, como o centro de praças ou rotundas, onde os elementos artísticos assumem grande protagonismo; mas também espaços discretos, como as fachadas dos edifícios ou o chão que pisamos, onde os elementos artísticos se diluem no suporte.

As várias políticas que presidem à implantação dos elementos artísticos no espaço entrecruzam-se com as que orientam o crescimento urbano, contrariando-se ou reafirmando-se mutuamente. Trata-se de processos com velocidades várias e lógicas próprias.

A arte que habita a cidade pode pontuar tecidos urbanos muito anteriores ou contemporâneos à sua realização. Pode sobrepor-se a outras intervenções simbólicas ou estéticas, reforçando-as, ou dotar de significado espaços sem simbologia prévia.

A modelação da urbe resulta desse jogo de encontros e desencontros temporais, onde se sobrepõem intervenções urbanísticas, arquitectónicas e artísticas com tempos, intervenientes, velocidades e lógicas distintas. Mas cidade é também vivenciada pelos seus habitantes e a existência

de elementos de arte pública nos seus espaços não é neutra.

Aos elementos artísticos existentes nos espaços públicos os cidadãos votam a indiferença, ou o reconhecimento, integrando-os, ou não, nas suas memórias espaciais. Um elemento artístico pode granjear a admiração ou inspirar a repulsa colectiva.

A lógica de implantação da arte pública move-se assim, também, pela vontade dos poderes públicos e os elementos que povoam o espaço da cidade podem não o fazer de forma definitiva. São colocados, podem ser retirados e novamente recolocados, ou não.

Deve ainda ser referido o papel que os cidadãos exercem no processo de apropriação dos espaços da sua cidade e que por vezes se salda em intervenções de grande significado simbólico e estético, como a pintura mural – espontânea – ou a realização de monumentos por subscrição pública.

O conjunto das intervenções artísticas, em toda a variedade de manifestações e em diálogo com os espaços urbanos e com os vários momentos de concretização, constitui assim uma importante dimensão no conhecimento da cidade.

O trabalho de inventário

O inventário por nós realizado consistiu na recolha desses elementos de carácter artístico existentes nos espaços públicos da cidade de Lisboa, documentando-os mediante registo fotográfico e recolhendo alguma informação a seu respeito.

Esta recolha implicou uma vivência directa e não mediada da cidade, percorrendo a pé muitas das suas ruas e praças, observando, perguntando. Apesar de sabermos da existência de algumas intervenções artísticas, localizadas em espaços conhecidos, não deixámos de fazer percursos que, à partida, ofereciam menos probabilidades de apresentar elementos novos à nossa recolha.

A realização deste trabalho exigiu, à partida, uma observação atenta dos espaços com critérios abrangentes. Na selecção dos elementos a registar englobaram-se muitas das intervenções de carácter estético e simbólico que escapam geralmente à designação de "arte", mas que entendemos serem de relevância para a compreensão da cidade.

Também pudemos aproximar-nos do significado que algumas das intervenções artísticas têm para as pessoas que com elas convivem.

O que o inventário nos permitiu conhecer da cidade de Lisboa

A realização do inventário permitiu-nos constatar no espaço a existência de diferentes usos e lógicas urbanas, em concomitância com possíveis intervenções artísticas. A coexistência de elementos de épocas diferentes resulta em espaços híbridos, nem sempre redutíveis a momentos cronológicos homogéneos.

Ao percorrer um local apercebemo-nos das diferentes lógicas de modelação do espaço urbano. Tomemos como exemplo Belém monumental. O mosteiro dos Jerónimos começou por ser o grande impulsionador do crescimento urbano de Belém. Surgiram depois os primeiros núcleos piscatórios e, mais tarde, núcleos industriais. A estes tipos de utilização correspondem diferentes concepções do espaço urbano, que se organizam de uma forma espontânea, nem sempre sujeita a desígnios projectuais.

Do mesmo modo os elementos de arte pública que pontuam o espaço vão sendo adicionados ao tecido urbano consolidado, integrando-se na restante malha urbana. O conjunto do espaço

público resulta de articulações, continuidades, rupturas e descontinuidades próprias das ocupações urbanas sucessivas.

No espaço em frente ao mosteiro, por exemplo, coexistem diferentes elementos de arte pública sedimentados ao longo de várias épocas. O mosteiro foi determinante na modelação do espaço urbano: o traçado da praça foi desenhado em função da massa construtiva do corpo sul do monumento. A colocação de variados elementos de arte pública nesta zona foi sendo sucessivamente condicionada pelas preexistências do lugar,

povoando-o de uma série de referências simbólicas marcantes de cada época que por vezes entrou em contradição com o processo de ocupação industrial daquele espaço. Assim o mosteiro quinhentista, o Padrão dos Descobrimentos edificado em 1960 ou a pedra de Dighton, da década de 1980, são exemplos que convivem na mesma paisagem como vestígios da consolidação do

espaço urbano ao longo do tempo.

A abordagem através do contacto directo com os espaços e as obras seguida ao longo deste trabalho permitiu-nos observar no espaço da cidade actual o modo como se materializa a sedimentação de camadas temporais, considerando a pluralidade de tipologias e as próprias concepções ideológicas que lhes subjazem.

A aproximação à obra de arte desta forma holística difere das práticas de outras áreas do saber que tendem a abordar o fenómeno artístico focando-se mais no objecto e não tanto no seu contexto urbano. Este deambular pela ruas da cidade ao encontro da sua arte pública acaba por permitir uma visão mais completa, visto que se constata a existência de maior quantidade de elementos artísticos do que aqueles que constam dos manuais de história da arte da cidade. Permite ainda uma leitura mais abrangente por assumir uma perspectiva interdisciplinar que considera factores históricos, urbanísticos, arquitectónicos e sociais.

O facto de se experiênciar um local através do contacto directo, possibilita a observação e a interacção com os utilizadores dos espaços públicos da qual provêm dados sobre a utilização que na prática é feita dos lugares, para além de fornecer muitas vezes informações raras provenientes das suas memórias pessoais. Foi o caso, tomando novamente Belém ribeirinha como exemplo, do monumento à primeira travessia aérea do Atlântico Sul, da autoria do escultor Laranjeira Santos, que teve a sua localização original no Jardim da Torre de Belém, recentemente transladado para outra zona da cidade, mas que permanece no imaginário dos moradores de Belém.

A realização do inventário permitiu-nos reconhecer especificidades de Lisboa. Encontramos alguns elementos representativos, vinculados que estão ao imaginário colectivo da cidade. Destinados a cumprir uma função utilitária estes elementos foram apropriados pouco a pouco nas intervenções artísticas da cidade.

É o caso do azulejo, que de mero elemento de revestimento de superfícies, passou a ritmar as fachadas de edifícios ou outros elementos arquitectónicos de grande escala, com intenção estética. Alguns elementos preexistentes da cidade acolheram intervenções artísticas, como os painéis de azulejos de Augusto e Mariana Cid para os pilares do viaduto do Eixo Norte-Sul, ou o revestimento

das fachadas laterais em azulejo no viaduto da Av. Infante Santo, de Eduardo Nery.

A calçada portuguesa, forma tradicional de pavimentação urbana de Lisboa, adquire também um valor estético na arte pública. Realizada em pedra de calcário, a calçada portuguesa contribui para dinamizar os espaços públicos urbanos de Lisboa, nomeadamente as praças e passeios, onde predominam os grafismos geométricos ou vegetalistas. O "mar largo" é um dos padrões decorativos mais emblemáticos dos espaços da cidade.

A realização deste inventário, com vista à construção posterior de uma base de dados, constitui uma abordagem inovadora que fornece elementos importantes para possíveis investigações na área da arte pública no que toca ao seu enquadramento no contexto social, simbólico e urbano, permitindo, por exemplo, o estudo das dinâmicas institucionais de promoção e gestão de arte pública numa cidade.

Contrariamente às abordagens tradicionais, que seccionam e isolam os elementos a estudar do seu contexto, a realização do inventário possibilitou uma leitura global da cidade, no sentido de um entendimento das suas lógicas de crescimento, dos seus múltiplos intervenientes, dos seus vários estratos e da complexidade de aspectos que deles fazem parte.

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Analysis of a Visual Art Practice: Artist as author of an Inclusive Creative Method

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SUMMARY

The last forty years of experience in seeking for new territories and working outside the institution, have given artists opportunities and experiences to integrate the creative potential into new forms of interactions in the public space (artist as ethnographer, as mediators, process based practices, etc) The present lack of visibility of these artworks in the public space is the main concern of these non-objects based practices. This paper will present one attempt, Vernacular, a visual art practice articulating, within its own creative framework, its mode of visibility which process is based on a procedural protocol in the social context. The creative process is developed with local partnership and is divided into five chronological phases including raising common issues, agreeing on communication and monitoring, establishing dialogue, disseminating the dialogue and learning from the experience by 'taking respective feedback home'. The relational and discursive qualities of this framework makes this practice relevant to the social inclusion issue structure

Vernacular is the current research tool within a doctoral research to test the position on how process based practices, in the public realm, may change the traditional relationship between artwork, audience and artist, existing in a dependency mode with each in order to make the artwork visible

The inclusive nature of this particular creative process can contribute to opening up new thinking and perspectives on the relationship between the artist and the social context. In this evolving context, artists have developed two 'professionals' ways in engaging in social realm: as a skill sharer, in term of teaching a 'savoir faire' to the social context or as an author, in term of producing meanings. This being help, in recent years and through generalisation on the notion of public art projects, by the Department of Culture (DCMS) decision in the United Kingdom, in July 1999 to produce a major new policy on using culture as a means to combat social exclusion. Although both artistic engagements are related to some form of inclusion in the social realm, the nature of the relationship, the responsibilities of these two roles, the objectives and impact of the art are totally different. How far can the artist contribute to a social inclusion? Social inclusion is part of a large mechanism integral to all economic sectors, cultural, economic, and historical, identities and diversities. What is the artist contribution in this openly diverse democratic mechanism, seeking for problem/solution-finder? (section 1)

In integrating new forms of interaction in the public space, artists have raised new issues in regards to their relationship with the audience and change their position as author. Working in direct contact with the social context, the artist concerned by this practice has to improvise and apply new working techniques. The preoccupation of the art critic, the 'savoir faire', the binding of a body of work into history and critical reflection, connected to the practice itself have as much priority as the artist skills in negotiation, diplomacy and responsiveness towards the socio economic structure of the location. Informed by Allan Kaprow art experience critical analysis, or François Matarasso's analytic tool for communities engaging in art projects, Vernacular's protocol articulates different phases of the creative process in which the audience is transformed into participants and contributors. Is this relational, convivial and discursive process act to facilitate an inclusive social process? This new visual art interaction in the public sphere transformed the modern understanding of the artist role. The visual art practice has to face a multitude of partnerships, negotiations and administrative tasks in a project divided into chronological phases and actions. The evolving relationship with this context has raised issue to which I wasn't sensitive when working in a studio practice for public art project or % for art. The notion of sharing expectation, of mutual learning, of setting a structure to raise feedback, the anticipation from all side are as much responsibilities and tools that construct the project. However this current working situation in the public space is in need of a form of language in order to be articulated and be made understood as part of the creative process rather than to be used as a way to transformed an art practice into a functional asset. Is this new position of the author distort the notion of inclusive process and entertain the art in the wrong type of relationship with the public realm? How can this structure of experience, that informs itself and others, be visualised as a creative process rather than an end to social inclusion (section 2.).

This situation is in need of a language that doesn't solely respond to the practice need in its visibility but also allows cross-disciplinary exchange between partnership in a much wider context: a sharable language that would serve each discipline in their cross-disciplinary practice. In the descriptions of two process based practices in the public realm, Building Underwood and Vernacular, consulting communities, establishing partnership, raising a project from sharing ideas, have become part of the traditional studio based process. These contributions in the creative process are greatly value by artists, even when they sometimes lead the public opinion to place

this art on the edge between management and creativity. Although structured with compulsory rules and set timescales of negotiation, the art experience is defined by the cross-disciplinary and creative improvisation of this relational and discursive protocol. The inclusion of the social context in the creative protocol constitutes, at the same time, a tool and the outcome of the practice. It is the art and the process itself, driven by artistic and aesthetic beliefs. This protocol, identified in Vernacular, is a type of personalised recipe, that changed and improved from one project to the other.

It is now a reliable skill that has become my main tool, influence my relationship with the notion of audience and therefore the way my art practice is communicated. The inclusive process of the protocol is hoped to be a sort of language in which participants can use and contribute to. However their contribution can be involved in the process as an end product -Vernacular- or in gathering information that will lead to the manufacture of objects - Building Underwood-. In Vernacular, the process attempts to raise a sharable language with the various partners involved that will constitute the 'artwork'. In Building Underwood , the process will installed relationships that will produced 'live moments', which themselves will produced 'artwork' to be shown in galleries. In both situation, the articulation of this discursive method, the creative protocol, is the artist's 'signature'. The content of each project varies by addressing the historical, social, and physical particularity of each new context, but the language remains the same. We are looking at an authored 'exchange', a communicative process, leading to a multi-authored end product rather than an authored end product. These multi-authored end product are produced by participants that contributed to the process or by the artists themselves in the case of Building Underwood (section 3).

This inclusive disseminating process in the public sphere, sustains in parallel the art practice and establish its necessary cross-disciplinary language with the social context. The paradox then arises, for artist, between respecting partners' expectations in the social context, and sustaining an aesthetic approach, when responding to a commission. In the public realm, the artist enters an economic world of production and demand, faces the lack of specialist knowledge of art and a generalised understanding of the artist's role and method on object's based production. Practice in art could be like a manic weather vane, between partners wishes and seeking not to lose one's own wind of poetry. It is like keeping afloat the 'unnecessary' artistic obsessions against the necessity of a real world. It is rarely possible to work in a bubble within a social context and to remain as artist totally ignorant of our possible responsibilities and consequences of our actions. In moving our working context out of the studio, we also influence our position of author. How can we communicate this new role in the creative process? Is it the perfect manifestation of Barthe and Foucault's concept of the 'death of the author' of a visual art production and in the public realm? Or is the author to remains there to challenge expectations in the willing partnership? At what point does the artist become interchangeable with the government policy as equally domineering and dictatorial ?

This paper addresses the analysis of a type of visual art practice in socially based process, Vernacular, an authored protocol, that is defined by the process of its interaction in the social context; that challenges the notion of authorship in visual art and its dissemination in the public realm.

Based on two visual art practices (Vernacular and Building Underwood based in the French Pyrenees), I would like to argue

> Artists manage an inclusive creative method, a new form of interaction in the public sphere (section 1)
> This inclusive protocol is articulated at different levels and raises new issues in terms of authorship (section 2.)
> This authored protocol changes the traditional relationship between artwork, audience and artist by its cross-disciplinary nature and by raising its own sharable language in relation to the wider world.(section 3.)

SECTION 1 : VERNACULAR, AN INCLUSIVE EXPERIENCE

Since 1990, my visual art practice has gradually involved communities and public at large in the creative process and the production of artworks. It developed into a hybrid status between technical challenge, administration/negotiation and reflection, inspired from both a studio practice (having been trained as a printmaker and an environmental artist) and an administration practice (having worked as a fundraiser and public art co-ordinator for five years for the Bristol base engineer Charity, Sustrans). This multidisciplinary practice has very much developed through intuition and the mixed experience of practising as artist and administrator. It always has been totally impossible for me to make artwork without the involvement of local inhabitants in which the artwork took place or having a consultative approach with the social context.

Although my practice's development and implement projects fully based on social exchange, I would however not define my role as a facilitator in the social inclusive process-based of my practice. It is also time to accept, regardless of uninformed comment that says otherwise, that the creative process is to be considered as an artistic 'product' and more emphasis should be given on its aesthetic value. I would like to articulate the role of the inclusive elements in Vernacular.

Vernacular (2000-2003) operates within a socio economic structure, involving social inclusion at the basis of its creativity. It is a visual art practice which tools - manufacturing and communication- and 'product' are all within the framework of its process. Their no end 'product' to the practice but a process as 'product' that could lead to a multitudes of productions by a multitudes of authors.

This process is structured by a protocol that will be itself informed by the social context concern in the project. The creative process is the protocol developed with a defined local partnership at the start of the project. The protocol is shared with local organisation in order to bring within the project the large majority of the social context. The numbers of players is set at the start but doesn't necessarily exclude the involvement of new 'actors' during the process, select by any members of the partnership. This protocol is divided into five chronological phases in which evolve and is discussed the selected issue. These phases will be raised as the project evolved in time and include: raising common issues, agreeing on communication and monitoring, establishing dialogue between the selected or invited 'actors', disseminating the dialogue and learning from the experience by 'taking respective feedback home' - each partners will be taking his/her own interpretation in regards to his/her own agenda.

The objective of this protocol intends to progress through a mutually decided issue using dialogue and visual artefacts during the time allocated to the project. (i.e. Banff, Scotland 1999: connections between local and national heritage - Moulins, France 2001: relationship between local heritage and contemporary daily activities - Acigné, France 2002: impact of sport and culture on a daily life, etc). A dialogue can be interrupted if requested by any side of the partnership. Although this method has lead to successful discursive projects, there is no guarantee that it will be appropriate for all social context.

In the project 'Transition', the dialogue installed consisted of a community consultation on the relationship between sport and culture with the village daily life. The residency was structured with the possibility for an event during or after the running of its time but with no obligation. The process developed, with the community council first and then to the Mayor's demand with the villagers in a public event. The discursive process focussed on the relationship between the actors of the social context and the creative potential of the practice. The proposal for the event "Carte Blanche: de Calais à Saint Louis", as part of the project 'Transition' was supported by the Cultural Office and after a couple of meetings finally accepted by the Community Council. The event took place on Saturday the 19 October 2001 from 7:00am to 7:30pm in one of a main regional road, cut off from national traffic for the day. Over 12 hours, the event invited local residents to re-discover through their Saturday's routines, by foot or cycling, their relationship with the heart of the village: going to buy the bread, cigarettes, going for a coffee, or simply the Saturday morning cyclists and runners passing through as usual.

While the discussions led to raising a practical issue on the up-grading of a national road crossing the heart of the 6000 inhabitants village, the ultimate objective of the method was to introduce meanings and aesthetic statement on the issue, without providing a practical solution. The 'product' of this project is the shared protocol between all actors and their evolving relationship around the dialectic, the different perspective proposed, the new meanings of the road and spontaneous live public debates on the road's potential. Public responses to the project led the planning department to re-consider their initial project. Although the artist's intention weren't to respond to community expectation on necessities connected to the site, the quality of the process, or the artwork, relies on this relationship.

Due to the lack of aesthetic visualisation of such process, in traditionally known art mediums such as sculpture, painting or installation, it is often read as 'non-productive' by the context if it doesn't respond in some form to local expectation. It is therefore important to evaluate such experience and isolate the role play by each player in the partnership. We agreed that the

experience would be completed by a feedback-soirée and discussion between the community council, the inhabitants and the artist. The soirée took place on Wednesday the 27 of November at 20:30. The evening revealed the real identity and reality of the artwork. Here is a summarised feedback by the Deputy Mayor 'The council representatives were interested by Stefanie's sociologic approach of the working structure of the city and her involvement in understanding and bringing forward facts and living habits of the village's daily life. Her intervention allowed them to have a different look onto their conception of their living space. The example of the project of 'Carte Blanche' well demonstrated the importance of this street in the planning of the village centre as it is a umbilical link between two periods of the village. It is part of our plans in the area and Stefanie, without being aware of our project, has point out its organisation and function.(...)'

Although at crucial moment of the partnership, the inclusive protocol is orchestrated and directed by the artist, the project was appraised for its consultative process and its community integration. The directive role played by the artist is at any time hidden in the partnership. It has as much executive qualities in its own area than any of the others partners. The creative protocol proposed an equal and different type of artistic partnership to the members of the community council and a new means of integrating and consulting the community in its social needs and creative potential in urban planning. How did a public art object-based practice lead to a 'dematerialised' protocol? What did the forced negotiation in the public realm reveal to the art practice?

SECTION 2: A STRUCTURE OF EXPERIENCE THAT INFORMS ITSELF AND OTHERS

It is essential, that the relationship in the partnership should be formal and in place at the start of the project in order for everyone to have a common understanding of the objective, to communicate at ease and to develop the issue at its full potential throughout the process. As the artist is the only one taking part in all phases of the process, the partners contributing in a sporadic manner depending on the necessities of the engaged dialogue, it is essential that the monitoring and on-going process are clearly articulated and shared. The phases aren't to be added like administration tasks into the artist role but are part of the overall creative process. The artistic product is created by the on-going consultation and agreements between the all partners.

The intuitive evolution of Vernacular's creative process towards a structured relationship with its participants, lead to its association to a 'protocol'. In the practice, the process isn't only its art 'product', it's also its tool in the discursive experience. The process, through the framework of the protocol, raise the necessary information and communicate them at the same time, by its 'record of agreements' through its whole process, by its 'formal recurrent procedure' installed between the local partners and the artist and finally by its 'visual record of data or observations on the particular experiment or proceeding' undertaken by the project (Collins 1999). Inspired from a simple management and administrative procedure, and added into a 'studio' practice, Vernacular became an artistically formed protocol. It merges partnership procedure and creative process, resulting in administrative contingencies. The artist orchestrates the protocol hoping to take his participants into an area of work they wouldn't have thought of.

In this 'professional' context, Vernacular's creativity gains 'the logic of rules and regulations in an aesthetic that consists of agreeing on a structure of a discussion, that becomes the form of the 'artwork', and negotiating, deciding its content in a partnership process'. Inspired by the experience of happenings in Allan Kaprow's stages of the art experience and François Matarasso's structure of evaluation for communities involved in the art, Vernacular was defined in 2001 into five stages. The analysis of previous art experience in Vernacular's projects, allowed me to articulate these stages and further define the nature of such interaction in the public realm. The experience of the creative protocol is chronological and as follow: 1. Common issues: Identify common issues and objectives between the aims of the partners & the artists, 2. Communication: Agreeing on modes of communication and monitoring methods for the duration of the project, 3. Dialogue: Establishing convivial dialogues for the time agreed, including a public event if required, 4. Dissemination: Reporting back, publication and public meeting if appropriate, 5.

Learning ('Taking respective feedback home'): Reflective period comparing partners' aims from artistic aims. The tools of the protocol used in Vernacular are not different to any diplomatic or negotiating tools. The method allows artist and future participants to get to know each other and progress in mutual interested issue.

In a project like 'Transition', over the period of a month, regular meetings with the council representatives, single or group meetings were planned ahead to decide on the subject of the dialogue (the relationship between art and sport in the village daily life). Once the issue was agreed, we identified the best way in communicating with each other without interrupting everyone's agenda (minutes of meetings were circulated and e-mails heavily used and copied!). The success, of the first three weeks, of the evolving dialogue between councillors and the project, and the development of the word of mouth, the Mayor asked for the dialogue, the exchange on the issue to be made public with the inhabitants (different ideas of an event was suggested in different formats to be finally accepted as 'Carte Blanche: de Calais à St Louis). The dissemination of the project issue (the relationship between art and sport in Acigné's daily life) was also helped by the regional newspaper, Ouest France. As part of the original partnership, the regional newspaper representative was invited to contribute to the debate without communicating the content of the work in-progress. We agreed that she would inform the community of the reasons of my whereabouts and presence in the village without providing an answer of the outcome of the project. The relationship with the press coverage, built up over the month period, wasn't to justify the artist presence but rather to invite the community's to question this presence.

Previous to this latest project and its articulated protocol, I wasn't aware of the importance of sharing, in the context of the partnership, the last two phases of this method -Dissemination and Learning-. The issue isn't completed when made public but is just starting to reach its full potential. A project isn't completed when varnish is applied onto the layers of painting for the 'vernissage' (the 'varnishing' translated as art preview). The meaning of the work is just starting by the multitudes of interpretations that comes its way. A discursive project only takes its full proportion in the moment of the dialogue dissemination in the qualities of its impact, in the sharing of the multitudes of expectations, in the amount of feedback taken home and in the learning that each participant can have at his individual level. However, in one side the practice have to be aware and share practical expectations with the context in order to articulate itself and exist in the process of the partnership in the local social realm. And in another side although moving its production from object to process, it aims remain in meaning and aesthetic discourse, with the need for magic and anticipation (i.e. press coverage in Acigné), to be recognised as an artistic contribution in its own right. This situation is in need of a common language to be clarified and the artist role understood.

The authorship of this process lies with the artist's ability in evolving a set situation, by directing the protocol between the partners' expectations and the artistic 'necessities' and to define forms and content of such project. Is claiming authorship on the creativity of such protocol in the public realm resume to an appropriation of the social context by the artist? Is, in the context of the public realm, defining the artistic protocol as an inclusive process contribute to distort and entertain the wrong type of relationship between the social living and visual art?

Section 3: HAS THE AUTHOR TO REMAIN EXTERNAL TO THE INCLUSIVE PROCESS?

In attempting to re-create the experimental studio practice in the public realm, the visual art project Building Underwood (1999-2002) uses inclusive processes as a way to raise the concept of 'Cultural Apparatus', instead of the term 'project'. Co-ordinated by three artists, in the French Pyrenees, Building Underwood is defined by its intrinsic relationship with the local, and imported, social context for the time of the project. The process intends to raise the story Building Underwood by gathering participants in a natural setting, aiming to build, from scratch, buildings, circulatory systems, community tasks, all structures necessary to create a living environment. The process in itself isn't the project and doesn't address an audience. It is a 'live workshop', seeking partners as actors in the story building, not as public. Building Underwood, in the social context of the wood, is the work in-progress of a large number of artefacts that will be produced

afterwards. Everyone enter the summer camp, help in creating this living environment in full knowledge that they contribute to generate situations, facts, events, etc, to the construction of numerous artworks. Artworks they might never get to know. It is only in its phase of dissemination, of exhibition, that the process of the experience in the wood is presented in it full potential, as the product Building Underwood. However participants have no means to interfere or influence the end result. No one know really the full length of artworks produced as a result of these summers. Not even the artists themselves whom are awaiting and suggest for someone 'to identify and interview individuals who have worked in relation to Building Underwood, a way to identify the scale of the work.' The artists have set up a structure which themselves don't control its development. In installing the situation, the authors are becoming 'witnesses of the new relationship between the participants, characters of the artwork, and the futures artwork'. Building Underwood's final productions are latent in the traditional forms of dissemination, installation and photos, and result of a process. It's the interpretation of a multiplicity of professions, individual, facts, places and mediums. However the social context, installed and inspiration of these productions, is ephemeral as no one is now living there but camp there. Memory of a select summer time.

Although practical negotiations, methods of diplomacy and responsiveness to the site are applied in both projects, the inclusive objective of the two practices isn't about achieving finality through these protocols and participations. Building Underwood artists don't insist for the production of artefact after the events. The inclusive process doesn't lead to a finality but aims to articulate alternative ways of communicating the creative process within the social context. In the first instance, in Vernacular, the process, at the same time tool and product, allows to establish partnerships and articulate the artistic project. It is used as a protocol to communicate and create at the same time. In a second instance, in Building Underwood, the process provide the information with participants and professional expertise, fundamental to the creation of the artistic product in the gallery context. It is not about using the other as an instrument but rather creating in-vivo, and in partnership, a mutual exchange between art and other professions. Nonetheless, the inclusive and multiplicity nature of this process bring confusion in the existence and position of the production of an author. The position of the author, in regard to the inclusive process, makes the difference between the above two practices. In Vernacular the work of the author is done directly within the relationship build with the participants, instead of afterwards in a gallery context. The creative process involved in Vernacular is in direct contact with the social context and doesn't deny or isolate the participants from the ultimate artistic objective: producing meanings from the experience and not just visualising the experience. In Building Underwood the artistic 'production' will take place afterward in the context of the gallery as a visualisation of the experience.

The organisation Banlieues d'Europe works against the division and prejudices of activities from both sectors in the public realm, against the huddling of the art in gallery. They raise awareness of a new model of interactions between social and cultural players. Inclusion relies on the individuals interaction (both artistic or non-artistic) to contribute to the process within their means and wishes. The process is about respect and establishment of honest relationship between these individuals; where expectations and intentions of all players are clearly identified and express along the whole creative process. Whether inclusive or not, the process is led by aesthetic which intentions are to define forms and content. The artistic outcome exists in the protocol and uniqueness of the exchange. Why denying the presence of the author? Do we still need to alienate a manufactured end product and to deny the magic benefits to all partners involved in these authored processes?

CONCLUSION

Involving the public in the creative process of a visual art practice has a different meaning to getting involved as an artist in education, architecture or cultural activities. In the first although inclusive with the social context in its process, a socially involved practice is concerned by raising meanings with aesthetic and poetry; is composed and exists of local partnerships; and is defined by the cross-disciplinary nature of this aesthetic.

Contrasting, in the second, the artist or individual engagement responds to sharing skills and 'savoir faire', the manifestation of a 'trade'. In this definition the artist is forced to detach

himself from his/her practice and to respond as an educator, a designer, a social worker or a civil servant, responding to a demand for the duration of a project.

The nature of these new forms of interactions in the public realm, the nature of the artwork transformed from object to process, and the variety of people involved in the creative process challenge the notion of authorship, and consequently also challenges the current institutional mode of dissemination that makes a work of art (based on the authored object). Is a work exist as 'art' if not the work of one person? Is it the result of an economic consortium? The above two different approaches, skills sharer or meanings seeker, of socially involved practices are often merged in the functional world of the public realm, due to the lack of sharable language and tool to understand the process-based practice, a 'non-object' based and 'non-functional' art. As a result of this language deficiency, artist's role is then resumed to a sharer, an educator, in the economic context of urban, educative, engineering (etc) or social team rather than an art practitioner. Detached from these existing roles, the yet unexplored potential, of the process based art practice in the public realm, can open up new perspectives in the relationship between the social context and the art. Unfortunately, it is rarely considered as an alternative involvement with the arts, often ignored as insufficiently understood and therefore imposed by artists themselves. Providing community self-esteem and encouraging personal development by gaining artistic skills is often in favour to a cross-disciplinary partnership that takes more risks, greater challenge, and needs more time and energy from all sides of the partnership.

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Relational aesthetic : Aesthetic theory consisting of judging artworks on the basis of the inter- human relations that they represent, produce or prompt (Bourriaud, 1997-98). (E.g. a set installed in a gallery by an artist in order to invite visitors to act upon, cooking reading, consulting the internet, having a coffee, etc... encouraging the visitor to initiate a relation with another)
'Following the government's Comprehensive Spending Review, DCMS will be reaching new funding agreements governing its grants to its sponsored bodies. These will set out clearly what outcome we expect public investment to deliver and some of these outcomes will relate to social inclusion' (Smith, 1999)
Silver, S. (spring 2002), p67. I.e. The town artist employed as a catalyst, the artist as a teacher in a workshop, or in public art as a creator/manufacturer.
Belfiore, E. (2002), pp.100-101
'Acigné, France, October 2002, raised an artist residency, 'Transition', proposed in the context of an international competition to take part to the Biennial of Young Creation organised by Rennes Métropole, a government organisation gathering the administration of different districts around Rennes. I was assigned to Acigné.
Extract from the catalogue: 'En ce qui concerne l'expérience de la résidence d'artiste 'Transition', nous avons été intéressés par l'approche sociologique faite par Stéfanie sur le fonctionnement de notre cité et par son investissement pour comprendre et mettre en avant des faits, des habitudes de vie, notre fonctionnement au quotidien qui fait notre quotidien. Son travail a permis aussi de porter un autre regard sur notre organisation en terme d'urbanisme, de conception de notre environnement de vie. L'exemple de la rue de Calais démontre bien l'importance de cet axe structurant qui a été mis en valeur par l'installation 'Carte Blanche: de Calais à St Louis'. En effet, cette rue représente pour nous un axe majeur dans le développement et dans la restructuration du centre bourg car il est le cordon ombilical entre deux époques de développement de la ville. Il fait partie intégrante de notre réflexion sur ce secteur et le travail réalisé par Stéfanie, sans savoir au préalable sur quoi il allait porter, a mis le doigt sur son organisation, son fonctionnement.
Son intervention, en détournant le fonctionnement habituel du lieu, nous a permis d'avoir une vision de l'espace que nous n'aurions sans doute pas eue lors d'une étude confiée à un cabinet d'architectes. Je veux dire par-là, que ce nouveau regard sur les lieux de vie, sur leur fonctionnement, leur organisation peut nous aider dans notre réflexion d'aménagement. C'est une nouvelle approche qui à mon sens peut complémenter une réflexion de réorganisation ou de construction des centres villes. Trop souvent, les aménageurs oublient la dimension sociale dans les solutions et les organisations proposées sont peut être la cause de malaises urbains.
Comment donner ou redonner une âme à un futur lieu de vie ? Cette nouvelle approche, ce nouveau regard sont une réponse et permettent de mieux prendre en compte les espaces sociaux dans les projets.'
Bernard Corlay, Adjoint Culture-Animations, AOÛT 2003
Ardenne, P. (2002), p190
Kaprow, A. (1971)
Simona Denicolai, Ivo provost and David Evrard, in Building Underwood (1999-2002) like 'the metaphor of the earthworm, swallowing, digesting and throw out its context to evolve in its environment.' This metaphor resume their position as artists in an environment.(02/01/03, artist manifesto, statement for their collaboration in the project Come and get It, Champtoceaux, France 2003-2004)
David Evrard for Building Underwood on Responses to questionnaire, September 2003.
'Art against exclusion', Association Banlieues d'Europe: BP 101 F-67069 Strasbourg cedex, banlieues.deurope@wanadoo.fr

Visual Arts on the Edge: Marginality and Regeneration

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Summary

In the last quarter of the twentieth century the social sciences have raised concepts such as 'social inclusion' and 'participation' in relation to cultural development that have impacted on funded opportunities for artists. In response, artists are increasingly seeking to develop their ideas, processes and projects *within* the social world. This development challenges the conventions of art production based on values of individualism and authorship that have been dominant in the western world since the Enlightenment. If the artist is to be effective in contributing to inclusive approaches, there must follow a shift both in our perception of the role of 'artist' and in the way in which the artist engages the creative process. How can we understand in fresh ways the role of 'art' and of 'quality' of art in the social, economic and political realm?

On the one hand art practices and related discourse in the visual arts have generated genres such as 'new genre public art', named by the artist and writer Suzanne Lacy, that define themselves in opposition to other styles or genres, such as 'site specific public art', of which the work of Richard Serra is an example. The limitation of constructing discourse in this way is that languages of critical analysis are aligned to genre and therefore cannot easily transcend the boundaries of different ideologies of art. This situation works against the need to question the value of what is done at a fundamental level of cultural experience, and must not be limited to the level of professional art practice. This is crucial in the context of rapid social change.

This paper traces the development of an approach to analysis that is based within a discussion of values as opposed to professionalism, using the On the Edge project (www.ontheedgeresearch.org) as a practical example of research into the visual arts and its role in cultures of change. The research, sited in Northern Scotland, began with a desire to address the lack of access to quality contemporary visual arts within remote rural areas. It responded to this desire by testing new approaches that would engage communities *and* be acknowledged generally as visual art practice of quality.

The questions that ground the research include *Who makes and who funds art?*, *For whom is it made, why and how?* and furthermore *Who decides what is art of quality?* In addressing these questions we have encountered a gap – the absence of a critical language that can appropriately analyse the visual arts as it engages with 'real life' from an ethical perspective rather than through the relative benefits of one professional approach over another.

The moral philosopher Macintyre, in discussing the nature of generalizations in social science suggests that a real understanding of social practices must come through the acknowledgment that there is a tension between the two seemingly contradictory drivers within human society, the need at a social level for the predictable and simultaneously the need, at an individual level to aspire to maintain individual identity and freedom. Macintyre's argument is important because it ascribes value to creativity within an ethical framework. It positions creativity within human relationships, not as a prerogative of the artist.

That is not to say that the specific skills and vision of individual artists are no longer of significance. Miwon Kwon, writer on site specific art, suggests that although sites for art are currently extraordinary diverse, they continue to draw on individual vision and specific artistic skills in the process of working *with* other agents.

What has emerged through the On the Edge inquiry is **a new space** in which the pragmatic and the aesthetic aspects of art projects come together with the communities or audiences in which the projects are based. Each informs the other in the process of determining the artistic outcome. It has been an intuitive, inductive process clustered around three main activities: the development of **live experiences** of the visual arts through projects that are 'sited' within cultural providers and their communities at a local level; **co-operation and dialogue between agents** that is multidisciplinary in character using the dynamics of networking; and the opportunity to **actively learn** throughout the process by bringing cultures of research and

professional practice together with shared questions.

The paper demonstrates these processes by drawing on a programme of five experimental projects sited in five different locations in the North East. It concludes with some basic principles that can be applied to other contexts such as urban sites of post - industrial regeneration. These are contained in Macintyre's observation of the fundamental need for structure or bureaucracy (the predictable) and individuality (the unpredictable) to be part of each other, to be in dialogue and mutually influential. On the Edge has evolved a structure that engages but does not frame (in an institutional sense) all the participants in the development of visual art in social contexts. On the one hand it recognizes the need for a space for creativity. It recognizes the quality of that space as shared. On the other it recognizes the need for a 'safety zone' in terms of sustaining effort over time, the need for structure. Where professional contexts seek control, the characteristic of On the Edge is trust between bureaucracy and the individual, between predictability and unpredictability. This is demonstrated in the relationship with artists each of whom know what the overall framework is and each of whom are expected to inform and be informed by that framework. The unpredictable element is expected to enter into negotiation with bureaucracy within the understanding that the latter is listening and responding.

In the last quarter of the twentieth century the social sciences have raised concepts such as 'social inclusion' and 'participation' in relation to cultural development that have impacted on funded opportunities for artists. In response, artists are increasingly seeking to develop their ideas, processes and projects *within* the social world. This development challenges the conventions of art production based on values of individualism and authorship that have been dominant in the western world since the Enlightenment. If the artist is to be effective in contributing to inclusive approaches, there must follow a shift both in our perception of the role of 'artist' and in the way in which the artist engages the creative process. How can we understand in fresh ways the role of 'art' and of 'quality' of art in the social, economic and political realm?

On the one hand art practices and related discourse in the visual arts have generated genres such as 'new genre public art', named by the artist and writer Suzanne Lacy, that define themselves in opposition to other styles or genres, such as 'site specific public art', of which the work of Richard Serra is an example. The limitation of constructing discourse in this way is that languages of critical analysis are aligned to genre and therefore cannot easily transcend the boundaries of different ideologies of art. This situation works against the need to question the value of what is done at a fundamental level of cultural experience, and must not be limited to the level of professional art practice. This is crucial in the context of rapid social change. Without these questions, artworks and artistic approaches may be in danger of becoming formulaic. In practice, terms such as 'social inclusion' and 'participation' take on the status and function of a kind of mantra, that is dutifully repeated within funding opportunities, cultural strategy documents and within art projects but are rarely defined or critically challenged.

This paper traces the development of an approach to analysis that is based within a discussion of values as opposed to professionalism, using the On the Edge project (www.ontheedgeresearch.org) as a practical example of research into the visual arts and its role in cultures of change. Our research perspective embraces the complexity of at least two critical positions that are currently autonomous and related to particular styles of working in the visual arts. For example 'aesthetic' or formal analysis, often carried out within the professionalised role of the critic and predominantly associated with gallery and museum practice, rarely takes into account the human context for which the work is made. The latter area of discourse, critical contextual studies, has defined itself in opposition to the aesthetic. The On the Edge research focuses thinking and action through the multiple perspectives of individual artists, arts administrators and members of 'communities' or 'audiences' that together mould the artistic process and its outcome.

On the Edge in Northern Scotland began with a desire to address the lack of access to quality contemporary visual arts within remote rural areas. It responded to this desire by testing new approaches that would, it was hoped, engage communities *and* be acknowledged generally as visual art practice of quality. The nature of the problem and our previous experience suggested that we should avoid reaching for the nearest genre or 'ism' of the art world but to suspend belief as to what the approach might be. Our hunch at the beginning was that focusing on the relationship between artist, arts administrator and 'community' or 'audience' was key to a new way of

thinking about a creative process within social living. We were also keen to avoid known tactics of 'intervention' and 'engagement' in which the artist and non artists are polarized often resulting in the non artists becoming a new kind of material from which to make art. The questions that ground the research include *Who makes and who funds art?*, *For whom is it made, why and how?* and furthermore *Who decides what is art of quality?* In addressing these questions we have encountered a gap – the absence of a critical language that can appropriately analyse the visual arts as it engages with 'real life' from an ethical perspective rather than through the relative benefits of one professional approach over another.

It is obvious that social exclusion within any cultural field based on gender, class, disability or race is undesirable. It renders human beings vulnerable and fragile in ways that are arbitrary, unnecessary and inappropriate. The issue is how can inclusive practices be developed in ways that are appropriate without simply displacing one set of circumstances with another that equally lacks insight or real development. Structure in the form of bureaucracy is essential in human life as is the need to maintain the freedom and identity of the individual. Arguably the concept of social inclusion and its application as a principle of policy has unwittingly emphasized difference by creating discrete categories driven by gender, class etc. Art in principle has very little to do with the process of categorization per se though it may reveal what the experience of 'exclusion' feels like at an individual level. It may also offer ways of working that embody the principle of inclusivity as an implict part of the process, as a means rather than as an end.

The moral philosopher Macintyre, in discussing the nature of generalizations in social science (Macintyre 1987), suggests that a real understanding of social practices must come through the acknowledgment that there is a tension between the two seemingly contradictory drivers within human society, the need at a social level for the predictable and simultaneously the need, at an individual level to aspire to maintain individual identity and freedom. The tension is fundamental to the contemporary character of social living but we need to be aware of it and flexible and responsive to its presence. This sensitivity permeates our actions and our beliefs - values are expressed through those actions. Noticing the intimate relationship between unpredictable and predictable elements is crucial to our survival. Macintyre's argument is important because it adds a dimension not otherwise present. In particular it is Macintyre's ascribing value to creativity within an ethical framework that is significant. The process of handling predictability with unpredictability, of constructing individual identity, shared values as well as differences of opinion, places creativity firmly within human relationships, and not as a prerogative of the professional artist. Human beings and human society are invested with a creative function in relationship to values as a key aspect of real life.

That is not to say that the specific skills and vision of individual artists are no longer of significance. Miwon Kwon, writer of on site specific art *(*Kwon 2002*)*, suggests that sites for art currently range from a billboard, an artistic genre, a disenfranchised community, an institutional framework, a magazine page, a social cause to a political debate. Artifacts or authored works are one of many ways of 'authoring' that may include the ideas, processes, situations and concepts that animate this diversity of spaces. These new approaches are dependent on the artist working *with* other agents in the making of art, itself part of wider forms of social engagement. Individual vision and specific 'artistic' skills maintain their status but are deployed in different ways from, for example, the mores of gallery practice.

Kwon suggests that many current examples of the penetration by the visual arts into social and economic realms are reductive rather than critical or ethical, even when the original artistic intention was genuine. The interpretation of the projects' output has in some instances been selective with a focus on highly seductive qualities of place, and these have then been used to promote place in economic, rather than artistic terms. The development of art projects to generate cultural tourism, in some cases within regeneration programmes, has *aimed* to reveal 'place' in complex historical ways, but has *in fact* fed just another manifestation of consumerism based on difference. Kwon highlights Sculpture Projects in Münster 1997 as an example of this but the following might also be examples; the Baltic in Gateshead, the Guggenheim in Bilbao, Documenta in Kassel and the Venice Biennale. Adopting Macintyre's terminology the predictable dimension, the city or regional bureaucracy, perceives the instrumental benefits and occasionally the intrinsic benefits of creating a zone for the unpredictable, the art. However, the discourse within the art which is

increasingly concerned with the real world is not allowed to impact on the bureaucracy, the predictable in these cases. Artists and critics are closely engaged with issues such as 'migration' or the 'seeking of asylum' but do not impact on the greater political discourse. These observations reinforce the need for critical analysis that asks tough questions of an ethical, and not just an aesthetic nature.

What has emerged through the On the Edge inquiry is **a new space** in which the pragmatic and the aesthetic aspects of art projects come together with the communities or audiences in which the projects are based. Each informs the other in the process of determining the artistic outcome. It has been an intuitive, inductive process clustered around three main activities: the development of **live experiences** of the visual arts through projects that are 'sited' within cultural providers and their communities at a local level; **co-operation and dialogue between agents** that is multidisciplinary in character using the dynamics of networking; and the opportunity to **actively learn** throughout the process by bringing cultures of research and professional practice together with shared questions.

What can be drawn from this experience and applied to other contexts such as urban sites of post industrial regeneration or local points for tourism? On the Edge provides a limited, specific and distinctive response to cultural change by artists, arts and cultural organizations and communities working in specific locations. It focuses the experience of living in remote rural areas as an instance of cultural change in its distinctive manifestation in Northern Scotland.

Role of the visual arts

The role of the visual arts is arguably to invest processes of dwelling with greater meaning and impact. Our particular approach works within the assumptions that dwelling is now a complex process that is sited within multiple loci of which physical location is perhaps a starting point. We have worked with the metaphor of 'home' to acknowledge and express latent notions of inhabitation and dwelling within each project (Douglas & Delday 2003). In the 'Field' project for example, visible patterns of inhabitation of the village of Lumsden are traced from the Neolithic period to the present as a means of informing and enriching potential ways of seeing and through seeing, experiencing the present in that particular place in a deeper, more enriched way. The 'seeing' has become possible through multiple transactions across the disciplines of art, architecture, archaeology and anthropology all of which 'honour' (the artist, Gavin Renwick's term) the presence and experiences of current inhabitants.

This paper assesses the three main activities of the research – the **experience of art** through projects, **partnership working** and **shared learning**. It views these activities as a creative process – a balancing act between our human need for organization and simultaneously for creative freedom. It proposes **fluid approaches to arts development focused by relationship** e.g. between artist, administrator and people in specific sites and between artistic, social and cultural agencies. The paper draws out **some basic principles** from the evidence and experience of the research that have emerged from very specific circumstances of remote rural ways of life but are applicable beyond these.

Background to the On the Edge Research Project

North East Scotland is 'on the edge' between the urban central belt of Scotland and the North Sea. This outcrop of land edged by water – the North Sea, has a rich vernacular cultural heritage that predates the more dominant culture of Scotland's densely populated 'Central Belt', which includes the cities of Edinburgh and Glasgow with their neoclassical Victorian banking, trading and industrial and post - industrial characters. Within rural areas of Northern Scotland industries such as fishing and agriculture manifest change in a different way from urban centres. Processes of change are slower, less visible, cutting deeper into longer term memory and identities structured around a 'sense of place'. Where industrial cultures can trace their history to 19th century, many individuals within the area of the research can trace family histories back three or four hundred years as an active process of building identity.

Where urban centres signal processes of change with a kind of restless visuality that is man - made through posters, billboards, and advertising or through radical architectural developments as a means of expressing civic 'vision', the signifiers of change in rural areas tend to be the seasons, altogether slower and less visible, embedded within natural processes. The opportunities for regeneration are fewer than in a city as a consequence of the less diverse economic and social infrastructure. It would be inappropriate to think of the arts as a tool of regeneration in these contexts in the same way as has occurred in urban post - industrial contexts. Artistic expression in remote rural areas is challenged by a different experience of the past and present, and therefore a different sense of the future. On one level the immediacy of the present is less apparent in the rural – the past and the future are more clearly implicit.

History of the Research development

The research came out of an unsuccessful attempt to transpose into rural situations, ways of producing art and related value systems that were predominantly urban and gallery based. In the period prior to the research, we had attempted in some ways to uncritically reproduce the conventions of the studio, gallery, art market and art criticism. We were working within received values and criteria for judging quality within professional and education sectors as well as the confines of available funding opportunities. In so doing we often gained critical attention in urban professional circles but reached and involved few people at a local level. Our questions suggested that we had to look at the issues in a different way i.e. not exclusively in terms of artistic genre but in terms of what Kwon calls a 'problem – idea', as a specific challenge in our case between contemporary art and cultures of change that were not post industrial in nature. In collaboration with a number of individuals and organisations involved in this ad hoc initial activity, the artist researchers at Gray's School of Art developed a proposal submitted to one of the first national funding opportunities, a research grant funded by the Arts and Humanities Research Board. A substantial grant was awarded to the proposal in autumn 2001 (Douglas and Zeiske in Douglas 2002 pp 93 –103).

Research, not in the scientific sense of proof, but in the critical sense of argument and evidence, enables us to move beyond beliefs that purport to be objectively grounded but are in fact expressions of arbitrary, disguised will or preference. We did not have the language at the time to describe our aim in these terms but in a sense the available educational and related institutional opportunities for artists within this particular part of Scotland had created a very specific and limited notion of what art could be. It had began to feel arbitrary and willful in the light of the particular cultural context in which we were operating.

Analysis of Context

The North East of Scotland had at the time attracted a low level of funding to the arts as a region in particular from the Scottish Arts Council. A survey by the Scottish Arts Council in December 2002 on per capita spending on the arts last year revealed the following information; £111.07 per capita in Glasgow, £99.41 in Dundee and £89.74 in Edinburgh (i.e. the three centres that make up the central belt of Scotland). In Aberdeen the per capita spend was £ 23.89 and in Aberdeenshire the per capita spend was £5.74. The SAC is a key driver in critical confidence in the Arts in Scotland so to an extent its relative absence in the region engaged a negative spiral of events - a reduction in confidence that the region *could* produce art of quality and the exodus of trained artists out of the region to areas within the Central Belt and further afield. The resulting inertia and lack of curiosity has been further exacerbated by the fact that the region is relatively prosperous through a dominant oil industry that masks the decline in fishing, agriculture and tourism industries.

Arguably the huge development of opportunity in the arts across Europe and the USA has come from post industrial contexts in which culture itself has shaped up as the new industry, a process of melt down and replacement rather than progressive evolution. In the specific region of NE Scotland, relative prosperity that is oil related maintains a high cost of living. Artists do not or cannot afford to move into the region as a consequence, despite the fact that the region supports

a relatively high number of cultural organizations, many of whom have become partners and allies in the research.

Methodology

Structural organisation

We set about establishing a framework that would respond to and work within this given cultural context, seeding a process characterized by **dialogue** and partnership working that we have developed consistently throughout the research period.

We established a network of partners drawing on regional cultural organizations that had previously worked autonomously. These partners include

Duff House in Banff, the outstation of the National Galleries of Scotland in Edinburgh in partnership with Aberdeenshire Council and Historic Scotland (a government funded organization responsible for the preservation of historic monuments).
Museum of Scottish Lighthouses in Fraserburgh, a converted lighthouse in the care of Historic Scotland that houses one of the most comprehensive collection of lenses in Europe.
Scottish Sculpture Workshop, once a modernist making facility for object based sculpture that has become an international residency centre for contemporary visual artists concerned with the visual environment in the 19th century planned village of Lumsden..
Deveron Arts in Huntly, a community arts organization that aims to enable the town to see itself with fresh eyes by involvement with a variety of contemporary art forms in relation to local interests.
Shetland College Department of Textiles with local craftspeople and the Enterprise sector, concerned with the development of traditional textile crafts in Shetland and the implications of these traditions for current education, training and product and development.

We invited each of the partners to work with us on the development of an experimental visual arts project **focused by their relationship with people within each specific geographical location**. This was a starting point for forming the central research aim- quality visual arts **within** remote rural sites. Each partner with the research team developed the following projects:

Edge FM
Museum of Scottish Lighthouses
Artist: ***Paul Carter***
This project investigates a sense of belonging and identity expressed by young people through the building of a temporary radio station that has become the means from which to broadcast in an edited form experiences collected from a large number of individuals in the fishing town of Fraserburgh. Fishing, a single dominant employer, is currently in decline. The radio station is sited in the museum with a view to bridging the gap between young local people and the organization by focusing the museum's fundamental preoccupation- technology and communication.

The Field
Scottish Sculpture Workshop
Artist: ***Gavin Renwick***
This project is concerned with rethinking marginal rural land use and ownership by people living in the 19th century planned village of Lumsden in rural Aberdeenshire, traditionally a farming community in which the last farmer to live in the village and earn a living solely from farming retired in May 03. The idea underpinning the subject of 'mar-

Fig 1. A temporary radio station created by the artist Paul Carter with the Edge FM team – Josh, Stuart, Jamie. Mark, Mad Mark, Ryan, Lizzie, Laura, Laura, Jambo, Womble, Jordan, Stuart, Chris and Pinkie.


YOU ARE INVITED TO THE
TRANSMISSION LAUNCH OF
EDGE FM
87.9 MHZ

ginal rural land' was both an expression of SSW's new focus of interest in the visual environment and the relationship of the organization to the immediate community of the village in which it is situated.

Town Artist
Deveron Arts
Artist: ***Lynn Millar***
This project sets out to test the notion of a long term residency for an artist within a programme of short term experimental residencies as an interface between supposedly 'difficult' contemporary art and local interests.
Huntly is a small agricultural town that is experiencing the reduction of agriculture as an industry as well as the growth of larger towns such as Inverurie, nearby.

Langerin'
Shetland College and Shetland knitters and lace makers
Artist: ***Susan Benn, Pallabs***
This project revalues the traditional skills of knitting and lace making in the Shetland Isles and their place in contemporary culture. This revaluing is happening in the context of changes in the local economy such as oil and the loss of European subsidies. The mechanism is a creative laboratory in which individual artists and designers come together on a level platform with local knitters and lacemakers to share experience and evolve new approaches within a catalytic creative experience.

Celestial Ceiling project
Duff House
Artists: ***John McGeogh and Artist to be appointed***
This project involves two commissions that mark the loss of 16th century heritage, a painted ceiling, by two 21st century responses, one in a private space and the second in a public space as a projected ceiling using digital video. The opportunity to develop new heritage in this project has focused the role of public and private agents and their potential for collaboration and the sharing of knowledge and resources in the process of developing new meanings with the past.

We have developed the project ideas that each organization offered as a 'community of shapers' through the mechanism of a formal series of workshops throughout the research period. These are facilitated by the Cultural Policy researcher, François Matarasso, advisor to the project. François is an associate of Comedia that carries out independent consultancy for cultural policy research (www.comedia.org). The research team identified mechanisms for consulting wider expertise by hosting 'gatherings'. These'gatherings' are round table discussions addressing a particular project e.g. festivals, commissioning. Here key national and international experts from different fields, together with the local representatives and participants of the project are invited to contribute on the basis of their specific expertise. We have also developed shared funding bids, seeking and successfully securing funding as a programme of projects, an approach that had not been taken to date.

The evaluation is co-ordinated between research in arts practice (Gray's School of Art) and that cultural policy (Comedia). It draws on social / economic and artistic perspectives and methods of evaluation appropriate to an inquiry that aims to impact on thinking in both territories Each project is intensively reviewed at three crucial points in its life cycle – the artist's interpretation of the brief, at a strategic point in the project implementation involving partner, artists and the research team and once the project has been completed, involving all three with participants. These 'soundings' are opportunities for rethinking and expressing the relationships between agents, and gaining a sense of what is and is not working in the process prior to the next stage.

We are currently two years into the project and at a stage where all five projects are up and running, with artists appointed or in the process of being appointed. There is one quality of our approach to organization that is distinctive and significant to what currently exists within ap-

proaches to social inclusion. This quality, I believe, transcends the pragmatics of delivery in geographically dispersed locations but are nonetheless uniquely informed by remote rural ways of living, that of person to person communication leading to co-operative ways of working.

Person to person communication leading to co-operative ways of working

Arguably in rural contexts such as Scotland people are often known to each other first and foremost as individuals, and secondly for what they do in terms of work or a profession. Tasks and skills tend to be carried out by individuals that have multiple roles rather than a single profession or job. The multitasking of crofting is a good example of where people within rural and remote communities relate to each other in a different way to, for example, urban professional contexts operating within hierarchies of specialist roles.

In both urban and rural contexts the production of art can mimic the nature and quality of human relationships in each situation. Art in the city is more commonly produced through specialized, professionalised roles within a hierarchy that has a strong economic basis to its rituals of engagement. An example is the gallery where artist, curator, critic, and audience are clearly delineated within a specific ideology and an economic infrastructure.

Within the development of On the Edge, we had rural partnerships that provided the key to another way. This is expressed by one of the key partners and architects of the process, Chris Fremantle, Director of the Scottish Sculpture Workshop.

I knew that it would be good to work more closely with the Art School and other organizations in the area and that trying to work in isolation was very wearing. In the discussion between organisations before (the research), I knew that there was a shared interest in visual things and a shared set of circumstances. I knew for example that Duff House was more than a dumping ground for stuff from Edinburgh. We had exchanged tokens of good will and respected and valued what each other was doing but it was really difficult to get beyond bumping into people and chatting, It was difficult to move beyond that level of serendipity (in conversation with the author 10 August 03).

In recent history, visual art projects have come about broadly in the following three ways that determine aesthetic as well as organsational approaches

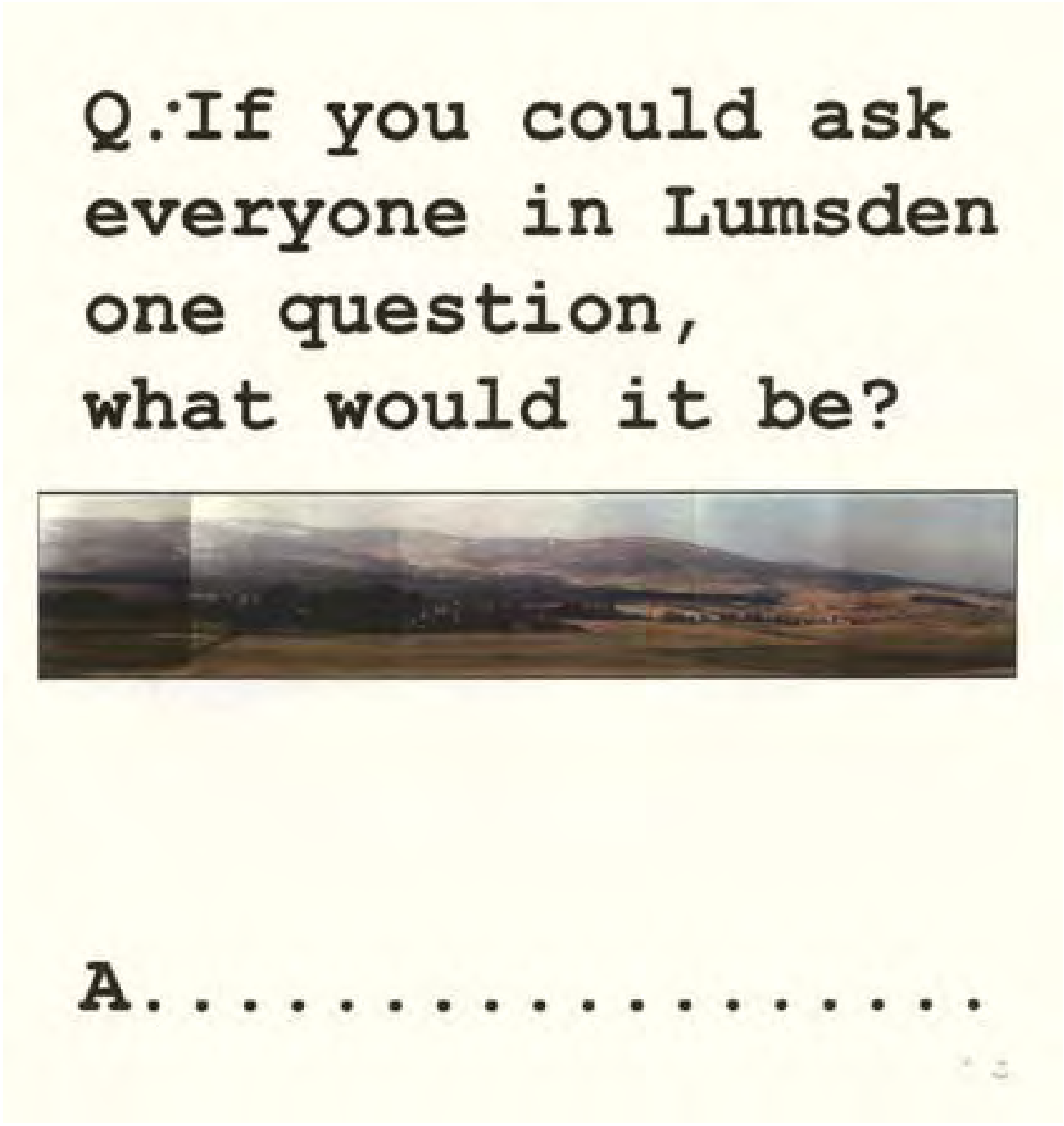
- as a conscious **selection of issues within minority groups** in which artists are problem finders and through their particular skills, 'reveal' or 'solve' problems in marginalized groups usually 'other' or different from the artist's own circumstances.
- in response to the **opportunity framed by a funding body** in which the terms and conditions of funding often determine the outcome in quite specific ways and in relation to predetermined and by definition 'inclusive' agendas such cultural diversity
- through a **conventional response** to a set of circumstances – a stone relief within an expanse of stone work within a city such as the reliefs of NeilTalbot on the Newcastle side of the Millenium Bridge. Contentious or difficult works are selected out at an early stage because the pragmatics of realistion and the complex set of interactions across professional hierarchies. Few reach the critical level of Serra's Tilted Arc (New York 1981-89) that critiqued the space in which it was sited.

The On the Edge projects have come about differently in all three areas. We are not seeking issues within minority groups but have elected to work with a broader definition of a 'community' of which we are a part. The issues are fundamental to our ways of being or dwelling in NE Scotland, and not 'other'. The project at the Museum of Scottish Lighthouses that perhaps looks close to a socially engaged approach came about by identifying the museum's key function, that of communication and technology and how this could be imaginatively extended into the relationship between the museum as resource and the local community, in particular the youth. It therefore did not seek to problematise the local youth.

Another example is the relationship between the artist, Gavin Renwick and the local community of Lumsden. Gavin, a Scottish artist, began by working with the 'elders' of the Lumsden using methodologies developed in a situation of 'other', four years of working with the Dogrib in Northern Canada. In Scotland this age group are in many ways the least disadvantaged group in

the village in cultural terms. They sustain, for example, a lively regional Doric Society that meets regularly to explore traditional music and poetry. Gavin as the lead artist drew on the symbolism of 'reekin' lum' or smoking chimney to the village. It is a term that is used by older inhabitants to talk about the changing pattern of inhabitation in the village. At one time the valley was full of reekin lums many of which are now ruins, visibly marking processes of depopulation through the region.The On the Edge team encouraged a wider definition 'community' to embrace in particular the young leading to new developments in the project where the Senior Youth Club photographed as many inhabitants as possible as a contribution to an emergent village 'archive'. The artist and DJ, Norman Shaw, then developed contemporary music with a group of young people that was performed in the ruins of a Clachan, or cluster of now ruined farmsteads. The lead artist, Gavin Renwick, observed that this event brought the 'middle age' group together with young people in the experience.

Fig 2 A poster and music workshop as some of the output from 'The Field' project in Lumsden



Our relationship with **funding opportunities** has also been more considered and less opportunistic compared to previous practice. This may be best illustrated in the inordinate difficulties we had in 'shoehorning' the complexity of project ideas in a recent (and luckily successful) bid to the Scottish Arts Council's Lottery fund for Participation in the Arts. The funding steered and developed the ideas but did not determine them.

We have also developed quite different approaches to **the appointment of the artist**. Four of the five artists have been appointed by person to person contact, not as the result of an advertised competition, the favored method of securing inclusive strategies. The justification for this is the wide reaching conversations across disciplines and art genres to engage thinking that would inform our selection and decision - making. It was by no means the softer option but one that enriched our thinking and perception at every stage of the process. This is particularly true of the two commissions within the Celestial Ceiling project with Duff House in which the question 'Who should the artist be?' was posed to different sectors including heritage, contemporary curation, the academic sector, the museum sector and different genres of art and design practice as well as architecture.

The Celestial Ceiling project is also the project mostly likely to draw out **a conventional response** to art– another painted ceiling to replace the one that was lost. In fact this has not been the case. The artist initially favored by the patrons, architects and artists within the research team for one of the commissions was the Munich based lighting artist, Ingo Maurer. Life issues intervened in realising the project in this radical way and further discussions have taken us back into looking at approaches in which painting is incorporated into the architecture but developed as an informed response to the circumstances of the original ceiling. The artists are briefed in both commissions to think through, in particular, the role of patronage and how the values of the patron and dialogue between artist and patron might inform a new work. Normally it is the autonomy of the artist that is thought to be the key to contemporary work, though this may be more myth than fact.

Fig 3. The 'Celestial Ceiling' gathering – the Schleiffer family and Charles Burnnet, Chamberlain of Duff house with experts in architecture, art curation, critical theory, education, cultural policy, Renaissance history, art practitioner, and visual art researchers. Fragment of the original 16th century painted Stella ceiling depicting the goddess, Flora.

At each point **person to person contact** defines a way of working in which creativity is not the sole remit of the artist. It permeates every aspect of the process, not least its organisational dimensions. The nature of those relationships are not hierachical, in particular that of the artist, who acts as a vehicle for drawing out, developing and making meaningful what is already present within the site of the project and its participants.

The value of person to person approaches to the issue of social inclusion is perhaps best demonstrated in the Langerin' project in Shetland. Over a period of evolution of twelve years, the artist appointed to this project, Susan Benn, Director of Performing Arts Labs in London, has refined and developed a process to enable creative individuals to further their individual practices through the catalytic experience of coming together, sharing experience and ideas and developing these into 'product. Susan has adapted her approach, normally sited within the professional sector such as the performing arts, architecture and education to the challenge of revaluing knitting and lace making with crafts people on Shetland. The Langerin Lab has drawn participants from a number of 'sites' including artists, designers, crafts people, academics with individuals running or supplying small businesses in Shetland leading to product ideas and prototypes which could not have been arrived at in any way other than through the shared experience. Each individual participant sparked ideas and drew on skills within the shared space that transcended the limits of their individuality. The evaluation of the experience of the participants consistently reflects this point.

Fig 4. Lace knitters from Shetland with artists at Burristow House in Shetland exchange experiences of making

Fig 5 Creative strategies for exploring new product ideas during the 'Langerin' Lab'.

The specific qualities of 'labness' express and formulate a subtle and understated interplay between our need for structure and predictability and the release of chance elements that are fundamental to creativity.

Summary and Conclusions

What are the basic principles that can be learned from the On the Edge experience? These are contained in Macintyre's observation of the fundamental need for structure or bureaucracy (the predictable) and individuality (the unpredictable) to be part of each other, to be in dialogue and mutually influential. On the Edge has evolved a structure that engages but does not frame (in an institutional sense) all the participants in the development of visual art in social contexts. On the one hand it recognizes the need for a space for creativity. It recognizes the quality of that space as shared. On the other it recognizes the need for a 'safety zone' in terms of sustaining effort over time, the need for structure. Where professional contexts seek control, the characteristic of On the Edge is trust between bureaucracy and the individual, between predictability and unpredictability. This can be demonstrated in the relationship with artists each of whom know what the overall framework is and each of whom are expected to inform and be informed by that framework. The artists (along with partners and to differing degrees community or audience participants) are expected to reciprocate and contribute to the overall process of finding out, of learning. The unpredictable element is also expected to enter into negotiaton with bureaucracy within the understanding that the latter is listerning and responding.

Difficulties in each project have tended to be related to mediation between the two polarities of control and freedom, predictability and unpredictability. This is recognized as natural – a condition of sharing and adjusting sensibilities. In contrast one might argue that the formation of 'genre' in art represents a hardening of attitude, a replacement of trust by structure.

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Ambiguity in an Urban Development Masterplan. Deception or Miscalculation?

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Summary

Urban Renewal in London is a major issue, particularly in the East End. The Barcelona model, whereby 'cultural quarters' are planned in areas of *perceived* depravation, has become the standard recipe for redevelopment. Culture is valued for its economic benefits and for its supposed ability to tackle social exclusion and prevent crime. However, culture can in fact be an accomplice to increased polarization in society and the eradication of authentic space. One of the major new developments within the *New Labour* government has been the restructuring of the City's municipal hierarchy in 2000. *The Greater London Authority* (GLA), uniting the thirty-two London boroughs and the Corporation of London, was established. It is comprised of an elected Mayor, Ken Livingstone, and a separately elected assembly. The Mayor is responsible for strategic planning in the city. Livingstone has produced the first London-wide masterplan for twenty years, *The draft London Plan*. A subsidiary to the *Plan*, *The Culture Strategy*, promotes the rôle culture should play in the regeneration of London as a world-class city of culture. Urban planning today focuses on venues, events and high-profile design schemes. This results in an officially sanctioned vision of culture, raising issues of displacement, conformist culture and loss of local vibrancy. The official jargon of protecting culture and the establishing of 'cultural quarters' aims to create a unified package of the city whereby diversity and disorder are simply designed-out.

'Culture' is the latest buzzword in urban planning. Bringing culture to the people is a favourite theme of *New Labour*, keen to distance itself from its Tory predecessors. The very creation of the Department of Culture, Media and Sport (DCMS), resulted from changing the name of the Department of National Heritage, substituting 'heritage' with 'culture'. The 'creative industries', the 'main source of economic expansion'[1], are the 'next big thing'[2]. Culture is valued for its economic benefits. Lately, culture has also had a vital role to play within urban regeneration schemes. It is marketed as important in tackling crime, social exclusion and the nation's failing health. Ken Livingstone, the Mayor of London, like a former Barcelona counterpart, Pascual Maragall, is using culture-led regeneration schemes to project himself as powerful and reformative. In many ways, theorizing around culture has also substituted the former public arts dialogue. These days culture has a tough reputation to live up to.

The first London-wide masterplan for twenty years, *The draft London Plan*, is under way, claiming that the '[d]esignation, development and management of cultural quarters can help address the need for affordable workspace for creative industries, provide flexible live/work space, encourage clusters of activity and provide a trigger for local regeneration'[3]. This comes under the section heading of 'Development and Promotion of Arts and Culture'[4] which deals with the development of cultural quarters, in particular in deprived areas, where they should be '...sustained' by the planning system and supported by wider economic and cultural development initiatives' [5]. The *Plan* is to replace the regional planning guidances, the *Unitary Development Plans* (UDP), that each borough devises for its area. It will provide general design and planning guidance to which local boroughs are expected to produce plans in 'general conformity' [6] with. Subsidiaries to the *Plan* include a number of strategies for developing a better London. Of interest here is *The Culture Strategy*, published in June 2003[7].

But what exactly is culture? The *Culture Strategy* makes it clear that it is '…about culture in its broadest sense, encapsulating areas as diverse as creative industries and sport, green space and museums'[8]. Within anthropological discourse, the idea of culture is more or less interchangeable with the activities of daily life. The *Strategy* claims to promote a diverse and varied culture, but it offers only a monotone prescriptive culture by its focus on venues, events and contrived cultural quarters. Whereas previously culture was reserved for the middle and upper classes, now it is accessible to all classes who have more spending money and more free time. The theory behind this notion of culture accessible to everyone is that it is a basic 'right'. This implies, however, that it is only the *planned* culture which is accessible as a right, the prescribed entertainment and associated licensing laws and infrastructure. Already in the late forties, Theodor Adorno and Max Horkheimer used the term 'culture industry' to designate the products and processes of mass culture, which they held responsible for producing cultural homogeneity and predictability[9]. Today, culture has become synonymous with *entertainment* for the masses, yet it is promoted as a vehicle to improve London as a 'world-class' city. The *Strategy* aims '[t]o enhance London as a worldclass [*sic*] city of culture: London's status as a world city of culture, and the benefits this offers to Londoners and visitors alike, are dependent on preserving and enhancing the city's world-class institutions, events and cultural diversity'[10].

The 'cultural and creative industries have a well-established reputation for playing a multi-faceted role in the regeneration of economies and environments and in supporting strategies for social inclusion'[11]. Actually identifying the 'creative industries' as a single unit is as misleading as is claiming their economic benefit. The government's criteria for measuring the success of the 'creative industries' are the demands for 'innovation' and 'knowledge'. Equally problematic is equating artistic with creative, since art has no monopoly of creativity. Some of it is simply reproduction or repetition, devoid of innovative content[12]. Furthermore, there is nothing to suggest these 'industries' would be responsive to government intervention and planning[13]. Planning for the creative industries is mostly concerned with consumption and the arts infrastructure.

Culture is also valued as a supposed catalyst for regeneration. The object of regeneration is economic, social, political and cultural renewal. Urban regeneration is defined as the 'comprehensive and integrated vision and action that leads to the resolution of urban problems and which seeks to bring about lasting improvement in the economic, physical, social and environmental conditions of an area that has been or is subject to change'[14]. 'Urban development', which is acknowledged by state subsidies, signature architecture and corporate interests is differentiated from 'urban regeneration', which embraces sustainable economies focusing on the neighbourhood and the local street[15]. However, 'regeneration' has a moralistic ring to it, implying a rebuilding for the public good. Urban planners have a tendency to adopt a moralistic tone and equate redevelopment with social benefit[16]. This echoes the rhetoric used as an alibi for imperialism. 'If culture is to be protected...is it not precisely from those whose business it is to protect culture?'[17]. Instead, urban planning should pay more consideration to issues relating to the real conservation and preservation of the environment.

It could be argued that no amount of public investment into culture can lessen the harsh consequences of de-industrialization on both the organization of society itself and the blue-collar workers who lives have been seriously affected. Both the *London Plan* and the DCMS (and even *London Arts*[18]), view the arts as offering a major contribution to neighbourhood renewal. The former Secretary of State for Culture, Media and Sport, Chris Smith maintains that the '...five principal reasons for state subsidy of the arts in the modern world [are] to ensure excellence; to protect innovation; to assist access for as any people as possible, both to create and appreciate; to help provide the seedbed for the creative economy; and to assist in the regeneration of areas of deprivation'[19]. This is reflected in the proposal that all boroughs should produce Creative Strategies[20] and in the DCMS insistence that the arts in society should not only contribute to neighbourhood renewal, but should be accessible for as many people as possible[21]. However, measuring the arts is problematic, in terms of governmental demands for accountability and excellence, and of a demonstrable contribution to regeneration.

In this debatable agenda for the arts, issues of funding and regeneration politics are decisive. There is a concern about who will benefit from regeneration schemes overall. 'Art in urban development is a case of hegemony, in which the status quo, that is, freedom for capital to increase and

the unfreedom of the majority population to determine the conceptualization of the city, is preserved'[22]. This appears to be a late nineties critique of art as an extension of corporate interests. Several cases have been heralded as urban renewal success stories by politicians, but have come under heavy censure. The art projects involved can be viewed as accomplices in causing displacement and social exclusion. If the Coin Street development, on London's *South Bank*, was successful this is purely because the residents not only chose the developer but also who set up commercial businesses there[23]. On the other hand, other areas are planned without any consideration for the people actually living there. Burgess Park in Peckham, for example, turned out to be 'one hundred and thirty acres of green space that nobody wanted'[24]. In Hackney, East London, the notorious Holly Street has been replanned as an 'urban village'[25]. According to the borough's *Regeneration Strategy*, it is a 'symbol for the nation of how to cut down crime, improve employment opportunities and improve residents' health'[26]. However, the area remains notorious for its social problems.

The East End has been selected as 'the priority area for new development'[27] according to the forthcoming *London Plan*. It has a high proportion of artists, immigrants and refugees, but maintains a position peripheral to the wider society. There are several schemes, however, to integrate it into the mainstream, both physically by railway and tube extensions and symbolically by the development of 'cultural quarters'. The Brick Lane area, for example, is promoted as 'Banglatown', referencing its large Bangladeshi community, or as 'Eastside' in an attempt to market it as the eastern 'West End'. However, the surrounding Stepney remains one of the poorest areas in London with severe drug-related issues and problems with integration into the wider society. The East London Line Extension (ELLX) caused a dispute over the planned demolition of the old Bishopsgate Goodsyard. It is a structure dating from the mid-nineteenth century, but remained closed for over thirty years after a fire only to be re-discovered by recently evicted businesses[28]. It is one of the inner city's lost spaces, but developers have now been given the go-ahead for demolition. The plans for an East London tube extension have existed since the Broadgate redevelopment in Moorgate in the eighties[29].

The East End is also heavily affected by the Gateway to the Continent programmes, originally initiated in the early nineties by Michael Heseltine, a cabinet minister to Margaret Thatcher. 'The Mayor strongly supports an Olympic Games bid based on the lower Lea Valley in the Thames Gateway. This deprived area of East London is a priority area for the Mayor and his economic arm the LDA. Work is already underway to prepare a masterplan for the potential Olympic infrastructure and transport in a way which will ensure the wider regeneration of the area'[30]. Exactly how it will ensure a wider regeneration for the whole area and its inhabitants is not specified. The bid for the Olympics will have severe local repercussions. For example, the LDA have purchased the former Hackney Wick dog-racing track which is currently home to the huge Sunday car boot sale attracting large numbers, dependent on its supply of cheap goods. The Olympic Village will lead to increased privatization and rob the area of large open spaces. The site for the 2012 Olympics will not be decided until 2005, leaving seven years for preparation of the venues. This halts any other possible plans for the area. However, if, in fact, the Lower Lea Valley has been identified as an area in need of regeneration its renewal should not be dependent on a bid to host a large event.

If London does get the Olympics, there will be issues of displacement and cultural homogenization, followed by problems of subsequent sustainment: tourist interest may be short-lived, leaving behind a high-profile masterplanned Olympic Village running up huge debts and maintenance costs. The Olympic Village runs the risk of becoming the new *Millenium Dome* (the *Dome*'s architect, Richard Rogers, is Ken Livingstone's chief architectural adviser, as well as being a contender for the Olympic Village contract). Originally, it was a Tory initiative, promoted by Heseltine. In the 1997 change of government, *New Labour* decided to continue the Millenium project. It quickly became an expensive white elephant. After failing to attract the target number of visitors it has stood empty for two years. Now the debt-ridden premises and surrounding land will pass from *English Partnerships* to *Meridian-Delta Ltd*., a property developer. They are subletting the structure to *Anschutz Entertainment Group* (AEG), as an entertainment and sports arena. However, AEG have declined responsibility for the *Dome* until planning applications for the whole peninsula have been approved. The Mayor has endorsed these plans, for more office space and shopping

centres and a *piazza* to be called Millenium Square[31], creating another Canary Wharf environment. *Anschutz*'s owner himself is facing controversy in the States for supposedly receiving millions of dollars' worth of shares from investment banks as inducements[32].

The *Broadgate* redevelopment in Moorgate completed in 1991 was also controversial, viewed as a 'corporate fortress'[33]. The Corporation of London and the Borough of Hackney were the two planning authorities involved. Instead of changing the face of Hackney and pushing it closer to the City, the redevelopment in fact alienated Hackney further. A few years later, the City's boundaries were redrawn to incorporate Broadgate[34]. The redevelopment of the area around Spitalfields Market is facing a similar fate. The Spitalfields site is owned by the Corporation of London, but its Tower Hamlets location gives the borough a say in determining its future. Tower Hamlets opted for redevelopment, sacrificing cultural diversity and tradition. Half of the old Horner Market-building has been demolished to give way to an office block designed by Norman Foster, to create 'desirable' public space[35]. The other half is in the hands of *Ballymore Plc*, whose proposed redevelopment would impose a shopping mall and Camdenesque-style street market, with exorbitant market-stall prices ousting traders and leaving nothing but chain-store retail outlets. This is allowed to happen despite the *Plan*'s specific intention to '[e]nsure that local communities benefit from economic growth and are engaged in the development process'[36]. Ken Livingstone has admitted that the renewal scheme '"will alter the social fabric of this unique locality", but will "in-

Site of Spitalfields Market demolition, a victim of regeneration due to its proximity to the City. In the background rises Norman Foster's 'gherkin', the Swiss RE Tower.

crease the supply of office space"'[37]. Spitalfields is a prime example of the current conflicts between regeneration and the local community and the elusive rôle played by culture

That the office block should have been designed by Foster comes as no surprise either. Amongst other projects, he has re-designed the controversial Great Court of the British Museum

and won the competition for the equally problematic Millenium Bridge. His most recent project has been the transformation of Trafalgar Square, completed in July 2003. Foster is also a contender for the masterplanning of the Olympic Village, with six architectural firms chasing the redevelopment contract, most notably: Herzog and de Meuron, Richard Rogers Partnership and Arup with, once again, Foster and Partners. Herzog and de Meuron are well-known for the *Tate Modern* redevelopment at Bankside and for the Laban Dance Centre in Deptford. Bankside is a newly developed 'cultural quarter' where high-profile design-schemes are prolific. International design competitions, with the usual top firms shortlisted, result in 'signature architecture'. This creates a difficult climate for new architects to gain recognition because the more major public building commissions an architect wins, the more likely he will be offered further work, as one of the criteria is always compatibility with what's already there. 'There can never have been a moment when quite so much high-visibility architecture has been designed by so few people. Sometimes it seems as if there are just thirty architects in the world'[38]. The prevalence of culture-led regeneration schemes and the current trend of creating 'cultural quarters' in areas of 'deprivation' leads to cities across the globe looking more like each other. Like the financial enclaves, such as Docklands, built in the eighties and early nineties in 'deprived' areas, these 'cultural quarters' have little in common with the neighbourhoods in the immediate vicinity. The masterplanning creates superficial versions of real local culture to market to tourists and to aid in the promotion of London as a 'world-class' city. Employment in these cultural quarters is mostly service-orientated, not creatively driven.

The inauguration of Bankside in 2000 as a 'cultural quarter' occurred simultaneously with the eviction of an artists' colony due to the rising property rents[39]. In the latest move to homogenize the area the newly moved-in residents have called for the removal of the houseboat community moored there, claiming it an 'eye-sore'. Where it should have been keen to preserve a part of London's River Thames heritage, Southwark council instead authorized the Port of London Authority to carry out the eviction order[40]. Once again non-conforming local cultures fall victim to redevelopment, Also affecting the area is the high-rise proposal of *London Town* (developers), opposed by local residents and *Tate Modern* director Sir Nicholas Serota, but favoured by Mayor Ken Livingstone. In fact Livingstone is working with powerful property-developers to attain his vision of a London with a skyscraper skyline[41]. The property-developers' priority is quick profit with no concern for culture and conservation. However, the Mayor's plans for tall buildings as the best solution to spatial limitations[42] has drawn criticism from inspectors currently reviewing the *London Plan*. They want to ensure that power is returned to local councils, and not monopolised by the Mayor and his property developing allies. 'When zoning and plot ratios can be overruled on a whim, nothing is certain. No neighbourhood and no skyline is safe. This is not planning but anarchy'[43]. These plans for new development threaten the very culture that regeneration schemes should nurture.

Regeneration exploits the city's wastelands and fringe. The dispossessed are marginalised, as are the artists who attracted the developers to the locality in the first place. There is the theory that artists lead regeneration, and that the prerequisite of regeneration is dilapidation[44], and the movement of artists to the area in search of inspiration on the fringes of the mainstream and cheaper rents. This, inevitably some would argue, leads to gentrification. Displacement and homelessness is created by development and gentrification, '...the homeless should, more accurately be called the evicted'[45]. Two artist collectives, SPACE (Space Provision, Artistic, Cultural and Educational) and Acme, were established in the seventies. They allocated studios for artists in properties earmarked for demolition or resale, leased to them temporarily by the *Greater London Council* (GLC)[46]. The eighties property boom and changes in the legal enforcement of tenants' rights led to Acme moving into ex-industrial spaces, frequently in the East End because of its manufacturing and production history. But both SPACE and Acme and the artists they support have suffered at the hands of government promotion of culture. In 1972, the St. Katherine's Docks studios were sold to allow a hotel-complex redevelopment. In the late eighties, the massive Carpenter's Road collective sponsored by Acme had to yield to a 'Gateway to the Continent' venture, namely, the Stratford Cross-Channel Rail Station[47]. One of the more recent downsides of urban regeneration with respect to the arts can be seen with the demise of the initially *Arts Council* (ACE) funded *Lux* Centre in Hoxton Square. In four years it reputedly ran up a huge debt, leading to closure[48]. Like

St.Katherine's Docks and Carpenter's Road, it is a prime site for redevelopment.

The planning of arts and culture has existed for as long as the planning of towns and cities themselves, from the Athenian *polis* to Haussmann's Paris. The origins of the current emphasis on culture-driven urban renewal are in the free-market revolution of the seventies and the discovery of the 'inner city' as a political issue[49]. By the late sixties Britain's manufacturing economic base had fallen into decline, there was growing poverty and mounting racial tensions. Previously urban renewal had been concerned with regulating urban growth and providing housing away from the slums, on g*reenfield* sites. By the seventies, however, the focus had shifted to new economic development and the revitalization of decaying inner cities. In 1968 the *Urban Programme*, administered by the Home Office, was introduced as a means of focusing on the needy areas of inner city slums. A few years later the Department of the Environment (DoE) took over responsibility for urban policies. A more economy-based view of urban deprivation was developed which abandoned the previous social-welfare approach[50]. During this period the modernist plans encountered popular resistance, for example in Covent Garden, where the plan was accused of designing to 'blanket the area'[51]. The *Greater London Plan* was devised in 1976, and revised by Ken Livingstone in 1984. It sought to revive London's manufacturing base.

The Labour report *The Arts and the People*, focusing on community-based activities and inner city regeneration, was published the following year. The arts were promoted as a way to counteract crime and vandalism[52]. Communal projects such as murals were supported in the hope of unifying deteriorating neighbourhoods. Today, these murals can be seen in rundown neighbourhoods where the real problems of poverty, lack of education, deprived health services and social exclusion are yet to be tackled. In 1979 the Labour government was replaced by the Conservatives and a new urban policy was deployed. Thatcher opposed the notion of the state being the main funding agent and promoted private sector investment with partnership regeneration schemes. Michael Heseltine, then Secretary of State for the DoE, was a keen advocate for government intervention on the side of entrepreneurs. He initiated the *Urban Development Corporations* (UDC) in derelict Merseyside, for example, and in 1981, established the now infamous London *Dockland Development Corporation* (LDDC). These Corporations were local, property-led regeneration schemes functioning within a prescribed time limit. Planning became synonymous with property development. They were the major innovation of Conservative urban development policy, quickly followed by the *Urban Development Grant* and *Inner City Enterprise Zones* to aid property development[53].

Meanwhile, the ACE budget had been cut. But both the ACE and the GLC opposed Thatcherite values and campaigned for a more popular rôle for the arts. In 1986, after a period of inner strife and diminishing power, the GLC was finally dismantled, a major setback, it is claimed, to strategic planning[54]. The only significant development in London during this period was in Docklands. In 1988 the *Urban Regeneration Grant* (initiated the year before to assist the private sector) and *Urban Development Grant* merged to form *City Grant*, awarded directly to developers without the previously required mediation of a local authority. Three years later, the *City Challenge* was introduced. It lasted for several years and required local authorities to bid competitively for funds with partners, abandoning the fixed allocation of funds. A mid-nineties study showed that *City Challenge* bidding winners in London had named partners within the private sector, unlike the losers, which was why the latter were denied funds[55].

For the 1992 elections the Conservative government reviewed their urban policy and started two new schemes, the *Private Finance Initiative* (PFI) and the *Single Regeneration Budget* (SRB)[56]. The SRB worked in a similar way to *City Challenge*, encouraging local authorities and their partners to bid for funds against criteria determined by the DoE. Urban policy became more local and project-based. Culture was no longer subsidy-reliant, but a vehicle for gaining profit. Critics maintained that this system of awarding big funds to 'important' design-based schemes hid the fact that funds were being withdrawn from the general regeneration programme. '[U]rban regeneration became separated from the mainstream planning process…'[57]. Today, it is through the SRB, and the *European Union*, that most cultural projects receive funds, although it is difficult to determine how much of the overall sum is allocated to culture. In 1994, *English Partnerships* was created through the merger of *English Estates*, *City Grant* and *Derelict Land Grant* to promote the reclamation and redevelopment of derelict vacant and underused land and buildings[58].

One of the strategies of *New Labour* (a neologism of the Labour government elected in 1997 with Tony Blair as Prime Minister) has been to highlight in its rhetoric the promotion of the arts and culture. The aim is to bring culture to a wider audience and to emphasize its rôle in the economy. The government also initiated *Urban Task Force*, responsible for locating areas of deprivation. However, by singling out pockets of decay, and *perceived* cultural decay local communities risk being ignored in favour of financial exploitation. Another *New Labour* initiative has been the restructuring in 2000 of the City's municipal hierarchy, uniting the thirty-two London boroughs and the Corporation of London in the *Greater London Authority* (GLA), with an elected Mayor, Ken Livingstone, and a separately elected assembly. The Mayor is responsible for strategic planning in the city.

Recently, the ACE and the Regional Arts Boards merged to form a single funding body. *London Arts* has produced a paper on the relationship between their organization and the local authorities. Funding is most likely to be allocated to the development of a leisure project, tourism or infrastructure. It still falls within the cultural sector in the guise of visitor attraction. Lottery and *Arts for Everyone* schemes are aimed at arts organizations as opposed to the individual artist. Reliance on the lottery leaves the arts in a rather precarious state, because in periods of decreased lottery sales, the charities and organizations it supports are starved of funds. Further on, the report states that support for the arts can be attracted through not specifically arts-orientated initiatives, such as education, regeneration and social inclusion. It estimates that theatre and arts in education are the areas which will receive increased funding next year[59]. The current *Funding Agreement* between the DCMS and the ACE states that the main policy for the arts is access, excellence and education[60]. New obligations make funding dependent on outcome[61]. Therefore, it becomes a concern that '[t]o sign on for state benefit, the arts must now pay lip-service to multiculturalism, education, equal opportunity and a range of objectives that have nothing to do with art'[62]. It is also contradictory that these bodies which allocate funds and have previously promoted public art have been transformed '…into ineffective commissioners with their own set of aesthetic preferences'[63].

UK government policy is to develop on *brownfield* sites, in other words, any land or premises previously used or developed but currently disused. The Barcelona model has become a standard recipe for redevelopment. Cultural quarters are planned in areas of perceived social deprivation and physical dilapidation. The regeneration of El Raval to make way for the Plaça dels Angels and the Museum of Contemporary Art could be viewed as a scheme which actually erased authentic space through 'aestheticization'[64]. Visual strategies and designed elements function to increase social polarization. The local identities of El Raval, the immigrants and the working-class, are surrendered to the large-scale vision of the development, and the traditional cultures become hidden. When the museum closes for the evenings, the marginalized groups return centre-stage. Therefore, the council has decided to keep these 'undesirables' at bay by organizing late-open evenings[65]. The transformation of cities only takes place in areas chosen to house the new and improved cultural, and historical, quarters. Although referred to as areas suffering from neglect and social and economic depravation it is not always the case that the *most* needy areas are actually chosen for the cultural-led regeneration. Furthermore, the needs of the local area are not automatically addressed by large-scale cultural projects and flagship developments[66]. 'Even in the most fêted examples of regeneration and cities of culture, these strategic planning solutions…in fact reinforce the divided city at the cost of local amenities and genuine mixed-use of buildings and sites…'[67]. To what extent urban regeneration is actually culturally led is not clear. Much of the money comes from the European funding system which focuses on the arts infrastructure and limits direct intervention. It is concerned with regional aid and large-scale projects for economic gain. This is not arts planning, but regional economic planning[68].

The objective of urban planning is to create a unified package of the city based on good design and aesthetics. The homogenous cultural city aims to design-out aspects incompatible with the city-image. In the shift from strategies advocating *greenfield* growth for the purpose of housing people to strategies concerned with the renewal of *brownfield* sites close to the city centre, the emphasis is on design and image, not on planning. In fact, the masterplans which are in vogue now are reminiscent of previous utopian and totalitarian visions. They used urban planning and architecture as a tool to destroy chaotic urban space and disorder. Through hierarchies of space

and city layouts enforcing segregation, the masterplanners sought to create a 'perfect' world. Spatial planning is a form of social control. Anything or anyone undesired would simply not exist, or in any case, not be seen. 'In the city of reason, there were no winding roads, no cul-de-sacs and no unattended sites left to chance – and thus no vagabonds, vagrants or nomads'[69]. Similarly, in the regenerated city, appearance is everything. Social problems are hidden behind a façade of affluence and culture. The propaganda tone of culture-led regeneration schemes avoids addressing the need for the conservation of authentic spaces. Official public spaces are created at the expense of the vibrancy of the streets and the bustle of ordinary life.

Brick Lane: a street full of interventionist artworks, here Space Invaders *mosaic, small figurines and graffiti by Banksy clutter the walls alongside posters, advertisments and smaller stencil work.*

NOTES

[1] Creativity: London's Core Business *(London: GLA, September 2002) p.5*
[2] Ibid. *p.53*
[3] The Draft London Plan: Draft Spatial Development Strategy for Greater London *(London: GLA, June 2002), p.207*
[4] Ibid., *p.206*
[5] Ibid., *p.207*
[6] Ibid., *p.v*
[7] *Both the* Plan *and the* Strategy *are still in draft form and are currently being reviewed by inspectors*
[8] The Mayor's Draft Culture Strategy *(London: GLA, June 2003), pp.10-11*
[9] *Storey, J.* An Introductory Guide to Cultural Theory and Popular Culture *(Hertfordshire: Harvester and Wheatsheaf, 1993), p.100*
[10] *GLA (June 2003), p.12*
[11] Ibid., *p.111*
[12] *Evans, G.* Cultural Planning: An Urban Renaissance? *(London and New York: Routledge, 2001), p.154*
[13] Ibid., *p.153*
[14] *Roberts, P. and Sykes, H. (eds)* Urban Regeneration: A Handbook *(London, New Delhi and Thousand Oaks: SAGE, 2000), p.17*
[15] *Miles, M.* Art, Space and The City: Public art and urban futures *(London and New York: Routledge, 1997), p.112*
[16] *Deutsche, R.* Eviction: Art and spatial politics *(Massachusetts: Mass. Inst. of Technology, 1996), p.66*
[17] *Owens, quoted in Deutsche (1996), p.291*
[18] *Recently the Arts Council of England and the Regional Arts merged to form one funding body. A further explanation occurs later in the text.*
[19] *Smith, quoted in Selwood (2001), p.xlvi*
[20] *GLA (September, 2002), p.49*
[21] www.culture.gov.uk *(DCMS website)*
[22] *Miles (1997), p.131*
[23] Ibid., *p.189*
[24] Ibid., *p.201*
[25] Ibid., *p.192*
[26] Regeneration Strategy *(London: London Borough of Hackney, 199?), p.31*
[27] *GLA (June 2002), p.8*
[28] Spaces *(The Hackney Society: Issue 13, Winter 2003), p.3*
[29] *Selwood, S.* The Benefits of Public Art: The Polemics of permanent art in public places *(London: PSI 1996), p.99. The Broadgate redevelopment itself is considered later in the text.*
[30] *GLA (June 2003), p.52*
[31] Evening Standard *(18/06/03) p.15, Prynn, J. and Lydall, R. 'Mayor set to approve £4bn Dome development plans'*
[32] The Guardian *29/07/03) pp. 1-2, Maguire, K. and Teather, D. 'The Dome: new delay, new doubts'*
[33] *Miles (1997), p.119*
[34] *Selwood (1996), p.118*
[35] www.smut.org.uk *(Spitalfields Market Under Threat website)*
[36] *GLA (June 2002), p.10 Attempts at receiving a further comment on the* London Plan*'s planning and cultural strategy failed. Prof, Lola Young, Head of Culture, Rosy Greenlees, Cultural Strategy Manager, and Helen Hall-Wright, Head of Press were not able to answer any questions concerning the forthcoming* London Plan *and its implementation.*
[37] Evening Standard *(11/10/02) p.22, Bar-Hillel, M. 'Celebrities join last-ditch battle to save Spitalfields'*
[38] *Teedon, P. 'New Urban Spaces' in Rugg, J. and Hinchcliffe, D. (eds.)* Recoveries and Reclamations: Advances in art and urban future, vol.2 *(Bristol and Portland: Intellect 2002), p.56*
[39] *Evans (2001), p.220*
[40] Evening Standard *(17/07/03) p.19, Weaver, C. 'Houseboat community told it has 10 days to move',*
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[44] *Deutsche (1996), p.74ff*
[45] Ibid., *p.54*
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[52] *Selwood, S. The Benefits of Public Art: The Polemics of permanent art in public places (London: PSI 1996), p.22*
[53] *A thorough description of these developments can be found in Roberts and Sykes (2000) for example*
[54] *Risebero in Butler, T. and Rustin, M. (eds.)* Rising in the East? The regeneration of East London *(London: Lawrence and Wishart, 1996), p.223*
[55] *Florio, S. and Brownhill, S. 'Whatever happened to Criticism? Interpreting the London Docklands Development Corporation's obituary' in Catterall, B. (ed)* City: Analysis of Urban trends, culture, theory, policy, action *(Vol.4, No.1, April 2000), p.57*
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[67] *Evans (2001), p.17*
[68] Ibid., *p.216*
[69] *Bauman quoted in Calow, J. 'From Birmingham to Bogota' in Rugg, J. and Hinchcliffe, D. (eds.)* Recoveries and Reclamations: Advances in art and urban future, vol.2 *(Bristol and Portland: Intellect 2002), p.119*

Conforming to the Process of Land Commodification and The Deterioration of Territorial Cultural Interaction: A Case Study on Bali

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Abstract:

Having derived from a market-based society, contemporary urban and land use planning conceives land as being a resource that has a market value. Land has an exchange value whose economic worth is expressed in monetary terms. This value enables land to be launched as a commodity in the market place. In line with this concept, the nature of production is built around a market -based system, in creating wealth and enhancing the accumulation of capital. However this creation of wealth is only possible when resources are exploited in ways that provide the best possible profit. For centuries, this idea has inspired most states all over the world to rely on the capitalistic system, in order to enhance the economic well-being of the entire nations. Thus every possible resource should be formed as a commodity, ready to be traded in the market environment. This is to include the resource of land. The Political and economic importance of such a resource has also encouraged the state –into assuming the position as an authoritative body for its people– to best secure its access to the land. One typical problem faced by the state's apparatus is how to maintain and ensure the continuation of their privileged access to these imbalanced resources. Apart from force, the state possesses its own bureaucratic mechanism and ability to control the people's way of thinking and action. Developing a national constitution; national policies and law; turning local land resources into state possession; nationalizing local resources; taking over the positions of local institutions; the creation of a national identity rather than augmenting local characteristics; etc. are all forms of control over its resources imposed by the Indonesian state.

Introduction

The Indonesian Sate in its efforts to unite the diversities in land management through out the nation introduced the national Basic Regulation on Agrarian Principles in 1960 (the acronym BRAP will be used in this paper). A major outcome brought about by this law was to reinforce a new system regarding territorial arrangement, unfortunately tore down the local land ownership system. This introduced land privatization, and an eliminated the role of the *desa adat* institution -a Balinese traditional institution working at a village level- as the previous landowner. All of these new arrangements gave access for individuals and the national government to treat land as a commodity. This commercialization of land in tourist areas such as Bali, where economic concerns were behind the actions, happened in a relative short period of time, caused particularly by intervention of group capitalists with large amounts of finance. The regard to land by individuals as a commodity has led to land speculation and fragmentation. The possibility for large corporations, having access to areas, which are culturally important for the Balinese in holding their cultural and religious activities, were also made easier by the national government's treating of land as a commodity. This process has therefore taken Bali to a point of losing its territory. It is a harrowing thought to have when one thinks of the future of the local Balinese who will not be able to afford or to own or purchase a piece of land or a have a modest home to live in as all the land in Bali will be occupied or owned by those who have inflated the value of land to a level

where it is locally unaffordable. To what extent are the Balinese and their culture being undermined by this process? Is not only culture that is likely to be destroyed but economic development itself also be affected by this occurrence? Will the only survivor and benefactor in this scenario be the capitalist? Culture tradition, religion and development are often unavoidably locked in conflict as each ethnic group has its own approach, which frequently does not move together in the same direction (Geertz 1993, 1996). This is a process of de-localization.

"Development talks about economic growth and economic miracles, however on the other hand the locals speak of a loss of language, culture, personal and community pride "(Black, 1999: 175).

BRAP is a judicial basis for the erosion of the Balinese culture

The Indonesian State revolutionized its land governance in 1960, when the Indonesian Act No. 5/1960 was first introduced. This Act was introduced nationally and matters concerning of the Basic Regulations on Agrarian Principles –BRAP. The Act basically sets its sights on ensuring legal security of the local people over the land, without neglecting the elements based on traditional land guidelines. It also points towards enabling the functioning of the earth, water and air space in accordance line with the interest of the Indonesian people, and at the same time meeting with the needs which are required at the present in all matters pertaining to agriculture. The inception of the BRAP was based on the fact that the state had not yet established any previous national agrarian principles to govern the diverse range of land principles practiced at every locality. Prior to the introduction of the BRAP, there were two land regulations that existed in Indonesia. The first was that of *traditional* agrarian guidelines practiced in many parts of the country, and the second was the more westernized agrarian principles of having written land titles and land registration (Harsono 1970, Saleh 1982, MacAndrews 1986).

A similar concept now adopted by the Indonesian state was also used by the Dutch –during the 350 years of its colonization period on the archipelago. This aimed at regulating land matters under one single land policy, and was claimed by the Indonesian state as only assisting the needs of the colonizer and did not guarantee the legal security of the local people. During this Dutch colonial period, land titles and the rights to land were issued, and were also subject to taxation. The colonizers were in control of Land use and land exploitation was a common practice. Farmers were to grow crops, which supported the needs of people back in the Netherlands. The growing of Rice crops was strictly banned. Only a few rice fields catering to certain elite groups of locals were maintained. Regardless of this unfortunate conflict with the interests of the local people, the Dutch were the first to introduce a westernized land arrangement in Indonesia.

The traditional agrarian guidelines are to a large extent practiced in many parts of Indonesia. Given the context of Indonesia having an impressively diverse range of ethnic groups, cultures, traditions, history, and religious differences, it is not surprising that land matters are also very diverse –land arrangements vary from one locality to another, as space is one component that constructs the culture. Hall (1973) in his concept of cultural interaction identifies *territory* as being a *primary message system (PMS)*, which together with the other nine primary message systems –interaction; association; subsistence; bisexuality; temporality; learning; play; defense; exploitation– builds up and forms the cultural interaction in a particular society. The Significant degrees of territorial representation in each culture will be distinct from society to society, depending on the opportunity and level of involvement favored in corporation with the other primary message systems. With similar motives to that of the concept introduced by the Dutch for the so called need to unite the diversities in land arrangements, the Indonesian state sought to bind these traditional land guidelines and practices by launching the BRAP: a national legal law on the agrarian principles. This meant that neither the traditional land guidelines nor the previous land policies introduced by the Dutch are officially recognized. The Colonial policy was removed from the scheme, and the traditional land arrangement was positioned to accommodate the BRAP, as well as to be consistent with these agrarian principles. This is clearly explained in article 3 of the law:

"…,the implementation of the 'Hak Ulayat' (The propriety –right of communal property of an Adat (community)– and rights similar to that of Adat communities, in so far as they still exist, shall be adjusted

as such as to fit in with the National and State's interests, based on the unity of the Nation and shall not be in conflict with the acts and other regulations of higher level'

Originally BRAP developed contradictory statements, which has lead to ambiguities. The main grounds in establishing the new agrarian principles, was the realization of the fact that the former law introduced by the Dutch did not ensure legal security for the local people. Following the introduction of the national policy, the BRAP was aimed at liberating these very people and in restoring the people rights to land. Yet ironically however, the BRAP's reference to address local 'land guidelines to fit national interests' is no different from the former agrarian law introduced by the Dutch colonizers. It stands to reason that both laws are aimed at securing access to resources. This is action of the state in a stratified social order, and Indonesia must be categorized as having this level of social development. In such social orders one will find huge differential access to resources. This is the type of social development where the state emerges as the control body ensuring the equal access to resources. However, the state does not always play this role. It would rather secure and foster either only its own access or that of particular groups. Being an authorized body of the nation, the state is the institutional means for rulers to insure their continued privileged access to resources (Durrenberger 1992, 1996: 5); and it will always entail compulsion, hence to say 'state power' is redundant (Fried 1967). A state takes place in a stratified social order, but a stratified society can maintain its existence with or without a state (Leach 1954, Fried 1967; Godelier 1986, Thu 1992).

Under the BRAP, a new form of state dominates the traditional guidelines on land. The authority of control has shifted, from the colonial state of the Dutch to the post-colonial state of Indonesia. The Dutch did it as part of colonial action, whereas the Indonesian state is constitutionally an authorized body in control of the national resources after the nation was born in 1945. The integration of localities across the archipelago under one nation endowed the Indonesian state with the power to act on behalf of national unity and interest. The focus on unity has been always carried out in every form of law and policy in the country, as diversity has been proven as being a matter leading to national disintegration: tribal conflict occurred between *Dayak* tribe in Borneo and the *Maduranese* migrants in 2002, religious conflict in *Ambon* and *Palu*, etc. All of these clashes are to be possible, when the nation is an archipelago consisting of more than 13,000 islands, more than 200 ethnicities and one of the five highest populated nations in the world. Each ethnicity will in turn have its land matters taken care under relatively various forms of local guidelines. People living on the island of Java for instance do not have a hierarchic concept of land like the Balinese do. In similarity, the Javanese and the Balinese people both have land reserved for religious needs. This is just a comparison between the two islands; one can imagine the complexity of land matters when a comparison is carried out for the rest of the islands belonging to the archipelago.

This complexity has unfortunately motivated the state through its BRAP to prevent the emergence of new traditional land guidelines. The law moreover does not favor the recognition of those applications that are in conflict with the BRAP. After more than four decades of its application, the BRAP has worked well in serving the state's objectives in securing access to land resources. This however does not translate to similar success experienced by the locals. The BRAP has gradually eradicated part of a locality's identity –the territorial message system of local culture. In the case of Bali for example, land for communal uses are no longer under the management of local authorities– the *desa adat*. The introduction of the BRAP has forced the local people to consult on decisions made on land that was once called their own. This has undermined the independence of the local people, as they have lost their authority over local matters, so that finally power has slowly shifted into the hands of the state.

In this paper, I neither detail all the contents of the BRAP nor do I consider thoroughly how the local Balinese land guidelines manage land matters right across the island. Instead, I have decided to focus my discussion on the aspects of land ownership of both the BRAP and the Balinese's land arrangements. My position here is that conformity with the BRAP has had significant dominating bearing on the territorial interactional forms on the island, which in turn gradually deteriorates space for the nourishment of cultural interaction. There are several reasons why Bali was selected to be the case study in this research. First of all, Bali has unique cultural interactions, which are rooted from tradition, belief system (Hinduism and animism), and art. This also in-

cludes its distinctive land arrangements. Because it possessed such a potential cultural resource it motivated the Indonesian state to promote the island as the major gateway to national tourism. The second reason is that, apart from its major economic benefits, mass tourism has brought a significant increase of needs for land to cater for tourist facilities and related infrastructure and has also encouraged the flow of people movement. The Balinese landscape, which historically was designed to suit the Balinese and their cultural activities, is presently under competition with economic-minded type of development scheme set up by the Indonesian state. The third reason is that, there is the massive conversion of the agricultural land and a greater pressure on land used for communal needs. Both types of land –land for agriculture and communal activities– are the center of attention in Balinese culture, as the Balinese society and its culture are derived from a communal–agrarian orientated society. Although in its ongoing history, the Balinese do not show any real sense as having a feudalistic type of social development.

Examination of 'space' in the Balinese society is an interesting and appealing subject. In contrast with other localities in Indonesia, Bali has a territorial interaction that is orientated from a balanced perception among three components –the concept of *Tri Hita Kharana*– the first is a belief that land is part of an ancestral heritage; the second is community –which is represented by the *desa adat* –being the authorized group of people who are endowed with the privilege of using the land to sustain the community life and generation; and the third is the environment. In the early stages, rulings on land related matters were handled by the *adat/awig-awig* -local codes, written consensus and practices- that bound all members of society and its territories under the *desa adat.* Land was owned by the community and managed by the *desa adat*. Individual land ownership was not recognized, but households had the right to use particular land allocated to them and had the rights to provide input, when decisions relating to land were made. Given this situation therefore the *desa adat* was not authorized to have a free reign in all matters related to land. Decisions were still in the hands of all members of the community; to be taken and made based on common consensus and to encourage the bonding of the entire community. The BRAP recognizes the land under the *adat* management as *tanah adat,* and in this paper I will be using the same reference.

The history of adat land in the Balinese society started at the same time with the emergence of the communal society in Bali (Ginarsa 1979; Soebandi 1981; Ardana 1982). This community was then named *desa* and its constitution named *adat*. This is when the phrase *desa adat* (meaning village and also meaning institution which governs the village) was coined. The *desa adat* as the representative of the village's ancestors and as the only institution had the rights to own and distribute land among the *krama desa* (villagers) and to manage the land on behalf of the *krama desa.* Whereas based on the BRAP the national government of Indonesia assigned a board named the Indonesian Agrarian Board to deal with the land affairs through out the nation. Land, which is owned and managed by the *desa adat*, is referred to as '*tanah adat* ' (*tanah* = land, *adat* = customary law) (Surpha 1984). There are four types of *adat* land in Bali:

1.*'Tanah Desa,'* which used to be called '*Druwe Desa*' or '*Tanah Druwe'*. This type of land is owned and managed by the *desa adat*. If this type of land takes the form of agricultural land, its cultivation is managed by sharecropper/s, who is/are member/s of the *desa adat.* Land that can be classified as *tanah desa* is land reserved for markets, community squares, cemeteries, and cultivated lands where its cultivation and harvest are given to the '*prajuru desa'* (community leaders) within his/her leadership period. On the Island of Java, such land also exists and is named '*tanah bengkok'*

2.*'Tanah Laba Pura' or 'Pelaba Pura,'* this land is owned by the *desa adat* and is only to be used to support a temple's activities. All temples usually have their own *pelaba pura*.

3.*Tanah Pekarangan Desa (PKD).* This type of land that is owned by the *desa adat*, and given to the *krama desa* to build their houses. The width of this land is almost the same for every household, and it is indicated by the *desa adat* based on a consensus. In return the *krama desa* are obligated to provide the *desa adat* with '*ayahan*' (physical or material contributions) when required.

4. *Tanah Ayahan Desa (AyDs).* This land is owned and managed by the *desa adat* and its cultivation is authorized to the *krama desa*. This group of *kama desa* have the right to harvest

the land and in return they are obligated to provide the *desa adat* with *ayahan* when it is required. In Java, such land is to be called '*tanah gogolan'*.

Based on the above classification, *adat* land can therefore be further defined into two major groups in accordance with its management:

1.Adat land managed by the *desa adat* institution:
   a.*Tanah Druwe Desa*
   b.*Tanah Laba Pura*
2. Adat land managed by individuals (*krama desa*):
   a.*Tanah Pekarangan Desa*
   b.*Tanah Ayahan Desa*

In this traditional land arrangement all members of society have the rights to enjoy the use value of the land. Land is not treated as a commodity, and therefore a land market does not exist. The use value of the land may take the form of a political value in developing a united community within a particular boundary and its *adat* system; a social value in strengthening the ties between the *krama desa* and the *desa adat* by providing land for community use; and an economic value where the *krama desa* have access to enjoy the harvest.

With the implementation of the BRAP, the Indonesian national government required all land to be registered and land titles to be issued. Unregistered land otherwise was categorized as state owned land. In the case of Bali this law relates to and actually brings about the conversion of land ownership involving both *adat* land managed by the *desa adat* and the *krama desa*. The question that is asked is whether the *desa adat* is a legal entity in the eyes of the law to own adat land? Another possible question in relation to the first question is, whether the *desa adat* has the opportunity to own and hold on to the ownership of the *tanah desa* and *tanah pelaba pura*.The second question asked is whether the *krama desa* who manage the *tanah pekarangan desa* and *tanah ayahan desa*, have the right to apply for land ownership.

Looking back into the history of the *desa*, the relationship between the *desa adat* and its land is not merely a matter of having a particular territory to live in. It is however more about the religious relationship between the *krama desa* and their ancestors, which is illustrated by a communal agrarian society. The BRAP however so far has no concern with such local issues. I agree with Durrenberger (1996) in saying that the state is beyond people hopes. The local groups on the other hand are subject to the authority of the state. They are powerless (Geertz 1973, Williams 1977, Hobsbawn 1983a, 1983b). The agrarian principles of the Indonesian state have demonstrated its ignorance of local matters by not recognizing the *desa adat* as a legal entity. However, there are no restrictions to temples owning land –land for temples is considered to be part of a safe scheme. This means that this local institution has no rights to own any land holdings. Article 3 of the BRAP mentions that The BRAP however recognizes the *Desa adat*'s rights with regards to using the adat land: land tenure. These rights are named '*hak ulayat'* or '*hak adat*' (hak=rights) (Harsono 1970; Haar 1974; Mahadi 1977). This article obviously implies two significant implications to the hak ulayat:

1.The first is the existence of *hak ulayat*. This right is only recognized by the BRAP if it existed on the day of inception of the regulation. *Hak ulayat* is not recognized in areas, where the right was there in the past but is presently no longer in existence. And *Hak ulayat* will never be introduced to an area, where such rights have never existed.
2. The second point is the application of the *hak ulayat*. The *hak ulayat* shall be applied in a method in line with national aims and objectives that are based on national unity and is not against national law and other higher regulations.

Both these implications suggest a domination of the state in order to secure its access to potential resources at the local level, either for economic or political goals. The BRAP furthermore explains in which case the application of *hak ulayat* will be restricted:

1.*Hak ulayat* will not be granted, when its application is not inline with the national aim of issuing the right of exploitation (*hak guna usaha*) of land by a particular party.
2.*Hak ulayat* is not recognized, when community members refuse to allow major deforestation activities to take place in order that the government is able to carry out big projects, such as opening a new settlement area and the development of large cultivated areas to

increase food supply.

3.Being part of the community's system that recognizes national law, the community with its *hak ulayat* therefore has to be always in line with the national aims and objectives.

4.It is not right in the eyes of the law for the *hak ulayat* to have the absolute right on land, as its existence is in conjunction with other parts of the nation that may have similar rights and needs for land.

These further explanations with regards to the BRAP clearly demonstrate the strong economic importance that the state has laid on land resources. The local interests regarding the same resources come last following the realization of the objectives that are claimed to be national goals.

Another party that has legal ownership rights to land is the *krama desa* (individual). Regulations released by the Indonesian Minister of Agriculture and Agrarian, No. 2/1962, articles 6, paragraph (1) indicates that the individual (*krama desa*) may attain land ownership rights, as long as the *krama desa* fulfills the following requirements:

§ Provides evidence of her/his Indonesian citizenship dated as per 24, September 1960. The Indonesian Government Regulation No. 20/1958 regulates matters related to Indonesian citizenship.

§ Provide evidence of her/his rights to the land

Thus, the *desa adat* institution no longer owns any land and has no legal rights to take action regarding land matters. Whereas the *krama desa* have the legal opportunity to own land, that was not in their possession prior to the introduction of the BRAP.

After more than forty years since the establishment of the BRAP, which instigated the national development process, the land ownership scheme in Bali has consequently gone through significant changes. The predominant effect of this process has been the transfer of land ownership from:

1. The *tanah desa* to land owned by the state with the *desa adat* holding only use rights on the land. These use rights are subject to approval by the state through its authorized apparatus: the government body.

2. The *tanah pelaba pura* into land owned by the temple. It is not any longer owned by the *desa adat*.

3. The *tanah ayahan desa* and *tanah pekarangan desa* into individually owned land.

4. Unclaimed land –land that was not under the management of any *desa adat* across the island: coastal, mountainous and forested areas, etc.–falling into one category of state owned land.

It is obvious that these transformations are in conformity with the modification of the concept of land, from being a community resource–with its use values– to a resource that has a significant economic value. In the past, every one could use land to fulfill their needs for living, whereas at present, to acquire a piece of land, one has to exchange it for some sort of financial gain or other forms of resources with equivalent economic values. Thus land has the potential of being a commercial commodity. These attitudes have underlined the government's action to nationalize land resources and to be in control of its utilization, for national stability, taxation and other economic purposes using land to be a factor of production.

The application of the BRAP in Bali therefore has consequently brought about changes in the landownership and tenure of the *tanah desa*, listed as follows:

§ First of all the BRAP has shifted the role of the *desa adat* institution from the sole representative of the community in governing land matters. This is a weakening process of a local institution with whom the Balinese people were associated. The present Legal system does not recognize and refuses to acknowledge the existence of the *desa adat*.

§ With the establishment of state owned land this guaranteed state intervention in the Balinese landscape. There are certain cases when state owned land was to be traded and utilized for uses that were claimed to be locally acceptable. However, in fact they brought a modest scheme to national revenue, and to a large degree raised the economic benefits of the government's joint venture partners – the private corporations– which develop the area.

§ The BRAP has also caused the disintegration to the unity of the *adat* land. This is more evidence, that politically the state/national government is keen to dismantle local arrangements and to replace it to a national system. This is aimed at building up a sense of nationalism rather than promoting strength in individualism, as fear of disintegration has always been behind the state's actions.
§ The BRAP further introduced a process of land privatization by allowing the individual *krama desa* to convert the collective status of *tanah pekarangan desa* and *tanah ayahan desa* into individually owned land. This brought about the total rights of the individual to act as she/he wishes on land without any need to ask for the agreement or approval from the *desa adat* institution or the other *krama desa*, as the individual was required to do so in the past. Wiana (1995) strongly opposes the idea of this land privatization. He assumed that Bali would soon lose its culture, if privatization of the *tanah ayahan desa* and the *tanah pekarangan desa* continues.
§ Through the BRAP the state and its government apparatus opened the gate for a land market within the island. The privatization and transformation of land ownership by state has encouraged the emergence of a land market. Land is thus treated, as a commodity that can be bought and sold and its use value is no longer regarded. The use value of land has been replaced by the economic value of land –land is valued in terms of the economic benefits that may be provided from its existence.
§ The domination of the land market by the financially well off has succeeded in raising the economic value of land to a point it cannot be matched or attained by the Balinese people. This is a process that has marginalized the Balinese people out of their ancestral land. Such an example can be seen in a case presently taking place regarding the village of *Selasih* where the government approved for an investor to buy one third of the village for development of a golf course. That this situation takes place points to a government's failure by granting a permit for the project without a proper assessment of the possible social impacts on the sustainability of the Balinese people and their culture.
§ This land market has contributed to further disasters happening on the island: by way of land speculation and land fragmentation. This is made possible since the land market is not established upon an adequate planning system permit to further deter such monopolistic practices regarding land.
§ Overall these actions do not only mean that the Balinese community has been forced to rearrange the arrangement of their territory, but also their creativity to interact between each other has been disturbed by a new state imposed arrangement that the Balinese are not familiar with.

The existing situations presented earlier move towards promoting the commodification of land, favoring individualistic –privatization– land tenure in order to set a conducive environment for in flow of capital. It is agreed that capital is another major factor of production, and the production process is aimed at encouraging the accumulation of capital. This is proven by the fact of an increasing percentage of land owned by giant corporations on the island (Aditjondro 1995). The situation in Bali fundamentally reflects a major conflict in the development of capital since the *adat* system does not form part of the process of land commodification. As such capitalist accumulation can only take place on land outside of the traditional system of land holding, thus limiting profits from land development. The state therefore is doing its best to eliminate the *adat* system and to replace it with a system that is ready to accommodate a new concept of a land market. In the bigger picture the *adat* in real terms represented a brake on the economy and a challenge to the contemporary urban planning concept, which did not have culture, but the reproduction of profits from land development, as its central focus.

Table 1 and 2 explains the recent scheme of land ownership transformation taking place on the island and its possible entailed interactions and conflicts.

Land ownership	Owners	Governed by	Major interest in land utilization	Possible interactions
State owned land	State	BRAP	Public interest to serve peoples needs: land for parks, road, government buildings, health service, etc. Economic interest: land being a means of revenue.	
Community/*adat* owned land	The *Adat* institution on behalf of the community	BRAP and *adat* land arrangement	Public interest to serve needs of community members: temple activities, community halls, and agricultural land. Cultural values: religious and community activities	1
Individual land	Individual (community members or migrants)	BRAP	Public interest: settlements, agricultural land Economic interest: shops, small-scale tourist facilities. Cultural values: shrines, community activities	2 4 3 5 6
Land owned by Large corporations or private companies	Large corporations/ Private companies	BRAP	Economic interest: settlements, hotels, restaurants, golf courses, shopping centers, travel agencies, amusement parks, etc.	

Table 1 Land ownership, landowners, and major interests in land utilization

Conclusion

The BRAP therefore represents a further extension of the process of commodifying land, i.e. a deepening of capitalist social relations. However 'land' is not merely an abstract category of formal economic theory (Cuthbert 2001), it is also the place where people raise their children, marry and develop social life. In the context of this paper the BRAP has provided a new judicial basis for the erosion of Balinese culture, where land under the *adat* system that was sold, also sold potentially an irrecoverable piece of Balinese culture. It is apparent that the state is the main power in controlling land. Unfortunately, with the implementation of the BRAP it did not come with instruments as to how diverse and complex facets of land ownership (MacAndrews 1986), land rights and other related issues that existed in the various regions of Indonesia should be handled. There is also unfortunately opportunity for the law to be inadequately interpreted. This in turn restricted the implementation of the law, and unfortunately when implemented, developed public discontent and dissatisfaction. People knew intuitively that they were being exploited in a variety of ways; their land was being co-opted, their way of life undermined, and their tradition eroded.

No	Ownerships involved	Interaction among the interests of landowners		
		Relationships /governed by	Possible land competition	Possible land conflict
1	State owned land versus *adat* land. (The state vs the *adat* institution).	Both governed by the BRAP. *Adat* land however is also regulated by the local *adat* arrangement related to land.	The state is continuously making efforts to convert *adat* land into state owned land. Some territories, i.e coastal areas and highlands are sought after for economic use (tourist) and cultural ceremonies.	The state may need to convert *adat* land for common needs such as to build public facilities or infrastructure. The *adat* however will not be allowed to expand their use of state land. Coastal areas often have temples. As this territory is sold to the large corporations, these temples are also included. As a consequence, the locals have limited access to conduct their ceremonies. Otherwise the temples have to be shifted to other accessible areas.
2	State owned land versus individually owned land. (The state vs individuals).	A common land law (The BRAP) governs both parties.	The state may compete for the same areas catering to individuals (agriculture, settlement, etc.) and for public purposes (physical and social infrastructure).	Individually owned land cultivated for agricultural purposes may need to be converted for roads or other physical and social infrastructure.
3	State owned land versus land owned by large corporations. (The state vs the large corporations).	The common land law (The BRAP) governs both Parties.	Large corporations tend to compete for state owned land before the requirement of fulfilling the public need for physical and social infrastructure is addressed.	Reserved areas (green areas, forested areas) are converted into tourist facilities, commercial areas, settlement areas, etc.
4	*Adat* land versus land owned by individuals. (The *adat* vs individuals).	Both governed by the BRAP. *Adat* land however is also regulated by the local *adat* arrangement related to land.		When individual land is transferred to other individuals who are essentially non-Balinese, who do not posses knowledge of local cultural practices. The new use may be in conflict with land use for temples or other community functions.
5	*Adat* owned land versus land owned by large corporations. (*Adat* institutions vs large corporations)	Both governed by the BRAP. *Adat* land however is also regulated by the local *adat* arrangement related to land.	Large corporations are strictly prevented from owning *adat* land, since this land is not available on the market.	Conflicts may occur as these corporations carry out new developments. The new use of land may not be inline with the local *adat* principles of development within particular areas.
6	Land owned individually versus land owned by large corporations. (Individuals vs large corporations)	Both are governed by a common law on land the BRAP	Large corporations compete to occupy and utilize individually owned land for economic purposes.	This frequently happens with the massive annual conversion of agricultural land into tourist facilities or commercial areas. Large corporations enhance the economic value of land to a point, where is no longer sensible for the individual to keep it as agricultural land. The conversion may also be caused by the new development having cut off the irrigation lines organized by the *subak* association.

Table 2 Possible Land Competitions and Conflicts

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A possible genesis for urban furniture

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Summary

Cities existed since early times of man. And much of its equipment always had a indispensable presence on their streets. In the 19th century, many works taken by each city hall started to take place in several cities on their public spaces. These included, of course, the urban furniture. By this, we could say that urban furniture was 'institutionalised', once they acquired a recognized part in these works.

The 'institutionalised' urban furniture is the group that is properly recorded, and so, for example, History practically just refers to them. However, another type of artefacts always existed to provide better use of the streets. If these would be considered, they may contribute to a better definition of the whole group of urban furniture.

A notion of "public good", where ownership is really public and there isn't just a collective use, existing as a generalized notion, recognized by everyone in an empiric way or by the law, is something we can't, in a general way, ensure that existed before the time the French Revolution belongs to (at least for the western world). Not that this event has had a universal impact, but it did had major repercussions on the urbanism and city planning. Besides, it occurred in parallel with other happenings of major importance in this field that occurred by that time.

It may have existed, in some previous cases, a State or a strong central power, which would overcome individual interests, as it may happened in the Ottoman Empire [Broadbent, 1990]; however, the notion of public good wouldn't exist or, in other words, users of collective things would never have a sense of ownership over them.

Some cities appeared and grew in the Middle Ages mainly for people to get together for their own protection in a walled place. There was an owner of this space, a lord, to whom rents and taxes were paid to its use. Although it would even perform important functions, such as contributing for a notion of group, of collective identity [Munford, cit. Broadbent, 1990:25], this space would be a private space with a collective use; it would be lightly possible for those users any sense to them of owning of that space, on which they really didn't had any power.

A fully dedicated investigation would be needed to this matter, especially because there are some cases that need an even deeper thinking, as ancient Roman and Greek cities. Although considered as the origin of democracy, they were nevertheless enslaving societies and with limited democracy. In spite of this, these cities will be in some ways the starting point to city planning as for the ideal city in the Renaissance. Since this late one, a great concern for the city collective space would be the presentation and composition of the city's elements. Other city's elements, possibly considered as "lower", performing more trivial functions, or maybe just less important for the city central power, won't have reached today's registries or references so well.

The Napoleonic law would have introduced the clear distinction between private and public property. With this, the complexity and the various gradations of the "collective" being, which was present on former urban structures, weakened or even faded out [Cerasi, 1990].

Considering those which really were the objects and structures recognized as a public good, allowing an unconditioned use, thus contributing for a real notion of public than just a collective use, in fact we may establish, as a starting point for a History for them, the time which the Industrial Revolution belongs to. This time is also considered as the establishing of the origin of modern town planning, since serious social problems arose in some cities, which would

be solved with urban planning [Benevolo, 1987]. Some of these measures will include and specify the design of street furniture; by this, its importance becomes recognized and finally institutionalised.

Shared Property	+ Private Use	= Public Good
Shared Property	+ Collective Use	= Public Good
Private Property	+ Collective Use	= Public Good

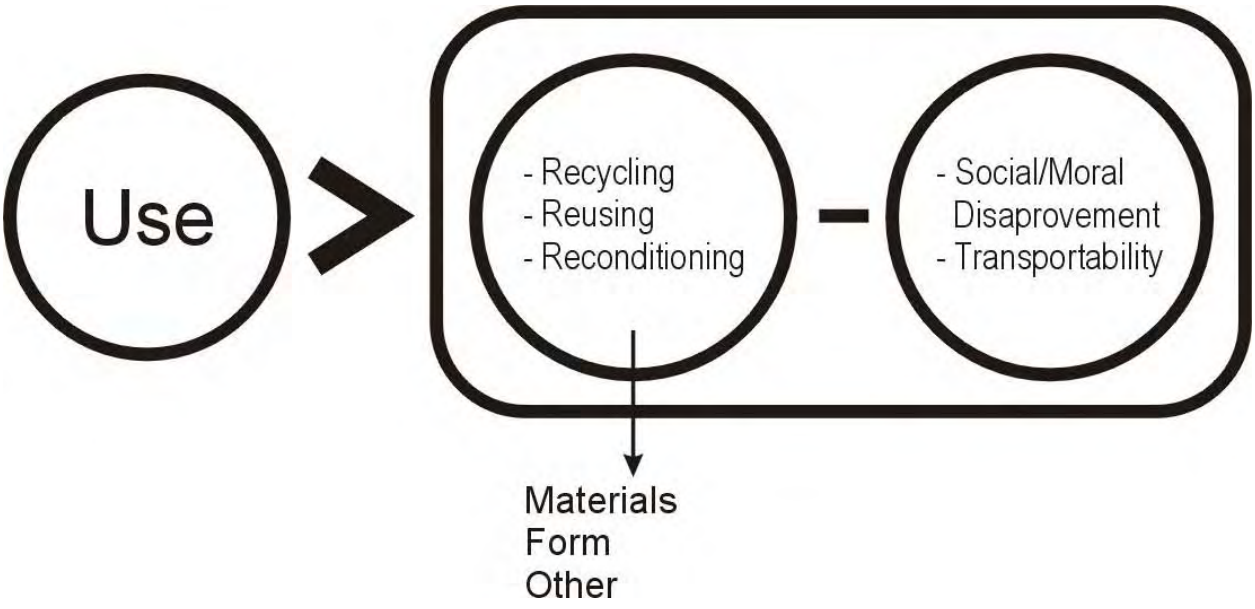
Eventually, in every city, no matter the time or place, we can find resources and equipment of collective use. Many times, they are provided, maintained and held by the city central power. The reasons we can find for the existence of these can be related with the effective subsistence of the city, and a centralized administration for its construction and/or functioning will be mandatory. Other times, they just will derive from the unique goods ownership logic or, in other words, the exclusivity of its owning will be a warranty to maintain power over the city.

Yet, another type of urban furniture may have been created precisely by these conditions: in a collective space, owned and controlled by the city lord or central power, with some controlled, unique and indispensable equipment, it's not hard to guess other equipment, also created after a sharing of resources and a collective need and use.

Objects like an improvised seat in a observing place, a well bucket, a little reed to help pour out the water from the spring, or a rope that helps climbing up a slope, they do not have the same properties as other, which are considered as more important, and therefore have a permanent and definitive place on the collective space, by some special feature that gives it extra value, or that makes it unique.

In fact, these objects, on which nobody claims its owning, can never have any identical characteristics of the other mentioned, or they would automatically fall to the hands of a private possession, or to the city dominants.

The reason of existence of these objects, its only value, is the value of use. For example, the improvised spring reed has a low value by itself, given its cheap materials and production. It's a common object, and can easily be replaced by another that performs the same function; however, it's necessary to use the spring, and it must be present every time someone needs to reach water.



If an object is made by low ways, or even if it's put to use by someone in a spontaneous way, its creator and user may leave it on the site after using it, once its use is over. This dumping means that the value of that use is greater than any other value of the object. Also, it's presumed

that this use is strongly connected to the place of use; it won't be considered to use it in another place, to re-use it by other ways, or to recycle its materials.

So, such object will be successively used and left in place, because dumping it brings more advantage to the user of the moment than any other option. Moreover, the disadvantage of carrying it out is greater than any advantage that would came in another context.

By this, we are presenting a shared use by the successive users. The object's property isn't claimed by anybody in particular, but by the whole group of users, who give, in turns, the right to fruition to the user of the moment.

If the need of its use lasts further than the object itself, other objects will be made or picked to replace it, performing the same service, which will be continued as long as needed.

This way, users may be creators too. Not just when the object fails during a usage and has to be immediately replaced, but also because one user may be feel more free to make changes and improvements to it. As a matter of fact, a greater level of participation on the creation may occur, once these creations are made with fairly low cost and effort.

As we have seen, the ownership of the collective space in the city may not always be shared. We would present then, those objects there, without ownership and with a shared use, in a place that is also shared in its use, but which property is well stated.

In the end, we may suppose that this kind of objects, known today as street furniture, or at least one of its genesis, came before the notion of public space, or even before the institution of the notion of public.

We are leading with a group of objects which production isn't always related with Power. Moreover, they are objects that may be made in an almost subversive way, once they take place in a space without authorization of its owner. This late one, may ignore its existence, or perhaps chooses to ignore, once he finds that these objects do not have any value to him. At least he thinks so, once he doesn't use them directly, and doesn't have the notion that, in the end, it will improve the space performance.

If History is really written in connection with Power [Remesar, 2000], by nature, this kind of urban furniture really hasn't been able to enter it. Ignored, unworthy, forgotten or because History, as we have today, is not at all compatible with the registry and telling of such trivial objects that filled a collective urban space, the fact is that few are the notes found, except from the moment when public space value has been recognized and institutionalised.

This kind of street furniture, which follows a less institutionalised and a parallel course, deserve to be carefully considered, since a lot can be learned:

- The needs they expose;
- The object that was born from there:
  - Its technical solutions and production ways;
  - Its function and form;
- The will to improve or to correct public space
- Participation

Finally, some possible improvements made by this production method:

- Better ability of materials and production ways, since there will be an "evolution" made in an empirical manner;
- Better detection of needs, since creation is done on site;
- Ready answer made to user's needs, given he may be the creator too;
- The importance of this kind of production to the individual, who becomes also producer and not just consumer

Must street furniture, and even other public space objects, have an improvisation quality in its production, since this way it will fill more promptly to the needs of the moment, and which perishable features will allow it to better adjust to constant changes required by public space?

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Non-Monument Monument: A Collaborative Conceptual Design

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Summary

This paper examines an inter-disciplinary approach to teaching conceptual design of structures for public space. It is presented as an innovative learning process: a programme of collaborative learning projects for MA Art as Environment students from The Manchester Metropolitan University and MEng Civil Engineering students from the University of Manchester Institute of Science and Technology, UK.

The projects discussed aim to create Artists and Engineers, who design for the public environment, who understand the challenges of an inter-disciplinary group or team and are sympathetic to each others discipline's constraints and language.

Differences and benefits in collaboration between the artists and civil engineers are addressed. The precursors for effective collaboration are outlined. Lessons arising from experiential learning by the tutors and feedback from students are reviewed. The difficulty of running cross-disciplinary collaborative learning and teaching initiatives is addressed. Recommendations for changes to the civil engineering and art curricula are proposed.

Issues from a continuing experiential learning and teaching collaboration are identified. Art as Environment students are taught alongside Civil Engineering students. The collaboration is a joint conceptual design project with common learning outcomes. The students undertake a collaborative design. This paper reports on the projects after two years of collaboration between artists and engineers in Manchester. It involves ARUP, a leading international design consultancy, who provide free consultancy and have a significant interest in the findings form the action research associated with the work.

The projects enable students to understand each other's disciplines and practise. This will enhance their professional career and inter-disciplinary communication and design skill. The projects aim to promote reflective and creative approaches in engineering practise and analytical structural understanding of structural design process for creative practitioners, team working, concept realisation, delivery and, importantly, accountability within the professional workplace.

Stimulus for the project concept

Andrew Gale (UMIST engineer) met John Hyatt (MIRIAD artist and Director) early in 2000 through a mutual industrial collaborator (ARUP North west). They planned their own collaboration through an initial curriculum development project in which their vision was to teach civil engineers and artists from separate universities in Manchester using a common group conceptual design project. All UK civil engineering students studying 4 year Master of Engineering (MEng) programmes must undertake a group design project as part of their 'formation' as an engineer. Gale and Hyatt worked with colleagues to make common learning outcomes for this diverse group of students. The group design project included ARUP as the industrial collaborator. ARUP was keen to support this initiative, having an interest in multi-disciplinary working involving artists and engineers. Gale and Hyatt found they had convergent teaching and research agendas: Gale developing his work on diversity in construction and finding his own voice through painting and Hyatt concerned with science, engineering and art. Hyatt had already accomplished realisation through his "Manchester's Tilted Windmills", a major public sculpture commission for the redesigned (Martha Schwartz) Exchange Square in Manchester, site of the previous IRA bomb blast that destroyed the centre of the city (Hyatt, 2003).

The Vision

The vision initiated by Gale and Hyatt has remained unchanged to date: the development of a collaborative, problem based approach to the professional formation of artists and engineers through innovative common educational experience, involving the creation of an industrial, cross-institutional, international network for teachers and students of art and engineering.

The educational experience was conceived as a collaborative inter-disciplinary project between the students of MA Art as Environment, MIRIAD and MEng Civil Engineering, UMIST with professional industrial support from ARUP and participation from the wider community.

The Organic Growth of the Project

The first project, running from September 2001 to May 2002, was led by Gale and Rawlinson (MIRIAD) an artist exhibiting in solo shows in UK and USA. Through 'Arts for Health' they worked with Commissioning Artist: (Helen Kitchen) at Wythenshawe Hospital, Greater Manchester with consultancy from ARUP. The brief asked students to produce a design for *art as environment* in the confines of Wythenshawe Hospital. The project aim was to develop students' appreciation of the overall design process through group working**.** The group (4 civil engineering and 7 art students) was expected to become a team and present the design at a show and report on the process and design in the final report. The learning objectives were to obtain: (i) Academic knowledge on theoretical principles, design and analysis calculations and the theoretical basis for the inter-relationship between economic, practical and aesthetic objectives. (ii) Intellectual skills in problem definition in the context of an open ended brief, and systematic search. (iii) Subject practical skills of art process relating to built environment and theory, practice and application of engineering materials. (iv) Transferable skills of teambuilding, project management, report formulation, problem definition in an open-ended context, cross-disciplinary working, time management, presentation and communication and managing diversity.

Lessons learned from this first project were used to develop a brief for the second project: 'Non-monument Monument'- a concept developed by Hyatt and Gale. This project ran between September 2002 and May 2003. Lessons and insights learned from this project are now being used to develop the 2003-04 project; briefly outlined later in this paper.

The Second Project: Non-monument Monument Project September 02- May 03

This project had revised learning outcomes and incorporating an enterprise component. Arup North West appointed a UMIST graduate from the Wythenshawe project and he (Paul Edwards) took the role of liaison engineer - linking the project to ARUP.

The group (4 engineering and 3 art students) was asked to form a team to set up and run a new consulting firm to produce a conceptual design for a 'non-monument monument' to commemorate the tercentenary of St Petersburg, Russia, in 2003 and its 40 years relationship with the city of Manchester in 2002. No location was specified. Attention was drawn to these events throughout the City of Manchester by a group being formed (UK StP) of contributors to the culture of Manchester from businesses and the Manchester City Council and key players in Manchester's cultural strategy to discuss and heighten awareness of business links and associations throughout the City.

Also, the artists group TEA (Those Environmental Artists) had been on emplacement at The Red Banner Knitwear Factory or The Red Flag Factory where twenty artists from the UK, Western Europe and Russia developed work in response to their experience of the factory, its history, environment, architectural significance and the people who worked there (Emplacement, 2003). An exhibition of the output of TEA placement at the Factory was exhibited at the Centre for the Understanding of the Built Environment, Manchester (CUBE) and Jon Biddulph of TEA was invited to contribute his experience to the Non-monument Monument project.

These citywide events presented a live context for the binary context of the project, which can be seen to shape the form and concept of the final design by the collaborative group. Themes of association, links, communication and interfaces for communication emerged in the students

thinking, reaching out and making contact between the two cities. The aim and learning outcomes of this second project were enlarged and enhanced. Selected aims and objectives were:

Aim: To develop students appreciation of the overall design process through group working.

Objectives: To form a multi-disciplinary team; to gain experiential lessons from team working; for engineers to gain experience of working with artists and vice-versa.

Learning Outcomes: Academic knowledge of the theoretical principles associated with Art as Environment; intellectual skills involved in the problem definition in the context of an open–ended brief involving lateral thinking.

Selected Outcomes: Transferable skills through: the practical skills of teambuilding; creating a problem in the context of an open-ended brief; working with different disciplines and the management of diversity (Gale et al, 2003).

Art as Environment students, their Learning Agreement and Learning Record

The Learning Agreement and the Learning Record are keystones of the MIRIAD MA degree. The Learning Agreement is a formative contract drawn up between the student, their personal tutor and the university. It becomes a blueprint for their learning process and their method of research and development. It is a flexible document, presented and discussed and can be revised throughout the degree programme. The student states their interest and practise and how they propose to carry out their statement of intent, and what they need to achieve their aims. A Group Project runs in parallel with the Art as Environment student's theoretical and contextual development as well as their own practice, but the three elements are interwoven and frequently overlap.

The thesis of their experience is expressed through the Learning Record; a reflective document that journals their experiences and new knowledge. The Learning Record can be a creative document. It does not have a prescribed format and is evidence of a student's formative experience and allows the student voice within their practice.

The Group Project, therefore, is a significant experience within the Art as Environment student's development. It calls on their skills of negotiation, organisation, reasoning and decision making as a group or team member. Calling on these skills is often counter to the experience of a graduate art student who have undergone an education process as an individual maker and have been taught to problem solve independently without seeking consensus in a group or team.

The individuals who had elected to study MA Art as Environment had come to the programme from different Fine Art disciplines. The three Art as Environment students undertaking the 'Non-monument Monument' project presented a range of different modes of working as creative practitioners: a sculptor, interested in Land Art; a printmaker, working in response to 1960s Urban Design, and a photographer, working within the fabric of the city, with participatory engagement with the viewer through her performances or actions in the environment, whether interior, exterior, urban or rural. In contrast the MEng Civil Engineers had come through a common programme of experience already for three years. They also had a pre-project 'bond' through preparatory work over the summer months associated with the enterprise component of the project. The style and expectations of their learning process was quite different. Most of the modular programme they had studied up until this project was based on lectures, tutorials and laboratory work. The assessment had been by formal written examinations and coursework - some of this in groups.

Non-monument Monument

The brief originally presented to the students, for the Non-monument Monument, was simply four words: Manchester / St Petersburg / Non-monument / Monument. Later, in presentation, the students stated that the brief was:

"A collaboration to design a non-monument monument celebrating the links between Man-

chester and St Petersburg"

The students recognised the need to define what a non-monument monument was, one definition was: "A monument is a physical memorial to a person or event within history and is traditionally figurative". Tina Ball (MA Art as Environment) stated in her Learning Record (Ball, 2003): "The artists were actually unsure as to whether Non-monuments exist. To produce a non–monument would ultimately result in the making of a monument to the very thing it was trying to differ from. If a non-monument is the antithesis of a monument, we would have faced problems in pleasing both parties (Artists /Engineers); for reasons based on creative, engineering and practical issues, whereas the Engineers viewed it as a call to functionality. Using the term as a guide in understanding 'what it does'. The point of confusion lay with the pre-fixing of monument with 'non'. However, to push the project on whilst the debate remained alive on this, we simply agreed to design something that challenged the existing notion of monument and therefore satisfied both parties".

Group Process and Development

The Non-monument Monument project ran over approximately 6 months. The project had a 20 credit rating, which translates, in the UK, to 200 hours of effort for each student and constituted 17 per cent of the final year for the civil engineering students' studies. The authors believe that the actual effort expended by students significantly exceed this. The project calendar was broken down into stages: Inception (September), Development (followed by an interim show and review in December), Consolidation (followed by a co-location field trip event in February) and completion (at the end of April).

At the inception the authors introduced the project and ran a number of field and studio exercises and tutorials; corresponded to the *Forming* stage in team development (Tuckman, 1965). Tuckman's theory suggests *Storming, Norming*, *Performing* and *Adjourning* stages follow *Forming* and that each stage is completed in order to move to the next stage. Following inception a number of studio based tutorials and formal meetings with Arup engineers in their consulting studios were held. The Arup meetings had the effect of providing a professional edge to the students' experience. By the time of the show and review in December the group appeared to know that performance was required but the Storming stage was still in process. The show took the form of an installation in MIRIAD. The group exhibited their work-in-progress as a collection of fragments. At this point the group had not formed a team and there was evidence of conflict emerging. Interestingly the studio in which the MA Art as Environment students were based was reorganised by them in a formal demarcation of space - personal and common territories - which appeared to have been triggered and legitimated by the construction of their show installation. The vacation over Christmas and New Year meant that time may have been lost. The students had divergent agendas and fragmented ideas in the period leading up to the co-location field visit to Cornwall (nearly 600 Km from Manchester).

Using the three-stage design process model presented by Jones (1992:63): 'Divergence – Transformation – Convergence' the students write on the characteristics of the divergence they experienced (Banks et al, 2003:55) as: (i) constantly changing objectives; (ii) lack of defined project boundaries; (iii) "any idea were acceptable; in fact the more obscure they were the better"; (iv) brief constantly being modified; (v) preconceptions were put aside.

The engineering students write in their report (Banks et al, 2003:26): "The differing goals led to the development of a psuedo team, as the group moved forward. Although ideas and proposals were seemingly being agreed on, those disenfranchised members who did not agree with the direction were 'sitting on their hands'. Thus a false consensus was arrived at, so there was less commitment to the group,...." Adair (1986) discusses the concept of psuedo teams.

One aspect observed by the authors, but not reported by the students, was the anxiety and apparent lack of comfort felt by engineers with 'creative language and concepts'. This anxiety tends to be expressed by engineers in concrete terms; saying things such as " artists are happier dealing with vague notions" and "engineers are trained to work on a brief". A tension that was reported by all students was concerned with the different expectations from the art and civil engineering university departments in terms of the form of output required of students. This is

inextricably linked to the assessment cultures in the different paradigms of engineering and art education in the UK. Whilst the civil engineering students became comfortable with creative language they retained anxiety associated with their perceptions of the expectations of the broader community of their civil engineering tutors (not the authors). They needed reassuring that they were 'doing the right sort of work'. This placed a moral obligation on the authors to reduce this anxiety.

The co-location was an essential and moving experience for the students and authors. Over a four-day period in early February the group lived in a cottage by the sea, visiting the Eden Project (exemplar of a popular art-engineering-sustainability project) and the preview of a Terry Frost Exhibition at Tate St Ives. The rest of the time was taken up with very little sleep, high expressed emotion and a rapid realisation by the group that 'a single concept' had to be arrived at in order to meet the project brief. After initial attempts to facilitate a process that would enable the students to decide on a concept the students reacted quite vigorously to the authors (as the outsiders offending the integrity of the students' process). The students write of this episode (Banks et al, 2003:59-60): "Our first attempt at evaluation of the initial concept was very simplistic and this was perhaps why it failed.....This selection process ended in arguments as to why some ideas were chosen over others and eventually succeeded in bringing tears to the eyes of some of the drunker group members." The students attribute failure to: (i) a lack of clear methodology and (ii) the process was imposed and they say (Banks et al, 2003:60): ".....it is often the case that processes are often accepted more readily and hence work more effectively when the working group has an input into the methodology behind the process." Following the 'impose methodology' the authors were banished from the cottage and the students clearly worked as a very effective team to arrive at two concepts from 35 ideas. On returning to the student team the authors were invited to participate in the assessment and evaluation of the 2 concepts in order that synthesis to a single concept could be achieved. Very quickly the students, working with the authors, decided on the functionality and form of their conceptual design.

The students decided that the team would split in to two groups containing at least one artist, and discuss the merits and failings of all the 35 designs. They then reconvened as a whole group of 7 again to review their decisions. They then reformed the 2 groups, each group short listing 7 designs. Only one design was found to be a choice common to both groups. The students argue three reasons for the success of their methodology: (i) common ownership of the process; (ii) the separation of planning and execution of the decision process; (iii) splitting into smaller groups facilitated 'space' for all members to speak and present their ideas and feelings (Banks et al, 2003:61).

Returning from co-location Sam Clayton (MA Art as Environment) writes in his Learning Record (2003): "The collaborative project has run intensively from September and reached a key turning point after our return from Cornwall, where a single concept for a monument in Manchester and St Petersburg was finally decided on. The project began with the introduction of the engineers to creative ways of working, whilst they introduced us to their more conventional approach to problem solving. Our field trip to Cornwall was a highly charged decision making sojourn, which propelled the project into an 'engineerable' structure that satisfied conceptual and aesthetic criteria."

It seems on reflection that the group almost flipped from a heightened state of Storming, in which there seemed no resolution to conflict, increasing anxiety and dysfunction into a highly energised state of Performance. This new state was characterised by high levels of activity and accountability in relation to a highly ambitious plan of work. This included the civil engineering students learning from scratch how to use a commercial software called '3-D VIZ' to create a 'fly through' of the design. Through consensus the team assigned roles relating to personal knowledge and strengths. An excellent model of the design was produced by one of the art students and a great deal of detailed design work was achieved.

The teamworking was studied by two other civil engineering students (Fowler, 2003; Hashim, 2003). Belbin's role-preference questionnaires were administered by Fowler (2003). A brief review of the team roles, adopted by the student team, using Belbin's team role theory (Belbin, 1981), reveals that few of the students had particularly dominant roles. The team appears to have a high proportion of shapers; all students had this role as a primary or secondary prefer-

ence. The engineers seemed to have very similar role preferences (company worker and shaper). The artists showed a far greater diversity of role preference spread. Compared to Belbin's generalised averages the team shows up as having higher than usual Plant roles but no one had Plant as their primary role. The students scored very low on Team Worker role preference with only one showing this as primary and none as secondary. From an analysis of the Team Type it appears to fall outside of the 4 Team Types presented by Belbin. No one was identified as a clear leader. The students write that the many shapers worked effectively as they took on shaping roles in a serial way. The students attribute their high conflict levels to the fact that they do not appear on paper, using Belbin's model of a successful team. They say (Banks, 2003:42-44) "....all members had wide varieties of role, and very few had definite primary roles. This led to Belbin's problem of 'members with no team role'. Individuals had a variety of potential roles, but no definite role, it led to conflict between them, and made it difficult to build norms of group interaction, as people could change role rapidly depending on the situation. This is was one reason why our team had a long period of Storming." They go on to conclude: " What must be realised is that the time spent 'storming' is a long and necessary phase of this teambuilding, without which the results can not be achieved. For any such group-orientated creative assignment, far longer must be allowed for this than in a traditional project: but eventually it can produce real results and a true team."

The successful final design concept developed was a 'Wave Wall': a massive supported plasma screen facilitating communication and dialogue between two cities in the form of a flattened Yin-Yang shape, representing the relationship between the two cities of Manchester and St Petersburg but also the contrasting disciplines of the team members and how these interlocked to create a whole form.

Value in Diversity

Groups of art and engineering students represent diversity. The group's actors are engaged in completely different learning and professional cultures.

There is research evidence for: 'value in diversity' (e.g. Bank, 1999; Polzer et al, 2002). Nevertheless, this is criticized by some (e.g. Jehn, 1997; Cummings et al, 1993) who argue that diversity has a negative effect on group process and performance. However, it is powerfully argued by O'Reilly et al (1997) that diversity may be managed to avoid negative consequences (e.g. Priem et al, 1995; Wittenbaum and Strasser, 1996). According to Polzer et al (2002) well managed heterogeneous groups are far more creative than homogeneous ones. Early interpersonal congruence of groups has been found to have a significant long lasting influence on creative task performance beyond simply nullifying the detrimental effects of diversity on social integration, group identification and emotional conflict (Polzer et al, 2002, Jehn et al, 1999). There appeared to be a certain amount of early congruence in the Non-monument Monument group.

Out of 1000 articles searched by Gale and Davidson (2002) very little referred to fine artists working with engineers on complex engineering conceptual design. However, creativity its leadership, shared meaning and the suspending of assumption are all being explored by researchers (Palus et al, 1999, 2000; Thompson (1999); Thompson (2002). While there have been studies on artists, engineers and architects working together (e.g. Holzman et al 1971) and more recent case studies on product design in multi-media and mass-produced consumer products (e.g. Glasgow School of Art, 2002; Nakatsu, 2002), none of these cover conceptual design and none incorporate multiple types of methodology (i.e. combining both laboratory and field studies utilising qualitative and quantitative data as well as observational techniques to measure process, performance and outcomes).

Focusing on conceptual design may increase the successful completion of projects because it is said to be one of the most crucial stages of a project. Through the projects described in this paper the authors are observing the generation of creative thinking and original ideas through interactions between engineers and artists of both sexes during conceptual design.

An Industrialist's perspective of the process

Roger Milburn, Director of ARUP North West writes on his interest, enthusiasm, anticipation and reflections on the Non-monument Monument Conceptual Design Project: "The Arup North West design studios have been providing technical design services to clients for 45 years. Our work includes projects in the North West of England and throughout the world, ranging from buildings, bridges, infrastructure and regeneration work. We believe in providing these Total Solutions that provide the client and the public with facilities that are of value in terms of their form and function and the capital and operating costs. To achieve this we work closely with our clients and other professionals and in particular architects and urban designers. Increasingly, we have seen the value of working with artists to add an additional dimension to the solutions we provide.

Our design studio in Manchester was completely refurbished almost 4 years ago. In order to create an environment which was both functional and interesting we worked with architects and an artist. The process proved to be interesting, challenging and rewarding.

The process also illustrated that engineers, architects and artists approached a project or problem in different ways. Each approached the problem of creating a new design studio from their own skill base, experiences and motivations. This was my first real experience of observing and managing the process that tried to find a solution that blended elements of Design, Science and Art. The solution that developed has proved to be successful and distinctive to both clients and professionals who visit or work in the studio. Above all the staff who work in the studio are pleased with their environment (this has been verified via staff satisfaction surveys).

The studio is populated with examples of design and artwork from the reception through to the various design teams. The studio includes an art gallery, curated by Professor John Hyatt (MIRIAD). Various artists exhibit their work and this is available for viewing by the staff, visitors and the general public (by appointment).

The interaction and experience has continued on other projects. It has also helped to develop my personal interest in the process of developing design and art. Engineers, architects and artist generally undergo formal training and each skill spans the spectrum of function and creativity. I have been fascinated by the idea that engineers and designers could learn from trying to understand how an artist thinks or how they are trained to think. The classic concept of a blank canvas and what goes through an artist's mind before starting work remains a fascination.

Therefore, when UMIST and MIRIAD decided to experiment with a new collaborative design project with students from each university it was too good an opportunity to miss. ARUP were asked to be the "industrial" advisor and we nominated a small team of young designers to interface with the seven students. I was asked to lend support as appropriate. In reality the young ARUP designers had the majority of the interaction with the students. My involvement was restricted to the initial meetings with the tutors and students and the final presentation of the project. This is a role often adopted by some of our clients; i.e. they have a problem or a design brief and they expect the professional team to use their skills and experience to develop a solution or solutions to solve their problem. Clients are not always interested in the process of developing solutions, their primary interest is in the results. Therefore, following the initial meetings my interest in how the process would develop remained high but I have to admit that I was unsure how successful the result would be. We were expecting seven engineering and art students to agree what the clients brief meant and to establish working methods that would deliver a project on time. This would be in an interesting and demanding challenge.

On the completion of the project seven art and engineering students presented to an audience of engineers and artists. The quality of their presentation in terms of its content and teamwork was extremely impressive. It was clear from the presentation that the students had struggled early in the process to agree on what needed to be done. However, having recognised the many different views and options available they proceeded to develop a working relationship and a process that treated a solution that addressed the brief. It was also interesting that each of the seven students gave elements of the presentation but the audience would not have known which were artist and which were engineers. In terms of developing Total Solutions, this is one

of the true tests – the team should speak as one. Each team member must respect and value the contribution that others make to the process. Very few multi-disciplinary projects can be delivered without this appreciation.

I am confident that everyone who has been involved with the project will have learnt something and that the exercise was well worth the effort and hopefully worth repeating" (Milburn, 2003).

The ARUP engineer acting as liaison engineer for the project makes his appraisal of the project: "I was asked to be the focal point of any support that ARUP could provide to assist with the development of the students' ideas and goals - making our resources, as an international, multi-disciplinary design consultancy, available to the students without blurring their ownership of the project and without directing them down paths they would not necessarily choose to follow of their own volition.

This presented challenges at various levels. The prime responsibility was to facilitate any requests for support and assistance that the students made. Given that the brief the students were presented with had given them a very broadly defined task, the nature of this assistance would be very wide in its scope.

In order for the students to make the fullest use of ourselves as a resource, it was useful to give them an indication of the range of skills we have available, including such non-traditional 'engineering' skills as the 3-D visualisation group here in the Manchester office.

It was important, however, that any such support and advice we gave was in response to the students' queries, not in advance of them. It was also important that the assistance we did provide was just enough of a push to propel them past the particular hurdles they faced, without defining for them a specific solution. This required an empathetic attitude from the Arup people involved; for us to adopt a more general approach to design than our day-to-day work may normally require.

At the end of the project, it was pleasing to see both the success the students had made of coping with such an enigmatic brief and of the ownership and pride they had in their own solution. They had developed an innovative response which met both the demands of their respective programmes and also of the highly challenging brief they faced" (Edwards, 2003).

Findings

The students identified within their presentation to their 'client', Arup North West, in a formal presentation that there were, in fact, many differences between the creativity of the artists and the engineers. The group stated: "The two groups had very different ideas about how the project should proceed and on the form of the final design".

The engineers identified that: "Artists appeared to be more at ease with the project's lack of direction" and that "Artists produced far more abstract designs". Difficulties in communication due to creative versus engineering language is an issue in need of further investigation.

From the artists' perspective the team stated that difficulties were created by the openness of the brief. This was a deliberate ploy in the setting of the brief that the context and financial limitations were not to confine the vision of the project that the concept of 'non-monument and monument-ness' and its interpretation was to lead the design process.

The engineers stated that there was a "lack of a clear defined goal with no prescriptive method" that they could apply and that they found creative thinking "difficult" (stated during a student presentation to Arup North West, 2003).

The team development process in this diverse group was made more difficult and complex by the open-ended brief, lack of obvious leader figure(s), similar role-preferences in the students and lengthy Storming phase. This all contributed to a high level of conflict up until true Performance was achieved after co-location in Cornwall. The importance of facilitating Storming and co-location are clear.

Fundamentally the engineers were taking part in an innovative experiment at a stage of their studies where a simpler more straightforward design process would have done. There was an element of risk due to their prescribed expected outcome of a structure that could be quantified and designed. The art students gained specifically by the experience and observation of

'other-ness' in approach and solutions to encountered problems. The project could only succeed due to their expansion of knowledge through participation in the experience.

The project represents all parties concern with a belief in the value of diversity, that innovation and interdisciplinary breakthrough can be achieved through experimentation and innovation within the experiential and education process.

The project has necessitated the coming together of institutions, corporations and disciplines. This has required an ability of all contributors to be open-minded and flexible to developments and opportunities as they arose. Also, a belief that the process of the bringing together of disparate disciplines does have a significant contribution to make to the next generation of professional artists and engineers. This is valuing diversity to add richness and dialogue to outcomes.

Despite different modes of thought, experience, education, expected modes of production and methods of problem solving, it is possible to support the creation and formation of professionals who can take on board alternative approaches to the interpretation of our built environment.

Future Developments

The proposed third project (2003/04) is seen as a significant development of the aims and objectives of the projects already completed. The two previous projects are considered as the evidence of validity and potential for contribution to research into innovative educational approaches. Consultancy and interest has been offered by Cathy Newbery from Commissions in the Environment (CITE). She will be the main community collaborator for the 2003/4 project. Newbery (2003) writes: "CITE is a new public art commissioning and advisory agency that is an advocate for art in the public realm, especially in the context of urban and rural regeneration, in Manchester, the North West of England and beyond.

CITE will incorporate and build upon the achievements of the Irwell Sculpture Trail (IST) which has completed 28 projects since its inception in 1997, along the length of the 30-mile path of the River Irwell, concerned with rural and urban regeneration, community involvement and environmental improvement.

CITE advocates for dialogue between professionals and interdisciplinary teams involving artists in developing our environment. We work on projects and programmes to enable interaction. In 2004 we will use a small town, Radcliffe, on the edges of Manchester on the River Irwell to provide the social geographical context for a collaborative project with MMU and UMIST to create an engineering artist led solution to a problem yet to be defined. This will feed into an international conference on culturally led regeneration planned for the Spring. The questions we will explore together are fundamental to interdisciplinary working.

"if you always do what you have done the future will look a lot like the past"

This statement is from the work commissioned by Public Art Forum, MADE and Public Art West Midlands created by MUF (artists and architects) for the Urban Summit 2003."

Conclusions

The projects provide a unique collaborative, interdisciplinary and cross-institutional educational experience for all involved.

This innovation represents a model of action research and basis for a methodology for learning and teaching. This work is original and ambitious but realisable, based on the evidence of the previous two projects. The method is transferable and could be used to support collaborative dialogues elsewhere. However, it should be stressed that academic leadership and direction of this model of inter-disciplinary working is unlikely to be learnt from reports and papers or even seminars. It is better that this approach be transferred through experiential learning- a challenge for dissemination.

The project seeks to break down stereotypic institutional, disciplinary 'glass walls' to create inspired and sympathetic practitioners, professionals working in disparate fields who have em-

pathy and understanding to work together to create, design and team work in a cross-disciplinary mode in the future. Creative energy is required as well as specialist expertise, dedication, a belief in the educational experience and essential communication skills for learning to make it happen – to project manage the process.

The approach also needs an ability to draw on multiple resources inside and outside of universities to create the dynamism, dialogue and vision to make this a significant contribution to knowledge and experience. All the players drawn into this project have proven ability to make sure that this was the case.

Nothing short of root and branch review of the engineering curriculum will facilitate a step change in the quality of learning experience in the field of conceptual design. The authors strongly believe that artists, engineers, industrial and community players have an opportunity to challenge the canon of laid down practices within Art and Engineering and consequently influence the development of our constructed environments.

See: http://www.umist.ac.uk/departments/civil/about/staffpages/galeaw.htm click 'Art and Engineering'

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The Kyoto Proposal: eco-art and a form of conflict

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proposal for life
in your love you know it's right
make the argument

Introduction

This paper combines three presentations made between January and March 2003. The first was written for the Private View of River Life 3000: a dialogue for the beginning of time, at Shrewsbury Museum and Art Gallery. Delivered on 31 January, the eve of the Chinese New Year, this was a thank you address to fellow collaborators on making an installation, an exhibition and a community of enquiry. The second, Reflections on water: diverse definitions of art and ecology, was presented at the 3rd World Water Forum Stakeholder Centre, on 21 March as the US/UK Coalition embarked on war with Iraq. The third presentation, In the flow of time: a case study of ecological arts practice as research, was made the following day at the Honen-in Buddhist Temple, to an international arts audience.

The basic elements of the presentations were art, water and ecology and the underlying theme was an exploration of the relationship between humankind and climate change. This was illustrated by an audio visual narrative of the Shrewsbury based River Severn project. Definitions of 'eco-art' and 'dialogue' established a common understanding of the content, form and process of eco-arts practice. The definitions also make the argument for an eco-centric culture and propose that may be achieved through an understanding of aesthetic diversity. Drawn from time, place and circumstance, this paper will present The Kyoto Proposal: eco-art and a form of conflict.

Context

Once the Imperial Capital of Japan, Kyoto may still claim to be the country's spiritual and cultural centre. As well as world renowned images of temples, Zen gardens and Geisha, Kyoto has become closely associated with the adoption of the United Nations Framework Convention Climate Change and the 1997 Protocol to ratify, accept and approve it by member nations. Kyoto was, therefore, an entirely appropriate setting for the 2003 3rd World Water Forum.

Following the disappointing 2002 Johannesburg Earth Summit, which at least recognised the importance of water, Kyoto promised to reinforce global action on water security. Among the most significant developments to take place between the second and third World Water Forums, and between Johannesburg and Kyoto was the introduction of both 'inclusion' and art as integral elements to the proceedings and to the understanding of the earth's environmental situation.

Perhaps the New York Times was correct? In its only coverage of the 2002 Earth Summit (after the event) it laid the blame for the greens' lack of success on their inability to make their message 'sexy' – how could their efforts compete with the billions of dollars spent on marketing the world's most powerful corporations? The 1992 Rio Summit, with its unclear definitions of sustainable development, certainly missed the opportunity to include art or culture in the tenets (economic, environmental, social) of Agenda 21.

Reflections on water: diverse definitions of art and ecology

The Third World Water Forum did initiate the Virtual Water Forum, a process of information gathering that targeted the participation and attendance of otherwise excluded people and communities, thus expanding the notion of 'stakeholder'. Another addition was that of an integrated Arts Festival. Although Israeli eco-artist, Shai Zakai had been included in her government's delegation to Johannesburg, that event did not recognise art per se. Kyoto, however, included presentations from both Zakai and myself as eco-artist stakeholders and held many performance and visual arts events dedicated to the interpretation and understanding of the phenomenon of water – illustrating the inseparable role of nature and art in Japanese culture.

In the flow of time: a case study of ecological arts practice as research

Another 3rd World Water Forum event was the Anglo/Japanese arts seminar organised by Crossover UK. This was held at the Honen-in Temple and included the temple's Buddhist priest who presented further connections between nature, art and water. 'In the flow of time…' made the distinction between ecological arts practice and the illustrative and interpretative water focused works of the other artists. The use of formal research questions and the development of a dialogical methodology were shown to be key to ecological arts practice.

River Life 3000: a dialogue for the beginning of time

In addition to acknowledging the contribution made by many people to the exhibition, this presentation was an interim case study of the programme of ecological art. Commissioned by the Shrewsbury Museum and Art Gallery, the programme of projects that started by questioning the UK Environment Agency's Report for a Flood Defence Strategy for Shrewsbury had produced some encouraging outcomes. These included:

- three-year Arts Council of England funding for an arts mentoring scheme to explore the effects of Climate Change in the County of Shropshire

- a Living River Archive to continue to contribute local comments the Museum's collection

- a River Life tour of the exhibition to communities along the full length of the River Severn.

However, riparian development has increased as the local authority and the town's Traders' Association recognise the commercial value of their river. So, despite the support River Life 3000 afforded the Borough's Countryside Unit in reforestation and the Sustainability Officer in her promotion of biodiversity and renewable resources, the Planning Department has escalated its floodplain building programme. Indeed much of the new construction work has been of Council buildings sited on low-cost, high flood risk land that is now protected by the new flood defences.

The Proposal

Our Western culture demands that urban development is a given strategy for the furtherance of our increasing species and the solution to all social and economic problems – that categorised as non-urban being placed at the disposal of the urban for leisure and food production, thus

denying the value of biodiversity and rural life. A more viable and sustainable strategy may be offered through arts practices that contribute to the understanding of diverse aesthetics and the development of an eco-centric culture. It may, also, offer a ways of mediating and even resolving some of the conflicts between nature and culture.

The Form of Conflict

Realised through the research for and making of the installation River Life 3000, certain elements became metaphorically significant. The recognition of these conceptual/visual metaphors, in turn, suggested patterns of understanding that were expressed in proposals for further creative interventions in urban planning and culture. The driving metaphor to emerge was that of 'culture as a container'.

The defensive loop of the River Severn, in which Shrewsbury is contained, is a physical manifestation of its cultural identity (a mirror image may be seen in the map of Baghdad). Living in relative harmony with its river, Shrewsbury changed little from its medieval founding to the late 18th century. The seasonal rhythm of the river provided abundant salmon, transport for trade and fertile floods for rich meadows and pastures. However, as building and industry overflowed on to the floodplain, so the town found itself in conflict with the river's flood-form ecosystem. The new flood defences may, therefore, be seen as a vain attempt to contain the river.

The image of the town as cultural container was echoed in the installation's central object, a clepsydra (Gk - water thief), or water clock. From Ancient Egypt to Greece its development represented the first attempts to calibrate the day into regular hours, breaking seasonal shifts of daytime and nighttime. In the installation, each amplified droplet that escaped to an inadequately sized font below prompted a moment of reflection on the temporal state of all human endeavour – again, a cultural container in conflict with natural rhythms and order.

The paper will expand on these and several more examples to draw our attention to the pros and cons of cultural containers as models of urban design. It will further develop the argument for an eco-centric culture based on aesthetic diversity and present this as an integral strategy for social inclusion. The paper, finally, questions the appropriation of the container metaphor as a desirable cultural form – by whom, how and into what are we to be included?

acts of collaboration

MILNE & STONEHOUSE
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Collaboration refers to small troupes of performers who work underground, undermining, violating trust, colluding, unfaithful. This is collaboration.

It is not a neutral zone where plurality triumphs and individual voices perform a cappella. It is performed under duress and the performance is always rushed.

Whenever collaborators offer images of noble and equal exchange transformed into an autonomous work, the voyeur looks for hierarchies and signatures, noticing which name appears first, whose C.V. is more impressive. The voyeur is alert for the domination of authorship over the process.

The nobler the collaboration the greater is the speculation of authorship. In our work the preoccupation of the audience to insert a name to the elements of the artwork outweighs their exploration of the actual artwork. Even though our intention is to make site-specific work, our identities and our work prove a conspiracy of authorship. Our practice both in the gallery and in the public domain is a familiar negotiation and potential artworks are imagined and constructed from an authorship of two. We never divulge the individual scaffolding because it is dismantled as the work appears.

The ground rules for establishing collaboration across disciplines are difficult to implement because it is so often a conflict of characters and a cohesive development of ideas is achieved only through experience. There are many protagonists who prefer that space be allotted traditionally with a staggered engagement of experts according to the construction timetable. When these roles are regarded as more fluid, the contest for authorship is subsumed by the integrity of the contested space.

The language of collaboration is an equal reciprocity, a gradual construction of physical work where authorship is fluid. No signature, no battles. A harmonious exchange free of acrimony. The vocabulary of “I” becomes “We”.

We mean we as in individuals agreeing upon a commonality yet retaining essential difference. It is not an expansion of I that I adopt as an authoritative stance. In English the pronoun is the important signifier for collaboration. The various uses of I, we, you and they reveal much about the claim of territories, the ownership of ideas and a passive acceptance of stasis. When a community uses “them”, there is a perception of disempowerment, a sense of inevitability about a resolution beyond their control. When I say “we” there is a danger that I include everyone to add weight to a contentious proposal. The pronoun becomes the reflection of collective decision-making or the artifice of inclusion.

In collaboration, the advantage is secrecy. If we reveal all the machinations of our collaboration, it becomes a mere contract, an exchange of ideas. We do not exchange. It is important that the work exchanges, is overloaded, bloated with individual input and attacked for its blubber. The process of exchange between individuals could never be documented with any certainty. The evidence of collaboration is reflected in the finished work. If the personality of a collaborator is apparent in this completed space, then the flourish of a signature distinguishes the work and the voyeur smiles gleefully.

Where is the treachery in collaboration? Where is the fraud? Not in the work. It is unfaithful to the imposed. It undermines the established. But now authority welcomes collaboration.

Encourages it. Insists upon it. Legislates for it. The collaborators have to be clever to avoid the paternal gaze of authority and yet construct a place that outlasts the short life span of each political dynasty and adds an important stratum to the formation of community.

The resistance to collaboration is quite apparent from those performers accustomed to dividing space using a formal schema and working alone on their individual section. Without fully understanding the process of multi disciplinary collaboration, they are confronted by the outline of an exotic space with no divisions and a team of experts looking at everything together. We use the word "they" because the use of the third person allows us to distance ourselves from their resistance. As artists the expectation is that we are used to collaboration and are happy to embrace it. Some will engage in the process while others will manoeuvre to place preconceived artwork in the site.

What is wrong with "plonk down" art? The investment of a community in an artist is a valuable commodity for their place and the current practice of investing in place and engaging with artists who respond site specifically does not always offer as much press as the signature of a famous artist translated into the public sphere. Authority may prefer the strict identification of artist and placement of their work within a formal preconceived place. In this collective realisation of space, it is difficult for the sustained practice of a mid career artist to be merely dismissed. It is precisely the body of work identifying the artist which resulted in their employment. Artists do have the flexibility needed in collaboration without bringing their baggage of preoccupations, tried and trusted methodology as well as an already conceived artwork.

The first negotiation requires the collaborators to define space. With this word the artists are suggesting emptiness, air that is easily negotiated, a large malleable area with possibilities. We will not colonise this space because we know it is not truly a blank canvas. It has an ongoing history of occupation and diverse experiences of use. We will merely add another layer to the rich strata already in existence. There are so many definitions of space that there is agreement only when its reconstruction is imagined. The collaborators vigorously debate this virtual interpretation and the diverse scaffolding reflects the differences in understanding of three dimensions.

Let us not divide into expertises to imagine the place. It is a resolution resulting from the dialogue of many voices. Sometimes this resolution is better than the wasteland that existed prior, while at other times the space needs drastic elective surgery performed upon it. The type of incision is determined by a cosmetic make over or a desire for longevity. If all the collaborators are together early in the project, the space is navigated carefully and sensitively.

Who constructs the space for collaboration to take place? Collaboration is collusion underneath, under the noses, while authority blinks. It has a single purpose, to undermine the status quo. In the planning of public space, the communities are sceptical about authority's vision and proposed change. It is only the construction process which relieves their cynicism. Now that each of the performers in this collaboration has defined their notions of space, these contrasting perceptions of territory should be resolved equitably.

The artist should respect the vision of community, adhere to the safety requirements for a public space, should comply with the pedestrian and traffic flows researched by the urban designer and respond to the ideas of the architect. The scale of artworks sometimes determines the size of ego and artists resist the integration of artworks into the fabric because their potency is diffused. When artworks are designated for surface, texture and garbage bins, the artists' role is a token gesture rather than a meaningful intervention. Within the white cube the artwork dominates while as part of the dialogue of public space the artwork is one of many layers, diminished by the sheer size of the atmosphere.

The most difficult thing for the architect to accept is the intimacy of relationship of his/her building to proposed artworks and planned open space. Because of the scale of her/his building and its insertion into the foreground, the other integral elements which bind the threads of place are subservient to this supposed central focus. In a shifting perspective of viewpoints, the architect's vision casts a small shadow in the simultaneous landscapes of communities. It is the smaller scale of plantings, pavement and artworks which resonate more strongly with the eye level of experience than the closing of the sky.

The significance of landscape, art and people to the built environment is paramount. This

premiss encourages a dynamic partnership of design rather than a hierarchical approach based upon scale and the single perspective of foreground. The traditional methodology determines the porosity of space, however the imagined buildings should be perceived in terms of the compass of navigation rather than their dialogue with existing structures. The physical enjoyment of the built environment by the community activates its presence.

In the wide-angle lens of both art and architectural photography, it is unusual for the image to include people. They upset the geometry disturb the relationship between design and sky and their scattered rhythm of movement destroys the crisp line and pure form of building and sculpture. The insertion of figures is best used in models to understand scale and suggest awe.

There is a fascination for the model of the proposed site. Transformed into giants the performers look down upon the world, altering fate and future by lifting buildings with ease. The vision scaled to the table is accessible to all although the access to space from a helicopter contrasts with the intense experience of environment at 1:1 in the horizontal. We are careful not to knock the tiny plastic figures over.

Although our master plan focuses upon the relationships between the physical and human elements and avoids the definition of distinct zones it can only map the journeys of peoples in terms of the start, their path and the finish. It does not invest in the imagination of the journey the poetry of movement the dreams enacted with each step. The skin of the site does not absorb the touch of its peoples. It shades them, casts shadows over them, offers security, shelter and channels their ingress and exit. It even encourages them to experience, however the sheer scale overwhelms them and often it is only the artworks and their human scale that respond to the sense of touch.

This scale influences the artists' role in this process. We are used to specific sites. We research the layers of history for a site. We are accustomed to the vagaries of collaboration. We are impressed by the scale of potential artworks and are delighted to work with so many distinguished people on this project. That is what we say anyway. We would like a piece of the pie. It is an exciting space with such possibilities for artworks that we do not want to miss out. We foresee our artworks intervening in the site, experienced intensely by all. We state this to the team because they sees potentially integrated artworks as decorations for the clean skin stretched over the new site.

The constraints of Public Art are often safety and longevity considerations in a space whose planning and cultural life may be in a much greater process of flux. Hence the artist's desire for immortality is problematic in an organic site adapting to pluralist shifts. What is the life span of a space? Our artwork seeks immortality. We will defer to the transformation of a space by its peoples but we will resist the destruction of our artwork by a developer. This notion of art as cultural heritage is noble as long as its contribution is integral to place. As the metal ball swings into the wall of the building, the artwork is saved, plucked from a site invaded by bulldozers rolling out the next layer. The preservation of the artwork is difficult to justify while the architect's vision implodes into dust. If art is truly site specific its meaning dissipates outside this context and the artist and architect should grieve together about the loss of their work.

We separate from the model before us. The others await our intervention, our authorship. Susan Milne imagines land and space from simultaneous viewpoints, eg as an Australian, as a woman, as a Victorian, as a person of an undisclosed age and as an artist. Greg Stonehouse has a different cultural baggage starting with his gender and the influence of his smug Sydney background, which he always denies. Our collaborations as artists have explored these various authorships in the process of this alliance and the resolved artworks reflect where we are not who we are.

We spend a long time at the site because our responses to Space are personal and contrast in focus. Susan negotiates space differently to Greg who simultaneously observes and asserts territory.

Our initial site inspection is the most profound provided we remain open and unencumbered by preconceived notions and expectations of the site. The response is emotive, establishing a spatial body relationship with the site. We adjust the unspoken boundaries, searching as we cross these boundaries from observer to object within the site.

The reading begins; the peeling back of historical layering, the land, the people, the usage, the paths travelled and the projected journeys to come are all possibilities within our vision.

In order to understand, feel and breathe the place, it needs to be experienced at varying times and time needs to be spent. We absorb the site, meet the residents and imagine the place to come.

For an industrial area situated on the site of an old tyre factory, we proposed the preservation of the old chimney and transformation of its generator plant into a café and gallery. Upon interviewing an ex- employee, he was horrified about our idea referring to his employment in the factory as a descent into Hades. In spite of the industrial heritage of the area, he was happy for his history to be erased. Our response was certainly site-specific but his stories jolted our nostalgic and aesthetic view of the powerful and beautiful mechanical relics of the factory.

Our collaboration is truly a conspiracy. When we visualise the potentials before the others, we do not reveal the process of our imaginations. Our histories are private, aired between us and resolved in secret. The germination of an idea leads to rigorous debate. By now we are no longer precious about the life of this idea. The critiquing of this concept shifts from diverse standpoints. One of us accepts the inherent potential of an idea and occasionally we both engage with an exciting concept. Rarely we resist the other's perceptions of the site and our collaboration is exclusive and hostile.

The problem of artwork in the public arena is its repetitive digestion and familiar imprint into the fabric renders it invisible. The artwork's intervention and exchange are lost over time with the repetitiveness of experience. Within the elitism of the museum the memory jolted by the photograph frames a vital discourse while the actual artwork is consigned to the atrophied archives. Neither arena exposes the artwork to the novelty of first experience yet one is integral to the locale and the other builds the cultural archives. Of course this familiarity is embedded as memory and the artwork as a signifier or beacon for place has validity.

Authority is excited by our collaboration referring to it as a team effort. Disgruntled we stand, chairs scraping the floor, the model forlornly broken in the middle of the table. We acknowledge each other's invaluable contribution to the process and outcome. We have learnt much about the others and are surprised by the flexibility of their ideas and the breadth of their knowledge, however we hope that we have left the mystery of the artist's process intact. To know about the thought processes of all co collaborators is dangerous in a specialist world where obsolescence rules tradition.

The residue is the resolution of space. We realise the degrees of authorship contested within the site but we are happy with the outcome not because the artworks were enthusiastically received but because all voices were heard and listened to. And the work is exciting.

The best result of a fluent approach to the design process of place making is that it pays more respect to the individual expertises than the more traditional methodologies. The edges of work are blurred. Some experts are threatened by the intrusion of others into these formerly distinct territories however these edges were never really sharp. The curtilage of a building is legally defined even though its presence extends far greater into the retreating landscape. The pathway of people within the focus of this place is a momentary step. Their destination influences their passage and their interaction with the landscapes of the journey. The model is limited as the context of its focus is too small failing to acknowledge the ripple of its influence outside its finite borders.

The holistic vision notices the relationships between objects and space, between artist and architect, and between diverse communities and their places. The intersecting trajectories are honoured and the laying down of memory reinforces this vision. The signature of communities recognises the integrity of place and ensures a long life.

This collaboration is underground, undermining preconceptions, and its collusion with community should ensure a dynamic partnership between people and space. This is collaboration. It could never seek neutrality because the clash of expertises and personalities requires such a rigorous exchange.

The triumph of plurality is possible here. The very success of our collaboration depends upon an intangible resolution that celebrates difference. When this collaboration acknowledges difference in the transformation of space into vital living places, it has navigated plural paths and reinforced varied habitations.

Interdisciplinary discourse between art, architecture and design

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Preliminary statement
What do we mean by "interdisciplinary practices in contemporary public art"?

Today in the public art field, we see a new approach that can be called "interdisciplinary". This approach needs to be considered in a historical context to understand what is really new. In fact, interaction between art, architecture, design, and other disciplines, such as fashion and industrial design, has been common since the last century. One can consider the influence of Bauhaus or Futurismo (we have Futurist poetry, fashion design, music, architecture); the Neo Plasticismo, before the war; and the debate around art and design in the late Fifties in Italy[1].

The methodology I use for framing the discussion of interdisciplinary trends in public art takes into account this historical prospective. The first open question of this paper is: If the interrelations between art[2] and non-art disciplines[3] were present in the art debate in different ways since the last two centuries, what are its peculiarities today?

The second aspect that I would like to investigate here is related to the question of what interdisciplinary discourse will develop in the future. This paper will try to shed some light on several aspects of this discourse today, where interdisciplinary practices are seen as a symptom rather than an answer. The method I use in this paper is more descriptive then interpretative. If interdisciplinary issue is a symptom of an inquiry for art, the second question is: Is the interdisciplinary discourse a symptom of a structural change in the art practices?

The importance of the site specificity

The end of the modernist paradigm in sculpture is taken here as a starting point. The dramatic reversal of art's nature that took place in the 60's and 70's introduced the vanishing point in the logic of aesthetic that informs the whole spectrum of contemporary practices in which virtually anything – any thing, gesture, event, or action – can be considered to be an art object.

This general rethinking of the status of art involved also the correlation between the art piece and the circumstance of place and the context of location.

"Beginning in the late '60, contemporary art and criticism questioned modernist tenets of artistic autonomy by exploring art's social functions. In part, the critique was initiated by shifting attention away from the 'inside' of the artwork – supposed in mainstream doctrine to contain fixed, inherent meanings – focusing instead on the work's context – its framing conditions. Site specificity, a technique in which context was incorporated into the work itself, originally developed to counteract the construction of ideological art objects, purportedly defined by independent essences, and to reveal the ways in which art is constituted by its institutional frame"[4]. The introduction of process art and performance art was an artistic tactic for exploring urban site specificity. In the famous performance *Following people*, Vito Acconci followed a person randomly chosen in the street and finished when the chosen person entered in a private place, home or office. "The reciprocity between artwork and site altered the identity of each, blurring the boundaries between them and preparing the ground for a greater participation of art in the wider cultural and social practices. For public art, the alteration, rather than affirmation, of the

site required that the urban space occupied by a work be understood, just as art and art institutions had been, as socially constructed spaces"[5].

The role of the artist in the formation of a social context

The adoption of the site specific principle in public art was introduced in 1974, when the National Endowment for the Art "changed its guideline to stipulate even if somewhat vaguely, that public art works needed to be 'appropriate to the immediate site'"[6]. A site-oriented art emerged in public art, in late in the '80, with the so-called "new genre of public art"[7].

The idea of site specificity was elaborated on two elements that are typical of the site specific issue: how to be specific and appropriate to a place, and how to be related to the viewers or to the public. The new genre of public art found the presence of the public to be a key concept.

Mary Jane Jacob wrote "What if the audiences for art (who they are and what their relationship with the work might be) were considered as the goal at the center of art production, at the point of conception, as opposed to the modernist Western aim of self-expression? And what if the location of art in the world was determined by trying to reach and engage that audience most effectively"[8]. The program *Culture in Action*, which took place in Chicago in 1993, was an early example in this direction. As Jacobs wrote, "my aim was to posit public art in the role of a forum for dialogue and social action: a role more akin to the idea of the plaza than the sculpture in it"[9]. She suggests a role for artists having a part in social transformation by placing art in specific spaces related to an audience and by searching specific collaborative practices between that audience and the artist. "Here we set up a process that was itself a part of the art. Taking the notion of audience from that of spectator to participant, this program questioned the definition of social space, the mechanism of public art, the nature of artistic collaboration, and the relationship of art and social service"[10]. For Mary Jan Jacob, such public-oriented art introduced a tremendous rethinking of public art practices. She writes "As public art shifted from large-scale objects, to physically or conceptually site-specific projects, to audience-specific concerns (work made in response to those who occupy a given site), it moved from an aesthetic function, to a design function, to a social function. Rather than serving to promote the economic development of American cities, as did public art beginning in the late 1960s, it is now being viewed as a means of stabilizing community development through-out urban centers. In the 1990s the role of public art has shifted from that of renewing the physical environment to that of improving society, from promoting aesthetic quality to contributing to the quality of life, from enriching lives to saving lives."[11]

This public art model was important, aside from the controversy[12], because of its focus on the capacity of the artwork to transform urban public spaces as a work in the public life of the city: instead of a matter of design or architecture or sculpture, public art become here an issue regarding the public. The fact of putting the public as the base for the public art work transformed it in a process of dialogue and shifted its focus from the esthetic propriety of a designed object, to the art's capacity to be an open question toward the public in a given space. Because the public needs are linked with the place of living, the new genre of public art is based on changeable and variable factors rather than fixed, such as the metrical quantity of sculpture. In order to be sensitive to the changeable factors, the quality of this public art is to be in process, finding time by time its own site specificity according with the place and its public. This exhibition model introduced also questions about democracy. The process of interpreting the people's needs and providing a collaborative way to address them with art introduced democratic issues in the policy of urban public spaces. "Foundational to this rhetoric of a new genre of public art is a political aspiration toward the greater 'democratization' of art (a liberal humanist impulse that has already fueled public art). Qualities such as pluralist inclusivity, multicultural representation, and consensus-building are central to the conception of democracy espoused by the practitioners and supporters of the new genre of public art"[13]. The "Culture In Action" exhibition included, among others, the Daniel Martinez and VinZula Kara street parade with the teenagers and the community of the West Town neighborhood, and the new candy bar designed and produced in collaboration with the member of a candy-making union by the artists Simon Grennan and Christofer Sperandio and the Bakery, Confectionary and Tabacco Worker's Inter-

national Union of America Local No.552.

The artist in the social context: participation, inclusiviness, auto-organization

This model also reveals its importance today because we see a diffusion of 'issues-specific'[14] oriented public art, where the accent is on *process, participation, inclusiveness, and auto organization*. It seems there is a trend to use the artist as an actor in social transformation, transforming art pieces into a participatory process, which promotes inclusiveness for different audiences. Initiatives such as Zingonia[15] promote an active role for the artists in the process of social organization. Exhibitions as such *ArtePublica in Italia-Lo spazio delle relazioni*[16]; or the initiative of artists and curators in the Isola neighborhood in Milan, or the Networkingcity project are examples in that sense. The starting point is the perception of a need for artists to be 'outside', searching for new contacts with the real – places, people or public - out of the closed circuit of the art system. This is a pure public art issue. *Networking city,* curated by Marco Scotini in Toscana seeks to build an idea of "the city of the people", exploring the territory by direct interventions of the artist, elaborated in a 'territorial laboratory' with artist and residents. The Isola project unites artists and curators trying to have a direct role in the social composition of the Isola neighborhood on multiple levels. They want to preserve the area from the gentrification process that will change the habits of the local people by proposing a new use of the space trough cultural activities and contemporary art programs. With his presence and activity, the artist catalyzes the requests and the tensions coming from the dwellers and searches a political space of mediation offering democratic solutions trough cultural values. The artist here proposes a model of cohabitation.

Arte Pubblica. Lo spazio delle relazioni trys to map Italy's public artists. Most of them, now united under this critical umbrella, have been working since the mid '90s. Pietroiusti, Vitone and Fantin, for example, were part of Oreste project[17] where this nickname was a collective identity, indicating the artistic focus on participate and as device for getting involved. Luca Vitone specifically works on urban territory and its identity. He uses different methods for mapping it, such as creating routes, the acknowledgement of traditional food and music or reconstructing places in a different location, as such the typical narrow urban path in Genova, *carugi*, rebuilt at the Galleria d'Arte Moderna in Rome. In *Wide City*, he organized bus tours that brought visitors to meet the immigrants in Milan and see their neighborhoods; in Basel he reconstructed the path of the anarchist tradition, signaling the route by hanging flags in the historically significant places.

The exhibition reassembles artist that had worked collaboratively; an interdisciplinary collective of curators and experts; and those who work between art and architecture with a mix of competences.

The interdisciplinary issues are explicit in these mixed groups. Multiplicity[18], Stalker[19], Artwayofthinking, and A12[20] are working with art, architecture and urban planning tools. All of them use an interdisciplinary approach to mix the singular competences. 'Art' here is way of acknowledging the territory and offering esthetic solutions appropriate to the specific site and situation. The term 'esthetic' refers to a variety of proposals, such as the use of video by Multiplicity; the construction of temporary public space by Stalker in Campo Boario or the construction of a new pavilion as public space and exhibition space by the A12 group for the last Biennale of Venice. Moreover, there are the laboratories with the children of Liliana Moro in progettozingonia and the work on the vanishing artisan traditions and identity in the 18 councils of the territory of Colli Berici of Artwayofthinking.

Those groups work within the traditions, history and living conditions of the population or on specific physical conformations of a given territory. Artists and architects are elaborating interdisciplinary issues by flexible and relevant instruments, shifting from the vocabulary of the individual disciplines. The project *Relation:Ships* by Artwayofthinking "is a pilot project aiming at exploring alternative methods and channels of communication in structuring dialogue and relationships. The end goal is to make the global community of seafarers visible to the "people of land", as well as to create opportunities for integration and exchange between the two communities. The project has been conceived as a creative laboratory: a start-up where professionals of

communication and social research gather around a common subject - the seafarers - in order to test new communication methods that can make the global reality of the sea more visible to all social levels.
Additionally, the goal of this research is to contribute to the enhancement of the quality of life of the seafarers as well as highlighting values and issues of the global society (multicultural and multiethnic living habits) through new forms of relations between communities of land and sea. *Relation:Ships* has been conceived thanks to the experience of an interdisciplinary working team (film-makers, journalists, sociologists, artists, urban planners, communication experts and experts on seafarers topics) who have been involved in research and projects on relationships for many years and who are trying to find ways to create contacts between the cities with ports and the nomadic community of seafarers suggesting and testing aggregation and communication strategies, with the general aim of creating a common platform for solidarity and cohabitation"[21]. The project takes place in different events and interventations; such as a 'festival of the litoral', a day of navigation and festivity in order to observe Panama City and its canal from the sea; a *Relation: Ships_ mapping territories*, a temporary exhibition transformed into a meeting point and exchange of information about the living conditions of the sailors; and *Relation:Ship_abandoned ship*, part of the mapping project, about the peculiar situation of the cargo ship Kawab, abandoned in the Marghera harbor.
This is not just an Italian trend. The Belgian artists CityMined[22], created situations and events in the city expressed in instant actions or in building temporary structures. They inserted new spaces of action into the city by contracting a vacant space as re-appropriation of a tangible existence in the city. They was part of the creation of the Bruxxel.org, a collective created when the Belgium assumed the EU Presidency, taking the Quartier Leopold railway station and organizing there several initiatives, such as concerts, street parties, conferences and an alternative information point. A temporary community was assembled by a network trough the bilingual radio program broadcasting information across the city of Bruxelles. Moreover they organized Bara-ke, erecting a tower, where the artist lived for ten days trying to reach the dwellers passing nearby. Artists involve the audience with direct actions, creating structures of socialization and of exchange. The idea is that promoting direct participation in the urban space of living by intervening into its nodal mechanism of socialization and in its political form of representation, improves the quality of the life of the habitants of the city.

The 'Estetique relationelle'

The idea of 'co-presence' and of 'creation of a co-existence'[23] is related to the work of the Cuban artist Felix Gonzales-Torres. "For his one man show at the Jannifer Flay Gallery in 1993, *Untitled (Arena)*, Gonzales-Torres delimited the gallery's space with a chain of lights bulbs, creating a quadrilateral space for dancing, inviting the public to a silent dance, offering them "walkmen".[…] Here the artist invites the 'viewers' to take place in the artistic device. He wants the public to complete the art work by participating in the creation of its meaning. It's not a creation of just a gadget: this kind of art piece, which is wrongly called interactive, had as a source minimal art, with its phenomenological background including the presence of the viewers as an integral part of the art piece. It is what Michael Fried generically referred to as *"theatricality", the notion that minimal art is about an object in a setting that, according with its definition, includes the viewer*. Minimal art provided, at that time, the fundamental critical criteria for an analysis of mechanisms of perception in a given setting, but today clearly *Untitled (Arena)* is not anymore related with a perception just based on an optical mechanism: it is now its entire body that gives a contribution to the viewers, by its history and comportment, and not only by its abstract physical presence. The minimal art built its presence on the separation between the viewer and the art piece: what gives substance to the Gonzales-Torres's art works, besides the formal differences, is the work on the inter-subjectivity; those emotional, behavioral answers given by the viewer at the proposed experience"[24].

For Nancy Spector, the work of Gonzales-Torres redefined the distinctions between public and private: "Premised on physical accessibility, public dispersal, and continuous renewal, the paper stacks and candy spill literally give themselves, yielding to the touch of the viewer. Gonzales-

Torres describes this phenomenon as 'one enormous collaboration with the public', in which 'the pieces just disperse themselves like a virus that goes to many different places – homes, studios, shops, bathrooms, whatever. [..] The migratory nature of Gonzales-Torres' giveaway work defies the arbitrary division between the realms of public and private space" [25].

The structural collaboration between art and audience

Today "artworks that go beyond simply commenting on social, cultural or political subjects through visual metaphors and relate to their immediate context and spectators in a more engaged way have been key to the development of art created over the last fifteen years. Artworks that would all of a sudden involve performing services for the audience - cooking in a gallery or giving massages in a museum space are among the notorious – became the norm rather than an exception"[26].

The work of Gianni Motti is for a public that is not in selective closed circuit. For the eighth edition of *Arte all'Arte* in San Giminiano, he conceived an astrologic TV program show, which appeared on the local channel for a week. Instead of creating something original by introducing a new art piece, Motti finds his art in transforming existing things. More diffuse are those things, more efficient will be his art. "Moreover, in everyday life, one finds today a more fertile terrain than that of the "popular culture", which can not exist without the opponent of the "high culture", for it and by it"[27]. For Motti, art is everywhere. Astrology is the most popular curiosity and the TV channel is the local medium connecting the community spread over many places and villages dotting the area. In this artwork, the borders between high and popular art are suppressed but rather than make a structural critique on the medium, he uses it as a vehicle that allows him to reach a public audience. As Motti said, "I like that the public can see my art piece sitting in a bar or on their home sofa". The existence of an art piece here consists of an appearance on a TV show. As in most of the designed objects[28] the utilitarian and the esthetic function is ambiguous, and he uses this ambiguity as space for art.

In *Confidential Meeting*, Motti invited to the Museum various people, such as the founder of Tupamaros, Mr. Meraneles, an astronomer, Mr Mayor, and the famous woman Dj Ms. Kitty, for interviews on a yellow couch in front of the public. An audience assembled by the artist came for hearing and participated in the discussion. "Art work doesn't give itself through a 'monumental' temporality or by addressing a universal public, it gives trough an instantaneous temporality by an audience drafting by the artist"[29]. What the public found here is a promiscuous situation between a confidential conversation with friend, and an interview of celebrity on a TV show. The artist redefined the distinctions between audiences by unifying spectators of art and general public in a group reassembly by the artist. It is even difficult recognize which type of art is it? How can we describe this art piece: an installation? a performance? a sculpture?

Conclusion

The consideration of interdisciplinary practices brings us into a territory where borders are fragile and distinctions unclear. This theme opens more questions than it closes. It is possible to see in all these art practices some points of coincidence and some conjunctions. The interdisciplinary issue is symptom of these conjunctions.

Where are the convergences?

A terrain of convergences links artists to the real conditions of everyday life, by claiming a role in the social transformation of the urban public spaces. Outside the closed space of the art circuit, there is a new reality that requests to be understood and the artist now is there, directly active in the context, trying to be part of it. Trough the presence of art in the place where the event happen, artists offer solutions that are not just visual or, when they are, it is to indicate their own presence, as the anarchist flags of Luca Vitone or the live-work studio in the Isola neighborhood of Bert Theis.

The terrains of convergence of the disciplines that we call interdisciplinary, are time by time differently articulated: architects investigate the city territory, promoting instant actions; artists find collaboration with sociology or ethnography experts; urban planners describe the social and political contradiction with video narration. Interdisciplinary issues seem to be the practice of mixing competence and apparatus, designing an area that enlarges the singular disciplinary possibilities toward unexplored territory.

According with those experiences inter-disciplinary is a world where the separation between disciplines seems to be freely reassembled under the possibilities of the art practices. "There are emerging new art practices and forms: art of intervention or art with characteristics of activism; art that collides urban spaces and landscapes; a participative esthetic into the economy, the medias, or into the spectacles. Artist becomes an involved social actor, often disturbing one. The art work adopts a new rank, a problematic one, more then ever it is in relation with the world its will meets"[30].

Another terrain of convergence is that between public and art. In the urban context or in the space of exhibition of the museum, an idea of collaboration has been transformed into a form of co-existence. The structural collaboration that the 'esthetique relationelle' sees in the art practices is not expressed as a mix of different competences, or as a variety of practices. Here, terms such as 'interdiscplinary' seem inappropriate to describe the relation between the art work and its context. The form of collaboration between the artist and his audience, is named here as an instantaneous *co-presence* of the art piece and the urban context, the creation of a new habitat where artist and non-artist are part of the same events that is the art piece. Those factors seem to surpass the idea of interdisciplinary as form of simple collaboration between distant factors, the context, the public and the art piece, by collapsing it into a new idea of *co-presence* into a context, where the possibilities that 'interdisciplinary' discourse suggests as collaboration between different disciplines and practices, have already been realized in a new way. Between place, art work, audience and presence of the artist, there is now a new contextually which takes all those elements strictly together.

Is this the structural change in the art practices to which we referred at the beginning?

Notes

1 A very interesting example in this sense is the research of ~~the~~ Colombo's brother. See Vittorio Fagone, Joe e Giani Colombo, *Mazzotta editore, Milano, 1995.*

2 The debate between art and, architecture was discuss as in the context of the role of the ornament into the 800s sculpture of the 1800's; the role of the decoration into the early 20th century'900 architecture; or the 'total art' of the Romanticism culture.

3 The introduction of the everyday life objects into the painting with Cubism.; and the object trouvè of Duchamp's art, and until the role of the objects into Andy Warhol's Pop art.

4 Rosalynd Deutsche, "Public art and its uses", in Critical Issues in Public Art, Content, context and controversy, *edited by Harriet F. Senie and Sally Webster, Smithsonian Institution Press, Washington, 1992.Cit. Pg.159*

5 Rosalynd Deutsche, "Public art and its uses", in Critical Issues in Public Art, Content, context and controversy, *Cit. Pg. 160*

6 Miwon Know, One place after another, Site specific art and locational identity, *MIT Press, Cambridge, Massachussets, London, England, 2002. Cit.pag.65.*

7 Susanne Lacy, Mapping the terrain. New Genre of public art, *BayPress, Seattle, Washington, 1995.*

8 Mary Jane Jacob, "An unfashionable audience", in Mapping the terrain, *edited by Suzanne Lacy, Bay Press, Seattle, Washington. c1995. Cit. pg. 50.*

9 Mary Jane Jacob, "The 'Public' in Public art", in La citta' degli interventi, The city of interventations, *La Generazione delle Immagini, un progetto a cura di Roberto Pinto e Marco Senaldi, Comune di Milano, Progetto Giovani, 1997. Cit. pg. 201.*

10 Mary Jane Jacob, The 'Public' in Public art, *cit. pg. 201.*

11 Mary Jane Jacob, "Culture in Action", cited in Miwon Know, One place after another, site-specificity art and locational identity, *cit. pg. 111*

12 See Miwon Know, One place after another, site-specificity art and locational identity, *Chapter 4.*

13 Miwon Know, One place after another, site-specificity art and locational identity, *cit. pg. 107*

14 Miwon Know, One place after another, site-specificity art and locational identity, *cit. pg.112.*

15 _www.progettozingonia.it

16 The exhibiton is currently open at the Cittadella dell'arte, Fondazione Pistoletto in Biella

17 The book Oreste at the 48th Venice Biennal, *Charta editor, Milan, 2000, makes the point of the project on~~in~~ occasion of their presence at the Venice Biennale in the 1999.*

18 www.multiplict.it
19 www.stalker.it
20 www.gruppoa12.org
21 press release document
22 www.citymined.org
23 The term "Estetique relationelle" refers to a critical and artistic idea developedgrown in the late '90s, and elaborated by Nicolaus Borriaud, in his book, Esthetique relationnelle*, Les Presses du Réel, 2001.*
24 Nicolas Bourriaud, Esthétique relationelle*, op.cit, pg 60 e ssg.*
« Lors d'une exposition as Magasin de Grenoble, Gonzales-Torres avait modifié la cafétéria du musèe en la repeignant en bleu, en posant des bouquets de violettes sur les tables, et en mettant à la disposition des visiteurs une documentation sur les baleines. Lors de son exposition personelle à la galerie Jennifer Flay en 1993, Untitled (Arena)*, il avait disposé un quadrilatére délimité par des ampoules allumées; un paire de walkmans était mis à la disposition des visiteurs, afin qu'ils puissent danser sous les guirlandes lumineuses, en silence, au milieu de la galerie. Dans les deux cas, l'artiste incite le «regardeur» à prendre place dans un dispositif, à le faire vivre, à completer le travail et à parteciper à l'elaboration de son sens. Pas de quoi crier au gadget facile: ce type d'œuvres (qu'on nomme faussement «*interactives*») prend ses sources dans l'art minimal, dont l'arriére-plan phénoménologique spéculait sur la présence du regardeur comme partie intégrante d'œuvre. C'est cette «participation» oculaire que Michael Fried dénonça d'ailleurs sous le titre générique de «théâtralité»: '*L'expérience de l'art littéral *[l'art minimal]* est celle d'un objet *en situation;* celle-ci, presque par definition, incluse le reguardeur. *Si l'art minimal fournit et son temps les outils nécessaires à une analyse critique de nos conditions de perception, l'on se rend aisément compte qu'une œuvre comme* Untitled (Arena) *ne reléve plus de la simple perception oculaire: c'est son corps tout entier, son histoire et son comportement qu'apporte le regardeur, et non plus une présence physique abstraite. L'espace de l'art minimal se construisait dans la distance séparant le regard et l'œuvre; celui que définissent les œuvre de Gonzales-Torres, à l'aide de moyens formels comparable, s'élabore dans l'intersubjectivité, dans la réponse émotionelle, comportementale et historique donnée par la regardeur à l'expérience proposée. La rencontre avec l'œuvre génére moins un espace (comme dans l'art minimal) qu'une durée. Temps de manipulation, de compréhension, de prise de décision, qui dépasse l'acte de «completér» l'œuvre par le reguard».*
25As Nancy Spector noted, "Gonzales-Torres's reference to and deployment of travel in his art bring time, an element generally suppressed in the visual art, into his work. In particular, his stacks of imprinted papers and mound of edible sweets, delineate a poetic topography activated in time by the viewer's physical perceptual participation. Free for the taking and endlessly replenishable, these works defy the solidity of conventional sculpture. In their relationship to Minimal and Post-Minimalist forms, they literalize the seriality intrinsic to these genres, while making explicit the quotidian nature of their materials. With paper stacks and candy spill that change shape, shrink, even disappear, depending on the viewer's appetites, the artist recasts a static art form into something emphatically temporal. Vision, physical interaction, and memory are actively engaged to draw each viewer into a spatial narrative that extends over real time while referencing the past and picturing the future. [..] Premised on physical accessibility, public dispersal, and continuous renewal, the paper stacks and candy spill literally give themselves, yielding to the touch of the viewer. Gonzales-Torres describes this phenomenon as 'one enormous collaboration with the public', in which 'the piece just disperse themselves like a virus that goes to many different place – homes, studios, shops, bathrooms, whatever'. [..] The migratory nature of Gonzales-Torres's give away work defies the arbitrary division between the realm of public and private space". Nancy Spector, Felix Gonzales-Torres*, Guggenheim Museum, New York, March 3 – May 10, 1995. Cit. Pg 58.*
*26 Jens Hoffmann, "Take me (I'm everyone's)", in "*Here, There, Elsewhere*, a project by Anton Vidolke, Krabbesholm 2003, Denmark.*
27 Nicolas Bourriad, Esthetique relationnelle*, cit.pg.49.*
« Et surtout, le quotidien s'avere aujourd'hui un terrain bien plus fertile que la « culture populaire » - forme qui n'existe qu'en opposition à la « haute culture », par elle at pour elle ».
28 Vilem Flusser, The shape of things. A philosophy of Design*, Reaktion Books, London, 1999.*
29 Nicolas Bourriad, Esthetique relationnelle*, cit, pg.30.*
« L'oeuvre d'arte ne se donne donc plus à consumer dans le cadre d'une temporalité 'monumentale' et ouverte pour un public universel, mais elle se déroule dans le temps événementiel, pour une audience appelée *par l'artiste ».*
30 Paul Ardenne, L'art contextuele*, Editions Flammarion, 2003.*
« Emergent alors des pratiques et des formes artistiques inédites : art d'intervention et art engagé de caractère activiste, art investissant l'espace urbain ou le paysage, esthétiques participatives ou actives dans les champs de l'économie, des médias, ou du spectacle. L'artiste devient un acteur social impliqué, souvent perturbateur. Quant à l'ouvre d'art, elle adopte un tour résolument neuf, problématique, plus que jamais en relation avec le monde tel qu'il va. "

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APOCALYPTIC - INTEGRATED
20 notes of "parallel thought", on public space and economy, and some new types of public spaces.

Pedro Brandão, arch.

"Then the formula "Apocalyptic and Integrated" wouldn't suggest the opposition between two attitudes (and the two terms wouldn't have substantive value) but yes the predication of two complementary adjectives adaptable to the producers of a "popular critic of popular culture" (Umberto Echo)

Eco's sentence calls for a search of alternatives to the paradigmatical thought - that kind of reasoning that refers to paradigms, that in somewhat a similar way to an utopia, often provide the possibility of a contradictory use – to give an example, "Babel Tower" can be either a paradigm of the city, or of its denial.

Regarding urban environment, duality is persistent but often ineffective because each vision is isolated: On one side the paradigm of apocalyptic thought, against our model of consumption of goods and the unsustainability of its effects on cities; And on the other side the integrated trend, trying to control or to reduce impacts, to institute regulating principles, relating to the effects, more than to causes.

In a situation of discomfort with new phenomena, that we scarcely understand, an important part of reality is left out of site. Without a cooperation attitude, between apocalyptic and integrated visions, very little can be explained. Each of us going its own way we're stopped by unexpected realities

Alternatively to the paradigmatic way, that is so recurrent in design disciplines, parallel, or lateral thought can help. Why? Because it is interdisciplinary, it makes it possible for some simultaneous reasoning on the same reality to happen, by accepting convergence in our looking.

Often we look at new urban realities, with the pessimistic eyes of nostalgia. The new type of space that is being generated in contemporary cities frequently motivates a parti-pris reaction about the "state of things", about city models, about economy, society or civilization – it's the apocalyptic cut. But new types of urban spaces equally appeal to the understanding of new elements of urban life, as new things, as founding elements of another urbanity – the integrated way. Previous systems, drawn to explain a city of different scale, with previous concepts about private and public space, no longer seem to work.

Pessimistic attitudes about the role of art in the city, fearing the strange and the unknown, may promote the idea of a city where future should resemble to past or try to hide under the old forms, the new elements of urban life. But urban landscape isn't just scenery, form. And so, coherence shall not be reestablished starting on forms (the elements that define landscape), but on its relation to the contents of social and economical activity in the city.

We shall start by understanding that our landscape is our way of life, the subject of the designing of cities. A subject for many practices and beliefs, simultaneous and interdependent. In this context I invite you to exercise a parallel thought, in the looking at new urban territories. Three types of "founding spaces", that we want to admit both as origin and denial, of public space freedom qualities:

- To circulate: the quality of free-mobility of the public space?
- To consume: the quality of free-exchange of the public space?
- To communicate: the quality of free-relation of the public space?

Roundabouts, Shopping centers, and Advertising screens - what bread shall it become, out of this flour?

1ST. PART. SHORT NOTES ON POLITICAL ECONOMY OF PUBLIC SPACE

"Then, I started, the city is born, in my opinion, for the given circumstances that none of us is just enough by itself, but that he needs many things".

(Platon, Republic)

Cerda fixed in our lexicon the word "Urbanization" – saying it means to make urban, what was not – as a concept of "culture of the urban" (a parallel with agriculture). Today as design professionals working with urban public space, will we be able to see ourselves as " urban croppers "? and to see the clue elements of public space (land, flows network, and meaning - or in other terms, hardware, software and design), as the expression of economic factors ?

Jacarandá, a Lisbon tropical tree that bursts in flower when it accumulates enough minutes of solar radiation giving us the return of bright color, all at the same time, remembers me what's economical sustainability: nothing is created out of nothing. Public space is economic space. From modern economics theory point of view, public goods are not neutral - besides being key factors of the economic circuit (trade, infrastructure, logistic), they reproduce essential social conditions of economic activity (health, security, education, justice...). The same happens with public space. So, like a company a city is an economic organism – it creates and reproduces value (from the land rental income, to the attraction of economic flows).

 # 1. In a global competitive process public space is an advantage.
In any case in a global development model, Cities are centrality factors (attraction, command), and beyond the localization (accessibility of good, services, investments, resources, information...), other competitive advantages of public space are pertinent, as for example:

- the externalization of costs (costs assumed external to its origin),
- the measurable market factors (like type and size of demand)
- and the intangible values such as fashion, styles of life, brands...

#2. Movement, void, and the show of urban life.
In our times cities are changing, as never were in all History: The possibility to suddenly change our environment and to make everything appear out of nothing. City appeals to movement, and emptiness appeals as the place for meeting: "togetherness". We tend to see in empty spaces a chance for a vision of lost nature, or for an exceptional monuments scenario. But void is not the surplus nor a by-product, it's the construction of the urban live show - proximity. "What becomes so difficult to bear in mass society is not... the number of people; it's that the space between them no more has the power of joining them".

#3. A rhetoric of exceptionality .
Free and total public space designing has been a model of modern paradigmatic "exceptionality", in the rhetoric representation of the city. The paradigm of totality - a new city, with everything newly designed - and the paradigm of freedom - the creative power without limits. Actually, it is less than this, and also more: designing the space between the buildings, establishes the public space, where "everything" happens, including everyday life.

And this takes us to conclude: We say "the event takes place in...", so therefore, nothing happens without a place.

#4 Landscape - its local and global condition.
Today, the diffusion information, accessibility and mobility have brought to our cities the signals of an increasing "global landscape": the same, everywhere. New transports, global communications and contemporary nomads (in tourism and emigration), are founding facts of new paradigms of place. Waterfront landscape, always opened to exteriors, to movement and meeting, today is immovable - nothing happens on the water. But it became specialized as a paradigmatic idea of meeting: passed and future, work and leisure, culture and nature, global and local...

#5 Time - changes of meaning in public space?
Experience, is a sparkling phenomena: we perceive better what is permanent in the city, when we see it changing. At a time of construction of new territories, the new public space is perhaps bearing in transports Interfaces, service areas, shopping Malls, waterfronts, thematic parks and cybercafés... But the new notion of time makes new species, by changing senses:

- we changed the sense of meeting, centripetal, for one of centrifugal nature;
- we changed the sense of order - devices allow us to mix beginnings and endings...
- and we even changed the sense of form, the "blur" of images eliminating the substance of things and of space between them.

2ND. PART. ON NEW TYPES OF PUBLIC SPACES

Nothing would seem so far from the qualities we expect public space: roundabouts, shopping's, advertising. Cursed result of malignant and voracious interests... or...the first chains of the generation of urban space: this is the flour that makes the bread - to circulate, to consume, to communicate?

2.1.1. NOTES ON ROAD SPACE AND THE CASE OF ROUNDABOUTS.
Roundabout have an enormous frequency in new territories, in the "waist land" limits of traditional city, in the suburban or sometimes rural peripheries and in the meeting of these areas with highway networks.

Frequently road networks are thought apart from urban system, just obeying to circulating logic.But new public space typology of road networks still offer the character of accessibility continuity and mobility that we expect from "public goods": Road networks gained political value, as images of the city and even as its representation, as symbolic icons for progress and future - mobility, individual freedom, in the form of private cars. The "capsules", the interfaces, and the canals, have a potential as public places - at some fragments of time they consist of access, interrelations and significance. Surely, they may be designed upon that.

 # 6. Roundabout - a road technique or a generator of space.
Technically, in the hierarchy of linking elements in road network, it's somewhere between the crossing and the knot. May we say that a roundabout is a square, or some kind of public space? Instead of proceeding by contradiction (applauding in the optics of the networks or condemning in the optics of the urban space), between a dedicated mono-functional space and an urban public space that also supports circulation, we need to know for sure what commands design, if it's the urban fabric if it's the tracing of the network. And so, for the moment we may answer negatively: a roundabout isn't, yet, a public space

 # 7 The city and the car
Paradigmatic thought easily accepts two contradictory notions about cars: on one hand, that the city today can't live without cars. Cities are its core-environment (Jacobs reconciled it

with the urban street); and on the other hand, that the city no longer can live with cars - it destroyed humanized space (Buchanan showed the costs and advocating dense cities and short distances, he eliminated it). Urban planning isn't successful in the control of cars, nor are citizens, all virtualy being users and shareholders of the car in the city. As a technical product, performance improvement (security, comfort, fuel or Co2...) doesn't solve the impossible - two things cannot be in the same place, at the same time. Ad yet, it still moves.

 # 8 Cars and periphery, as History.
Cars gave new form to cities. Inposing changes (pavements, infrastructures, accessibility, facilities, tourism, renewal of zones, widening of the fabric, new cities...). Its use socializes (mobility and access) and at the same time peripherizes. With cars, suburbia gained strength and became a find of urban reality. Today it's the center that is dependent on the perophery (where economic activities and infrastructure are beeing located). Centers, lose inhabitants and become symbolic places, of culture, history and leisure. They exclude cars. In contrast, in periphical areas it is the car move that includes, and the pedestrian way, that excludes.

 # 9. What to do with the new road space?
Cars generated road space. Some of these spaces, as roundabouts, have an ambiguous space meaning. Surely a roundabout can be of better formal quality, (outside and inside); and allow better pedestrian circulation. But for it to be able to become a true public space shall we encircle roundabouts by new urban functions?
Roundabouts acquire distinct possibilities by its dimension, admitting with a certain area of its central plate, the access to it and consequently the performance of urban functions: from not accessible occupations (most commonly water devices, green features and monuments), to include other functions as parking, transport interface, commercial activities, sports, religious facilities...

 # 10. Roundabouts functions and the rhetoric
Roundabouts are aesthetically invested and its rhetoric potential is unavoidable. As a focal point, they combine attributes that allow all the expressions, all the references: Art, Nature, Monument... and its exuberant architectural design (specially in big artfacts such as bridges), are signals of the degree of investment in the representative function, taking advantage from its strong iconic.
Differently from roundabouts, urban squares offer to movement a centripetal possibility, in the meeting of different ways and interests. A common ground, a stopping point. It's the freedom to chose between proximity and distance, bigger than itself. Lisbon's Praça do Comercio square, finishing beyond the river, the sea...

2.2. 5 NOTES ON THEMATIC SPACE - SHOPPING/WATERFRONT/DISNEY

To consume is basicly an urban function. Therefore there's no urban design scheme where the subject of the consumption isn't decisive. Commercial function in the city no longer has just a single place, the market place: it occupies all the space. And accepting that the City is an economic unit also in search for its "customers", cities sell products and also offer themselves, as a consumption product.

Value problematic is strongly linked to urban design. The competitive dynamics of cities, aim at the attraction of value, by disputing localization of production and consumming. They try to catch visitors, consumers, tourists, business, flows, companies, brains and top executives. The value of location is cumulative - more is more. But value is not just the money return from investment. Such return can be artificially obtained on the basis of the externalization of costs, or tax aiding : in the anxiety to attract value, often the true cost of those "attractions" falls upon the resident population.

#11 City as a product and as a market

Urban space and consuming aren't strange realities. Urban market is, on the contrary an historical matrix of post-medieval city, imposing the opening of the public space, accessibility, security, a tractability and sociability. But more and more frequently, from urban competitive logic results the idea that urban space is a product itself to sell. Urban Design, demenished, then plays the function of constructing the image that helps to sell the city. Urban design can lose its trace of social, interactive nature, in the contradiction between economic paradigms (exchange of goods and services) and social paradigms (communitarian identity).

#12 Diversity and Inclusiveness in the new types of public space
Not all new spaces provide the true enchantment of diversity and inclusiveness, the "contamination" of uses and appropriations. Instead, it's a summing up of functional and conventional types, that we regroup when we define new urban spaces:

- cachet tourist residential area (historical quarter, waterfront)
- leisure centre (complex of cinemas, lunaparque)
- culture and businesses space (congresses, expositions and offices)
- sport and health complex (to healthcenter, polidesportivos pavilions)
- interface and meetingpoint (gare, shopping, gastronomia)
- dedicated road network and focal points (service area, roundabout)
- urban park ("ecological", historical, scientific, sports themes)

#13. In the benefit of consumers, from marketplace to the "Shopping Mall".
Commercial function in urban space takes more to it than the mere organization of the shops. They include the resolution of social subjects (the rest and working hours for example is modified with weekend opening), of technical construction subjects (first air conditioned Mall in —, first rolling stairs in —) and urban subjects (accesses, parking, localization). Increasingly sophisticated is the relation between selling techniques and space (private space presented as public, with visibility, freedom of movement, and "climate"). Will the city be able to integrate it as it made in the past to the fair field, to urbanize it? Or else shall wait until the Mall is abandoned, wishfulthinking the return of those "good old shops" to the center ?

#14. The "beautifull people at the docks" – a new urban category
Finally, "aprés le pavé, la plage". The Waterfront is today the image of City Beautiful, a new paradigmatic subject of urban quality. However, it starts to disclose a deficit of truth: Thematic matrix, co notates Waterfront with symbolic values: • of nature, the outdoors, • of tourism, the voyages, • of utopia, the future, • of history, the heritage, • of the meeting of cultures, the exotic... emphasized by art works. But at the same time, the radical introduction, over the desert of portuary use, of a monofunctional leisure and consuming space.

#15 Marketing and representation of the City as product - disneyworld.
The "show society", is also made by city images, for example the historical narrative (events, people, artifacts buildings, works of art, landscapes, lifestyles). Under an infinity of forms, the essential base of city "brand" is the differentiation to mobilize a competitive advantage. Its design, for the good and the evil, is in public space.
If traditional tourist destinations have already its brand themes marked in urban space (Rome of ruins, Paris of lights, Venice of canals, Rio of carnival in the streets), the new tourist destinations are "urban designed", ephemeral like Expos, Olympic games or Millennium events, specific and cultural like Lyon or Bilbao, permanent and global, like Paris-Grands-Projets or Architecture-design-Barcelona. A produced product made "to be tasted" - cities "becoming themselves "ideal" city and at the same time changing into practical centers for "free time". The utmost theme of the Ideal city, including the totality of urban space, culminates in the simulated, new city constructed by Disney, with a forgery of other cities buildings - by notables architects. Segregation and security, in a ghetto of rich. It exists: It's Celebration, California. "We sell hapiness" is the slogan of Disney

2.3. Communication and city sense-giving, the case of the advertising screens

Way finding signals, although indispensable and often critical in public space, are not all the field for city communicational Design. A system of communication in public space may even be the way of avoiding redundance and signal noise: it will start by the inventory of the constituent factors (sender, context, message, channel, code and addressee) and communication functions, the system will not only include the subject but the agents of communication.

Design professions have been trained in the certainty of drawing as if it was a common playground and as an instrument of communication, being the core of their identity as disciplines. However communication abilities of drawing, are imperfect - we professionals communicate badly with non-professionals. And to keep it (the identity), today we have to add new communication requirements to the domain of traditional abilities (of drawing): to formulate a diagnosis; to visualize a program; to simulate an hypothesis; to transmit a concept; to consider decisions; to argue impacts; to produce alternatives... These are territories of public space design that not only complain multimedia and renderings, but new languages and, mainly, new attitudes of communication.

#16 Communication, neighborhood and socialization
Car communication has a normative and codified character. The need for resolution of conflicts in the processes of communication, aims at the setting in motion of power balances between social actors. Messages in urban environment, specially in the domains- school, media, and public spaces, are traces of conflict.
City public spaces, where communication contact are direct, in a parity situation, is an essential resource of socialization, face-the-face, the notice that spreads, help appeals the neighbors in anxiety, and in joy, by the combined effect of density-proximity with the experience of urban space.

#17 New technologies and communication
Technological advances will globalize communication networks. Its universal diffusion will gradually create a new "public space". Specific locations and the proximity of the interlocutors shall become less relevant. Does this new situation represent a rupture of city historical continuity, in its function of meeting place? Shall virtual meeting spaces supplant the city as the space of meeting?
To answer is already an opened process, counting on what the real city can offer, and also on what media can offer, as meeting places... and if possible combining both, as announced by "Flash mobs" - a sudden mobilization of people in urban public spaces, convoked by email and sms as spontaneous collective "playtime".

#18 Art and city – a ground for individuality
Public art, in all its enormous diversity that Remesar argues as a social practice of urban landscape purpose-giving by means of objects and actions of aesthetic component", has always a register of communication in context and always suposes a responsibility, in the relation between artistic creativity, and goals or interests that inform public space.

The communicational meaning of public space tends to modify itself in new urban territories. The nature of messages and the appropriation of public space, place the question of the meaning. Sennet, analyzing graffiti recognizes in them the attributes of space as a gesture "to signal", as to leave a "mark of individuality".

 # 19 Privatization of public visual space, and advertising sreens
Public space design always states sociability and freedom. Habermas situates the origin of democracy in the discursive function, a communicational exercise in the public sphere. But to communicate, can also be a space of repression. Advertising, even disclosing values of freedom (choice), is not deductible from social values. Visual space beeing a publi good, it has to respond, above all, to the public interest. Advertising submits public space today to strong

conditioning, to the point of being advertising that generates public space by promoting and financing.

So, we have to ask, if and how advertising screens (like art screens) can contribute to the quality of space (often it's said to serve public interest, by "offering" urban furniture as payment for the use of public visual space). But if companies and activities (including politics) depend on communication in public spaces, and if the private use of a public good doesn't have to be a rule but an exception, then we also must ask, persistently, how can advertising on public space be opposed to?

#20 Citizen Communication and ethics

If the State incorporated in its mission the obligation to inform, society on its side values the right to know and to argue and to preserve some edges of privacy. Consumers surely have rights, but more and more they equally have responsibilities as consumers but also as citizens, for some things that are out of markets logic. Public space is communication place.

Recognizing our times precisely for being defined by communication, as a matrix of organization, value and power, we know that communication in public space has a seminal meaning - the notion of sovereignty that supposes the inclusion of creative actions of the "Other".

Concluding.

A question of ethics and of power, is present in many decisions about mobility, consuming and communication in public space: Inclusivity, by interactive relation between the different, and empowerment of city life main partners – citizens.

Parallel or lateral thought, between apocalyptic and integrated is possible. Design disciplines have some assets: creative thought, attempt-error methods, interactivity with context, strategical vision... Coming from paradigmatic city visions – based upon expansion economy or on environmental sustainability – we have been converging by looking together, interdisciplinarely, to new types of space, in today's emergent city. Beyond limits of our protecting disciplines, that only assure us the condition of experts of the already known, we tried to answer to our own need of a new

PUBLIC SPHERES

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INTRODUCTION

The old question as to whether art can change the world has tended to produce negative, or at best qualified, answers. Herbert Marcuse justifies an inquiry into aesthetics - "the retreat into a world of fiction where existing conditions are changed and overcome only in the realm of the imagination" (Marcuse, 1978: 1) - by pointing to "the miserable reality" and noting the ideological and class character of art, so it becomes "again the topic of critical reexamination" (ibid). In his Preface to *The Aesthetic Dimension*, he states:

... a work of art can be called revolutionary if, by virtue of the aesthetic transformation, it represents, in the exemplary fate of individuals, the prevailing unfreedom and the rebelling forces, thus breaking through the mystified (and petrified) social reality, and opening the horizon of change (liberation).

In this case, every authentic work of art would be revolutionary ... the appearance of the image of liberation (Marcuse, 1978: xi).

I return to Marcuse below, but his formulation raises certain questions, not least as to the location of that necessary transformation of consciousness which, I deduce from his other writing, is prerequisite to wider social transformation, producing the conditions of a possibility for change, or itself being that change. In most critical discussion of the European avant-gardes, from French Realism to Surrealism, say, the transformative character of the art in question is received in individual contemplation, notwithstanding that many of the artists concerned worked as groups or in looser milieux. Their art was exhibited in art spaces (even if they managed these themselves outside the Salon and the market) and disseminated in specialist art magazines. The public for and press coverage of art were greater in France than in England but only in post-modern (post-industrial) times has art become mass entertainment - as through the television spectacle of the Turner Prize.

In contrast to art's individual reception is the public appeal of the monument. The monument does not foster future visions, but refigures the multiple pasts of individual and social experience as *the* past which legitimates the power of the state, or, when monuments take the form of public sculptures as badges for development, of capital. Although the departure of artists from the galleries since the 1960s was in many cases to fuse art back into life, or to refuse the commodity status of the art work, and although socialised and politicised aims were present, not only has the market proved adept at reincorporating such departures but also the move to public space was based on a false argument that those sites associated with power were in some way sites of democracy. I wonder if an art of intimate encounters is more revolutionary than efforts to mimic displays of power in a new genre of public monuments (public art).

To draw out strands of this contention, I cite a painting by Georges Seurat from the 1880s and a project by Jochen Gerz in the 1990s. The two cases are disparate, widely separated in history, yet deal with liberation: the first depicts a vision of a free society; the second negates past unfreedom by articulating personal memories. In Marcuse's critique of French literature in the 1940s there is an emphasis on intimacy as a last refuge in face of totalitarianism, which I read as an extension of that personal quality in dark times. Drawing also on the urban theories of Henri Lefebvre, I read the personal as a site of liberation. I look to cases of artists' interventions in urban spaces, and in a gallery

setting, to argue that the revolution, so to speak, takes place already, all around us in the everyday and needs no invention but rather visibility.

Finally, however, I try to avoid a polarisation of personal and public realms, and look to the work of Iris Marion Young on the need for group identity, and the need to refute the liberal requirement of assimilation to a dominant culture. Instead of worrying about the public realm, then, perhaps it is possible to ask what might constitute a public sphere - perhaps a sphere of mutable relations and formations which I see, again, in the work of Jochen Gerz.

VISION AND DESIGNATION

Seurat and Utopia

To begin, I want to suggest a reading of Seurat's large painting *Bathers at Asnières* (1883-4, London, National Gallery) as a vision of utopia. It is a highly speculative and may be inexact, but makes sense of the painting and of its function as a monumental work in Paris in the 1880s. The painting depicts a group of members of the artisan class taking their leisure by the banks of the Seine at Asnières, a suburb of Paris accessible by railway. It may be an essay in pictorial form, an exploration of optics and colour theory, and a reinvention of academic figure composition after Puvis de Chavannes. Or, a picture of a new society which it depicts in an incipient visual language derived from new theories of optics. The realism of the language locates the imagery in a visual equivalent of the present, as if to see tomorrow as today; but it does this explicitly in an aesthetic dimension in which the world can be depicted not as it is but as it could be. Another way to put this, from Ernst Bloch - though he does not mention this work and sees Seurat's *Un dimanche à la Grande Jatte* (1884-5, Paris, Musée d'Orsay) as reproducing bourgeois alienation (Bloch, 1986: 814; Nochlin, 1991: 170-4) - is as image of perpetual Sunday; that is, as image of the day of rest from toil, hitherto an interlude of liberation amid the dulling routines of labour under industrial capitalism, made every day.

The key to this reading is in the chimneys of Clichy which Seurat puts in the background, behind the railway bridge. They are included in studies for the work, such as *The Black Horse* (1883-4, Edinburgh, National Gallery) and *The Rainbow* (1883-4, London, National Gallery). In the latter they appear under a rainbow. This might illustrate Charles Blanc's theory that spectral colour represents an ideal world. But I wonder if the rainbow is symbolic of a new, post-diluvian beginning painted at a time of economic unrest and political instability after the financial crash of 1882, and in a time of rising radicalism, with the foundation of the Federation of Socialist Workers in 1879 and general amnesty for Communards in 1880.

Or is it that "industry and leisure, or in today's terms, pollution and pleasure, exist side by side" (Leighton and Thomson, 1997: 61)? Or that the chimneys denote technologies of mass production which supply enough to meet the needs of all, abolishing the economic problem of scarcity. This idea figures in the anarchism of Peter Kropotkin and is implicit in French utopian socialism. It is allied, too, to Charles Fourier's idea that work is libidinal, and social relations erotic. Contemporary accounts see the chimneys as encroachment: "the smoky factories and blackened docks of one bank and the spacious villas and gardens of the other shore" (in Thomson, 1985: 117), and histories of Fordism and Taylorism affirm that view; yet in the 1880s it may have been possible to see mass production as a means to liberation. The weakness of my reading is its lack of documentary proof and reliance on the circumstance of Seurat's association with other artists and writers later known for radical sympathies. Among them Pissarro (who read Kropotkin) saw chromatic art as "a signifier of anarchist beliefs" (Smith, 1997: 77), and Signac (the leading neo-Impressionist after Seurat's early death in 1891) contributed to anarchist journals. Seurat had an allowance of 400 Francs a month and usually dined in conventional bourgeois dress with his mother in the family apartment, and has been seen as adopting a radical stance "only for as long as doing so involved no real risk to his secure, bourgeois existence" (Smith, 1997: 79); though another opinion is that he "cannot have been unaware of the climate of opinion in his new circle and what radical, left-wing views he probably held must have been similar to those of his friends (Thomson, 1985: 95). It remains unclear.

What may be more interesting is the absence in neo-Impressionism of political motifs - riot, destruction of monuments, general upheaval. After the failure of the Commune and Courbet's death in exile, it is no surprise but does not mean art has no political aspect.

Signac, writing as *camarade impressionist* in the anarchist journal *La Révolte* says in 1891: *It would be an error - an error into which the best informed revolutionaries, such as Proudhon, have too often fallen - systematically to require a precise socialist tendency in works of art* (Signac, 1891, in Wood, 1999: 129).

He views the depiction of working-class subjects *and* decadence of bourgeois society as radical witness in the form of a new artistic language. Seurat's painting of the bathers shows the lower classes enjoying perpetual leisure. Its monumental scale puts in a tradition of large-scale work for public exhibition (from Gericault to Puvis de Chavannes) - it was rejected by the official *Salon* and shown at the first *Salon des Indépendents* in 1884 - but introduces into that arena images of the suburban and everyday.

Gerz and Memories of Occupation

In 1998, in the week preceding the verdict in the trial of Maurice Papon (a functionary of the Vichy regime responsible for the deportation of Jews from the Bordeau region) Jochen Gerz interviewed 48 women of Papon's generation living in Cahors. He asked them about personal truths and public actions, setting their responses below their photographs on posters displayed in public sites. A selection was reproduced in the regional newspaper *La Dépêche du Midi*, and the German edition of *Le Monde Diplomatique*. Among them:

You had to be careful about what you said. They arrested my neighbour, Mme Chapon. The militia denounced her. They tortured her. She never came back (Bolzano, 1999: 90).

and

The truth lies also in the things you no longer do, and in the things you would like to do, and also in how you do things. That also includes remembering. The old people have to pass on what they know (ibid). The responses were "a concentrate that captures a fleeting moment of these women's lives" (Bolzano, 1999: 90), which I take to be like Adorno's idea that art sediments in its forms the reality in which it is produced - and which, we would say now, it also (re)produces.

In *Le Monument vivant* (1995-6), inhabitants of the village of Biron were asked to reply to an unpublished question (possibly whether anything is worth dying for); replies were printed on red brass plaques attached to the sand-stone obelisk of a refurbished war memorial:

When you are twenty years old it seems impossible to die. Perhaps for freedom. You thank those who died for you. Freedom always comes first, but you never know what the future will bring. There have always been wars. Among us Europeans as well. I lived through the 1940s, and in spite of all the dead and the horrors, we were nonetheless very happy (Bolzano, 1999: 74);

and

I volunteered but the war was practically over. Then I wanted to go to north Africa; but since the country was occupied, they asked me to stay in Toulouse, which I didn't want to do. I was declared unfit for service. With the Germans, I think that's all over by now. One's happy to live here in peace (ibid).

What strikes me is a fusion of world history and personal life, of trajectories outside the influence of individuals with the content of intimate memories. What we see here is not the narrative of public monuments but a story of lives spent in obscurity which are nevertheless momentous. Personal memory is lent visibility, and the work of the artist is to assist in producing this, not to intervene in the construction or coherence of memories. Once the possibility is established, the process is handed over to others.

If, then, Seurat depicts an everyday liberation, Gerz intervenes to open a possibility for a process which may, for some at least, be liberating even if in articulating a state of unfreedom. I want to relate this sense of the everyday to the work of Henri Lefebvre, who is known mainly in what might be called the new geography for his theories of spatiality but who offers also a theory of moments. Lefebvre (1991) argues that a society's spatial practices are characteristic and ideological; within them are currents of, on one hand, conceived space as in designs and plans, and on the other of lived spaces as those around the body and in which personal meaning is produced. The works described above share in their disparate ways an engagement with lived spaces. Such spaces are necessarily plural compared to the continuous space of plans, and the blank space on which plans are drawn. Lefebvre argues, too (earlier) that moments of liberation occur within routine, as Rob Shields

summarises: "when one recognises or has a sudden insight into a situation or experience beyond the merely empirical routine of some activity" (Shields, 1999: 58). For Lefebvre, the idea of moments is allied to that of lived spaces, but is rooted in the time of everyday lives, a point which interrupts time (Bergson's *durée*) so that the world is not the same, is not a mere continuation but the stuff of everyday revolution, the revolution public monuments are employed to crush:

Any space that is organized around the monument is colonized and oppressed. The great monuments have been raised to glorify conquerors and the powerful. Occasionally they glorify the dead or the beauty of death ... Monumental splendour is formal. And although the monument is always laden with symbols, it presents them to social awareness ... just when those symbolized, already outdated, are beginning to lose their meaning, such as the symbols of revolution on the Napoleonic Arc de Triomphe (Lefebvre, 2003: 21).

Moments occur when the revolution, which already exists, is recognized, though this does not diminish the need for struggle:

those instants we would each, according to our own personal criteria, categorise as 'authentic' moments that break through the dulling monotony of the 'taken for granted'. Moments outflank the pretensions of wordy theories, rules and laws, and challenge the limits of everyday living ... "revelatory of the totality of possibilities contained in daily existence ... would pass instantaneously into oblivion, but during their passage all manner of possibilities - often decisive and sometimes revolutionary - stood to be both uncovered and achieved" (Shields, 1999: 58, citing Harvey, 1991: 429).

Once recognised moments become tangible and memorable. The intimate is then a dimension of revolutionary insight.

Marcuse and a literature of intimacy

If moments transgress the dulling effect of routines, transgression flowers in love. This is a surrealist position, like the idea that beauty is convulsive, derived in part from Baudelaire. Marcel Raymond sees Baudelaire as taking domestic interiors as objects of his contemplation, projecting onto them "secret analogies with the contradiction in his own soul" (Raymond, 1970: 13). But he also brings them into a poetry of an imagined, utopian realm which is the destination of *L'invitation au voyage*. The poem has an unusual form, with a sustained use of full vowel sounds; F W Leakey describes it as pervaded by an "amorous feeling", its tone "vibrant, caressing, insistent, *warm* ..." (Leakey, 1992: 66). The poem's refrains informed Matisse's titles for some of his works around 1904-5:

La, tout n'est qu'order et beauté
Luxe, calme et volupté (Baudelaire, 1973: 102).

Like Seurat, whose neo-Impressionism he adopted (from Signac), Matisse paints a utopian world in which figures (now stripped of class associations along with their clothes) enjoy a life of perpetual ease. The absence of specificity is a reversion to a classical, universalising imagery; yet the content of joy is still there. Is it viable to see such content as revolt? To do so would be in keeping with Lefebvre's theory of moments; and would depend on a personal experience of joy, which does not translate into official narrative.

Marcuse, in a study of French literature under the occupation, 'Some Remarks on Aragon: Art and Politics in the Totalitarian Era' (Marcuse, 1998: 199-214), quotes Baudelaire's *L'invitation au voyage* as "in the face of a society based on the buying and selling of labor power" and sees it as "the utopia of real liberation" (Marcuse, 1998: 204). To dream of sweetness (*douceur*) is to reject the "entire order of toil and efficiency by taking its promises and potentialities seriously" (ibid); in the *promesse du bonheur*, love "as an artistic form, becomes a political a priori" (ibid). Art "expresses the individual protest against the law and order of repression" (ibid).

Marcuse continues that stories of love maintain authentic meaning, and cannot be repressed by the apparatus of the state, are always transgressive:

Art is essentially unrealistic: the reality which it creates is alien and antagonistic to the other, realistic reality which it negates and contradicts - for the sake of the utopia that is to be real. But liberation is realistic, is political actinon. Consequently, in art, the content of freedom will show forth only indirectly ... (Marcuse, 1998: 203).

He examines writing by Paul Eluard and Louis Aragon to effect that, for these "political poets and active communists", love "shapes all individual content" including the political: "Love and liberty are one and the same" (Marcuse, 1998: 205). On Aragon's novel *Aurélien*, he writes of:

the picture of a whole epoch in its repercussions on the representative strata of society, and

reflects the historical fate of the epoch in the personal story of the hero and the heroine (Marcuse, 1998: 208).

At the end, after a gap of 18 years in their lives, the protagonists meet again in 1940. They no longer share a reality, the *promesse du bonheur* overtaken by a more routinised politics, while the ethic of the novel for Marcuse is that the promise of joy *is* the native land (*la patrie*, or perhaps *heimat*).

In intimate exchanges norms and codes are interrupted. At the level of the personal which is political, or the political which is personal, freedom is imagined - and the present experience of that imaginative act which is an act of struggle remains. Marcuse tends to paradox in the way Adorno tends to state irreconcilable tensions: "In art ... the untruth may become the life element of the truth" and "the remembrance of freedom in the totality of oppression" (Marcuse, 1998: 214). This could be applied to the projects by Gerz noted above; and if Seurat's image of the bathers celebrates *bonheur* as already present in an imaginary of ordinary life, his companion painting *Un dimanche à la Grande Jatte* supplies the contrary of its repression in bourgeois society, though there are indications in the painting of a return of the repressed.

THE PUBLIC REALM

Most art history and criticism interprets the perceived intentions of the artist and author; of reception less is known except in cases where the categories of production and reception are blurred. Shifts of consciousness occur through individual or group experiences, however, which is an authenticity opposing them to the ersatz experiences offered by public monuments and official cultures. Such shifts are often gradual and incremental, yet constitute a *force majeur*. There is an echo of this in the analogy of a viral culture used by Jane Trowell to describe *Ignite*, a spoof newspaper distributed by members of artists' group PLATFORM to London commuters in 1996-7: "This project had a viral quality, slipping a proposition into the bloodstream under the guise of a safe publication" (Trowell, 2000: 107). PLATFORM have since developed a performance work for audiences of eight who sit in separate cells to hear a narrative of the Holocaust, and take part in discussion on the mental compartmentalisation prerequisite to the management of annihilation. Their intention is to seed a questioning of the authoritarian state of mind which may seep into wider spaces of consciousness, spaces in which people shape a society at least in imagination.

I was careful above to use a plural for lived spaces, a singular for conceived space, because the dominant culture produces a public realm it presents as *the* site of power and embellishes it with a representation of *the* history which legitimates its power. Thinking of the women in Cahors, their memories are personal and diverse within a given situation. A national memory is in contrast a myth, and the naturalism of some statues does not conceal that they represent an ordering of society (including the power of the state to determine who is represented). It is instructive that of the 51 monuments erected in Central Park from 1859 to 1977, 28 represent men, 12 are abstract or allegorical, 7 depict animals, and 4 show women of whom one is Mother Goose and two are Alice in Wonderland. The situation has not changed in the representation of a city's history by the recent siting of three bronzes of famous, white men from Bristol in the city's harbourside district.

But the world in which such images are received is not that of the nineteenth century when the genre gained prominence in the urban landscape. Then, the nation-state was all-powerful; now states provide out-sourced governmental services to trans-national corporations. While it is helpful to recall that communication and resistance are globalised as well as capital, the spread of American as a universal language of consumption, and the blurring together of categories such as public and private urban space, or art and mass media, introduce complexities which render the relatively simple calls for freedom and justice out-dated (but never to be abandoned, I hope). Citing G H von Wright (1997), Zygmunt Bauman sees a new world disorder:

Thrown into the vast open sea with no navigation charts and all the marker buoys sunk ... we have only two choices left: we may rejoice in the breath-taking vistas ... or we may tremble out of fear of drowning. One option not really realistic is to claim sanctuary ... (Bauman, 1998: 85).

I would add that ethical values are replaced by the multiple, inconsequential choices of consumption; these may be vehicles for identity formation but are dis-empowering. Consumption encroaches, too, on the museum: Esther Leslie writes in a review of Tate Modern's first year:

Tate Modern is not just trendy, but in the vanguard of a reinvention of cultural spaces worldwide.

Art galleries are overhauling themselves as 'for profit' spaces where the expertise of art workers is leased out to business and education ... Tate is a brand that niche-markets art experience. Its galleries are showrooms.

adding that:

... this is still art and not just business. The commodity must not show too glossy a face. The reclamation of an industrial space ... lends the building a fashionably squatted aspect (Leslie, 2001: 3).

Yet to lament the purity of the museum is to forget that it was always a means to reproduce an elite cultural history. Museums were established in an ethos of liberal reform which was progressive in the nineteenth century, but which conditions the perception of society in ways to ensure its continuity.

A history of the public art museum would have certain parallels to one of public space (the site of the mythicised public realm). Museums such as Tate and its counterparts in provincial cities were founded during the nineteenth century to provide public education by constructing narratives of national schools, delineating the nation's cultural history by determining what art was or not purchased and in what ordering it was exhibited to public gaze. Or - to the gaze of publics, mainly the urban middle classes. Although the poor were allowed in, Brandon Taylor writes that "I think we can be fairly sure that the desire of the new art public was to be free of the contamination of the lower classes altogether" (Taylor 1994: 24). Museums of modern art in the mid-twentieth century merely update the process, their innovation being the white cube which sets art in a supposedly value-free realm.

There are, of course, museums of other things than art. Amsterdam, a city which promotes itself as a destination of cultural tourism, has a museum of torture. Its intentions may be to raise awareness of violence against the person as integral to the operations of power, or to understand the mental acts which allows individuals to carry out extreme violence. My worry is that the co-option of torture to the culture industry normalises it as entertainment or commodity. It is a problem similar to that raised by Adorno (1997) and Marcuse (1978), that art depicts suffering only in its beauty. At a much less extreme level, public art conventionally acts as aesthetic badge to urban development which is often socially divisive, and unregenerative of social cohesion or local economic vitality. I could go on about the encroachment of privatised space, as in the mall, on hitherto public streets where people mixed informally and dissent was allowed. But I think this would be false. It is not that I like the mall, but that public spaces were not the homes for democratic activity they are sometimes taken to have been. At certain times, revolt has taken over the street, and the statues been pulled down in enactments of a shift of power, but the street was always regulated, and the square a site of power's display to public abjection. Public art and urban design cannot but embellish these sites, making them acceptable.

For Jane Jacobs (1961), the street is where citizens produce a self-regulating society, where safety is in numbers. For Lefebvre, "*In the street, we merely brush shoulders with others, we don't interact with them* ..." (Lefebvre, 2003: 19). Both statements may be accurate, and Lefebvre also argues that "In the street, a form of spontaneous theatre, I become spectacle and spectator. The street is where movement takes place, the interaction without which urban life would not exist ..." (Lefebvre, 2003: 18). But I worry that the north American commons, an image still powerful in urban discourse, was largely a preserve of white, male property owners. If so it is like the European coffee houses where differentiations of rank were suspended, all voices equalised, but where, too, the usually male customer paid on entry for an expensive commodity. Richard Sennett also sees a de-personalisation of public debate:

People thus experienced sociability in these coffeehouses without revealing much about their own feelings, personal history, or station. Tomes of voice, elocution, and clothes might be noticeable, but the whole point was not to notice. The art of conversation was a convention in the same sense as the dressing to rank of the 1750s, even though its mechanism was the opposite, was the suspension of rank (Sennett, 1992: 82).

This is entirely in keeping with a Kantian aesthetic of disinterested judgement - which I think the work of artists such as Gerz refuses.

My particular disillusion with public space - a moment - occurred one Sunday in Barcelona, wandering through the old red-light district of el Raval, now a cultural quarter around the Museum of Contemporary Art (MACBA). Dwellers were sitting outside their blocks facing a demolition site more than 130 metres long. A large billboard at the end proclaimed PUBLIC SPACE. I had realised

that flagship cultural institutions such as Tate or Guggenheim, here MACBA, acted as the pioneers of gentrification, but it seemed now that public space was used to re-code a neighbourhood as affluent, while Barcelona re-branded itself a global rather than a Mediterranean city.

INTERVENTIONS

I look now at cases of work which intervenes in urban situations in New York, Lisbon, and a gallery setting. *Touch Sanitation* began in 1976 when Mierle Ukeles became artist in residence in the New York City Department of Sanitation. The post was initially unfunded, though Ukeles now has an office in the Sanitation building new Wall Street, and is funded as artist in residence for the Fresh Kills Landfill site on Statten Island, where most of New York's trash was taken until recently. She writes:

On July 24, 1979, I started shaking hands with the first of all New York City's 8,500 sanitationmen and officers, 'sanmen', the housekeepers of the whole City, workers in the largest of maintenance systems ...

As an artist, I tried to burn an image into the public eye, by shaking hands, that this is a human system that keeps New York City alive, that when you throw something out, there's no 'out'. Rather there's a human being who has to lift it, haul it, get injured because of it (highest injury rate of any U S occupation), dispose of it, 20,000 tons every day. Our garbage, not theirs (Ukeles, 2001: 106).

Touching the hands which touch filth (of course, they wear gloves), Ukeles lends visibility to garbage collectors who "feel so isolated they could be working on the moon" (Ukeles, 2001: 107). Through eleven months, she walked the city's five boroughs to personally greet each sanitation worker, timing her walks to fit an eight-hour shift:

As woman artist injecting myself into a 'man's world', I represented the possibility of a healing vision: not a pretend sanman, not an official investigator, not a media voyeur, not a social scientist, rather a 'sharer' in an ecological vision of the operating wholeness of urban society (Ukeles, 2001: 106)..

Patricia Phillips writes that "*Handshake Ritual* required the artist to adopt and accept the rhythms and routines of an established workplace, a site intrinsic to the public domain ... [and] to embrace a prevailing public language ..." while dealing with unpredictable responses (Phillips, 1995a: 181).

My second case is *Capitaldonada* - a project initiated by Mario Caeiro and the group Extra]muros[in Marvila, a social housing district of Lisbon, in 2001. Caeiro writes that the project aimed to "animate a specific social and territorial fabric" and:

The key element in this strategy in which not only different technical and artistic subjects converge but also many non-professional actors, is the capacity to generate participation, co-responsibility and a real empathy on behalf of common fate. Perhaps following this project, institutions and individuals will see intervention ... with a new care as well as with new demands (Caeiro, 2002: 145).

Marvila is an area of high-rise social housing for immigrants from rural areas of Portugal and its ex-colonies, between the historic centre of Lisbon and the Expo-98 site. In preparation for Expo98, some blocks (seen from the airport road) were painted orange, lime green, purple, blue, and yellow - the response of official culture in its domain of plans and facades. Among the projects of *Capitaldonada* was *porque é que existe o ser em vez do nada?*, by José Maça de Carvalho. Working with tenants' representatives he photographed twelve individuals whose images and cell phone numbers were reproduced on cards and posters at bus stops and in magazines. These twelve dwellers acted as communicators for the project, setting up meetings with callers to share their everyday activities of kickbox training, graffiti, dance parties, music, and quoits. A 10-metre high poster of one dweller, Deborah, was sited on the side of a five-storey block. The project can be seen as art-ethnography, but I wonder if it might be more a process of opening a space than of observation, comparable in this respect to Gerz's work described above.

For the third case I look to art in a gallery setting, in fact which I first saw in the Guggenheim, New York (where it was awarded the Hugo Boss Prize in 2000). Marjetica Potrc rebuilds the huts of informal settlements, including those provided by authorities as basic provision to be supplemented by self-build extension. The squatter shacks of what were once called shanty towns are read here as sites of human social development: "Her shelters do not preach or blame, but rather stress the idea

that multiple levels of existence and economies can exist around an urban context" (Bonami, 2001: 4). To rebuild shelters in authentic materials in a gallery asks several questions, such as how members of an elite public see them, while problematising the relation of a site of habitation which requires no legitimation (aesthetic or otherwise) only legalisation as what is, in practice, a relatively sustainable form of settlement, compared to government housing schemes. The point seems to be to give material form to difference, to the alterity of the cultures it represents; in doing so it also touches on Lefebvre's concept of a right to the city.

As Francesco Bonami concludes:

This practice places [Potrc] in the risky position of someone who wants to prove that the causes and effects of exploitation are increasingly blurred in societies where the poor refuse to be artificially upgraded, if that shift means the loss of any authority over their own material existence. [It] also poses the question of how her production can intersect with institutional space. With the building of new fortresses like the Guggenheim in Bilbao or the Tate in London, it may be that her practice will create new kinds of cultural favelas ... potentially proliferating at the bottom of titanium walls ... [to] produce new nomadic shelters that carry new economies and new forms of identity into the planned life and the power of the visual arts (Bonami, 2001: 7).

In this work, the artist intervenes with a team of assistants to reproduce an entity emblematic of conditions specific to the non-affluent world, the other side of globalisation. The process is thus indirect, the commentary oblique but also non-interpretive. I see a commonality with the non-judgemental (non-Kantian) work of Gerz, and a polarity with Seurat's ease and Baudelaire's imagined, far-off joy. Commonality and polarity establish not an opposition but an axis, two points from which to understand the imaginative aspect of consciousness which is the substance of liberation. The difficulty, as ever, is how that becomes social transformation.

PUBLIC SPHERES

In the public realm of monuments and parades imagination is subordinated like an obedient soldier or a dog to the dominant narrative - which has tended in European history to be patriarchal. Weber uses the term *Herrschaft* for power, generally translated as domination but also as authority, by which "*a command with a given specific content will be obeyed by a given group of persons*" (Goehler, 2000: 51). Such relations are institutionalised. Part of the work of deconstruction was to fracture such relations in language. In a post-industrial setting some of the old legitimations are defunct though the authority of consumption is at least as strong as that previously of the state. To call the dictates of consumption self-enforced elides the manipulative force of narratives in the mass media, while the idea, from Foucault, that we are members of self-disciplining publics holds. In a situation in which the grim reality, so to speak, shows every sign of worsening, Marcuse's turn to art is more apt than in the 1970s. After the failure of 1968 there was a retreat. Now there is hardly anywhere to which to retreat. This does not mean personal experiences and moments are any less abundant, and may imply that they become increasingly a location for critical and liberative acts of imagination. Critical and reflective conversation may even be a responsibility in the kind of post-modern habitat described by Bauman:

... an incessant flow of reflexivity; the sociality responsible for its structured yet fugitive forms, their interaction and their succession, is a discursive activity, an activity of interpretation and reinterpretation, or interpretation fed back into the interpreted condition only to trigger off further interpretative efforts (Bauman, 2000: 42).

Bauman sees a need for sociology to see itself as a discipline engaged in such continuous reinterpretation, cognizant of the contingency of any outcome while seeking to refine the ground-rules of interpretive acts and foster the communication of what is interpreted. I would see critical art practice as also engaged in such reinterpretation, with the caution that - learning from the failures of all the avant-gardes, it is not a work of interpretation but of recognition.

Here I would like to cite a review by John Roberts of an exhibition at the Whitechapel Art Gallery - 'Protest & Survive', in which, among others, participants held placards proclaiming

I'M GLAD IF I CAN HOLD THIS IN MY HAND

and

WE ARE GLAD IF WE CAN DEMONSTRATE

The "if" says it all even apart rom the vacuum of content. Roberts writes:

Political art (as understood on the social democratic model) assumes that those whom the art work is destined for (the fantasized working class) need art in as much as they need Ideas in order to understand capitalism and class society. There is never a moment's recognition that people are already engaged in practices in the world which are critical and transformative (Roberts, 2001: 6).

But as Lefebvre theorises, ordinary life is replete with moments of presence, its environment with creative ingenuity. What stifles this is the liberal rhetoric of assimilation to a generalised culture - the culture promoted by the design of the public realm and its old and new monuments. In face of this, the intimate may be a location of criticality like the aesthetic dimension (as Marcuse sees both).

I still have a problem. Personal experience and its articulation, whether angry, sad, or joyful, is as easily marginalised as it is perceived as authentic. I can argue intellectually in the University for a refusal of the centre-margin model which allows this, yet I do not really know how I apply this in the spaces of ordinary life. That may be my limitation, of course, reflecting my having taken the bread and occasionally the wine of institutions for more than 30 years! But it is difficult to engender tactics which are not articulations of polarities, like them-and-us, or individual-and-society. Yet societies are made, as Iris Marion Young has argued, of groups, which are mutable and multi-valent. In a post-industrial world, where the zoning of space and regulation of hours required by manufacturing industry and public administration is of decreasing impact, multi-valency flourishes.

The possibility, then, rather than of assimilation of minorities to a dominant society - or of personal voices to generalised narratives - is for recognition of group difference and by implication solidarities. Young writes:

Historically, in group based oppression and conflict, difference is conceived as otherness and exclusion ... Attempts to overcome the oppressions of exclusion which such a conception generates usually move in one of two directions: assimilation or separation. Each of these political strategies itself exhibits a logic of identity; but this makes each strategy contradict the social realities of group interfusion. A third ideal of a single polity with differentiated groups recognising one another's specificity and experience requires a conception of difference expressing a relational rather than substantial logic. Groups should be understood not as entirely other, but as overlapping, as constituted in relation to one another, thus as shifting ... (Young, 1993: 123).

Perhaps the elderly citizens who remember Vichy in their own ways constitute a group perceived, through Gerz' work, as relational rather than substantial.

At Biron:

There are some of us, the ones who have been deported, for instance, who are still afraid to speak. It is too painful. I was scared myself ...

and

We were used to passing by the monument without paying attention, almost without seeing it. Now, the monument seems fantastic to me. I cried, as I read other people's thoughts. I was so sure I knew the people who lived around me, but I realized it wasn't true. It never happens that we really get close to one another - I don't know why. We can only miss what we didn't do. Our dead did not leave for nothing. They suddenly came back among us (Bolzano, 1999: 30).

The living, too, are there. Ease has not to date become the common estate, but it is just possibly in the right to a voice that a hope for a right to the city, or to freedom, is incipient.

NOTE

1. This essay began as a paper for a conference Waterfronts of Art organised by the Polis Research Unit of the University of Barcelona, held at the Museum of Contemporary Art Barcelona, October 1st-3rd, 2003; and was developed for a conference Public Art, Public Authorship at the University of Warwick, November 29th, 2003. It is here in a revised form.

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