A. Remesar (Ed)

Art for Social Facilitation
Waterfronts of Art I

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From Promenades to Waterfronts: The role of Art and Artists

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This book assembles part of the papers presented to the Waterfont of Art: art for Social Facilitation Conference, developed in Barcelona in 1999. This conference was the first organised by the Public Art Observatory – an european network of research- as a part of its normal activities (Conferences and Workshops). Most of the institutions members of the Public Art Observatory are site in "waterfront" cities (Helsinki, Barcelona, Paris, Exeter, Manchester, Lisbone, Porto, Cardiff…). Most of the research teams work on subjects related to public art and its implications in urban development from focussing on the problems of sustainability. The works are very different but, through Conferences and Workshops we try to share some mainstream ideas and to open our work to other disciplines.

Why waterfronts?

Waterfront areas partly due to their central situation respect to the cities that house them, have become true laboratories of experimentation of the new space structures of the global city.

"The Transformation of the Urban Ports is, without a doubt, one of the big chapters of the urban renewal for the last 15 years and it can make sure it will be a crucial topic in next decades. The old central ports are entering in obsolescence fundamentally because of the changes in the system of port traffic and the growth of containerisation that demands other measures and another functional" system (J. Busquets & J. Alemany, 1990:5)

The impact of technological innovation in transports has been, with no doubts, one of the fundamental aspects in the emergency of the renewal and transformations of the port areas. However, we would like to remark that the "waterfront" concept goes beyond the simple "port - city" interface that stands up the port geography. The waterfront implies a total relationship between the city and the environment, in this case with a specific resource that is water (sea, canal, river, lake…). Therefore we will find some factors that can explain the importance of waterfront developments in the last years.

The port and its hinterland

There is a cliché that explains that a port is a city inside the city. In many cities the Port Authority is different from the municipal authority. The ports rule their own police, and rail network, and infrastructures. But until recently the environment of the port was constituted by a complex system of industrial plants and infrastructures of transport.

Gas and electricity factories that produced thanks to the raw material entering through the quays, enormous rail beaches to administer the distribution of goods, heavy industries manufacturing marine hardware or its complements (shipyards, dikes, metal companies, etc) draw up a part of the port areas landscape. A large space in the urban centre prolonged by the coast following the layout of railroads and highways. Reserves of "productive land" that fit pretty well in the heart of the city but were becoming isolated from the city.

Planning and zoning in the generation of "expectant territories". Plans for the future.

The systemic viewpoint we adopted outlines that the diverse types of planning generated among the 30's and the 70's have been really important to *keep in reserve for the future* vast expectant territories (bear in mind we can say that from an historical point of view) , those which receive the direct impact of the technological innovation in the system of maritime transport and intermodality. *"It is necessary that the important industrial areas are contiguous to railway lines, the navigable rivers or the ports and to the main routes of terrestrial transports*" read the Charter of Planning the City (Sert, 1942).

Sixty years after the principles of the General Plan of Urbanisation and Expansion of Lisbon (PGUEL) was the Expo' 98 opening and the world heard to talk about of the development on "frente riberinho" in the Portuguese capital. The instigator of this work E. de Gröer, collaborator of Agache in Rio de Janeiro, put the objective " *to correct in a progressive way the old error that consisted on to build and to urbanise the city in opposed direction to the Tagus, essential element of her beauty*" (Nunes Silva 1994.15). The subsequent development of the Master Plan of the City of Lisbon in 1948 finally decided to transform the oriental area of the city in the main industrial area due to its

easy connection with the port, with the railway lines and its good position regarding the dominant winds (winds from the north quadrant) that would minimise the pollution of the adjacent residential and services areas. This way, planning and zoning took off urban life– except like it happens in Barcelona when in the 60's and 70's it is necessary to implement social housing schemes- from the oriental part of the city, creating expectation respect land uses that are activated when, ending the seventies, all the industry in this area started to become obsolete.

From Promenades to waterfronts

The impact of technological innovation in the system of transport on the port environment added to the role that the territorial zoning had in the generation of plans and possible expectant areas, they are necessary but not sufficient reasons to explain the approach and appropriation of the waterfront on the part of the city.

In other historical moments this appropriation was thought by means of the urban creation of interfaces between the line of water and the city. Already in 1905, Jaussely proposed the creation of a promenade (Passeig Marítim) in Barcelona. The South Promenade (costanera sur) in Buenos Aires was open in 1918. Two kilometres of "promenade" for the Buenos Aires inhabitants. Remains of the City Beautiful movement As soon as in 1918 we can find a "promenade's Law" in Spain. The dream of Le Corbusier was to build two towers 200 m. high. A dream that would repeat in 1934 in the plan Macià for Barcelona, just in the core of the Port. The Portuguese Estado Novo opens up Lisbon to the Tagus on the occasion of the Exhibition of the Portuguese World in 1940, by means of a certain founding allegory of the Praça do Comercio: the Empire Square.

However in many port cities the situation between the sixties and seventies is summarised in this text: *"Waterfronts, too, can be made to act much more like seams than they ordinary do today. The usual form of rescue for a decayed waterfront vacuum is to replace it with a park, which in turn becomes a border element - usually appallingly underused, as might be expected - and this moves the vacuum effect inland. It is more to the point to grasp the problem where it originates, at the shoreline, and aim at making the shore a seam [it would be necessary..] to employ counter-force against necessary*

city borders that means: as many city elements as possible must be used to build lively, mixed territory, and ace few ace possible must be used to compose borders unnecessarily" (Jane Jacobs 1961: 281-283).

The city and, therefore, its waterfront, is a product of the history and socially conditioned. The simple association of factors only produces the effects we are studying in a context of advanced capitalist production: the informational one (Castells,1989). As a merchandise, the waterfront presents a double face. On one hand, the territory should generate appreciation. On the other, the investment on the territory should be productive by means of the consumption. The operations on the waterfronts synthesise the new model of production of the territory.

So much Castells (op.cit) as Lash and Urry (1994) point out very wisely that in the context of "post-industrial" society, the processes of reflexive accumulation are taking place because the importance of the information, of the signs, in the processes of productive exchange. If production becomes flexible, the companies are disintegrating and the capital operates globally at financial and investment levels, the production of the physical space, of the territory, of the city will be radically different from the one that happened in previous phases of capitalism. Fragments of individualism, of ecologism, of recovery of the city to "live her", will generate a new "culture" that will make possible the development of the "waterfronts."

The operations are relatively complex. It is necessary to negotiate the listed lands to get appreciation. First the structure and the culture of the welfare state, developed with effort since the crisis of 1929, will be weakened . Later on an entire universe of offer of mixed uses will be generated, through flagship operations to attract the international financial capital, by means of the formula of the " capital leverage" (Bovaird, 1997). Cities will play the game in facing up to the fear of its decay in the framework of what Peter Hall called "cities in competition" and a war against unemployment and galloping inflation.

A new social class will be the objective of the promotions. "*Those managing the post-industrial city will ensure that this urban landscape, especially its public spaces, exhibition and convention facilities and its water, presents a scene of continuing human animation*" (Ward, S.V: 1998: 190).

Services, culture, public space, public art, architecture: The image of the city, a city for the image.

In front of the day to day bigger concentration of resources and capital, cities started to show processes of decentralisation based on "*cultural strategies used by local politicians and policy-makers to achieve different social and political objectives. [.. involving…] rediscovering and celebrating, as a reaction against the negative effects of functional zoning in land uses planning, physical features of the pre-industrial city like density, "walkability" and the overlapping of social, cultural and economic uses"* (Bianchini; F, 1993:10).

As M. Miles (2000:61) points accurately *"the waterfront development and the cultural quarter, then, are signs for the post-industrial city",* but he adds "*the diverse publics of a city do not have equal access to the image of abundance."*

If something characterises and is common in most of the waterfront developments is the excellence of their urban design, key element to confer a new skyline and a new image to the city, think of otherwise how important is the Gungenhiam Museum for the image of Bilbao. But like Nuno Grandes points out (2000:123) this new image of the city will "*never be consequent if it doesn't allow an extensive renovation of the territory that supports the city. Because, if it is true that we learn how to admire the city starting from their scenic values, it is also true that we can live it only intensely, when we get a depth understanding of the city*"

Barcelona, Bilbao, Boston, Buenos Aires, Lisbon, London, Rotterdam, Cardiff… and a long etc., are concrete cases that repeat a global logic. In each city, waterfront development is the flagship to start the mechanisms of change and of necessary regeneration, that make them able to compete at an international / regional context.

Waterfront development becomes an allegory proving cities are able to provide a "vision" - this way looking at the future- and, to develop the necessary strategies to make it happen. This context places us in a kind of "dreaming sphere" and like in any dream we should be able to create the necessary icons to support it: architecture, public space and public art, urban design will be the disciplinary fields able to produce the icons of XXIst Century city.

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The structure of this book

Mapping the Waterfront

This part tries to analyse what waterfront operations mean for city development. The papers focus in diverse case studies analysing the logic of the waterfront's urban patterns in relationship with art, architecture and urban design at the same time that try to frame the role of the symbolic economy and its importance for the development of creative processes.

These are the more contextual papers *mapping the terrain* and framing what can we learn from these operations in order to try to develop creative-led actions.

The role of Public Art and Urban Design in the promotion of city's social identity

Here, again through case studies the papers analyse the role of Public Art and Urban Design as important actors to launch "space appropriation processes", really important in order to promote and empower "social cohesion" and other social processes related with social identity.

Topics like "public domain", "private I public partnership", "social inclusion", are some of those discussed in these papers

The Artist in front of Public Space

In this section, artists and curators, discus the role of Art and of the Artist in the processes related with the Public Art and Urban Design actions. Urban regeneration, a main objective in all waterfronts' developments, is only possible if we surpass the physical regeneration of the urban fabric. Symbolic and negotiated contributions to the city are crucial, so the importance of trying to think public art and urban design projects and policies from a new perspective. A perspective that must take into account the physical support that makes possible our life and the Life. Then a "sustainable" approach is completely necessary, but trying not to forget that "physical or ecological sustainability" is only possible if we are able to develop real and deep "social sustainable processes".

We must understand this book like a part of a trilogy of complementary and co-operative works. John Butler and Sarah Bennett edited part of the papers presented in the "Waterfronts of Art Conference" in their book "Diversi[c]ities", published on the occasion of the Public Art Observatory second Conference developed in Exeter (2000). The objective of "Diversi[c]ities" and the Exeter's conference was to analyse what happen in small non metropolitan cities. The analysis of the post-industrial cities, the role of the "cultural districts" and the importance of promoting participatory processes are some of the topics treated in the book.

The third book is “Public Space and Interdisciplinarity” a book published in Lisbon that gathers the lectures done in the context of the different seminars of the international M.A. in Urban Design. Public Space, Urban development, social inclusion, the relationships between art, design, architecture and planning... are topics of the book.

Mapping the Waterfront

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My interest is in the conscious role of space and time or of geography and history in contemporary urban development, particularly in the generation of urban projects. Can urban development be seen in relationship to form and thus to urban projects that are shaping and being shaped by contemporary culture? I would like to draw attention to a shift of attitude in a series of urban projects within the field of architecture and urbanism based on a 'more fluid and kaleidoscopic socio-economic landscape' that is characterised by programmatic indeterminacy and instability. This parallels a shift in society: The fragmenting of centralised flows of power towards the power of flows induced by networks that become the dominant social morphology (Castells 1996). I then introduce the notion of a *material culture based on object form* and the production and consumption of form through complex processes of negotiation. This negotiation of form is increasingly a conscious process on the level of configuration, a conceptual and diagrammatic level within the design process between the virtual and the real that allows interaction and participation. This in turn refers to the notion of the deleuzian abstract machines in cultural and historical processes and evolution in general. Geography has created GIS (Geographical Information Systems), a digital tool with which we within the diagrammatic process of configuration can create any map and map anything, an interface for participatory action. What is the historical equivalent of this tool, which are the generative engines of change over time and how are they configured?

Urban development

My account of contemporary European urban development and its planning reality is pessimistic towards its future potential. The increased competition between European cities has lead to a new paradox: the more competition the cities confront from the outside, the smoother they must operate on the inside. Cities can no longer afford a freewheeling situation, but need to harness their internal resources. *Urban policies become both the instrument itself and act as the showcase of this effort*. A dynamic urban policy becomes part of the image of a city and acts as a catalyst for its symbolic

economy. (Barcelona, Rotterdam, Glasgow)

Once economic restructuring challenges the European city, planning becomes perhaps inevitable, but in a completely new way. Otherwise a city centre will decay and most economic activities will move to the periphery of the ringroads. Planning will in this case mean mobilising private capital through public-private partnerships. In order to successfully do this a city needs *a whole set of new instruments* to carry out such a mission. Successfully operating models of large projects in different cities (e.g. Lille, Rotterdam) show that these cities have tried to adopt themselves to this new reality. Within this new reality the *traditional masterplans have lost their power*. They still provide a legal framework concerning land-use, but fail to give a vision for the city, nor are they concrete enough to give precise guidelines for designing the necessary quality of the public spaces or do they have the flexibility to incorporate programmatic changes.

Instead of an all embracing master plan, newer planning documents have emerged that tend to split between those that deal with *a vision for the city as a whole* including its position in the region and so called *large scale strategic projects* that translate that vision. The new type of city plan that deals with the current renewal and economic restructuring of cities accepts the fragmentary nature of this undertaking. It usually starts with the relation between the city and the region and further deals with the integration of a city's policy sectors. The plans may initially be more or less independent of programmatic aspects and only provide spatial potential. This independence of program results from the different perspective that these type of plans represent: they depart from the question how the development of a city could be directed along lines of infrastructure to create development corridors given the increasing importance of private investment in real estate.

If architects are going to participate in the mobile, often immaterial, shaping forces of the contemporary city, they must embrace both an ethics and a practice of motion. This involves the assumption that the classical models of pure, static, essentialised, timeless form and structure are no longer adequate to describe the contemporary city and the activities that it supports. … Studies of motion have historically gravitated to those techniques that can manage complex information smoothly, allowing the study of temporal flow. At this moment, certain computer programs seem obvious as the sites for the study of motion. This interest in computation is not for the mechanisation of

design, but rather a new medium in which designers can reconceptualise old problems in new ways. (Lynn 1997: 54).

Urban Field Conditions

The difficulty planning and architecture are increasingly facing is the urban 'field condition' generated by the flows of goods, money, people and information. Allen (1997) introduces the term 'field conditions' in relation to movements in art and technology as:

> *«an intuition of a shift from object to field in recent theoretical and visual practices. In its most complex manifestation, this concept refers to mathematical field theory, to non-linear dynamics and computer simulations of evolutionary change. It parallels a shift in recent technologies from analogue object to digital field. … The infrastructural elements of the modern city, by their nature linked together in open-ended networks, offer another example of field conditions in the urban context.»* (Allen 1997:24)

Understanding the city as a field means accepting it being in a state of continual flux and continuous change. Aesthetic processes flow through the urban field and are carried by bodies of people in the form of fashion, but also influence the form of urban space, where these people meet – the cafés, squares etc. Such a field phenomenon is defined by simple local conditions and is in fact relatively indifferent to overall form and extent of the city. Global movements such as de-industrialisation or new information and communication structures determine the forces in a local field, but the actors on the spot behave according to local conditions such as habits, tradition and consensus. Increasingly these actors that have become critical about their environment want to be directly involved in planning the development of their district.

Under field conditions architecture and planning have to shift their attention from the traditional top-down forms of control and begin to investigate more fluid bottom-up approaches (Allen 1997). Although it is evident that urban planning and particularly architecture have had great difficulties in adequately addressing the complexities of urban life there is little evidence that the discipline is adapting itself to the new field condition. Similarly Lynn (1997) points to a different architecture that must be conceptualised and modelled within an urban field. The urban field is understood as dynamic and characterised by forces rather than forms. To an architect, urban questions

have usually simply been questions of large-scale form or fabric. Instead of form, patterns of organisation are to be addressed on the urban scale.

> *«It is necessary that architects begin to design using dynamic simulation systems of urban forces and fields»* (Lynn 1997: 55).

In this context Allen asks:

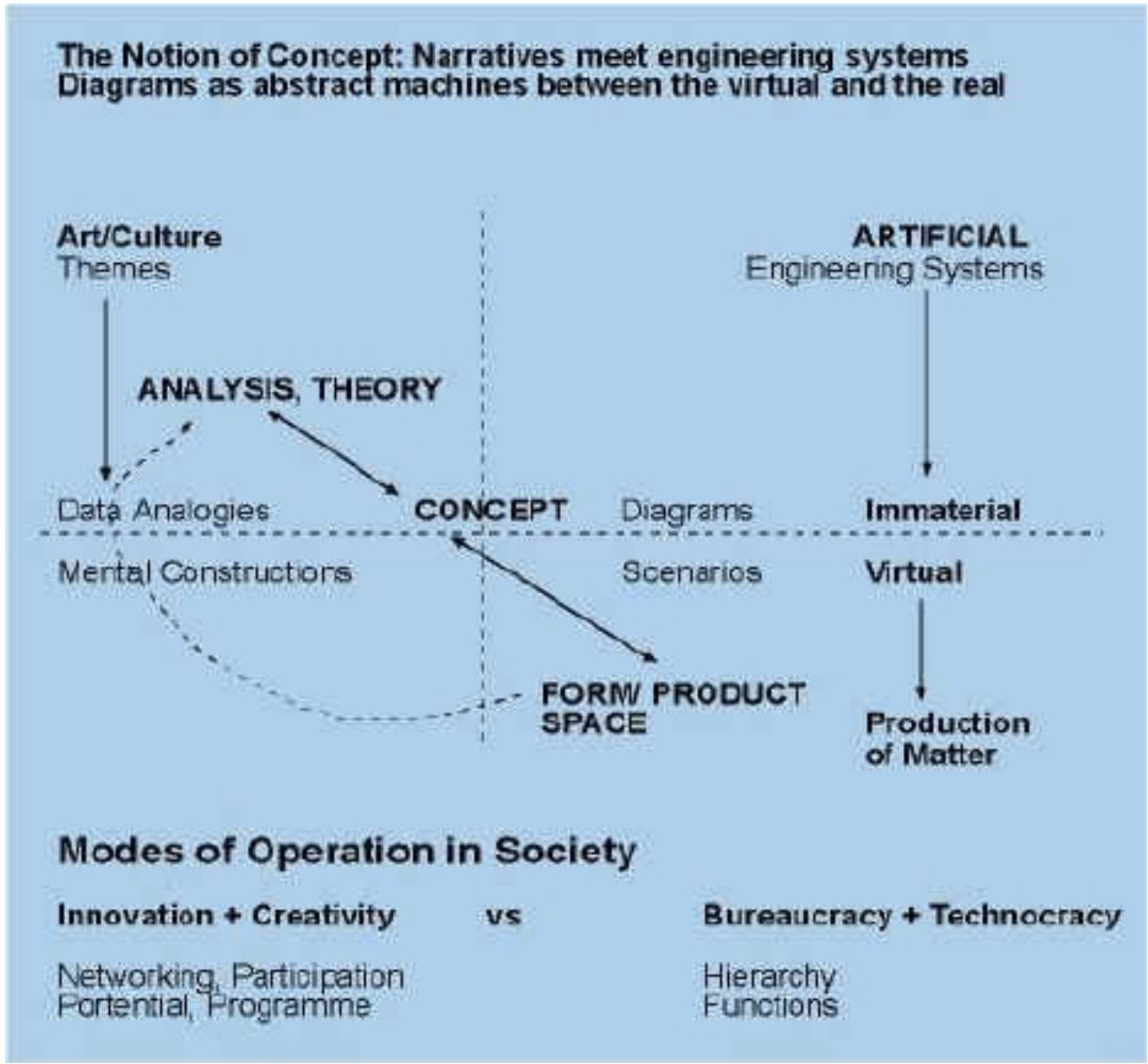
> *«How to engage all the complexity and indeterminacy of the city through the methods of a discipline so committed to control, separation and unitary thinking? We thrive in cities exactly because they are places of the unexpected, products of a complex order emerging over time»* (Allen 1997: 30).

Allen suggests that architecture and planning need to recognise the limits of their ability to order the city, and that they learn from complex self-regulating orders already present in the field of the city. With growing recognition of the urban field architectural objects tend to loose their traditional form and design process - we move from the one toward the many, from objects to fields.

Material Culture and the Negotiation of Form

For understanding the process that generates object form we need a short excursion into the notion of material culture. The quantitative rise in the industrial production and mass distribution of material goods over the past century has led to a growth of material culture to the point where *material culture based on object form is the culture of the our contemporary society* and dominates the relationship between people and goods (things, products, objects and spaces). Firstly, more things are produced; secondly, more of social life is produced in a thing-like form. In *Material Culture and Mass Consumption* Miller (1987) develops a theory of culture concerned with the relationship between the human subject and the external world based on philosophical studies of the subject-object duality and its resolution in a dynamic process of becoming. Material culture is the totality of *what people do with objects*, why they buy them and how form and fashion contribute to the making, the social construction, of everyday life. Through material culture object form becomes a process of negotiation between production and consumption. Human subjects actively engage with the object world, transforming, moulding and creating it through their intellectual and practical efforts. Thus in working

on the world, individuals and societies recreate it in relation to their needs – their subjectivity, their *meanings for the world*. These needs take material form, in the objects and spaces being produced. *The world of things is really culture in its objective form,* it is the form that humans have given the world through their mental and material practices; at the same time, human needs themselves evolve and take shape through the kinds of things, objects, goods available (Slater 1997).



A major shortcoming of many theories of the *concept of culture* is that they identify culture with a set of objects, such as the arts in themselves, rather than seeing it *as an evaluation of the relationship through which objects are constituted as social forms and social spaces*. Culture is always a process and is never reducible to either its object or its subject form. For this reason the evaluation should always be of a dynamic relationship of people and objects, never of mere things. (Miller 1987).

In their book *The End of Organised Capitalism* Lash and Urry argue that the contemporary audience is sensitised to the reception of such cultural objects and forms because of a 'semiotics of everyday life' in which the boundary between the cultural and life, between the image and the real, is more than ever transgressed. (Lash and Urry 1987).

Here the contemporary design process of urban and architectural space introduces the diagram as an intermediary level for the negotiation of form as an abstract model between the virtual and the real. The variables in a diagram may include both formal and programmatic configurations: space and event, force and resistance, density, distribution, and direction. Multiple functions and action over time are implicit in the diagram. The configurations it develops are subject to continual modification. A diagram is therefore not a thing in itself but a description of potential relationships among elements, not only an abstract model of the way things behave in the world but *a map of possible worlds*.

In this context I would like to introduce a scheme that represents the design process as a diagonal movement from immaterial thoughts to the production of matter. It identifies three levels of design knowledge and praxis that have a specific relation with each other. My hypothesis is that for design to be relevant for praxis it is necessary to connect all three levels.

- a level of analysis and theory,
- a conceptual level between the virtual and the real that operates with diagrams as a sort of professional shorthand and that for different reasons (group work, participation) increasingly is developing an own life (generative diagrams, templates etc.)
- a level of final form in which the things or products present themselves in their material form. This has for a great deal been linked to categories of style and therefor art history.

Increasingly new professional practice is characterised by providing solutions through mediating between municipal bureaucracies or production (distribution) systems and the participation of new groupings of actors in the design process. This type of mediating seems to provoke an intermediary level of operation, in which the analysed data are interpreted and transformed before becoming solutions or form. Increasingly open-ended solutions and templates are demanded. The practice of architecture today, for example, must «negotiate a field in which the actual and the virtual assume ever more complex configurations: a field in which diagrams matter» (Allen 1988). He further states: «A diagrammatic practice…. locates itself between the actual and the virtual, and foregrounds architecture's transactional character. It works in the midst of architecture's constant interface with human activity, and its own internal negotiations of actual and virtual.» (Ibid.)

Gilles Deleuze described the virtual organisation of the diagram as an 'abstract machine'. Other than Foucault, for whom the plan for the Panopticum prison is «the diagram of a mechanism of power reduced to its ideal form» and represents the spatial organisation of a specific form of state power and discipline, Deleuze is interested in the diagram as an abstract machine that makes no «distinction within itself between a plane of expression and a plane of content. …The diagrammatic or abstract machine does not function to represent, even something real, but rather constructs a real that is yet to come» (Deleuze and Guattari 1987: 141-142). Thus Kwinter argues that the diagram operates primarily in time, i.e. abstract machines manifest their materiality rather in time than in space.

Manuel De Landa's *A Thousand Years of Nonlinear History* (1997) is such a diagrammatic account of the products of historical processes which are bottom-up and guided by system generating processes. He explores the history of urban economics since the Middle Ages and relates it to flows of matter and energy that generate form through particular 'abstract machines'. An understanding of this type of generation of form is crucial for the making of contemporary space and it is perhaps here that history has role to play.

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Notes

1.- In her book The Cultures of Cities Sharon Zukin draws attention to the new symbolic economy of culture for cities: «As a set of architectural themes, it plays a leading role in urban redevelopment strategies based on historic preservation or local 'heritage'. With the disappearance of local manufacturing industries and periodic crises in government and finance, culture is more and more the business of cities – the basis of their tourist attractions and their unique, competitive edge. The growth of cultural consumption (of art, food, fashion, music, tourism) and the industries that cater to it fuels the city's symbolic economy, its visible ability to produce both symbols and space.» (Zukin 1995: 1-2)

2.- The electronic integration of all communication modes from the typographic to the multimedia particularly consists of (fashion) images and signs. People are increasingly able to monitor and evaluate these images as well as place themselves within the world, both historically and geographically. The more that societies modernise, the greater the ability of knowablgeable subjects to reflect upon their social conditions of existence. Lash (1994) characterises this as 'reflexive modernisation'. In a world of ever-faster change and growing abstraction the process of reflexivity opens up possibilities for the recasting of meaning in work and in leisure and for the heterogenisation and complexity of space and everyday life. Confronted with the increasing cultural content of flows reflexivity becomes aesthetic - a notion for which Lash and Urry argue in their book *Economies of Signs and Space* (1994).

3.- Field conditions are bottom-up phenomena: defined not by overarching geometrical schemas, but by intricate local connections. Overall shape and extent of the parts are highly fluid. Form matters, but not so much the forms of things as the forms between things. (Allen 1997: 24).

4 When everything is connected to everything else in a distributed network, things are happening at once. When everything happens at once, wide and fast moving problems simply route around any central authority. Therefore overall governance must arise from interdependent acts done locally, and not from central command. (Kelly 1994: 469)

5 Self-organised order in evolutionary systems occurs if the rules of the game are composed from bottom up. Interacting forces at the bottom level will change the rules as the game progresses. Systems balance themselves by learning and adapting already present in the field of the city. With growing recognition of the urban field architectural objects tend to loose their traditional form and design process - we move from the one toward the many, from objects to fields.

Abstract

This article is a perspective on the contemporary situation of waterfront redevelopment in the United States. The argument articulated is that the waterfront provides an opportunity for designed projects to engage in contemporary expressions of city making. It is in the territory of the waterfront that we see partial perspectives of what the city might be and an examination of some recent projects highlights the recurrent need for critical examination of city making paradigms. As we search for appropriate expressions of what the city should be like, the waterfront is a setting that allows for an exploration of these various possibilities. The article examines a series of projects in the United States and Europe to expose a notion of the "idea of the city". It also focuses in detail on the setting of the Boston waterfront as a reflection of current dilemmas in American waterfront thinking and urban discourse. It is on the waterfront that we might begin to see paradigms for dealing with city making and the creation of contemporary public realms.

Sites of Post Industrial City Making

When one talks about contemporary waterfront redevelopment in the United States, more than likely, one would include a discussion about football stadiums, baseball stadiums and convention centers. In many cities in America, stadiums and convention centers, are seemingly, the solutions to these difficult zones between cities and water. Cities such as Cleveland, Cincinnati, San Francisco, Pittsburgh and Brooklyn have recently constructed or are in the process of building, sports stadiums on their waterfronts. Boston is building a new convention center near its waterfront, while New York already has one and is considering enlarging it. One might get the impression that Americans only go to their waterfronts to "convene" or to watch football and sometimes baseball. This says much about the politics of city building in America, however this current phenomenon can hardly be heralded as a success by those of us who view waterfronts as tremendous opportunities to create spaces that reflect the possibilities of our culture.

Such situations raise questions as to what are appropriate paradigms for the contemporary American City.

If one accepts the idea that the waterfront is a space that allows for built expressions of urban culture then what is needed is a rigorous discourse as to what that expression should be. If the city, as a constructed artifact, reflects the values and priorities of our culture then it seems natural that discussions related to waterfront development should be intense. Through historical development, the waterfront is a space in the city that now allows for the redevelopment of large land holdings. In Boston, for example the new Seaport District encompasses almost 1,000 acres of new development. This provides a tremendous opportunity to define the city for the next fifty years, if not for the next century. One can see, therefore, that in many ways the waterfront can be seen as the stage upon which the most important pieces might be set. These are the zones of post-industrial City making.

If we examine the current state of urban design in an international perspective it can be seen that a great deal of recent attention is being paid to spaces considered interstitial. Schwarzer describes that there is a renewed interest in what he calls “terrains vagues,” “no man’s lands,” or “ghost wards” (Schwarzer, 1998). This interest comes from a renewed sense that design might contribute to the healing of urban environments, to fixing urban problems and making the city a better place. What does this mean today? After a half century of urban space making in this country we realize that what we are left with is a diffused urban structure; a city pieced together from heterogeneous elements somehow combining to create an homogenous aesthetic. The result is an amorphous city, which acts to diffuse meaningful relationships for those that live in the city and inevitably leads us to feelings of loss and a yearning for a better place.

It is within this context of confusion that a space has opened up in the city, which allows for expressions of what cities might be; a space of hope for urban vitality. This space of hope is one where the possibility of urbanism, as a city way of life, finds renewed potential. The urban waterfront provides us with this space. It also provides us with a recent taxonomy of projects which are in themselves worthy of exploration.

Terrains Vagues

The United States and Europe share a common and relatively recent interest in waterfront redevelopment. Indeed, cities around the world are now seeking opportunities and paradigms for the reuse of their waterfronts where, often, diminished port functions, obsolete infrastructure, pollution, decay and environmental degradation have, over the second half of the twentieth-century resulted in a sort of ever-receding land side tide. The most intensively used parts of the industrial city-edge, between land and sea or river, and the points of transition between production and transport of goods – have been emptying.

In both contexts, there are now many stories of waterfront revitalization, which tell us much about how we develop cities. Projects such as the London Docklands are examples of how, as Patrick Malone points out, planning and design intentions are subverted by the concerns of power and capital (Malone, 1996:15). Sydney's Darling Harbor is an example of a politically driven effort that circumvented city and state regulatory systems to satisfy political agendas. Amsterdam's Ij-Oevers project is an example of a city government who speculated heavily on global financial service growth that did not eventuate. Such projects teach us about the volatility of markets and global capital. They also teach us about the nature of building cities and how to plan for their construction.

There is a tendency, in much of the waterfront literature, to view these waterfront projects as a kind of urban panacea, a cure all for ailing cities in search of new self-images or ways of dealing with issues of competition for development capital or tourist dollars. The waterfront redevelopment project has become synonymous with images of exuberance. America's great contribution to waterfront redevelopment is undoubtedly the festival marketplace Images of Baltimore's Inner Harbor or Boston's Quincy Market filled with joyous masses have inspired city officials around the world to attempt their own versions of waterfront magic, often with limited results. The focus on the "end-product" of waterfront redevelopment ignores the problems, and possibilities, faced by cities as they work to create them. The idea of project-as-product combined with the spread of "international capital" has led to situations where international design clichés characterize many of the world's waterfronts (Malone, 1996:263). However, what we can observe from studying these "products" is the manner by which we now make cities in the United States.

In the United States today we struggle with appropriate models for developing our cities. There is, in many circles, a lot of discussion centered on the New Urbanism, which to its credit, advocates a particular model and successfully markets this as the correct way to think about and develop cities. Others are less enthusiastic about New Urbanism yet they lack compelling alternative propositions. In the search for compelling visions the United States has traditionally looked to Europe for inspiration. Even though Baltimore and Boston were pioneering waterfront projects internationally, the tremendous revitalizations of Barcelona and more recently Bilbao are proving again that Europe does have lessons that might be translated to the United States. An examination of contemporary projects in the United States and Europe can enlighten ways of thinking about waterfront redevelopment. Of particular interest is the way in which the public realm, that glue that binds us together in the city, is dealt with.

In urban design the public realm should be the focus of all inquiry, for it is here that the “idea of the city”, as a definable concept, finds form. The “idea of the city” is a concept that holds the values and beliefs of an urban culture, which is made manifest in a material sense through the physical construction of the public realm. It is an essence of a place expressed in physical form. It is therefore, part of any designed project and can be read. Too often in the United States the public realm is not addressed. Too often the space of the waterfront is used to frame the foreground of the city. In such projects the waterfront is not seen as an end unto itself. It is not a space of particular interest and suggests that occupation of this space is only a temporary thing. The space of the waterfront, reduced to a thin line, is treated as a kind of decorative trim. In such situations the public realm is diminished.

In looking to Europe we find examples where the reverse is true which might expose this the tragedy of an American deficiency. One of the most interesting cities in urban design terms today is the city of Amsterdam. The Amsterdam projects, for there are many of them, deal with many of the “typical” kinds of waterfront sites found in the United States. Sites that are isolated and neglected, often these sites are of former industrial occupations. The success of many of these projects, however comes from a commitment at many levels of society to the idea that the physical container of our lives, the city, has value and more importantly meaning! This commitment acknowledges that the city is an expression of urban culture, beliefs and values.

The Borneo and Sporenburg Piers on the River Ij are an example that provides lessons for American designers. The site had all of the usual post-industrial traits to it. It was isolated and in many ways a “ghost ward”. The project itself is mixed housing, which takes a very deliberate position *vis-à-vis* its urbanity. This project presents a very clear idea about what the idea of the city ought to be, reinforcing an attitude to the idea of quality that expresses a belief in the city as a space of habitation. What is interesting about the Dutch experience is that this “idea of the city” operates at many scales. It operates at both the scale of the district and also the scale of the architecture. Every decision in the project is a design decision. This is evident in the consistency of application in the project in both broad and detailed terms.

Another project is a lesser-known project in Palma, Mallorca. Parc del Mar, by Equipo Zocalo Architects, excavates a meaningful space from a zone of nothingness. The project deals with the residual space left over from the insertion of a highway along the waterfront. This project is interesting because it locates itself in a space that many cities a struggling to come to terms with. The residual spaces around highways are a major aspect of waterfronts around the globe. In this project the highway acts as one edge of the project, the columns becoming detached and standing as pillars in the new civic space.

A city which has been in the news much of late is the city of Bilbao. Indeed, mayors from across the United States look to Bilbao as an example of how to reposition the image of the city. It is best known as the home for the Guggenheim Bilbao Museum. However, what is often miss-understood is that the museum is really only the latest manifestation of a collective effort to reposition the city that started in the 1980s. One of the secrets of Bilbao is that the museum would not have been possible without a long-term strategic vision to rethink the Nervion River, which included shifting the port from the River to the El Abra Bay. The old sulphurous shipyards will eventually disappear transforming the Nervion Ria into a linear core for the new metropolitan territory.

The waterfront along the Nervion Ria will no longer be a physical and social boundary in the city. The river is now tied along its length by a new subway system and crossed by seven new bridges. The recovery of the riverbanks has started to open a new system of urban spaces and linear parks along the river. Historically the city has always treated the river as a back. The new condition of the river, however, is transforming it into a major feature and is responsible for repositioning the image of the entire city.

Waterfronts in Boston, New York, Pittsburgh, Seattle, Portland, San Francisco, Miami, Detroit, Cleveland and Cincinnati, to name a few, mark a resurgence of waterfront interest in the United States. One of the most interesting is the debate that surrounds the Pittsburgh waterfront. Despite its location at the confluence of the Allegheny, the Monongahela and the Ohio Rivers, Pittsburgh is a city that has refused to acknowledge its waters edge. The treatment of Point State Park, site of a nationally historic fort, by planners and highway engineers, for example, is indicative of how little value the waterfront was viewed until recently. The still ongoing construction of two national sporting arenas on the North Shore ignited an upsurgance of public concern for the direction of the waterfront, leading to the creation of the River Life Taskforce. The debate revolved around the “idea of the city” and its expression on the water’s edge. The debate started from a concern that the public realm of the waterfront was being ignored and reduced to a thin ribbon and that the waterfront was being carved up by private interests. The aim of subsequent efforts of the River Life Task Force has been to create a place on the waterfront to ensure that this territory is invested with a greater identity, reflecting the aspirations of Pittsburgh as a community. Pittsburgh, it seems, has finally realized that its identity is to be found along its water edge.

Another project that represents a renewed sense of civic consciousness in American waterfronts is the recently completed Louisville waterfront in Kentucky. The project is a large park made up of a series of varied, flexible and programmable spaces. The project also includes 80 acres of environmentally sensitive parkland with native riparian plantings and wetland development. This is criss-crossed by a series of strolling paths that bring a visitor in direct contact with the parkland and the wetland. The project is carefully graded to provide flood protection, while simultaneously reducing visual barriers between the city and the river. The Louisville waterfront recalls the power of the great American public park projects from the nineteenth century and repositions the public realm as a central concern to city making. If this project might represent an emerging trend in American waterfront redevelopment, then it might be seen to be a return to issues of quality invested in the public realm.

Boston and its waterfront

These emerging concerns have also been felt in Boston. Boston is one of America’s great waterfront cities. Along with Baltimore, it is heralded as one of the first examples

of successful waterfront transformations in the world. The success of Boston's Quincy Market Place is now the stuff of waterfront redevelopment legend. Boston has always been a port city and has historically always had a close connection to the water. Despite the success of Quincy Market as an internationally known waterfront redevelopment and the conservation of many of the Harbor islands as a national park, it now struggles as a city with how to relate itself with its water. As one of the first European settlements its physical form is a summary of American city making. However, the current situation of its waterfront demands a critical reflection on what the future of the city is going to be over the next half century.

Boston was one of America's most important ports. Competition with New York, problems with rail and obsolete infrastructure and the development of alternatives to sea transport, combined with the region's faltering economy, eroded the place of the Boston waterfront in the early part of the twentieth century. From then until the early 1970s the waterfront and the harbor declined to a point where it was the dirtiest waterway in the United States. At this time the city started to take active steps to create waterfront amenity.

Boston is a harbor city. The Harbor includes a wide geography that has been dramatically altered over time. The footprint of the city today bears no resemblance to the original site of settlement as Bostonians have modified the landform in response to demands for new space. The Boston waterfronts are actually a set of quite defined areas in the city. The North End is one of Boston's oldest neighborhoods. Spared the massive destruction of urban renewal it was, however, isolated from the rest of the city through the construction of the Central Artery in the 1950s. Today this legacy of isolation has left some remarkable historic fabric and efforts are now underway to integrate the North End back into the city and create a continuous Harborwalk at the water's edge.

East Boston has a long history of industrial occupation, initially in terms of the harbor but more recently through servicing Logan Airport. The area has developed as one of Boston's strongest working neighborhoods. The Boston Redevelopment Authority (BRA), the city's planning and economic development agency, has in recent decades devoted considerable thinking to the revitalization of the East Boston neighborhood. Potential exists for greenway development along the water's edge and for an increase in water transit across the harbor. One of the constraints to development to the East Boston waterfront is that former industrial occupation has left a legacy of contamination.

The Charlestown Navy Yard was the largest historic preservation effort in the United States at the time of its redevelopment which started in the mid 1970s. Prior to this is was an active naval base. The BRA purchased the site in 1975 and over the subsequent years has been redeveloped into one of Boston's premier residential addresses with a total of around 1250 housing units having been constructed to date.

Terrains Vagues on the Boston Waterfront

The Seaport district in Boston, lying immediately adjacent and to the east of the downtown, is the new territory for waterfront development in Boston. Its story is a classic tale of contemporary city making in America. The Seaport is framed by three bodies of water – the Fort Point Channel to the west, the Reserved Channel to the east, and the Inner Harbor along its northern perimeter. Connected to downtown Boston, across the Fort Point Channel, by a series of bridges, the Seaport is linked to the regional highway system and Logan International Airport. Its location means that it is uniquely positioned to capitalize on the cities major infrastructure. Further it is connected to the rest of the city through a new transit line and road and pedestrian connections. For most of its existence it was part of Boston's working port and in recent years has been the site of Boston's largest surface car parking lots. However, through State and Federal funding for the largest public works project in American history, the Central Artery Project (or "Big Dig"), the Seaport is currently undergoing a major transformation of its transportation infrastructure, thus creating the capacity for considerable new growth. The Seaport offers a remarkable opportunity to define the future of Boston well into the current century. However, the vision of the Seaport is one that falls short of this tremendous potential. The reasons are numerous and involve all levels of government, complicated community negotiations and a lack of municipal financing which has meant that developers pay for all public infrastructure. What is lacking in Boston is a vision and conviction that might live up to the potential of the place.

This is at odds with the vision and conviction that Boston has always had. This crisis of confidence seems to be a recent phenomenon in Boston, as it is in many other cities in the United States. Historically, of course, the making of the City has involved enormous moves. Many of the "historic" neighborhoods that we love in Boston, and continuously try to emulate, were indeed constructed on reclaimed marsh. As Alex

Krieger points out beautifully in his book “Mapping Boston”, the form of the city we see today is completely artificial. To undertake the massive landfills that are now generally taken for granted meant that the Boston’s planners had a clear vision of what they wanted the city to be and a conviction in how they went about making it happen. There are many possibilities for our current crisis of faith, a crisis that certainly is not unique to Boston. Uncertainty, it seems, has had a paralyzing effect on planners in the United States.

The Seaport Public Realm Plan, completed two years ago reflects the omnipresence of uncertainty. It was generated with an implicit understanding that developments over the next twenty to thirty years must be able to achieve what may at times be seen as competing goals. On the one hand the plan must outlay the future of the Seaport and on the other must allow for future market conditions. If we recall the problems faced by the Amsterdam Waterfront Finance Company example, then one can certainly appreciate the need for this. Given this, the plan takes the attitude that to achieve these two agendas the focus for the plan must be the public realm. This involves a layering of elements moving in degree from one level to the next - an activated and publicly accessible water sheet and water’s edge; the street and block plan that controls building mass; the view corridors and pedestrian ways; Harborwalk (the continuous open corridor along the Harbor); and, a retention and reflection of the maritime and industrial imagery that characterizes this part of the city. While this is admirable, one questions the image that this new plan is reinforcing for what Boston should be in the future. For while the plan states that the ‘public realm’ will be the focus of the planning effort, little information is provided on what that means in terms of place making. In particular this author questions the concept of Harborwalk as a solution to the problem of the waterfront in Boston. The idea of Harborwalk is that it will, eventually, allow continuous public access to the edge of the water. While this is certainly laudable it inevitably reduces the waterfront to a thin line. Little attention it seems is given to the “place” of the waterfront and so the potential of this new district to embody the hopes and aspirations of Boston in the coming years is diminished.

One of the major issues in the Seaport is what type of development should occupy the precious water’s edge, what type of “place” should it be. Boston, being the political place that it is has had many debates over this precise issue which has been fuelled of late through large commercial propositions on prime waterfront sites. The history of

this debate dates to the early 1990s when a decision was made, (a disastrous one in the author's opinion) to locate a new Federal Courthouse on the most prominent site in the Seaport. This icon to the judicial system hardly expresses the collective aspirations of the people of Boston. If one believes that the waterfront is that location in a city where the most important public and cultural pieces should be set, then despite the project being a "public" building it simply is the wrong type of public building for such a prominent location (being a court, is not a place that one would want to go to!). The building is not a "draw" for the waterfront and instead treats the public realm of the water's edge as another kind of foreground or decorative trim.

On the adjacent Fan Pier is the new site for, the much anticipated and highly controversial, Pritzker project. The project includes nine new blocks of city and will rise up out of the broken tar flats between the new federal courthouse and Anthony's Pier 4. The Fan Pier development includes two hotels (770 Rooms) on the 21 acre site, along with 650 luxury residences in three buildings and 1.4 million square feet of office space in three more. The project also includes the new Institute of Contemporary Art (ICA) building to be designed by Diller and Scofidio. The building, on a 0.75 acre, will be a 60,000 square-foot museum and will be the cultural cornerstone of the Fan Pier project.

While the ICA project is significant it is hardly intense enough to proclaim this section of the city as belonging to the people of the city. It reads as being exactly what it is, a generous donation from the Pritzker developers but "belongs" to the Fan Pier project. It cannot have the power of presence to claim the waterfront as a critical expression of the idea of what Boston wants to be. This is not to say that the Pritzker's should have donated more land nor that the ICA building should be bigger, the waterfront development issue is much larger and predates the Pritzker Fan Pier project. What is lacking most from the Seaport Plan is a conviction of vision in the minds of the planners to appreciate its potential as a stage for city making. There is a critical aspect missing. What the plan does is locate where the public realm will be by showing the location of roads, walkways and parks. What it does not do is express the qualitative aspects of the public ream. Too much of the debate in Boston, in terms of both the "Big Dig" and the Seaport revolves around quantitative issues of open space that completely ignores the qualitative aspects of city making.

What this suggests is that there has been a missed opportunity that reflects the current state of city making in America. What has been lost is a strong vision of what

the city wants to be, of what the city wants to express of itself to the world. Instead Boston is left with misplaced institutional buildings, a series of commercial projects, a large political project (in the case of the 1.7 million square-foot Convention Center) and a Harborwalk that is reduced to a thin line. In its presentation the Seaport displays and expresses the fractured state of city building politics in Boston. It also reflects a project mentality in the minds of decision-makers that neglects to deal with a fundamental question of what place is this? Unfortunately what is reflected on the waterfront, is the legacy of American City building today.

Abstract

Every public art site has a relationship to the history of surrounding areas whether in obscuring social memory or in highlighting certain relationships and events over others. Over the last decade, much of central Vancouver's waterfront, particularly around False Creek (a marine inlet), has been redeveloped with international capital - much of which has been linked to Hong Kong. Several large redevelopment areas have involved close cooperation in urban design processes between 'the city' and 'the developer'. In these megaprojects, public art has emerged as a more substantial and stable urban amenity while becoming less overtly ideological and associated with democratic public space. In this part of North America, such relatively public art projects have become almost iconographic for economic and social changes associated with globalization. Contentious historical information has tended to be censored - particularly around a range of non-European communities and events over the last century involving social conflict. In the same period, outdoor art has been increasingly used as a part of strategies to reclaim public space and attempts to democratize it. These two kinds and functions of public art have tended to be used for divergent experiences of the relationships of history to the present, of public space and the existence of and responses to social conflict, and of 'sense of place'. Six public art sites, with four built, along the north shore of False Creek, in central Vancouver, are analyzed in terms of their cultural, urban and spatial politics and, in particular, in terms of contemporary tensions around the extent of aboriginal presence before and after the arrival of Europeans, the multiracial and multicultural origins and character of the city, contamination with toxic chemicals, violence against women, and the AIDS pandemic. A method for better analyzing the cultural politics of public art sites (and the design processes that were central to their creation) is outlined along with a framework for considering sites with a broader mosaic with a sort of (cultural) landscape ecology.

Certain newer cities such as Vancouver put as much if not more of their resources in public art into obliterating and obscuring reminders of social memory than in more carefully highlighting diverse experiences. In comparison to other cities of its size (2

million), Vancouver has a relatively low number of public art sites though the costs for many of the newer works, especially those associated with redevelopment involving 'off-shore' capital, are relatively high. In this paper, I discuss some of the mechanisms at work around the functions of public art in city-owned spaces in central Vancouver. I also reflect on being a member, appointed by City Council in early 1999, of the City of Vancouver Public Art Committee.

Problem statement:

Analyzing the specific functions of public art works in urban space

Like many at this conference, I believe that in the present period, public art has a direct impact on the texture of public spaces and their use[1]. I have travelled to Barcelona from Vancouver to explore the follow ideas through six sites, four of which have complete public art projects with two other works perhaps a year or two away from construction.

1. social memory is contentious - Social memory in the city is always contentious and interpretations, editing, and censoring of information on particular social groups, experiences, and events take place on an ongoing basis[2].

2. public art is increasingly being commodified - In periods such as ours with intensifying globalization, public space is increasingly linked to commodified amenities and is marketed. Public art in a neighbourhood is an increasingly attractive marketing accessory especially for housing of and services for groups associated with information-based economic sectors.

3. social memory is problematic for large-scaled redevelopment - In information and service-oriented 'neighbourhood' economies, being rapidly transformed by global capital, the functions of social memory are particularly contentious. Memory is usually found to have a relationship to questions of the legitimacy and social costs of the redevelopment (as well as the intrusion of global capital) and because of the pressures to maximize investment returns.

4. site planning as cultural editing - Public art directly affects the 'sense of place' of public spaces and, therefore, has a direct relationship to modes of access to information on local histories. The establishment of a few piece of public art invariably re-edits and re-interprets the history of a particular neighbourhood[3]

1. Miles, Malcolm. 1997. Art, space and the city: Public art and urban futures. London: Routledge.

2. M. Christine Boyer. 1996. The City of Collective Memory: Its Historical Imagery and Architectural Entertainment. Cambridge, Massachusetts: MIT Press.

3. Dolores Hayden. 1995. The Power of Place: Urban landscapes as public history, Cambridge, Massachusetts, MIT Press.

privileging some details and ignoring or actively obscuring others.

5. public art invariably is historicized - Any work of public art has a relationship to, whether overt or covert, to the history of a particular site and neighbourhood. A work of public art will typically have either an allied or adversarial relationship with an interpretation of local history.

6. where there is relatively less public art additions in some cities additional works engendermore conflict - In relatively recent cities, established in the nineteenth and early twentieth centuries, the relationship to previous cultures is particularly contentious. Symbols and coding, no matter how innocuous, tend to be sources of civic controversy.

7. the role of public art becomes more important where natural landscapes are destroyed - Where natural icons have become obliterated or obscured through redevelopment and densification, the role of public art in both sense of urban place and the marketing of real estate becomes more important.

8. resistance to certain public memory manifests in attempts to censor public art - In such newer cities as Vancouver, conflict is often centred on resistance to allowing and 'making space' for a particular memory, historical interpretation, or cultural assertion of a particular social group.

Social Memory in The Terminal City

Since its inception in 1886, as the western depot of the Canadian Pacific Railway, Vancouver has also been known 'The Terminal City'[4]. Initially, a highly multiracial and multicultural town, with three major languages spoken, English, Chinook, and Cantonese (as well as the Salish dialects of the indigenous towns), Vancouver came, in the early twentieth century, to try to reinvent itself as a more anglocentric and avowedly neocolonial enclave than it was initially. In reinventing itself, acknowledgement of social memory that contrasted with the revised civic identity was a serious taboo.

Even today, one of the few artists who has made any headway in situating, let alone confronting, (neo)colonial legacies is Stan Douglas. Raised and still based in Vancouver, today Douglas is one of the most celebrated contemporary artists on earth. His 1999

4. Patricia E. Roy. 1976. The preservation of peace in Vancouver: The aftermath of the anti-Chinese riots of 1887. BC Studies 31: 44 - 59. See p. 44.

mid-career retrospective, curated by Daina Augaitis, began at the Vancouver Art Gallery and is now travelling[5] with a substantial catalogue[6]. In addition, a superb book on Douglas was recently published as part of Phaidon's series on contemporary artists[7]. This solo show by Douglas at the VAG was a milestone. Two of the four pieces say much about the conflicted nature of culture in post-lotus-land West Coast. The 6,50 minute 1997 video, Nu·tka·, takes us back to the end of the eighteenth century and the confrontation between Spanish and British 'explorers' and the Mowachaht Confederacy on the northwestern coast of Vancouver Island. Two paranoid sea captains from the opposing empires babble while shifting views of the landscape go from blurred to focused. In the accompanying stills, Douglas uncovers clues to unresolved historical tensions in the cultural landscape. But the images of contemporary forest clearcuts are disappointingly understated. Though Douglas has said that Nu·tka· is about 'unrepresentability'[8], this piece also functions to pick apart contemporary takes on the land and nature. In most discussions, there is a disappearance of aboriginals as First Nations. In a year when some of the first treaties in over a century are finally been negotiated on the West Coast, Nu·tka· is one of the few works by a non-aboriginal in recognition of the changing political landscape. Nu·tka· may well be the most 'paradigmatic' takes on the West Coast landscape since some of Emily Carr's later oil paintings. But the Nootka affair, and the high level of local resistance to imperial intrusion, is an exoticized moment in Canadian history. But as a case of imperial jitters, the confrontation at Nootka was the exception. Curiously, the other location of Anglo-Spanish confrontation, around what would become the British Columbia coast, was Point Grey, the exclusive neighbourhood of Vancouver where Douglas spent his formative years.

Perhaps more indicative of the contentious nature of memory and maps in contemporary Vancouver culture is a more problematic work. Douglas' 1998 video[9] and graphic presentation, Win, Place or Show, is not nearly as successful as Nu·tka·, particularly in its pretensions of describing relationships between political economy, culture, and location in Vancouver. In fact, it seems like Douglas wades into a wide range of urban issues then almost purposefully obscures the social coordinates. The description of the piece by Douglas devalues social memory in favour of a discussion of television. Set in the nineteen sixties in a residential tower, that was never built, on the east side of central Vancouver, two dock workers argue in a nearly endless video loop. What undermines the credibility of Win, Place or Show is the inclusion of considerable historical data on urban renewal in Vancouver without a specific discussion of race. In

5. Stan Douglas. Vancouver Art Gallery: 27 February to 24 May, 1999; Edmonton Art Gallery: 25 June - 24 August, 1999; The Power Plant, Toronto, 24 September - 21 November, 1999; Museum of Contemporary Art, Los Angels, 10 December, 2000 - 1 April, 2001.

6. Daina Augaitis (Exhibition Curator). 1999. Stan Douglas (catalogue). Vancouver: Vancouver Art Gallery.

7. Scott Watson, Diana Thater and Carol Clove (editors / contributors). Stan Douglas. London: Phaidon, 1998.

8. Stan Douglas interview with Diana Thater. Stan Douglas. Scott Watson, Diana Thater and Carol Clove (editors). London: Phaidon, 1998. pp. 8 - 29.

9. Win, Place or Show. Produced and directed by Stan Douglas. video 204,023 variations an average of 6 minutes each, 1998.

this work, Douglas features prominently proposed plans from an infamous University of British Columbia study from 1950[10]. Those plans clearly showed western Canada's first black neighbourhood, 'Hogan's Alley'[11], obliterated by a series of redevelopment towers. This so called urban renewal was successfully master-minded nearly two decades later by figures such as Trudeau cabinet-advisor Peter Oberlander and ranks as one of the worst assaults on an African Canadian community after Halifax. But with all of the historical pretensions surrounding Win, Place or Show, and with all of the symbolism of an endless loop of two white men fighting, the location of the actual mythic tower was moved to a historically more white block several streets to the north. The resulting 'map' that Douglas constructs, something about sixties television and something about urban renewal in Vancouver without mentioning race, lacks credibility. But it's only television, right? But that was not what the work inferred. Is this work too imprecise to be anything but art? If so, Douglas is calling into question some of the intellectual cache attached to his career. The essays on accompanying catalogue do little to clarify these questions.

10. Leonard C. Marsh. Rebuilding a Neighbourhood. Vancouver: University of British Columbia, 1950.

False Creek as Vancouver's first public art narrative

Over the last two years, four major new works of public art have been installed along the north side of False Creek in central Vancouver. Two more have been proposed and a number of smaller works have been installed or have been planned. This inlet, that formerly had extensive tidal flats, has been central to centuries of local aboriginal history as well as to the building of early Vancouver. The Musqueam and Squamish cultures experienced the mountains and sea, in what is today greater Vancouver, as a giant bowl. False Creek was particularly important in local cosmologies as the lowest point in that curve, as Skwaychays, 'hole in bottom'[12]. The shore became the western terminus for the Canadian Pacific Railway and it was here that early neighbourhoods formed such as Kitsilano, Granville Island, Chinatown, and Strathcona with the west's first African-Canadian enclave Hogan's Alley (bulldozed for an expressway in the late nineteen sixties). As industries were built, False Creek became a cesspool that was only cleaned up in the nineteen seventies. Hole-in-Bottom was also the location of Expo 86 and the new neighbourhood of towers that have been built in subsequent years. After government ownership of the former railway lands, for Expo 86, the entire area, a city in itself, was sold to the same Hong Kong-based development company. Dogged by controversy, the redevelopment was forced to cede some outdoor areas for control by a number of City of Vancouver agencies as well as the semi-autonomous Vancouver Parks and

11. Hogan's Alley, Produced and directed by Andrea Fatona and Cornelia Wyngaarden, video, 32:30 minutes, distributed by Video In, Vancouver, 1994.

12. alone (Bruce Macdonald. 1992. Vancouver: A Visual History. Vancouver: Talonbooks.

Recreation Board. With so much (multicultural) history and continued pressures for redevelopment and densification, public art and landscape designs along the north side of False Creek are some of the higher profile (and most prone to controversy) west of Toronto. What happens in False Creek says much for the change role of public art in Canada.

Given the costs and controversies that come with this territory, the actual design and construction of these public spaces, with such an emphasis on contemporary art, are achievements in themselves. The three works were funded by developers, Concord Pa cific owned by Hong Kong-based Li Kai-shing, through an innovative public arts programme directed by the City of Vancouver. And the Concord Pacific redevelopment project played a key role as a symbolic neoconservative project for a city[13] with an extensive history of social struggle around inequities and the construction of more responsive social institutions. A contrasting work of public art, more representative of grassroots approaches to public space, is 'Marker for change', the national memorial to the fourteen women murdered in Montréal in December 1989 and was created through many small donations and much volunteer time. These four works represent some of the interests, aesthetics, and conflicts at work in public landscapes with art involving (often tenacious) social memory on the West Coast. These works form an arc, a progression, from intuitive to precise historical experiences and the role of public art from relatively affluent to poor neighbourhoods. Two additional works have yet to be constructed. Near the Marker for Change is the site for the proposed Chinatown place marker which supposedly was to have memorials to Chinese railway workers and veterans. After over a year of meetings with Chinatown business and citizen groups, the future of this unbuilt project is in doubt. At the far western end of this arc is Sunset Beach where the proposed AIDS Memorial has yet to break ground.

13. Katharyne Mitchell. 1996. Visions of Vancouver: Ideology, democracy, and the future of urban development. Urban Geography 17(6): 478 - 501.

1. Marker for Change

We can begin at what was two points separated by a narrow channel, Khiwah'esks, 'separated points'. In Thorton Park, in front of what has been Vancouver's train station for much of this century, is the austere monument to the women who died in the massacres and to other female victims of male violence. Toronto-based Beth Alber designed, and built with a large group of volunteers, Marker For Change. Between the train and bus station and a busy street is a circle of thirteen casket-like benches of pink

granite with vulvic indentations. There are donor tiles as well. The park is old with large, sheltering trees. In contrast to the corporate and market-oriented jury that selected the public art to the affluent area to the west of this site, (cultural) politics was more overt in the articulation and selection of Alber's design. A jury of seven women of various backgrounds in the arts and activism, Rosemary Brown, Nicole Brossard, Wilma Needham, Haruko Okama, Doreen Jensen, Maura Gatensby, and Irene Whittome, selected Alber's austere design from 98 entries.

In this, the most impoverished neighbourhood in Canada, with some of the highest levels of violent crime, this park is a battleground between the forces of gentrification and drug-dealing. Some neighbourhood resistance to the Marker for Change project was preoccupied with the fact that the thirteen women named were university students with supposedly high levels of social privilege. With chronic crime in the area, Marker for Change is difficult for many people, particularly women, to visit it individuals and is mainly a site for group observance. In recent months, the Vancouver's Parks Board so reacted to the controversy around the piece, particularly the male backlash to some of the monument's wording, that it announced that it would not allow further public art that might «antagonize»[14] other groups. Why all this reaction about (gendered) social memory in public space? The recent video, Marker for Change: The Story of the Women's Monument[15] begins to explain why. Documenting the small group of organizers over seven years, the video shows how they successfully eschewed the conventional sources of funding. A high point in the discussion is organizer Chris McDowell's statement that the marker was «a gamble on the powers of art.»

Taking seven years, eschewing the conventional sources of funding, and involving over 6,000 donors giving amounts between US$15 and $35, Marker for Change was, in the words of organizer Chris McDowell, «a gamble in the powers of art.» Marker for Change was nearly not constructed because of a local campaign of male paranoia and disinformation. As Rosalyn Deutsche argued so aptly in her 1996 Evictions, women and feminist art in particular continue to be evicted from public space[16]. After the homophobic backlash around the yet-to-be-built AIDS Memorial, the City of Vancouver Parks Board put in place guidelines that will effectively censor any public reminders of groups which could «antagonize»[17] (more privileged social groups).

14. Todd, Douglas. 1998. Monuments policy toughened. Vancouver Sun (December 11, 1998): A3.

15. Moira Simpson - Director, 58 minutes, Moving Images Distribution, Vancouver, 1998, 1-800-684-3014, mailbox@movingimages.bc.ca

16. Deutsche, Rosalyn. Evictions: art and spatial politics. Chicago: Graham Foundation for Advanced Studies in the Fine Arts / Cambridge, Massachusetts: MIT Press, 1996. pp. 203 - 244.

17. Douglas Todd. 1998. Monuments policy toughened. Vancouver Sun December 11, 1998: A3.

2. Chinatown place marker

With a deep-seated history of anti-Chinese racism[18], there are few historical references to Chinese history in The Terminal City. This lack of historical acknowledgement of the contributions of Chinese Canadians is probably the most glaring omission of a kind of de facto censorship in the city's public space. After a year of discussions with Chinatown business and community groups, two monuments proposed for Keefer and Columbia, where Chinatown touches False Creek, were postponed by a city in July. This in turn sparked attacks on the city government with implications for the November 1999 elections of the mayor and councillors.

18. Kay S. Anderson. 1991. Vancouver's Chinatown: Racial discourse in Canada 1875 - 1980. Montréal: McGill-Queen's Universities Press.

3. Street Light

Moving west to False Creek and then along the shore, we come to one of the more imposing pieces of new public art on the West Coast. Street Light, by Toronto-based Bernie Miller and Alan Tregebov, is a more problematic discussion of local history in contrast to Welcome to the Land of Light. On a two storey constructivist-like scaffolding loom historical photographs, of the surrounding site, transferred on to metal sheets. Some of the sheets are at angles as to produce shadows of the images at certain times of the year. The superb photographs speak of the shift from subsistence aboriginal communities to the early wharf and mill camps that grew into a town called Vancouver. The archive numbers of the photographs are engraved, overly monumentally, in concrete pillars at the base of the scaffolding. Disturbingly, the resolution of the holes in the sheets is so poor as to make most of the images unreadable — particularly for reading faces and discerning many details such as the fact that many of these early Vancouverites had non-European heritages. The excessive reduction of the images in this strategic public space effectively contributes to loss of historical memory. In addition to this dubious abstracting of history, the entire piece blocks key views of the sea for some neighbourhood residents and for pedestrians and bicyclists travelling down the main thoroughfare, Davie Street. Miller and Tregebov have proposed the same kind of work for a number of cities and variety of sites but clearly there is a poorness of fit at this point along False Creek. The cramped and obstructive position of the work on this location violates basic canons of site planning. Not surprisingly, owners of adjacent condominiums angered at the loss of harbour views have gone to court to get Street Light dismantled, contributing further to local history. This work, and the two described directly after it, were 'private' pieces of public art selected in international competitions as part of the Roundhouse

Community art programme involving the developer and the City of Vancouver Public Art Program. The same jury selected each work over more than a two year process and consisted of Barry Downs, Concord Pacific representative and project architect; Peter Web, architect and project manager for the developer; Barbara Swift, landscape architect and former Seattle Arts Commission Public Art representative; Anne Ramsden, artist and resident of the historic Strathcona neighbourhood nearby, and Bruce Grenville, then chief curator at Edmonton Art Gallery and now Senior Curator at the Vancouver Art Gallery.

4. Welcome to the Land of Light

Walking west from Street Light, along the shore, is Henry Tsang's lower budget but more thought-provoking, Welcome to the Land of Light. The Concord developments have high-speed fibre optic connections and Tsang playfully advertises this fact in English and Chinook. A kitsch passage, unabashedly verging on advertizing, follows the railings along the shore in both English and Chinook. A cable below the text emits a light of shifting colours. There is a small sign indicating that Chinook was the trading language, the «lingua franca,» from Alaska to California in the nineteenth century and was a mixture of native languages from Oregon and Vancouver Island along with English and French. Chinook was early West Coast fusion culture. When the trans-Canada railway was completed, less than half of the population of Vancouver was of European heritages. Speakers of Chinook, English and Cantonese were in roughly equal numbers[19].

5. Brush with Illumination

Again walking west along the shore we can view in the harbour the only work in Canada by celebrated Seattle-based environmental artist, Buster Simpson[20]. His off-shore sculpture, Brush With Illumination, bobs well over a storey above the inlet while giving clues about the wind and tides. A large polished metal rod is buoyed by steel balls. Solar panels power its night lights. The position of the shaft shifts with the tides. The artist statement notes,

«...Brush with Illumination is the evolutionary successor of an ancient communication tool: the calligraphy brush. The pieces is fitted with an array of sensors that glean environmental data from the air and water...and transmit it both visually, through the laser lighted pulsations of the cursor at the tip of the brush, and electronically to a land

19. Charles Lillard with Terry Glavin. A Voice Great Within Us. Vancouver: New Star Books, 1998. newstar@pinc.com

20. Documentation of Simpson's work includes the following: Hirshhorn Museum and Sculpture Garden. Hirshhorn WORKS 89: Daniel Buren, Buster Simpson, Houston Conwill, Matt Mullican / Sidney Lawrence, Ned Rifkin, Phyllis Rosenzweig. [Washington, D.C.] : Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1990 & Barbara C. Matilsky. 1992. Buster Simpson urban environmental action. In fragile ecologies: Contemporary artists' interpretations and solutions. (B. C. Matilsky ed.). New York: Rizzoli. pp. 92 - 98.

based computer. Mathematical functions translate these elemental events into a series of characters that are continually displayed...at www.brushdelux.com.»[21]

Sleek and shiny, the analogies to male anatomy are difficult to dispute. Not simply a «boytoy,» Brush With Illumination functions as a not-so-subtle property marker as the developer's holdings that extend into lucrative water rights.

6. Vancouver AIDS memorial

If there were any doubts about whether there was still homophobic resistance to sexual minorities taking up more public space in Vancouver, the raucous debate in 1996 about the proposed location of the AIDS Memorial confirmed the worst. Organizing for the memorial began in 1995[22]. A jury that included gay architect Arthur Erickson[23] selected a sixty foot long undulating metal fence[24] for a stand of trees Stanley Park near a historic but less current cruising area[25]. The names of people who had died of AIDS were to be perforated through the metal[26]. The light from the sea would filter through trees and softly work through the holes in the metal. Soon after the elected Parks Board approved the project with reservations[27], the location of the memorial became a major civic issue. The Friends of Stanley Park opposed the location of the memorial with a spokesperson arguing unconvincingly that,

«its not a question of homophobia...its a question of keeping the park in as natural a state as possible.»[28]

The problem was Stanley Park had been heavily modified since its establishment[29]. As many as 2,000 people had occupied Khwaykhway on the north side alone of what is today the park, as late as 1862[30]. Much of the park had been selectively logged from 1866 to 1871[31] and since has been heavily fragmented by roads. In terms of magnitude of ecological change, a thin sheet of metal would have had a negligible impact. But some homophobes might have found some of the new visitors to the memorial to be 'unnatural'. After such abuse of the ecosystems of Stanley Park, it is bizarre the «line in the sand» around better protection was drawn around a proposed sheet of metal with the names of people who had died of AIDS[32]. Ironically, there was a reconstruction of the nature versus the people conflict of a century ago[33]. The people to be evicted, this time, were not First Nations nor the poor but rather sexual minorities.

At this second fin-de-siécle of the park as a social institution — almost as a form of

21. 1999. Private development projects. Panorama Public Art Newsletter (City of Vancouver) 9: 5.

22. Kevin Griffin. 1995. AIDS memorial in planning stage. Sun (August 3, 1995): B3 & Paula Gustafson. 1995. AIDS memorial planning under way. Sun (September 7, 1995) 54: 11.

23. Sylvain Bombardier. 1996. Fragment of queer archisexualities. pp. 50, 54 - 56.

24. The design team for the AIDS Memorial design (and location) was composed of Bruce Wilson, Susanna Barrett and Mark Tessler.

25. One of the only discussions that even mentioned the issues of AIDS memorials and cruising, and this was only obliquely, was Francisco Ibañez-Carrasco. 1997. Forgetting AIDS: Memorial bric-a-brac. MIX: The Magazine of Artist-run Culture (Toronto)(Spring 1977): 33 - 35. Page 35 has some of the only site analysis of the proposed memorial suggesting a minimal ecological impact thought a significant visual / circulation impact.

26. Artseen. 1996. Vancouver AIDS Memorial Project. Artichoke (Vancouver) (Summer 1996): 8 - 9.

27. Petti Fong. 1996. Stanley Park AIDS memorial to bear 2,000 names. Sun (November 6, 1996): B3.

mediation, it was the factually misguided environmentalists, who conjured the spectre of queer hoards. With all of the denials of the Parks Commissioners, most notably by gay politician Duncan Wilson homophobia[34] was largely behind this latent interest in the carrying capacity of Stanley Park. But there was little specific discussion of ecological impacts. Supporters of the monument and the first proposed location were soon wondering why a small, thin memorial was being targeted in a park with serious environmental degradation[35]. In addition, there was an effective equation of AIDS with homosexuality in the park with little sensitivity for the trajectory of the pandemic[36] towards IV drug users, heterosexual women, and First Nations.

The problem was that the preferred site, in Ceperley Park, was originally proposed by the designers was not adequately reviewed by the AIDS Memorial Project (VAMP) and posed some serious difficulties. None of the individuals on the winning team had much serious experience with site planning especially in working in natural areas. The jury was not better prepared for blending a concept and a design with an already existing place — especially in an area well-established for conflicts involving gay men, police, and bashers. Aside from a handful of exceptions, most notably the UBC Anthropology Museum, high modernist Erickson was better known for obliterating the naturalness and sense of place of sites rather than working with them. The original site proposed was adjacent to a parking lot and a major road that often sees successions of large tourist tour buses. This is not an intimate space for grieving. The closest public transportation is currently four blocks away. While the sixty foot screen could have been undulated around trees, it was unclear whether the non-native trees would have to had to have been cut. The long memorial would have disrupted circulation, created an effective barrier in an area which is also highly vulnerable to bashing. But with all of these problems and even with the prospects of having to cut down a few young and non-native trees, the memorial would not have had any significant negative impact on natural habitat. The one major ecological change from the memorial would have been to bring in more people to the park - many of whom are gay, lesbian, bisexual, and transgendered and whom are increasingly interested in asserting their presence in a park that is iconographic of the shift from underground to activist queer spaces.

After a telephone poll[37] organized by a conservative television station — a week before the November 1996 municipal election[38], the Parks Park, voted to withdraw support for the location of the memorial[39]. In backing down from support for Stanley Park location

28. Anne Sullivan. 1996. Friends oppose monument in park. Vancouver Courier (October 30, 1996): 12.

29. Since its establishment, the Stanley Park has seen road and trail building, a suspension bridge and expressway, considerable trimming and thinning of native vegetation, establishment of a largely non-native species botanical garden, green houses, a zoo, an aquarium, various dining and concession facilities, swimming pools. William Carey McKee. 1976. The History of the Vancouver Park System 1886 - 1929. MA Thesis in History, University of Victoria. on file, University of Victoria MacPherson Library, SB485 V33M2. See pp. 36 - 38.

30. Bruce Macdonald. 1992. Vancouver: A Visual History. Vancouver: Talonbooks. See p. 16.

31. ibid., pp. 14 - 15.

nr 2,

Jan. 2000

32. Clint Burnham. 1997. Fuck nature. Boo (Vancouver) 10: 4 - 7. Se p. 6.

33. Robert A. J. McDonald. 1984. 'Holy retreat' or 'practical breathing spot'?: Class perceptions of Vancouver's Stanley Park, 1910 - 1913. Canadian Historical Review LXV (2): 128 - 153.

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for the memorial, the chairman of the Board noted that

«Stanley Park is a place with almost spiritual resonance to Vancouver,»[40]and then effectively evicted the memorial from the park. The Board caved in to a notion that a memorial to people who had died in STD-related pandemic, or perhaps the survivors, were less spiritual. Even the two members of the Parks Board from the leftish COPE bowed to pressures to change the location in favour of public hearings[41]. In the subsequent week, neither of these individuals were not reelected. Within many networks of West End gay males there emerged considerable antipathy towards Park Board members, especially the gay and lesbian members, who backed down[42]. After the controversy died down, the Parks Board worked hard to appear to have not caved in to homophobia. In large part because of the criticism that the Parks Board might have been swayed by homophobia, it commissioned guidelines for proposing any new public art in Stanley Park[43]. By mid-1997, VAMP was again proposing the Ceperley Park site, with its mottled light filtered through lovely and non-native woodland — a site whose ecological integrity was compromised long before the proposal of an additional of thin sheet of metal. And consistent with the new guidelines, three other, far less visually powerful sites were then considered[44]. Finally, in June of 1998, Sunset Beach, a bare space a half a kilometre east along False Creek from the Stanley Park site was approved - over the objections of hundreds of homophobic residents[45]. But within months of the site being allocated for the memorial it has also been made a leashless dog run area with the small and exposed site affording virtually no privacy for grieving.

Analysis:

Over-edited collective memories as underdevelopment

Vancouver has never had a comprehensive public art plan the way have some cities in western North America[46]. In such a review gaps in the civic narrative could be identified and confronted more directly. If we go back along False Creek the public art there, and not there, indicates social priorities, hostilities, and the effectiveness of certian social alliances over others. The women's Marker for Change is still perceived by many in the neighbourhood as being preoccupied with university students when poor women, die from violence (directed at women), every week. While there were some late design interventions to bring in community organizations, the casket-like seats remain a statement in relationship to the 1989 tragedy.

34. Ted Townsend. 1996. AIDS memorial belongs in park. West Ender (November 14, 1996): 10. Also see Gareth Kirkby's 1998 review of continuing homophobia in the siting of the memorial in his editorial, «Why I support Sunset Beach West.» Xtra West 119: 7.

35. One of the Stanley Park groups involved stated that 'Lifeforce hopes that we may all realize that we can remember one has left us by walking through Stanley Park Forest habitat'. (Janet Smith. 1996. Supporters debate AIDS memorial sites. West Ender (November 14, 1996): 2).

36. «Lifeforce,» one of the major groups against the location of the memorial in Stanley Park, seems to have had a vague «deep ecology» philosophy — one that at times had incorporated elements of homophobia and AIDSphobia (Michael E. Zimmerman. 1994. Contesting Earths Future: Radical ecology and modernity. Berkeley: University of California Press. p. 168).

37. Miro Cernetig. 1996. An AIDS memorial in Stanley Park. Globe and Mail (November 15, 1996): A25.

38. Cam Cathcart. 1996. Late controversy for park board. West End Times (November 15, 1996): 6.

The Chinatown place marker, with two long-overdue monuments, is not even designed and could be fully cancelled. And this was not a particularly inspiring site within Chinatown to begin with. In deed, another decade could go by where people are still trying to decide what to highlight and where to illuminate the history of this Chinatown. The Street Light reproductions of early photographs of the area, are so abstracted as to obscure the multiracial / cultural origins of the city. The scaffolding blocks a key view in the city and supposedly detracts from some apartment views at a time with real estate values in the city remain low in the aftermath of the so-called 'Asian flu'. Tsang's piece with Chinook effectively advertizes the installation of a fibre cable attractive to people. The Buster Simpson piece is the major environmental piece of an important urban body of water but there is little information on how these ecosystems have been polluted and mismanaged. In this sense, Brush with Illumination effectively obscures the issue of toxic waste in False Creek. And the AIDS Memorial, if it is built, with be crammed into a narrow site offering little space for grieving. While these four pieces and the siting and design processes for the unbuilt two works involve memory, today there is as much forgetting, editing, and censoring in Vancouver's public art as there are new information and experiences being brought to light.

Conclusions:

Strategies for more openly discussing the role of public art in community memory

As a relatively 'leftish' appointee to the City of Vancouver's Public Art Committee, coming in 1999, I have been particularly concerned with social infrastructure questions far more than the centrist block that governs the city. I have looked at public art and spaces of memory in terms of infrastructure and facilities and am now participating in a subcommittee to consider options for on outdoor art space - a series of spaces and neighbourhood amenities engendering more communitarianism than discrete 'sculpure parks'. This art park could function to allow even more public memory to be articulated.

While I will be continuing to explore the points that I made at the beginning of this discussion, there is no effective monopoly on Vancouver's public memory nor open spaces. Interpretation of Vancouver's rich historical memories will remain contentious with differences around the extent and kind of public space remaining volatile. It remains difficult to bring up these issues of history, memory, and space. And until there are new spaces and art works, programmed and designed for such communitarian reflection

39. Karen Gram. 1996. Parks board sets aside approval for AIDS project. Sun (November 9, 1996): A1 & Sherryl Yeager. 1996. Stanley Park AIDS wall: Row still simmering. Province (November 10, 1996): 8.

40. ibid.

41. Petti Fong. 1996. Memorial's location up to public. Sun (November 12, 1996): B3.

42. Bill Richardson. 1996. Park Board's reveral rankles. Georgia Straight (November 14 - 21, 1996): 20.

43. Janet Smith. AIDS memorial plan waits for report. West Ender (January 23, 1997): 3; Janet Smith. 1997. Monumental debate. West Ender (March 13, 1997): 1, 4 & Cam Cathcart. 1997. Park board gives ok to guidelines. West End Times (March 14, 1997): 2.

44. Gareth Kirkby. 1997. Still top of the list. Xtra West (July 10, 1997) 102: 9

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(and disorientation), the partial memories, some very weak, will continue to dominate a city struggling with its identity and mixed, and very unresolved, legacies.

45. Janet Smith. 1998. Angry seniors stalk out of AIDS memorial meeting. Westender (June 18, 1998): 8 & Tom Yeung. Top 10 reasons for an AIDS Memorial at Sunset Beach as heard at the Jun[e] 15 public meeting. Xtra West 127 (June 25, 1998): 11.

46. Place debate. 1996. Revisiting the Phoenix Public Art Plan. Place (New York) 10(3): 52 - 63.

The possibility, for different reasons, of rendering grounds available for urban use is in the basis of the development of the operations of the urban renovation of waterfronts and, particularly, old harbour zones.

Resulting from specific economic and spatial contexts, deriving from aspects regarding their hinterland, their country/region or the international context of maritime transportation, harbour zones verify thus their own development dynamic, defining needs, surpluses or land restriction in the administration of their activities.

The process of urban renovation of harbour zones has its origin in the 1960s, in North America, being the operations of the Inner Harbour, in Baltimore, and the Downtown Waterfront, in Boston, the more well-known.

In the 1970s this process spread to Europe through some operations in the United Kingdom, being the renovation of Liverpool the pioneer and the operation of London Docklands Development Corporation (LDDC), already in the 1980s, a paradigm.

These operations serve as an example for the European realisations that followed; cities like Rotterdam, Barcelona, Genova, Amsterdam, Antuerp, Oslo, Helsinki, Duisburg, Lisbon, among others, have developed their own programmes of waterfronts renovation, seeking a greater urban integration.

A global urban planning process is defined this way, which is based on the emergence, in the 1960s, of a new economic context: the de-industrialisation of the period called post-fordism, the change in the world oceanic routes and specific changes in maritime transport, resulting from the normalisation of container transportation.

The world generalisation of the use of containers had as a consequence the development of ships having a larger dimension and depth, rendering obsolete the less deep or older inner docks.

As a result harbours had to create new docks that were deeper, more modern and provided with the specific technology for the effective operation of this system.

Simultaneously, harbour platforms become logistic platforms instead of a mere point of arrival.

They become dependent on great industrial surfaces and adjacent warehouse facilities and on the integration into a multimodal transport system, obligatorily a railway system linking to their hinterland, preferentially also integrated into a high-speed railway system and near an airport.

In many cases these requirements were not possible to fulfil in older harbour grounds, frequently limited by central urban zones.

So, from that date on, a dynamic of spatial displacement of their activities begin to take place, variable according to the function of the local context.

The different harbour dynamics converged, however, almost always in the release of their older zones, meanwhile obsolete or difficult to renovate for harbour use for the above-mentioned reasons, and which were then discovered by the cities as potential areas for urban conversion.

At another scale, the process of globalisation and the development of effective transport networks, bringing cities closer, led to a market-required rationalisation of the harbour activity.

It resulted in some concentration of activity in specialised harbours with a larger territorial scope and diminishing or totally closing those activities in nearby harbours.

Harbour zones spatial dynamic: typological classification

As a result of the change in the technical context of maritime transport and the new way in which the connected economic activities function, several harbours were required to perform deep modifications in their infrastructures, in many cases implying the revision the spatial distribution of their activities.

Factors such as the geographical situation of each harbour, its framing more or less compromised by the city spatial structure or the kind of economic activities performed in its hinterland, led to the adoption of different strategies for development, creating their own spatial dynamics.

These spatial dynamic, though verified in variable contexts that result from the specific conditions of each case, can be classified in types or tendencies; synthesising, the following types of harbour zones spatial dynamics can be identified:

I. Normal spatial dynamic:

1) The release of harbour zones by the extinction of harbour activity in the city, liberating the respective grounds for urban use;

2) A harbour expansion toward the sea, through the construction of continuous embankments, perpendicular to the coast, or through the creation of new islands, liberating or not the inner docks and also gaining new grounds for the

London, St. Katharine Docks in the 1960s and the 1990s.

city;

3) The displacement of harbour activities along the coast, liberating older zones for urban use and allocating new grounds to harbour activity;

4) The “Jumping process” - the construction of out of town new harbour zones, supplementary to the existing ones, keeping or liberating the existing harbour grounds;

5) Rationalisation of the harbour activity in urban environment, including the release of harbour areas in some zones and the modernisation of the harbour activity in other zones, in the context of an integrated planning action at term of the harbour activity and the city;

II. Exceptional spatial dynamics:

6) The reconstruction of harbour zones due to natural disasters, including some urban zones

I.1) The process of London’s urban renovation, developed since the early 1980s, concurred with a total release of its harbour zones, which had become obsolete due to the technical changes of maritime transport and to the decision made by the great maritime companies and the dockers to stop their activities in the Docklands and transfer them to Tilbury, 25 kilometres closer to the estuary of the river Thames [Han Meyer].

The huge docks remained behind, leaving a legacy of vast, vacant grounds on the waterfront free for an urban use to be thought about.

The origin of this well-known renovation process exemplifies the first category of harbour zones spatial dynamic, its release by the extinction of the city’s harbour activity.

I.2) The second category of harbour zones spatial dynamic corresponds to the expansion of the harbour toward the sea, liberating or not the inner docks, new grounds being also gained for the city.

This process occurred in several harbours that operated in small inner docks, many of them “historical” harbour areas, when feeling the need of growth and without any possibility of expanding the inner harbours, surrounded by urban zones, found as a solution the creation of a new sea harbour.

The construction of new docks outside the original harbours, located in pro-

The Harbour of Marseilles according to an 1884 engraving and a 1990s' aerial view.

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tected zones, normally corresponds to a longitudinal development, parallel with the coast, built in several phases through successive additions.
The initial decision of building La Joliette docks, in Marseilles, dated 1844, exemplifies this category of harbour dynamic, signifying the growth of the harbour outside the Vieux Port toward the sea.
The Eastern Waterfront Redevelopment Project, in Kobe, Japan, exemplifies a variant of this category, in which the growth toward the sea is achieved through the construction of new islands connected by infrastructures of accessibility to the former coastline.
In Kobe, the «Long Term Development Plan» is planning for 2005, on a 10-year horizon, expecting: (1) the expansion of the harbour, integrated in I&D and commercial areas, in the new Rokko Island South, (2) a new airport also on a new island south of Port Island, and (3) the urban renovation of the Eastern Waterfront, an old harbour zone with 120 hectares, which will give place to new urban zones predominantly with residential programmes.

I.3) The third category of harbour zones spatial dynamic corresponds to the displacement of the harbour along the coast, liberating or not the older docks. This process occurred in several harbours that operated in small outside docks gained from the sea and, feeling the need to grow, expand along the coast with embankments parallel to the coast, protected by breakwaters.
The longitudinal development, parallel to the coast, may correspond to a construction in several stages, by successive amplifications, and it may follow a previous dynamic of amplification toward the harbour from an inner harbour.
The progressive growth of the La Joliette harbour zone, in Marseilles, exemplifies this category of harbour dynamic, regarding a long process over time, initiated by Napoleon III in the second half of the 19th century with the construction of the Lazaret and Arenc docks.
This dynamic had continuity for a large number of years (National, de la Pinède, Président Wilson, Léon Gourret, Mirabeau and Avant-Port Nord docks) until today with the polyvalent harbour framed in the operation Marseille Euroméditerranénne.
The growth of the Barcelona Harbour during the period of 1687 to 1988 verified a similar dynamic after a conquest from the sea for nearly 250 years.

Perspective of the Kobe Harbour's amplification, anticipated for 2005, and aerial view of the Barcelona Harbour in the 1990s.

This period corresponds to the realisation of several campaigns of progressive growth toward the south, namely in 1679-1697, 1743-1772, 1865-1900 (Josep Rato), 1906-1916 (Charles Angulo) and 1966-1979, occupying grounds south of the Montjuic mountain and reaching the river Llobregat. [Joan Alemany)

I.4) The fourth category of harbour zones spatial dynamics correspond to the creation from the roots of a new harbour zone, in a distinct location from the existing one, with no spatial continuity with the old harbour and not interfering with the existing coastal activities.
This dynamic results from the search for free grounds to amplify the harbour or to set specialised harbour activities less compatible with urban zones, signifying a jump over the zones with stable coastal activities in the direction of farther seaside grounds, the reason why I will designate this category as “jumping process”.
The creation of new harbour zones may concur with a simple amplification and specialisation of the harbour activity, keeping in function the existing harbour zone, or in fact it may signify a dynamic of withdrawal from central urban grounds, transferring the harbour activity to a new peripheral location.
The construction from the roots of the Marseilles new harbour zone during the 1960s, at the *Foz* Gulf, exemplifies this kind of dynamic.
An extensive harbour and industrial area with 10.000 hectares was built, which simultaneously permitted to (1) shelter the oil terminal and diverse heavy industry and (2) to benefit from excellent spatial conditions for the future development of the Marseilles Harbour.
The urban renovation of the Western Harbour, in Helsinki, in three phases, which first one occurred during the 1990s, exemplifies this typology of spatial dynamic in harbour zones; it is framed by the progressive transfer of the harbour activity from the zones around the city peninsula to the new peripheral zone of *Vuosaari*.

I.5) The fifth category of harbour zone spatial dynamics correspond to the rationalisation of harbour zones in urban environment, redistributing activities, closing down some areas that become the object of urban renovation, and re-

Aerial view of the *Fos* harbour zone coastline, in Marseilles; Photo-montage of the extension of the *Vuosaari* harbour zone, in Helsinki.

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Perspective of the urban renovation anticipated for the West Harbour in Frankfurt

A view of part of the grounds allocated to the activity of the Lisbon Harbour.

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qualifying the industrial and harbour areas that are kept.
In this category the creation from the roots of a new harbour zone is not verified, but just the reinvestment in existing areas and the release of others, in a process of overall reorganisation of the city's harbour activity.
The ongoing process in the city of Frankfurt exemplifies this category, being verified in parallel (1) the urban renovation of the western harbour that intends to compensate the density of the city's central zone through the creation of new office and high quality residential buildings, inserted in a zone with intense urban life and (2) the modernisation of the rising harbour in the scope of the project *Port 2000+*, including the relocation of some companies previously located in the western harbour.

The ongoing process in the grounds allocated to the Lisbon Harbour also exemplifies this category, although in this case the rationalisation of the activities occurs in a more pulverised way along an extended coastline, alternating harbour zones with renovated areas and reserved harbour spaces treated as free spaces, without definitive constructions.
The urban renewal process of the *Bjorvika* bay, in Oslo, covering a vast perimeter of coast and following the operation of *Aker Brygge*, also exemplifies this process of rationalisation of harbour activities.
In this case, the pressure on harbour lands for future urban use justifies the new rationalisation of port's activity; the operation, being realised trough different phases, will start with the construction of the new opera house, but it isn't yet decided the new allocation for the containers dock, which will be occupied.

II.6) Finally, the possibility of the occurrence of exceptional spatial dynamics must be considered, resulting from the need of reconstructing harbour zones due to natural disasters, including some urban zones.
These extreme situations may lead to the alteration of ongoing spatial dynamics or to the need to think again the general organisation of the harbour and urban spaces, by reason of the occurred destruction.
The large destruction of Kobe's harbour areas, in the sequence of the earthquake in January 1995, exemplifies this category, having compelled to the realisation of a supplementary reconstruction effort.

It was possible to re-qualify some areas and generally build with improved safety conditions, although without introducing deep alterations as regards the long term strategy, defined in the harbour authority's «Long Term Development Plan», achieved in 1993 and approved in 1995.

More than simply classifying the great groups of harbour spatial dynamics, the definition of the presented typologies is intended to basically clarify aspects connected to the origin of the operations of urban renovation of harbour zones.

Defining today a global process of "brow fields" transformation, the renovation of harbour zones is framed by different local contexts relative to the harbour activity and their dynamic.

Working at a local scale, the understanding of these dynamic become a key factor to speculate on the release of future areas for urban renovation, permitting to anticipate processes and safeguard reserves for infrastructures and for the connection to existing urban fabrics.

Working at a higher scale, particularly when we broach comparatively different operations, the understanding of the harbour spatial dynamics occurred in each operation, constitutes one of the criteria for the selection of cases, avoiding the quick comparison of operations that result from different contexts.

It matters, then, to find common patterns of ground release for renovation in the different types of harbour spatial dynamics, in order to be able to directly relate both actions in a perspective of probabilities.

Therefore, for instance, it can be anticipated that a spatial dynamic of displacement of harbour activities along the coast will tend to lead to the release of older and more cen-

tral occupations, as it occurred, for example, in Barcelona with the renovation of *Port Veil*.

As an hypothesis, a spatial dynamic of the"jumping process" kind may lead, at long term, to the progressive transfer of the harbour activity to the new location, with more generous areas and more modern infrastructures.

These are zones not subject to such strong urban planning restrictions in view of the proximity to the urban environment and relieved of the constant pressure from the occupation of the city itself, which drop by drop will be acquiring the right of use of part of those grounds.

Also as a hypothesis, a spatial dynamic of harbour activity growth toward the sea will tend to release more backward areas to urban renovation.

This can also be verified in contemporary operations such as the studied ones for Genova and Kobe, the new situation of combining the harbour activity with a new city, through the reserve of grounds in the new expansion toward the sea.

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Oslo: view of the *Bjorvika* bay and image of one of the propositions presented to a contest in 2000 (the reconstruction plan is still far from a final version, although the construction of the new opera house is beginning soon).

The role of Public Art and Urban Design in the promotion of city's social identity

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Maggie McCormick

artisist and curator. Urban Art Group Melbourne

PRIVATE-PUBLIC-PRIVATE THE PUBLIC DOMAIN AT THE BEGINNING OF THE 21ST CENTURY

This paper was both presented at «watch this space - conference on public art. University of Newcastle. (Australia) and Waterfronts of Art, Barcelona 3 - 5 September 1999

KULTURAL KOMMUTING

At the beginning of 1998, I went to Berlin. I went to see and feel the city of Berlin in the late 1990's. I went to experience an urban space in massive transition. I went to see how art and artists operate/respond to/influence the public domain in a city as complex as Berlin……. and I went to the meet the German artists who were part of the Melbourne/Berlin public project, 'Kultural Kommuting'.

'Kultural Kommuting' brought together 18 artists in Melbourne and Berlin, to work on a year long project, with public installation outcomes in both cities.

The concept of 'Kultural Kommuting' grew out of numerous discussions between Claudia Luenig (the co curator) and myself, about the role of art and artists in public life and public space in contemporary cities.

Our interest lay specifically in the links that could be made between Berlin and Melbourne because of the parallels we observed in both places.

We were interested in exploring the process and outcomes of linking artists who did not know each other, and were geographically distant but close in their approach to their art. The closeness was of course our perception, and we left the artists concerned to discover or not discover, what this was.

We were interested in working in 'the space between'……the public space of the Internet, the fax machine and the telephone ….. as the points of connection. We were also interested in the public outcomes of these personal engagements intervening at the interface between the private and the public in both cities. The transitional point.

Claudia Luenig and I were both curators and participating artists, creating an opportunity for both ourselves and others to explore these ideas.

The artists worked in pairs. One in Berlin, one in Melbourne. They did not know each other and some did not share a common language. What they did share was that they lived and worked in an urban environment, in two cities in a state of change……two public domains in transition.

The artists were asked to send a ‘travel kit’ to their partner as a means of introducing themselves and the public face of the city they lived and worked in.

Claudia Luenig collected many objects in the streets of Melbourne, labeled and packed them in plastic bags and sent them to Ralf Schmitt in Berlin. Ralf traveled all over Berlin ‘losing’ these Melbourne objects, leaving them in public locations throughout the city…..to be ‘found’ by an unsuspecting Berlin public.

Paul Nuttney sent a camera with images of Melbourne on the film, to his partners. They shot the film again creating a double exposure of the two cities.

Yvonne Kendall faxed her diary pages, the inner thoughts of a city dweller, to Henning Eichinger. He faxed them back to her, but written in the third person and illustrated. Over many months, a book evolved.

I took photographs of public projects, that I had done in Melbourne, that critiqued the public scene there. This included a12 storey building installation in Melbourne’s central business district and a second installation titled ‘art/ectural’ where architectural images were installed into the architectural framework of the building itself.

I cut the photographs of these large scale installations, into small pieces, so they became independent images in their own right.

My partner placed these in public sites all over Berlin and re photographed them.

Collaborative outcomes from these partnerships were installed at a subway space and public city transport shelters in Melbourne in March 1998, and in public stairwells in Berlin and Melbourne in October of the same year.

When I was in Berlin, I stayed in the Mitte district, in the former East Berlin. I arrived to find a doorway in a state of reconstruction, after making my way through pipes and digging and rubble, and a skyline filled with a linear network of cranes.

The view from my window changed daily, hourly. Each time I walked though the door something had changed. When I left some 2 weeks later, the entrance door was crisply painted and the pavement outside was flat, but when I turned the corner to take my usual route to the U-Bahn, the construction chaos had moved to this street and I needed to find an alternative route.

The effect of this transitional public space could be seen in what many artists were doing and thinking. The chaos was unsettling, but also invigorating with a risk taking edge. Many empty building spaces were temporarily transformed into public space for art and dialogue, before work commenced to change them into private apartments.

The site in Berlin where Kultural Kommuting was installed, was a stairwell in what was once a bus station. The space had been taken over by artists and transformed into Galerie Treppenhaus.

The Berlin public space was filtering through doors and windows into the private, domestic domain as well. One of the artists in Kultural Kommuting painted his former coal shoot pure white, all one square meter of it, and invited the public and the media into his domestic space to view the exhibitions that take place in this space…….and they came, temporarily transforming a private space into a public space.

The breaking down of the distinction between the public domain of outdoor space and the private domestic interior is an interesting blurring of edges. The technology of our time brings the public into the intimacy of our private, domestic space. The screen of the computer and the television are the point of transition. Although people are dispersed in private units, they are drawn together as ‘a public’, as public television images are viewed at the same time or emailed messages cross geographical distance.

LIFE IS A CONSTRUCTION SITE

'Life is a Construction Site'. This is the title of a German film I saw recently and struck me as good description of the urban public domain at the end of the 20th century …. not just the urban landscape of Berlin ….. but cities across the world.

Melbourne is one of these cities, with its City Square redevelopment, multiple refurbished office buildings into city apartments, Federation Square, Riverside Park, Melbourne aquarium, new museum, redeveloped National Gallery, City Link, Tullamarine Gateway and the new city of Docklands.

TRANSITION

The contemporary city in transition is the constructed expression of ourselves, our own personal transitional state of being. Berlin and Melbourne are two contemporary cities at the end of the 20th century that reflect this perhaps better, than at any other stage of the history of the city.

From the fall of the Wall in 1989 to the move of the parliament to Berlin just a week ago, Berlin has been in a constant state of transition.

Having now experienced this city it makes me even more appreciative of Christo's wrapping of the Reichstag. Through this transitory act, a moment of stillness was created in the midst of a state of super public activity. A moment to 'watch this space' and consider the past and the future. These moments are rare in such cities.

PUBLIC/PRIVATE

What is happening in both these cities ? Melbourne and Berlin.

In both cities we are witnessing an ongoing, changing sense of ownership, sense of what is 'public' and what is not, and an ongoing changing definition of the concept of 'public'.

In Melbourne, at the beginning of the 90's, I initiated an art space,

‘No Vacancy’, in a row of vacant shop fronts in a prime central city location on Collins Street, the Regent Theatre and the then City Square, and opposite the Melbourne Town Hall and the then apparently thriving business, Georges. Previous to the economic down turn of the time, these had been commercial shops and restaurants…..private businesses. In 1990 the vacant buildings were owned by the City of Melbourne, who were happy to support this artist initiative. Artists occupied this space, responded to the space itself and the urban environment it was part of and the public who passed by. The space was transformed into a public space for four years, by the intention of the artists who occupied that space and gradually by those who viewed the space and its non gallery/non commercial approach. It was a different way of doing art and viewing art.

With the up turn in the market, Melbourne has become a developers paradise. The shop fronts are now about to become up market shops, the building above is residential apartments, the Regent Theatre has been refurbished and is an operating theatre and the City Square has disappeared under a hotel development. Back to private space. Private space that needs a public presence, a paying public presence, the public as consumer, to survive.

The definition of what is public and what is private is never completely clear, ever changing and always in a state of transition.

Potsdamer Platz in Berlin. Once an empty space between two ideologies, is now owned by the corporate world who are constructing both a private and public stage for a powerful 21st century play to take place on. The red ‘Info Box’ contains a corporate gift.

The transformation of the working dockland area of Melbourne into ‘The Docklands’ is creating a city within a city, and a construction site on a similar scale to Berlin. The development equals the existing city of Melbourne in size and currently has its own local government with its own rules and regulations.

In both cities the public realm is becoming increasingly private. The line between the two is increasingly blurred. Public space is being sold off and the whole public sector diminished. At the same time, new public space is being designed and developed.

POWER

These new, designed urban spaces with their private and publically funded public art projects, throw up questions of What kind of public space is this ?, What kind of public art is this ? and Who decides what appears in this public/private domain ? What controls do such private owners have over where and what appears in this private / public space ?

Who will control what we see, do and say in the public domain of the 21st century ?

In an age of economic rationalism and privatization …corporate man would seem to be the answer….but is it ?

A NEW PUBLIC ZONE.

ART AND ARTISTS IN THE 21ST CENTURY CITY.

As the traditional public realm disappears and becomes increasingly privatized, artists are creating and controlling a new public space, that links urban locations in cities across the world. This is the space that projects like Kultural Kommuting occupied.

Artists are creating a new public zone. They are creating a new art for a new century. Redefining art and artists, and the public function of art and artists in contemporary society

Artists in this contemporary public zone view themselves and others as the public …they are seeking a public dialogue. An audience is an inactive viewer. A public is active. Dialogue is not an art lecture.

What is being sought is a critique of urban space and urban life.

This is not a social role but rather a political role in the sense of the polis …a place of exchange of ideas. To do this effectively is the challenge for the 21st century.

Public Art and City Identity.Political and cultural issues in the development of public art in the UK city of Leeds.

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Public art by its nature concerns not only aesthetics, but situated in public space it is contextualised by social, cultural and political issues. Public sculpture, for example, both defines and is mediated by its spatial location, and as such is part of a social dynamic in which 'the processes through which a person defines him / herself in a society are not restricted to making distinctions between oneself and significant others, but extends with no less importance to objects and things, and the very spaces and places in which they are found.' (Proshansky, Fabian & Kaminoff :1983). This is pertinent not only to space within the localized environment, but also to whole constructed identities such as towns and cities. For example in Leeds, a major UK city located in the north of England, such contextual variables have helped to determine the city's changing relationship with public art, and in particular with publicly placed sculpture.

The city of Leeds is 320 kilometers north from London, and with a population of 725,000 is the third biggest city in the United Kingdom. Covering an area of 562 square kilometers it is also the largest Metropolitan area outside London under a single local government authority. Although it does have areas of social deprivation, Leeds has been successful in resisting economic recession, and with one of the lowest unemployment rates in the United Kingdom it has a 'dynamic and thriving local economy that has coped with the decline of traditional manufacturing industries by embracing new sectors and turning itself into a national leader in the provision of financial services' (Smales and Burgess: 1999). Currently, Leeds has aspirations to become a major European city, and as its current official guide maintains, its desire 'to establish itself as a key European city and visitor destination, has ensured that Leeds sees itself as a serious-minded international player well into the millennium.'

However, for a city with such international aspirations, Leeds has very little in the way of contemporary or modern public art, and until very recently public art did not feature very prominently in its development programs. For a number of years, contemporary or modern public art in Leeds could be exemplified by such as the unexceptional Dortmund Drayman (Fig.1), a gift in 1980 to Leeds from its twinned city

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Dortmund, and by the fiberglass sculpture, entitled Androgyne by Glenn Hellman (Fig. 2).

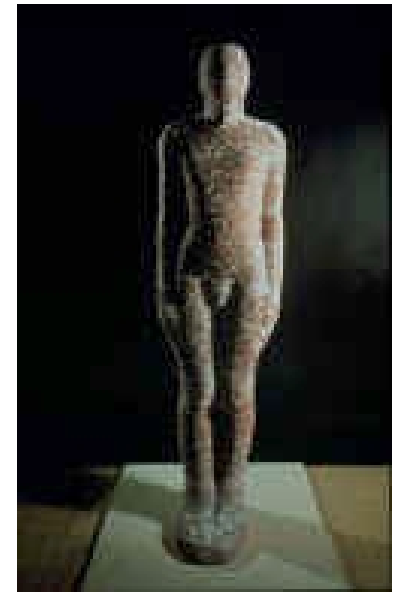
The latter, resulting from a competition held in 1965 by a property development firm, is badly sited and neglected, situated alongside a broken escalator in a dank scruffy corner of a shopping precinct. Examples of more notable publicly placed modern sculpture are confined to a reclining figure by Henry Moore (Fig.3) outside the Henry Moore Institute and a work by Austin Wright outside a fashionable city centre office. And while there were a few other examples, including the occasional contemporary mural, nonetheless in 1996 Smales and Whitney commented that in Leeds there was 'a marked absence of meaningful and relevant public art and sculpture ' and that 'Leeds had no clearly articulated policy towards the use and development of public art within the city.' (Smales and Whitney :1966).

In contrast, there are 39 Victorian, figurative and commemorative statues in Leeds (Fig.4), which has lead some to regard Leeds as 'the city of sculpture' However, many have been neglected or inappropriately re-sited (Fig.5), although as important examples of the sculpture of their time, they reveal a city once determined during past periods of commercial and indus- trial growth to express its civic pride and confidence by art and a r c h i t e c t u r a l expression, epitomised by its Victorian town hall (Fig.6).

With regard to more contemporary art it was not surprising then, that at a Leeds Metropolitan University symposium on Leeds and Public Art held in 1996, an audience of artists, designers, planners and architects expressed some dismay at the lack of significant contemporary public art in Leeds and for the apparent absence of any visible strategic support for the public utilisation of art in the design and planning of the city environment.

Paradoxically, the caution and reluctance of Leeds as a corporate city to have developed contemporary public art can partly be attributed to art itself, or rather from the political and cultural fall-out implicit in a proposal for a major piece of innovative public sculpture and its subsequent rejection. The events surrounding the Leeds Brick-man, while complex, are illustrative of the political and social context of public space as a contested domain.

In 1987 a group known as the Holbeck Triangle Trust, with the support of a local millionaire industrialist and Public Arts, a regional but nationally successful public art agency, developed an idea, originated by a commercial gallery (St. Pauls) and British Rail, for a piece of sculpture to be erected in an area known as the Holbeck Triangle. Situated in the southern industrial part of Leeds just outside the Leeds main railway station, the site is surrounded by railway lines. The proposal that emerged was for a 35 metre statue, entitled Brickman by the artist Antony Gormley (Fig. 7 and Fig.8), not so well known then as he is today with works such as his Angel of The North (Fig.9).



The Brickman proposal engendered much controversy and debate, not only in Leeds but also in the national press of the time. After a sometimes bitter struggle with local politicians and media, the project failed in 1988 to achieve planning permission from the Leeds City Council and the project was eventually abandoned. Not only was an opportunity lost for Leeds to have been internationally innovative with a high profile contemporary public art development, but the Brickman might have gained for Leeds the kind of publicity and influence on regeneration that the Angel of The North appears to have achieved for the North East of England a decade later. However, the Brick -man debacle, given the bitter hostility shown to the proposal by key local politicians and the local press, inhibited further public art development within Leeds for a number of years.

There are many interrelated reasons why the Brickman project failed. It did not help that while its advocates argued for its local relevancy as a site-specific work, symbolic of the industrial history of Leeds, the sculptor himself specified with insistence that rather than using local material it should be made from brick from a neighboring and rival area of Northern England. The selection process by which the Antony Gormley proposal was adopted was also counterproductive, - for although originally proposals from 15 selected artists were exhibited in the city art gallery in October 1985 for public comment and vote, it was not made clear that this public vote was for guidance only. Accordingly a hostile local press exploited the fact that the selection committee rejected

the first two favourites of the public.

Although the Brickman proposal received support from many leading figures within the art world and also by some local and national politicians,vii it failed in the end to gain the support of those local politicians who were most influential, including the then Chair of the City's Planning Committee, and the Leader of the Council. Their opposition was strengthened by political expediency, as the local press, supporters of the opposing political party, the Tories, conducted an aggressive campaign against the project. One prominent local newspaper held a public telephone vote and claimed that with 2,284 votes for and 3,114 against, the public of Leeds as a whole had rejected the Brickman. The poll was later condemned as biased and methodologically unsound by a leading international polling organisation, Mori.

The Brickman proposal and the space it was to occupy was construed with meanings and sub texts that go beyond the prosaic practicalities considered by the planing committee and the stated reasons for its rejection.iix For the proponents of the proposal and for those nationally established figures from the world of arts and culture who expressed support for the project, the Brickman was construed as a new iconic symbol for Leeds, a stimulus for regeneration and an expression of creative confidence for the city. In contrast, for those local politicians who opposed the concept, such opposition was seen as a populist expression of local common sense, as they uncritically welcomed the results of the local newspaper poll. For example the Chair of the Planning Committee of the time commented, 'I very much welcome this poll, which gives an indication of public opinion. Certainly the result will be noted when we discuss the planning application next month.' Further, the then Leader of the Council commented, 'I am delighted but not surprised with the formidable common sense of the Leeds public. The result demonstrates that the scheme should not go ahead.'ix

Undoubtedly political expediency had a role to play, and there was a concern that the opposition would make political capital from the project, especially as the factually incorrect notion that large sums of public money were to be involved was gaining credence. However, it is significant that in spite of the lack of its objectivity, the local newspaper poll should have been seized upon as 'evidence of the formidable common sense of the Leeds public'. That the then Leader of the Council should also add that such a common sense view 'contrasts sharply with the airy fairy views of celebrities who don't live within a hundred miles of the city,' is significant of how Leeds, its public

and hence its spaces were construed. The myth of the down to earth, common sense, anti-intellectual, proudly independent 'salt of the earth' UK Northerner is one that is well documented as ideologically sustained within cultural and historical processes, for example as in Shields (1991). From the author's experience this stereotype perception had some currency within the labourist orientated local Labour Party of the time, particularly with regard to contemporary visual culture. The suggestion is that an innovative, and at the time a bold and very high profile proposal did not accord with how the general public and hence public space was perceived by the ruling politicians, or how they thought the city by way of its public space and objects should be perceived. As well as being typically modernist in its paternalism, an appeal to a mythical and generalised down- to- earth common sense generalised Leeds public could be regarded as a manifestation of the Northern stereotype that has emerged historically from the construction of the industrial working class with its 'demotic cultural style' on the one hand, and the creation of a middle class identity in which the northern businessman is depicted as philistine on the other, (Rawnsley: 2000). The political implications of such are identified by Shields who states:

> These images and stereotypes, an imaginary geography of places and spaces, are shown to have social impacts which are empirically specifiable and located not only at the level of individual proxemics....but also at the level of social discourses on space which
>
> (1) underpin the rhetoric of ideologues and politicians and
> (2) pervade and subvert even the rationalistic discourse of planning and regional development policy..... (Shields 1991:6).

Another possible sub-text, illustrating the politically nature of city space, is that a few years previously Leeds had experienced a traumatic period in which an infamous serial killer, known as the Yorkshire Ripper, had perpetrated a number of murders and violent crimes against women, creating an atmosphere of fear that pervaded the city.

The presence of the Yorkshire Ripper also coincided with the growing political and cultural expression of feminism, particular strong in Leeds with regard to visual art. Some local feminists felt that even though visually its gender was equivocal, to have a huge image of a man towering over Leeds was inappropriate for a city whose women had been subjected to a particular brutal period of terror by a male. If titled differently,

the project might have gained more support, especially among members of the District Labour Party, who were rightly sensitive to the concerns of women at that time.

Thus the hitherto lack of contemporary public art development in Leeds might be regarded as a product of socio-political processes located within the cultural construction of urban meaning and city identity. Similarly it might be considered that any manifestation of change in Leeds' civic attitude towards public art, would be determined by a change in construed city identity and meaning, (particularly if this involved a shift away from a protective paternalism). While not unequivocal, there are some signs that such a change might appear to be taking place, necessitated by the opportunities afforded by the British lottery and its grant support for the arts, but particularly by the official aspirations of Leeds to be regarded as an international city and the construction of new perceptions to further this.

Of all he city's stated objectives, there is one aim that is highlighted in most of its planning and economic development publicity material and which features in the growing number of press articles extolling Leeds' virtues (Nicholson 1991: Williams, 1994). This is to be 'one of the principal, progressive cities of Europe' (Leeds City Council, 1994) For the observer trying to discern trends and patterns in the city's current evolution, this ambition provides a recurring theme in a broad range of design initiatives. (Smales and Whitney:1996)

Smales and Whitney also commented 'that if there is one clear omission from these attempts to improve the quality of public space along European lines, it is the marked absence of meaningful and relevant public art and sculpture in the city.' However, four years on there now appears to be some signs of change with an increasing number of public art proposals within the city and a growing recognition that contemporary public art might have a role to play in cultural and urban development, and in local economic and social regeneration. A new draft cultural strategy for the city acknowledges the role of art for the environment and the need for a commitment to the 'highest standards of design and architecture' and 'better liaison between the City Council and the city's visual artists,' (Leeds City Council 1998). The action plan, Vision for Leeds of The Leeds Initiative (1999), a city council supported grouping of business, political, academic and cultural representatives formed to facilitate economic growth and regeneration for Leeds, lists as an important aspiration for development, 'the use of public art to mark main entrances to the city.'

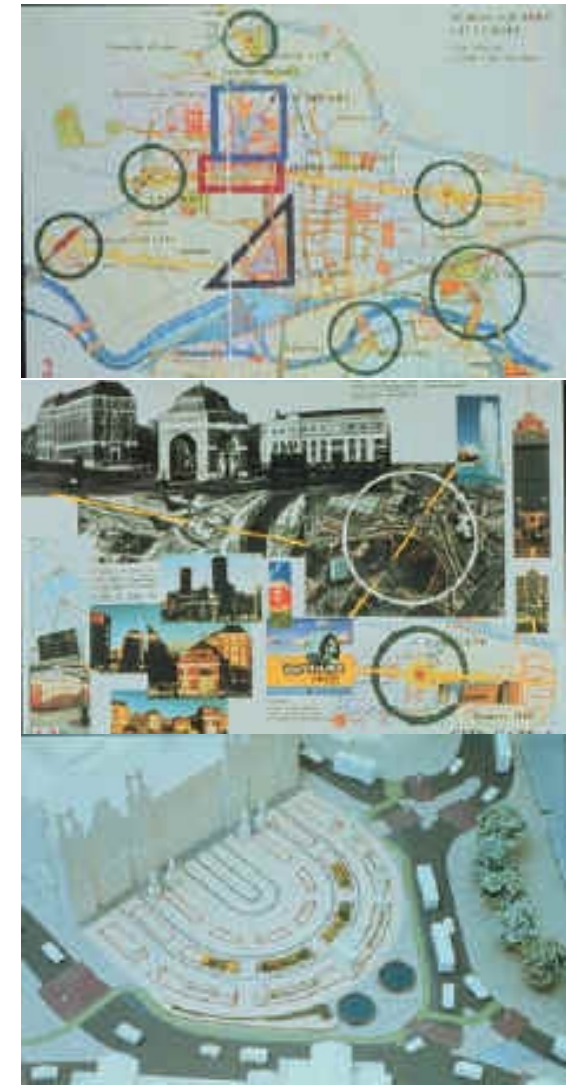
In the same year as the Smales and Whitney critical article appeared and as the Leeds Metropolitan University symposium on public art took place, The Leeds Initiative had already begun to promote as its Millennium project, Pride in the City.

This was a major integrated proposal for the overall refurbishment and redesign of several Leeds' public squares, as well as for the establishment of new 'gateways' to mark the main arterial routes into the city (Fig.10). The proposal was to involve co-operation among planners, architects, artists and craft designers, and to involve the local schools and communities, enabling them to take some ownership of the creative exploration of the designated sites. Although there were problems in establishing funding for the complete program, the proposal could be seen to mark the beginnings of a significant change in the city's attitude to urban design and public art. Moreover, supported by the city council, the first major city square project is now under development with the creation of a new dynamic public space to be known as Millennium Square (Fig.11). The development of this space involves several short-term public art projects as a major contribution to the ambiance and cultural life of the new square.

There are several other projects proposed or in progress involving resources and or the support of Leeds City Council, private developers and commissioning agencies such as Public Arts. For example, at Seacroft, a large working class estate in the east of the city, a major public art proposal involves a funding partnership between private and public agencies and the involvement of the East Leeds Family Learning Centred Educational Programme. Such a project is concerned not only with urban aesthetics but the role of public art in social facilitation, creating shared spaces and images to encourage social discourse and community well being.

At the east end of The Headrow, one of the city centre's central roads, a disused petrol station has been converted into a fountain to be operable at the beginning of the new Millennium year (Fig.12), a project supported by both the city council and the Scurrah Wainwright Charity, a trust which is involved in other public art proposals for Leeds, significantly involving new sculpture.x A new hotel, restaurant and retail centre, The Light, currently being constructed just off the Headrow will also involve public art.

Given that applications for such as lottery funding for new public art and urban designs schemes for Leeds have not been helped by the city's neglect of its Victorian public art heritage, the existing main City Square statues are to be re-sited in a design that will



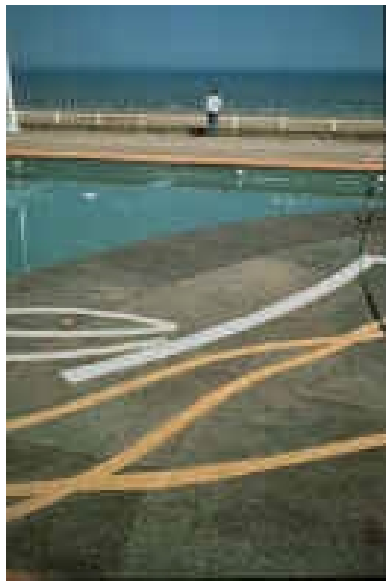
allow them to be more coherently visible in both defining and contributing to a major pedestrian friendly public space (Fig. 13).

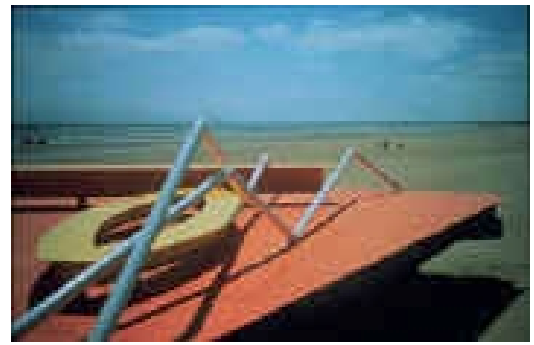
Although such projects are perhaps more indicative of an incremental and opportunist development rather than the result of any consistent strategic policy, there is some evidence that structural changes and processes are being put in place that will act as social and political drivers for public art developments within the city. These include a change in the role of the civic architect, given a more executive conceptual and creative role, and the establishment of a Leeds City Centre Urban Design Strategy (Smales and Burgess 1999). An important structural factor is the emergence of greater collaboration among business, design professionals, artists, planners and politicians, facilitated by the setting up of The Leeds Architectural and Design Initiative, LADI, one of several sub groups of The Leeds Initiative. The mission of LADI is to 'enhance the appearance and quality of the built environment of Leeds' with its first stated objective being to 'promote the highest standards of design in the built environment, including architecture, landscape and public art.' The emergence of LADI and its growing influence has demonstrated the importance of a structural mechanism for developing a strategic overview in the use of quality design and the incorporation of art in the environment. LADI in effect has begun to ensure that both creative design and aesthetic considerations are beginning to be part of public planning and urban development within Leeds. Its support for Signs of The City, a major public art proposal for Leeds developed by Public Arts, is indicative of a new commitment to environmental public art in Leeds. And while that proposal has still to find funds for its overall implementation, LADI had ensured that some city council funding is available to support the public art component of the Seacroft development, which in effect has been adapted to realise one example from the Signs of The City proposal. Currently, LADI is in the process of developing a strategic policy framework for public art in Leeds.

A further important influence is the emergence in Leeds of organisations such as Concourse. Concourse, encouraged by LADI, brings together a number of professional, training and educational bodies with a common interest in promoting good design and creativity in the Leeds urban environment. In the Summer of 1999, its Leeds city centre symposium, Concourse On Capital, enabled a sharing of good practice in the realisation of art and design within architectural developments and identified issues in the securing of development funding for such, (Sandle and Roberts: 1999).

Another organisation, which has some part to play in contributing to an increased consideration of public art issues within the city is Axis, a National organisation providing an information service on contemporary visual artists throughout the United Kingdom, and also internationally.xi Axis, located within Leeds Metropolitan University, strongly supports greater cooperation among artists, architects and planners. In facilitating such, it has organised a series of symposia, entitled Creative Collaborations. Significantly, one has been held at the Leeds City Art Gallery with Irena Bauman, a Leeds based architect, as one of the key speakers. Bauman is influential in bringing artists to work within her architectural practice, for example her collaboration with the artist Bruce Maclean in the creation of a new promenade for the town of Bridlington, a sea-side resort 120kms from Leeds. The award winning design was notable in that the artist was not brought in as an after- thought, but was involved in the conceptual stage of the project.

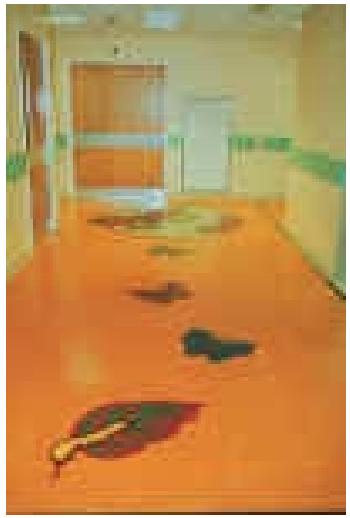
His colour drawings (Fig.14 and Fig.15) were an integral part of the conceptual exploration of the project at the very outset of the design process. The final product is an illustration of how the visual creativity of the artist can be embodied in an architectural project, with architect and artist working closely together to realise aesthetic, design and social solutions. (Figs.16, 17,18 and 19).

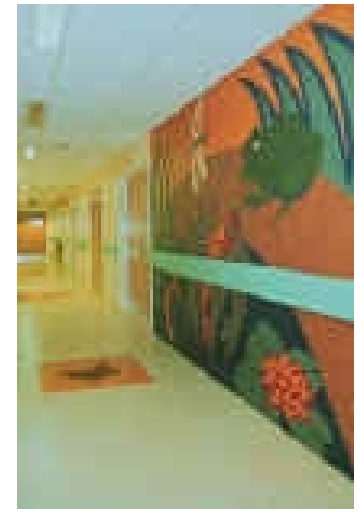




A key speaker at a forthcoming Creative Collaborations, to be held in the South West of England, will be Gail Bolland, Director of the Leeds Arts and Healthcare Programme. Bringing professional art and design to the hospital environment, whether as an integral part of the architecture, or as activities to facilitate well being among patients and staff, the programme is rapidly expanding within the Leeds Teaching Hospitals, the largest teaching hospital organisation in Europe

Within the programme artists and craft designers have been commissioned to work closely with the architects in applying their work to the hospital environment to make it more interesting, creative and user friendly (Figs.20, 21 and 22).





Such projects have included the creation of a relaxing roof garden and a large banner to welcome visitors to the hospital car park . Hospital staff, as well as patients, have been involved in art projects, such as in the creation of a mural photomontage that depicts in an amusing way the contribution made to hospital life by a diverse range of support workers, - cleaners, gardeners, kitchen staff, electricians, and so on. Those hospital staff involved in this project generally felt it had significantly contributed to raising appreciation for their work and in raising their profile in an otherwise elitist and hierarchical environment.xii

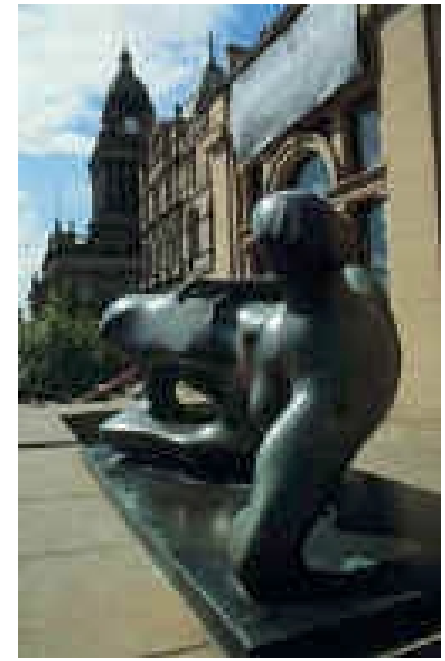
In her research into the Brickman, Thompson (1991) concluded by asking if the failure of the Brickman project was symptomatic of an endemic Leeds' civic indifference to public art, or whether the events around the Brickman itself contributed to the formation

of such. Similarly it might be asked whether the examples given above are symptomatic of a shift in attitude and perceptions, or have happened in spite of the city's governing attitudes. For although Leeds has the elements of a significant contemporary visual arts culture, - in an art gallery that has one of the leading collections of British modern art outside London, two University art departments and an art college that have had some notable roles to play in the history of British art, nationally recognised commissioning organisations for visual art such as the Pavilion and the nearby Wakefield based Public Arts, and is home of the internationally prestigious Henry Moore Institute, - it could be argued that this is in spite of a local cultural policy that has traditionally centred more on the performing arts such as music and dance. Any lasting development of public art in Leeds will need to be grounded within a broader and robust civic commitment to contemporary visual culture. For example, the current official dropping of the phrase ' public art' in the Millennium Square project could be, as perceived by some, a sign of a continuing lack of civic confidence and a reluctance to offend that mythical down-to-earth northern Leeds public who might regard such as elitist. However, as city sources have claimed, it simply could be to open up the concept and application of public art as a more dynamic intervention that is broader than the notion of static public statues. Such a diversity is symptomatic of the need of the city authorities to gain the confidence of its art professionals and practitioners.

Nonetheless, there are significant signs of change taking place, and in particular the role of LADI provides Leeds with new opportunities for a public art policy that could exploit the past hiatus as an opportunity to learn from the experience of others. The Axis Creative Collaboration symposia have not only demonstrated the role that public art has for social facilitation, but also have highlighted some of the problems and issues. As a recent report on the symposia stated, 'ignorance of where the other side is coming from has been a regular theme. Fear of escalating budgets, uncontrolled schedules and public reaction is another. Misunderstanding and poor communications are commonly the undoing of projects,' (Hainsworth: 1999). Such pragmatic concerns have also been nationally identified by research such as that by Selwood (1995) and as featured in Jones (1992), and accordingly Leeds could well benefit from the experience of others.

There are of course broader cultural and ideological issues within public art, such as the implicit conflict between the sometimes conservatism of public communities or

social institutions and the need to provide opportunities for creative experimentation and aesthetic risk taking. Cities and their spaces are constructs that are both defined by socio-cultural processes and which themselves determine social and cultural identities, and within such the role of public art can be paramount. Accordingly, the opportunity exists to develop a public art practice for Leeds that can radically raise notions not only of art, but of public space and the issues around conventional delineation of the domestic and the corporate, of public and private, and that address gender, age and class issues.xii This is not a plea for political correctness, but for a post modern diversity in which public art might not only express civic values, serve the needs for economic and social regeneration, and the desire for an international identity, but might also at times stand outside and critique dominant received assumptions through a publicly engaging inventiveness, creativity and aesthetic imagination.



A major public art event, artranspennine98, involving several cities and towns in Northern England and curated by the directors of the Tate Gallery Liverpool and of the Leeds Henry Moore Sculpture Trust has left one lasting exhibit in Leeds, - a manifestation of Joseph Beuys' 7000 Eichen project, significantly bought by funds from the city council (Fig, 24). Although purchased more for its oak tree than for its art historical and aesthetic importance, perhaps the acorns of the Beuys inspired oak might eventually come to signify a real creative seeding for public art and visual culture in Leeds.

NOTES

i- Austin Wright was a Gregory Fellow in Sculpture of the University of Leeds. The University of Leeds is one of a few Leeds' institutions, - the Department of Health and Social Security and the Leeds United Teaching Hospitals being others, - that have supported art within its own partially public buildings and grounds. Hitherto, there had been virtually no private sector public art development, although the Lloyds Bank Black Horse (1976) by Peter Tysoe was a notable exception.

ii- Sculptor, Roger Burnett in his website www.sculpturestudio.co.uk states that 'Leeds can claim to be the city of sculpture.'

iii- Public Art and Leeds, Leeds Metropolitan University July 5th 1996. The views expressed at the symposium was expressed in a letter to the City Council, and the concerns raised were supported by the then Member of Parliament for Leeds Central, the late Derek Fatchett and Michael McGowan, the then European MEP for Leeds.

iv- The events surrounding the Brickman proposal are documented in Thompson (1991).

v- According to Corinne Miller of Leeds City Art Gallery, the model of the Brickman (Fig.7) is the most popular exhibit at the gallery. Widespread critical and professional interest for such an ambitious project would have been guaranteed, and was the subject of published comment even before its realisation, as for example:

vi- The proposal for a brick man at Holbeck Triangle, Leeds, by Antony Gormley, aims to capture the imagination in no uncertain terms....The concept itself is challenging. At 120 feet high it would certainly be seen. What feelings will it draw into itself, its dark interior lit by windows high up in the ears, a hollow cavern like an enormous and misshapen chimney. Perhaps, it is the hollowness that will stand for the twentieth century: a giant man made of dust, and empty. (Miles 1989:4)

vii- That the public's first two sculptural choices were rejected, one on the grounds of cost, the other on the grounds that its surface would cause dangerous reflections in the eyes of the drivers of incoming trains, clearly highlights the importance, sometimes neglected in public art commissioning, of ensuring that the artist's brief is specific enough to take account of logistic and technical realities, as well as of creative expression.

vii- Expressions of support were received by the Holbeck Triangle Trust from, among others, Derek Fatchett, then MP for Central Leeds, Mark Fisher, Labour Shadow Minister for the Arts, Merlyn Rees MP, Lord Gowrie of the Arts Council, Lord Harewood, Professor Richard Hoggat, Lord Rees-Mogg, and the architectural historian Dr. Patrick Nuttgens. Many had direct links with Leeds.

iix

The Plans South sub-committee of the Leeds City Council refused planning permission on the 7th November 1988 on the grounds that the proposal was out of scale and character with its surroundings, that it would be detrimental to surrounding buildings and the traditional city centre skyline, that the proposers did not provide evidence or firm proposals for its alleged contribution to future regeneration for the immediate community, and that there was no provision of public parking or of close up public viewing.

ix

The quotes are from the local newspaper, The Yorkshire Evening Post, 20th October 1988.

x

The Scurrah Wainwright Charity is supporting the development of a figurative sculpture of a Yorkshire couple and their child watching a French boules player, placed at a city centre boules court. It is also campaigning to commemorate Leeds by a new sculpture depicting a suitable person or symbol, for a major new city sculpture by the distinguished Leeds born sculptor, Kenneth Armitage, and for the development of a new sculpture garden near the University of Leeds.

xi

A version of the Axis database can be found at its website www.axisartists.org.uk, and a history of the organisation's development and objectives can be found in Sandle (1998).

Public art could, for example, contribute to both critical consideration and if necessary changes in the social and demographic utilisation of urban locations, for example the risk with increasing age ‘of a new urban confinement - especially for women - which, in large cities, tends to lead to the complete domestic mono-place confinement of the elderly’ (Bonnes and Secchiaroli 1992 : 197). See also Lacy (1995) for a consideration of public art as social and cultural critique.

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In Portugal there are some signs of changing of atitudes regarding cities. These changes are happening by reason of economic and social changes, of State functions, of life-style expectations and, at technical level, by changing in perceptions about plan-design relations.

It is now obvious that urban anarchy is no longer controlled by countermeasures of more and more plans, neither by defense measures regarding heritage or environmental values…

Several factors are pointing to upgrading public space as a important design area. As it frequently happens with us, hazarous factors have also helped in that direction: the fire of Chiado area in Lisbon some years ago, due to a public space intervention by an amateur that didn´t allow the firefighting vehicles to pass by.

Since some recent years, urban festivals have included art interventions and propositions of upgrading public environment. The Metro company led a policy of caring it´s own public space (it was awarded the National Design Award for basing it´s image on a strategy of public art in the station spaces). But it was with EXPO'98 that Public Spaces became a popular subject regarding city debate, with Public Art gaining an exemplary and demonstrative value.
In this text we'll evaluate this process and describe a specific example.

Diagnosis of public spaces in Portugal

1. The time of absolute priority to basic neads such as roads and housing, starts to be somehow overpassed
2. Cities are now competing, at international and at national level, using public space as a charismatical and representative function
3. There's a new pattern of social expectations, due to the new political and economical space of EU that arised terms of comparision regarding quality of life
4. To several parteners, such as profissionals, companies and institutions, public space is no longer seen as the result of urbanizing operations or road network

But less promissing aspects must also be considered:

5. Bad quality of spaces that limit public spaces (architecture, resulting spaces in the margin of road scheems, voids) still are everywere;
6 Degradation of existenting public space in old urban areas, due to changing in traditional uses or bad maintainance leads to abandoned and vandalised efects ;
7. Most of interventions criating new public space is of bad quality and inexpressiveness (dead ends, highways, parking lots...) ;
8 The impact of car infrastructure: elimination of useful pedestrian and free space, more distance, barriers, uneguality between those who are and those who aren't car owners;
9 Agressiveness and lack of space identification criates poor socialization habits and little social sofistication of life interactions in exterior activities;
10 Comunication and advertising devices in growing quantity, have not only a polutting inpact but represent privatization of a colective property _ sight ;

Glorious days of Expo 98

Controverse about Expo'98 before it happened was conducted over the theme «how the money is spended» and not «how to build a city» that the event should have motivated. However today it is commonly agreed that regarding the poor quality we are getting with public spaces in the rest of Lisbon what happened in Expo public spaces is still the best show case in town.

I recall some of the elements of success

- A dockyard as the center place - Expo most protagonist public space had a contraditory program in a big non-walkable open space that gave to everything a meaning surplus _ water.
- Boundaries between different designers _ playground _ and the established rules by Manuel Salgado's masterplan, cultivated a methodologie of partenership between different creators
- Foreign architects, Shermayev's ceramic tiles («azulejos») in Oceanary walls and Calatrava's roof for his railway station inspired in Lisbon trees, contextualised their cosmopolitan looks.
- Gomes da Silva and Fernanda Fragateiro, portuguese landscaper and scultor, redraw traditional disciplinary limits of the arts of gardening with no concessions

to decoration
- Siza Vieira, most famous portuguese architect and traditional pavement design with the new «calçadas» interpertations by young artists, gave visual expression to national identity.

From design's point fo view

Design's point of view in the questions of public space is frequently limited to urban furniture and signs, by the handing of functional or comunicational artefacts into a pre-existing environment. Today this role is updated to more sistemic ideas about the city, that doesn't result from an adition of items.

Today design calls for a global aproach and its contribution is not based only on new products but also on comunicative and environmental performance, integrating inter-disciplinary inputs from architecture to landscaping and public art.

We can say that the ideia of recentering a promotion strategy of design, in a user led basis results from Design Centers exprience, for many years triing with very little success to motivate industries to offer new products.

Not that manufacturing companies don´t want de sign inputs but because very often they don´t dominate user's expectations, they are mainly answering to demands from other companies and institutions that, with a more direct contact with the final consumer, really determinate design features. Design user oriented requires mechanisms of relation with the final destination (either directly or by means of representatives or interperters).

It's with this frame in mind that recently Portuguese design Center has lounched, together with Barcelona Centro de Disseny and the Universites of Lisboa and Barcelona, a postgraduate course in Urban Design, on a interdisciplinary perspective.

Globalisation and local condition

Portugal has become in recent years a very oppened country. The easiest diffusion of models, accessibility and mobility, has brought signs of an ever-increasing «global landscape» - simplification (resulting in a restricted, ever-present range of components), reduction (elimination of specific or «typical»), standardisation (referring to a model, repeatable), dislocation (indifferent to the context, virtual).

But the idea of the landscape as something to be conserved and reducible to a museological conception, is very strong in our cultural environment. It promotes an idea of landscape heritage that must be preserved even when it serves no purpose nor sustains a human activity anthropologically linked to the landscape.

The roots of the conservative and protectionist position in relation to the landscape and the role of art, design or architecture in city are very often simple fear, a reaction to the unknown.

New landscapes come into being in spaces like service areas, shopping malls or airports - they are intermodal, energetic, standardised - sometimes without a past or neighbourhoods. These places are perhaps a future tipology of public spaces.

But even if they seem aggressive and inhuman as the new landscapes we can proudly integrate them in the new man-made patrimony which is offered to us by de-sign, architecture, landscaping, art, and see how contemporary trends in these fields trie to give a meaning to the places of our lives.

«Observatory», a public art expereance by Vanda Vilela

In the cultural and artistic background we refered, oportunities for public art, although growing are not so many for young artists. Lisbonm's festival was, during some years, such an oportunity. Vanda Vilela presented her project for «Observatory» in 97, one year before EXPO. It was intended to face the river at a spot where children come to play, and at the same time express allusions to sea travel and appeal for interaction. Temporarily placed near the Tagus river during the city festival of 1997, purchased by Lisbon City Hall and now located at the Urban Park «Moinhos de Santana» (now very vandalizaed), the «OBSERVATORY» is a public art object... It's iconografy can be as-sociated with concepts like «river», «watch box», «ropes»:

> «Tower, Watch, Ship
> As a place one can look out of, an observation room, it is a gap through which one can select and direct a magnified look, window, watch-box, trap door. The terrace is a platform accessed through difficult vertical ladders, where a rope awaits us to be woven.»
>
> «River Bank, Beach, Square
> In front of National Rope Factory, the straight riverbank draws like a square the

limestone slope. During one month, on wheels, the object was placed in different spots of the square with different orientations, facing the river. The hills of the opposite side of the bank exhibit, here and there, some green patches.»

The fruition of this work is the possibility that it offers to observe in a different manner, being a sort of tower that enables new ways of feeling public spaces.

To enter one can choose between the door, too small for an adult, or the ladder-like wall up to the terrace to interweave the rope in a rudimentary weaving machine, and come back down through the trap door to the bench on which the observer may seat.

The inside allows the framing of different perspectives using the watch box or the pivot windows and depending on the object's orientation.

On the pivot windows one can read «Observe the river from the river» and «Weave ropes with other knots». The game of interpreting the unexpected presence of a new object, at the same time odd and familiar

The side walls hold four panels on each side, showing photos suggesting an imaginary voyage of the object through different places of Lisbon river bank.

The «OBSERVATORY» has 2,40m x 1,80m x 3,50m and is build of African «Kambala» and «Sucupira» wood. It is assembled at the carpenter's shop and has a polished finishing. Then it may be moved to different locations.

This object may have multiples, i.e. it is possible to produce other copies adapted to other local or temporal cir cumstances. As it holds graphic and local related poetical elements and because it is a moveable and fun object, allowing inter-action with the user, other cities, near Lisbon, have already shown interest in similar work, for its characteristics make it suitable for placement in public spaces of distinct nature, announcing events, memorials or projects.

« It is like a watchtower without being so, a tower without a castle, a topsail without a ship. Finally it is an object between sculpture and outfit design and between an installation and the enjoyment of a children's playground.» (João Pinharanda, Público 25.06.97)

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Artist´s neighborhoods in Barcelona

For many years artistic neighbourhoods have been a study object in the Western World. Because of their powerful capacity of social and urban regeneration, they have become an attractive topic for art historians and sociologists. However, this subject is not very often approached in Spain, in spite of the fact that cities like Barcelona and Madrid could offer particularly interesting study cases.

Referring to those in the city of Barcelona, we can track the clear existence of three artists' neighbourhoods. Two of them born out from the influence of the creation of museums of contemporary art in the heart of the city's historic centre; the other one in the once most industrial neighbourhood of the city, made up by the factories which brought progress at the beginning of the century.

In the first place, about those ones sheltered by contemporary art museums, whose paradigmatic model can be found at the Pompidou Museum in Paris, we can mention the neighbourhood of the Raval and the neighbourhood of the Casco Antiguo, both belonging to the district of Ciutat Vella.

In the most Western part of the «Ciutat Vella» we find the neighbourhood of the Raval, which was born little by little as the Roman Barce lona (Barcino), expanded through the countryside area, crossed by important Roman roads. The third Roman wall encompassed this neighbourhood almost entirely, since two fifths of it belonged within it. As the primitive wall didn't disappear, the city was divided in two parts, the Old City, and the new City, known as the Raval. During the Middle Ages the area of the Raval was known as «the neighbourhood of the convents» featuring in that moment more than twenty. This way, the medieval plot of this urban nucleus was traced, and lasted until the eighteen century, when the neighbourhood experienced a radical urban and social change while undergoing a recycling towards the textile sector. From this moment, the Raval became a labour and industrial neighbourhood. At the end of the nineteen century, the neighbourhood suffered a slow and progressive decline when the plan Cerdá disregarded the area almost completely in favour of the new Barcelona.

Until the present time, that process of continuous and marginal degradation has supposed a raw and very hard reality _a reality that, however, for about four years has been changing in unstoppable way. Only about five years ago going through this sector

Performance in the Angels'Square

would have been sheer bravery, due to the vice, delinquency, prostitution, illegal business... it was an absolutely marginal area and unaware to the cosmopolitan Barcelona. In 1995 the beautiful building of Richard Meier, «the pearl of the Raval», was opened as container of the Contemporary Art Museum of Barcelona (MACBa). This brought not only a museographical project, but also a future project for the neighbourhood. It is evident that the installation of this type of museums immediately attracts contemporary art galleries, which settle round these buildings sheltered by such institutional offer. In the Raval neighbourhood, and more concretely in the streets that flow into the Angels' square, warehouses dedicated to avant-garde galleries are found in an almost continuous way (Galeria de los Angeles, Forun Ferlandina, Alter Ego, Espai Vidre, Ferrán Cano...). Today we can see a curious mixture of these galleries and traditional shops owned by immigrants of countless ethnic minorities, seated in the area for years.

Studio «Cocoon» near Picasso's Museum

And this is when artists' studios take the chief role. From this moment young artists start settling in down, hoping that this whole nascent cultural vitality, which is growing around the MACBa, will somehow redound directly in their work. In the Raval we can find more than fifty studios of young, and not so young artists, who moved there just about a year ago approximately, many of whom admit to have chosen the area for the presence of the MACBa. However, it is possible that not even themselves are fully aware of how much they mean to this whole regenerative process. By moving to these housings, to which they give their own original touch, they have become usual clients of traditional and basic business like food stores. This process has turned the growing population of artists into authentic mediators between the world of the contemporary art galleries, sometimes frivolous and commercial, and the multiracial population who cohabit in the Raval neighbourhood. Furthermore, the presence of these artists in the Raval has brought numerous business related to their world, such as hairdressers of avant-garde style, clothing stores, records' shops, furnishers of fine arts material, bookstores... To this daily activity we should also add, the countless acts which promote the artists work and give life to the neighbourhood, such as night concerts in galleries, and exhibitions in bars, cafes or bookstores, «open workshops day», performances on the street, etc.

Ferlandina Street, in the Raval

The social and urban regeneration is evident, it is only necessary to go for a walk around the area to see these changes. That's the reason why associations like FAD (Association for the Promotion of Decorative Arts), the editorial Grupo 68, the University of Journalism Ramón Llull, the noted Escola Massana, the art centre of Santa

Mónica, or architects and designers' studios have transferred their head offices to the heart of the Raval.

Another example of artistic neighbourhood generated by placing a contemporary art museum in a certain place is, without a doubt, the one which surrounds the Picasso Museum in Montcada Street. This area of Ciutat Vella, in the middle of the old urban centre, next to the Gothic neighbourhood, is one of the most transited by tourists, the lovers of the avant-garde art and by young people in the late hours. In the surroundings of the Picasso Museum, we find the most alternative galleries in Barcelona (Metronom, Sala Montcada, Espai Blanc, Art BCN, Pretexto...). These galleries settled in these surroundings following the same process as we see in the Raval as well as the countless artists' studios, more than thirty, where we can find some as curious as that of the Japanese Cocon who work with Zen art. The lively day and night life together with the peculiar and fascinating young-artists world have attracted numerous architects and interior designers like HTT Architects, Julia Schulz-Dornburg, graphic designers like Enric Franch or Quim Larrea, and artisan designers workshops like Atlanta Manufacturas or Ricardo Domingo.

An inverse process is the one that's taking place in the neighbourhood of the Poble Nou, located in the south-east of the city, between the Barceloneta and the mouth of the Besós river. Its historical origin goes back to the eighteen century, when, as a result of the First Industrial Revolution, the first factories were moved away from the inhabited city (the present Ciutat Vella), in an attempt to avoid its insalubrity and to ensure wider spaces. However, it was at the beginning of the second half of the nineteenth century, when the new neighbourhood acquired its industrial character, which will mark its urban appearance and its definitive architecture.

Nevertheless, today, the image of the industrial modernity, which was defined for more than a century by the profile of the chimneys of its factories, is vanishing as if the buildings were becoming a «ghost neighbourhood». Enormous and beautiful brick factories, overwhelming and firm, see how the history they sheltered has been forgotten. Protagonists of the industrial revolutions, which transformed Barcelona in the most advanced city of Spain, they wait for someone to rescue their walls from the abandonment they suffer

But again artists can play a main role in the definitive configuration of a regenerative process. It is certain that the institutional initiatives, as the opening of the Avenida Diagonal which crosses the area, are opening up the neighbourhood to the heart of the

Artist´s Studio in the Raval

city, but without a doubt the presence of artists is also accelerating the process, acting as a catalyst. At the beginning of the nineties and without any kind of official support, numerous artists communities gathered in associations (Net Art Públic Project, Cultural Associació AXA, Hangar, the 12 Visual, 22A, The Submarí...) and established their studios in the old factories, warehouses and lofts. In the same way, the Association of Visual Artists from Catalonia (AAVC) and the Union of Associations of Visual Artists (UAAV) have moved their headquarters to the district, which adds further proof that an avant-garde artists neighbourhood has started to develop. The new ways of cultural expression and the capacity for innovation, together with an unconformist and continually renovated look is pervading this neighbourhood, which only a few years ago seemed deserted. We could venture to announce that the process which aroused in the SoHo of New York in the seventies is going to repeat itself again here in Poble Nou.

This cultural regeneration parallel to the official plans for urban refurbishment, is the stimulus that really gives life and colour to the ongoing boosting of the neighbourhood, which otherwise might end up like a cold surgical intervention in the urban fabric, which could even bypass the people inhabiting the area. Aware that a new artistic neighbourhood is flourishing, some private companies dedicated to graphic design, architecture and other liberal professions have recently settled down in the area, for example the famous Catalan designer's studio Javier Mariscal or the Winchester School of Art which imparts a master in Fine Arts.

As I said, I believe we are facing the birth of a new artistic neighbourhood and we won't take long to realise how galleries of very alternative and conceptual tendencies settle around these studios. Subsequently the arrival of the planned museums and institutional venues devoted to contemporary culture, preferably with a multidisciplinary stand, will give more presence to the arts sector and raise the profile of this artists' neighbourhood. In the meantime, the place, animated not only by the variegated activities that the neighbourhood is already boasting (like the «open workshops day», alternative theatre, concerts, recitals of poetry), will be repopulated not only by more artist and galleries, but also by special shops, by cafes and fashion shops, or other businesses dedicated to the image (designer sheets, hairdresser etc...)… at the same time as the wealthy patrimony of Poble Nou, the so called «industrial archaeology» would have been conserved and reused.

Finally, as a closing remark it is important to state that, if the role of official institutions will be undoubtedly indispensable to redevelop this area, this should be understood in

Artist´s Studio near Picasso´s Museum

artistic terms and with art promotion goals. Not only is important to control urban speculation and to improve urban infrastructure, which in some way it is already happening, but even more important should be to help artists in the most practical way, in other words, commissioning works of art from them. Public art produced and created by the artists who inhabit these neighbourhoods not only is economically more profitable, but it is rather a well proved beneficial method for all parts. For artists this is the best way to expose and make their work known. For neighbours it is a chance to learn about how to appreciate the current art, which is normally difficult for most people in general, and through the daily contact with artists, they end up feeling proud of it. For all of us it is also beneficial, because the embellishment of cities, is without doubt, a pleasure for the senses.

Hangar Association in Poble Nou

Francesc Argall
ProAsolutions

WHAT DESIGN FOR ALL IS?

Design for All is the intervention in environments, products and services with the aim that everybody, including future generations and disregarding age, capabilities or cultural origin, can enjoy participating in our societies

DESIGN

OF

FOR

WITH AMONG

ALL

(DIVERSITY)

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The art in the streets:

- **It must be nodangerous**
- **It must allow that work of art could be perceived and appreciated by the maximum number of citizens (visual, tactile, acoustic...)**

· Artists are citizens too and they can and must disseminate their interest for the art to the neighbours

The participation of the citizens consist of:

· to look for the more suitable location for the works of art in the city/ town
· to increase the valutation and/ or identity of specific areas
· collective artistic creation
· collective activities of individual creation

SOME CONSEQUENCES

The location of singular elements

·The city is valued by neighbours and visitors
· It makes easy the orientation in the city

The participation of the citizenship in artistic production

· It revitalizes their creative capacity (essential element for a competitive society)
· It revitalizes the ownership feeling of the community
· It increases the self-confidence

QUESTIONS

·Are artists ready to accept their works are for all although their artistic production means technical limitations?
· Must artists assume tehir role as dynamizers of the artistic activities in the communities?
· How to start?