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URBAN REGENERATION A CHALLENGE FOR PUBLIC ART

**Antoni Remesar
(Editor)**

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Public Art. An Ethical Approach

Antoni Remesar

Public art is under question. Taking art out of the galleries and into the public domain is not necessarily a straightforward step.

Public art can involve a variety of public places: • parks in the city but too natural parks • libraries • hospitals • streets • housing estates • public buildings • shopping centres ...that is to say, anywhere where people live, work or take their leisure.

Public art can take so many different forms and shapes. Public art can mean: • small sculptures • big sculptures • murals • paintings • street furniture • buildings • tramways or buses • fountains • bridges and arches • communication towers • signalling systems • sports infrastructures ...

Some of these artistic features can be considered monuments, not so the other ones.

Public art has different functions: • to commemorate • to improve the visual landscape • to help economic regeneration through tourism and investment • to help artistic and cultural regeneration • to identify a community • to help people to manage public space • to answer to a more general policy on quality of life. • ...

MONUMENTS

As it was pointed out by Lefèbvre (1972) monuments represent an essential aspect for the definition of the city as a work in the sense of work of art.

The monument is the expression of an identity and not a large and rhetoric vacuum constructed to hide problematic facts (Bohigas, 1982).

But what does the expression of an identity?. Who can decide the type of identity? Which are the best ways to translate it into an expression?

Most of public art is half-hearted or inappropriate (Lewis 1990). Most of public art can be considered as a decorative afterthought or, from bad to worse, «the turd in the plaza».

Writing about murals, Owen Kelly stated that they can «simply oppress the people. They are ideological advertisements. They demand attention from the passer-by in a way which brooks no argument, and they shout at a volume which makes reception compulsory to all but the blind» (1984)

FUNDING PUBLIC ART

Public art must be, both for the people and by the people. That means a funding policy based in its turn in a consultation policy quite rare and difficult to run.

Usually there is no consultation. If it exists it reproduces the aesthetic values of an «art lobby». These values are based upon class and education barriers, elitist and discriminatory, hidden beneath the rethoric of art for all.

Through funding public art represents the distribution of wealth from the working classes to subsidise the institutions of the upper classes.

Despite this argumentation we can find some economic arguments for the funding of public art. As a part of cultural industries:

- the arts are a cost-effective form of employment because they labour-intensive scheme.
- the arts cross-subsidize education, providing educational resources and facilities
- the arts are seen as important features in the development of tourism (for the UK the tourism payback represents a 40% of the public funding of arts)
- the arts, they have an multiplicable effect on commercial cultural industries

But, as it was posed before, as far as funding public art is a matter of class and education, it can be dangerous to use these economic statements.

The use of culture to promote economic activity can be, however, a dangerous weapon. Using cultural facilities to promote tourism and attract business usually means promoting just the sort of prestigious culture aimed at high-income groups that the subsidized arts promote now.

PUBLIC ART ON THE SITE

Throughout the previous discussion we have been using the concept of public art in two different meanings.

First of all we consider public art as a funding activity through public money, without entering into that sort of final aesthetic output. We have also been considering the important role of public art in local and regional development initiatives. There is a long list of cities that have used or actually use «art and culture investment

schemes» as a dynamic gear for business development (Columbus, New Orleans, Seattle, Barcelona, Glasgow, Birmingham, Cardiff, Paris, Toronto...). In this context Art is one of the masterpieces for the promotion of a city, although its effectiveness is almost impossible to evaluate because of the newness.

Second, we introduced the concept of public art, as a piece of art located in the public space and suggested that most of public art is cowardly if not inappropriate.

Placed in this second scope, more related with an internal analysis of public art, it's important to consider the Wernick's (1991) suggestive hypothesis. Following him we can consider that the pan-promotional of contemporary communications (private as well as public, political, academic, artistic, etc) could itself account for many of the features -**intertextuality, de-referentiality, absorption of the real into its image, etc**- held to characterize the postmodern.

Since the traditional principle of integration of the arts has lost its meaning the «art lobby» has promoted a kind of public art excessively open, individualistic, spectacular and rarely challenging (Taylor, 1987).

May be some of the most important achievements in funding public art have been those of Glasgow or Barcelona. Work carried out on refurbishing and cleaning buildings in the city centre, has considerably improved the aesthetics of the environment, without requiring a great deal of artistic input. Trees have been planted and small open spaces created to make the old Palladian idea possible: the wider a street is, the better we can see the façades.

On the other hand this kind of action allows a re-utilization and re-monumentalization of the city thanks to regeneration.

In a general cultural context concerned with the environment, it may be useful to re-think (re-engineer) the set of values that have to support the artistic work. Confronting the elitist, discriminatory and rethoric values of the «art lobby» we can set, following Lewis (1990) and Blake (1974), these other ones:

- **The value of diversity**

We can maintain the existing urban landscape. We can improve it through regeneration

- **The value of innovation**

We can try new materials and new ways to use the old ones

- **The value of art in environment**

No more zoning and concentration in

central areas. Analyse the environmental impact. Low budget thinking. Recycling attitude.

- **The value of social pleasure**

Work to a human scale.

- **The value of creative expression**

To shelve the idea of creating masterpieces

- **The economic value of art**

To use art properly as a form of promotion and local development

Maybe art in public space has to fit Milizia's principles respect to monuments:

- They have to be significant and expressive...
- With a simple structure...
- With a clear and brief interpretation...

so they can produce the expected effect on the public.

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SOME POSSIBLE QUESTIONS TO BE DISCUSSED ON THE SEMINAR

I proposed to the participants the following questions in order to set a frame for the discussions during the seminar:

1.- Is it the same to talk about public art and art in public spaces?

2.- As most of public art commissions depend upon public money, are the ways institutions and governments spend money on this subject the best ones?

3.- Which is the idea the citizen has about art in public spaces?

4.- How can the consideration of public art affect the development of art students curricula?

5.- Which is and will be the role of the artist and the role of interdisciplinary works?

6.- How does the political design of a city affects the development of public art?

7.- How can public art be considered from the perspective of community art?

8.- Are there significant differences between public and private funding?

9.- Which are the boundaries between art and design from the perspective of public space?

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Art and Design in / for Public Space

From Monumental Art to Interactivity

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Issues affecting the practising artist working to public commission

Ray Smith

In recent years there has been considerable debate about the contexts within which contemporary art can function. Artists have increasingly moved away from the idea that the art gallery or museum should provide the principal arena and focus for contemporary art and we are seeing artists working in a far wider range of contexts.

There are historical precedents for a move away from the constraints of the gallery. Indeed, from a historical perspective, the gallery context for art would play a relatively minor role, since art in most cultures has had a considerably more visible and accessible space in which to operate than the circumscribed and often marginalised one in which much contemporary art of our own time has taken place.

So artists have sought a wider context in which to give their imaginations greater scope. This has coincided with the growth of new kinds of art practice in which artists have been quick to respond to the potential of innovative technology, for example. The massive growth in the accessibility and the potential of the computer, the video or the laser, for example, has provided a fertile source of new ideas for art. In some cases, these technology-led initiatives have been incorporated into more traditional areas of art practice, resulting in the development and broadening of scope of the latter.

But for the fine artist in particular, the arena of commissioned art does represent a significant territorial shift and a whole new set of issues come into play. Whether, for example, by working within a different set of constraints, he or she is in some way subscribing to the politics that adhere to the particular nature of the development or to the structure within which the commission has been set up. Furthermore there may be a need to re-evaluate, or even to consider for the first time, the nature of the relationship between a proposed work and a potential audience. The highly successful international artist on the contemporary gallery circuit can be largely invisible to a majority public audience, but when the work is set squarely within the public domain, it is inescapably imposed on the world at large.

Considerations about the relationship between processes and materials also come into play within the arena of commissioned art. For first thoughts about the possibilities for realising artworks in particular situations are very often in relation to the kinds of materials or technologies that can be appropriately used. This may be a reversal of the normal procedure for many artists, whose work often develops and emerges during the course of regular studio practice and where considerations about materials or technologies simply relate to the development of the work itself, independent of any setting.

The opening out of a broader, more visible, arena for art, also brings with it a number of other problems for the fine artist. My own experience of working almost exclusively in the area of commissioned art during the last decade, has demonstrated to me, for example, that artists are often placed in a highly vulnerable situation. They are subject to high levels of stress. They can quite easily be exposed to unacceptable levels of risk and are very often expected to have expertise in areas in which they are neither well-versed nor well-qualified. They find themselves having to rely on others to a much greater extent than in private studio practice. Where this is associated with new ideas and new techniques and the work is also subject to strict contractual deadlines, artists are particularly exposed.

Last week I went to see a work of mine that had been installed according to my instructions in a group show in an art gallery. I had responded to an earlier request from the director to provide a work for his show and I was pleased to see that my piece had been set out on the gallery wall according to my precise design and in the specified colours. I had created this work in my studio without reference to anyone else. I had not had to seek approval at any stage. The work was accepted on trust. When I saw it, my sense of complicity with the work made me want to celebrate and defend the particular freedom that is granted to artists, a freedom that represents a clear space for independent thought and action. The piece was, as it were, a 'private' work. I asked myself whether it is possible to be able to celebrate this same freedom in the area of 'public art'?

I may have thought about this in particular, because during the last nine months, I have been engaged on a complex 'art in a public space' commission involving two major works.

One of them may have been inspired by my childhood memory of the coloured table tennis balls with numbers painted on them, which floated and bounced on jets of air, in the bingo section of an amusement arcade in the seaside town in which I was brought up.

This work is located in a city centre site outside a theatre. I had the idea of giving the impression of floating a five tonne block of natural stone on jets of water. The stone would actually sit on three steel legs, around which foaming jets of water would conceal the steelwork. I then discovered that I could use flat water bearings in a chamber cut into

the base of the rock to actually lift it on a cushion of water and that it could then be rotated using a simple turbine. Ten months after the initial idea, the work is installed, but it still needs fine tuning to a point at which our control over each aspect is entirely consistent and reliable.

This work has involved constant communication with the client - a city council development agency - with the client's own architects and structural engineers, with the in-house design consultancy that advises the client on all aspects of a scheme including the mechanical and electrical areas, with my own structural engineers, my own design and fabrication sub-contractors and material suppliers, including mechanical, hydraulic and water system specialists, with the main contractor and with the art agency which brokered the deal. When I respond to a fax or send one, copies may have to be issued to up to eight separate individuals or institutions. So far, the correspondence would fill a thick book. Such can be the practical reality of what is called 'public art'. The artist as administrator, filling files with reams of paper and attempting to unravel the complexities of esoteric queries. We need to ask ourselves very seriously whether artists have the genuine expertise or professional training to position themselves comfortably at the centre of this process.

As a self-employed artist, working on my own, I have none of the back-up provided by the institutions which support the other professionals working on this scheme. I am relying on the expertise of others and on the fact that if I am assured by a company that they can deliver what I have requested, they will do so. Very often, this process is compounded by the fact that it is in the nature of the artwork that the idea is untried and untested. We are, in reality, creating prototypes every time we make a new work. But the responsibility for a satisfactory final work rests with the artist.

Several years ago, for example, I was contracted to create a work I had conceived which involved quite complex steelwork. The company I approached to make the work had successfully fabricated another large-scale work for me during the previous year and they assured me that I could rely on them to fabricate and deliver within the relatively short term of the contract. I did not insist on having this assurance in writing, however, and with only a few weeks to go before installation, the company decided that they did not have the time to make the work

themselves but would endeavour to find another company to do the job. There was no way the client would countenance a delay and so this created enormous pressure on everyone involved in the work. Although it was finally installed within the contract deadline, the work had had to be completed at a quite inappropriate speed. It meant that instead of being able to take time and particular care at each stage of the work, the fabricators had to simply press on, working all hours until it was completed. When, as an artist, you alone have the responsibility for a complex and expensive work, I can assure you that during weeks like these, you are working under great strain.

I and colleagues of mine, could relate dozens of similar instances. What they demonstrate is the vulnerability of the artist in situations in which they may feel they have been able to make assumptions or have expectations which have not subsequently been fulfilled. It can be so easy to make wrong assumptions. For example, I acquired some large blocks of granite from one quarry for one work and then assumed that for another work, a similar process and time schedule would enable me to obtain similar blocks from another quarry. I soon realized that you have to be able to adapt to a completely new framework of operation each time you use a new supplier of raw materials, for example, or a new fabricator or engineer. Such experiences demonstrate a need which many artists find to their cost is absolutely essential; that is, to ensure that everything is committed to paper throughout the whole process of conceiving, costing and making the work.

They confirm the notion that with each new work you really are starting again from scratch.

As an artist, I feel I am working just to protect and nurture my simple art idea through a complex and often treacherous process of realisation. But even when the work is successfully installed, we may find that, at the end of a process which necessarily includes keeping the client informed of all stages of the work, including the modifications and adjustments that inevitably arise out of the process of making, there may well be a hostile and vociferous body of opinion which claims the work does not look exactly the same as the tiny maquette that preceded it!

It may help to protect the artist if a code of practice were established, a set of principles which could help to guide artists through some of the potential dangers associated with such projects.

In practice, it would be extremely difficult to do this, since 'public art' schemes are so diverse. You are responding to a quite different set of circumstances and interacting with such different groups of people in each case. Art is, by its nature, unexpected, and as much as you may think you have accounted for everything, there will always be unforeseen elements that will impact, to a greater or lesser extent, on the process.

One simple answer to the kinds of risks I have mentioned above, is to take the responsibility for the fabrication of a major work away from the artist altogether, especially where the artist does not have the particular professional skills and administrative or practical expertise required to realise the idea. This is commonly accepted in certain situations. For example, where there are big budgets and large-scale site-specific schemes, often involving artists of international reputation, it is common to set up an enabling administrative structure which has the expertise and the muscle to take on responsibility for the realisation of the work. This is an ideal situation. It effectively allows the artist to work as a consultant on his or her own work. The artist's focus is directed solely towards the artwork itself and is not deflected by tough contractual or other problems. I have worked in this way on a small number of occasions. On each occasion I have felt in tune with the idea throughout, and comfortable with the process of making and with the control that I was able to exercise over the realisation of the work.

For example, I was presented with this site in Gateshead in Northern England in 1989. The only limitation was that the site was to have a monorail passing through it. This meant that although the work needed to be large-scale, it could not be vertical. I was casually making drawings of figures with their arms up, when I realised that if they were silhouettes, it would be impossible to tell whether their arms were raised in celebration or in terror. This intuition was the source of the proposal as I developed it, working with Chinese brushes to make many rapid drawings which crystallised into a set of two men and two women reproduced two hundred and fifty times each. I created a proposal for over a thousand red steel figures filling the basin of land. Some observers felt that it alluded to events in China of the previous June and particularly to the way in which optimism had turned to terror. Others felt that the work reflected events in East-

ern Europe with the new spirit of democratisation and the overthrowing of repressive dictatorships. There were those who saw a connection with the Chinese terra-cotta army. Others saw the work as more abstract and formal, with the complementary contrast of the red figures like a field of red poppies against the green landscape, each enhancing an awareness of the other. The project organisation was taken care of in an entirely expert and professional way. It allowed me to focus on all the critical factors which determined the precise appearance of the work.

This may be an ideal situation for the artist, but it is by no means commonplace. The reality of commissioning at a more municipal level is, more often than not, that once a proposal is adopted, the artist will be expected to take on the contract for the complete work including installation. The back-up expertise mentioned above simply does not exist. If needed, it has to be found by the artist. It is often simply assumed by the commissioners that the artist has the required level of expertise in all appropriate areas. For it is very often the case that a municipal authority or a developer is undertaking a first major 'art in public places' scheme. There may well be one person with art expertise on the panel, but very often the rest of the committee has no experience in this area and there is inevitably a certain arbitrariness about the selection of the artist. Moreover, they tend to look to the artist to take the lead. This can, of course, be exciting and challenging, but the artist has also to view the challenge with a measure of objectivity.

In any new context for commissioned art, the artist generally allows the particular nature of the site to direct the course of his or her ideas - perhaps in just the same way that the particular space of an art gallery might do. This may, of course, be in relation to a type of work that the artist has already made and feels confident about in practical terms. Or it may be that the site suggests a new way of working that draws upon the old way, or that it suggests something altogether new. None of these possibilities need be excluded, though there are obvious risks attached to the latter. Let me give a practical example.

Much of my own work has incorporated laser technology to cut steel with the kind of fluency you can create with the toe of a brush. The original idea was to free a brush drawing from the two dimensional surface of the sketchbook and allow it to stand or

float in space. For ten years I made such works by hand, refining my skills with the jig saw. Then I was able to afford the technology which allows the drawing to be digitised and translated into new, often intractable, materials far better than I could ever do by hand. So when I was asked to create a floor sculpture for a new Centre for the Natural Environment in Berkshire, I had an idea for a new way of working with this technology. I proposed laser-cutting the drawings I wished to use, out of agglomerate marble slab, setting these into the floor in cement, filling the spaces with terrazzo and grinding back to a polished finish. I was convinced it would work. I felt it would bring together the traditional craft skills of terrazzo with a new exciting technology.

I had taken this project on and contracted to deliver. The client was enthusiastic, but the architect and the main contractor had grave reservations about the process. I could easily have gone for an alternative mosaic solution, but decided to go through with the new idea. Such commissions provide the opportunities which allow the artist to develop new ways of making art. You have to weigh the risk and you cannot avoid the risk. In this case, it was not at all straightforward. The cut-outs were complex and it proved almost impossible to get them out of the slabs of marble in one piece once they had been laser-cut. At one low point I almost telephoned the architect to admit defeat. But in the end I managed to install the piece successfully on time and ready for the opening of the centre.

This was a relatively small work, though the consequences of failure were real enough. There is an irony in the fact that the very nature of the profession dictates that the artist is constantly on the look out for new perspectives and new solutions about which there can be no certainty, whilst clients demand cast-iron guarantees and assurances.

Opportunities have to be seized. We have a need to make art and yet we are walking a tight-rope. Should I have relied on an acceptably tried and tested method of production or was I right to invent one?

Allied to the issue of what is practical for a particular site, is the broader notion of appropriateness. It is an issue which is never far from artists working in the area of commissioned art.

For while an artist may consider that a work is appropriate to a particular site because it might, for example, challenge the way the site is perceived, a tenant or user of

the site may well consider the work inappropriate because it seems at odds with its setting.

One point of view is that those who commission must maintain their faith in the integrity of the work of the chosen artist by allowing that artist complete freedom in creating the commissioned work. By this means, the artist's work is uncompromised by any 'aesthetic' negotiations with the commissioners. Such an approach takes on trust the capacity of the artist to respond to the particular nature of the location with integrity, even though this may be leaving the concept of appropriateness to the artist.

In such cases, the particular choice of the artist is critical. In practical terms, it is likely that the selection committee will have a very good idea of the work of the artists they are considering, with visual examples of the kind of work they might expect to see. In the case of artists of international reputation, this is particularly evident.

Another point of view maintains that if art is going to be 'imposed' on the public, the only way to establish genuine appropriateness is when the art solution arises out of a process of close collaboration between the artist and all those who are involved, including planners, architects, engineers, agents, sponsors and clients. Among the issues that will be central to this kind of collaboration will be a consideration of the expectations of all those concerned and a desire to accommodate these expectations in the negotiated result. Such an approach may require artists to adjust their working methods, but it is not necessarily the path to compromise, nor the negotiating out of the frame, of creativity, intuition or imagination. Many artists have found that what they might previously have considered to be constraints in fact allow them to sharpen their focus and come up with new ideas.

In practice, you find that whereas in some commissions you are left entirely to yourself to complete the work as you see fit, in others there is a genuine desire among participants to be involved. Each new situation needs to be assessed at the outset from this point of view. At best, a genuine and positive collaboration may develop. At worst, it may well be that the committee member who feels ignored during the process of making will be the one to make a fuss about the result.

Temporary projects are often the ones in which you are left to yourself to create a work. Three years ago, I was invited for a fixed budget to create an illuminated nighttime work in a seaside town. I was free to choose whatever site and to make whatever piece I liked. I spent a day wandering aimlessly around the town. Finally I went to the Pier, walked down some steps and saw the huge complex structure of massive beams and girders underneath it. This was an incredible sculpture in itself and one that simply needed illuminating with strong cold light.

Designed to be seen after nightfall, both from the distant cliff-tops and from very close-to, my lighting sculpture illuminates a world with a totally distinct atmosphere from that of the summer show going on in the theatre above. Here the vast concrete structure has a unique and powerful atmosphere and one that is constantly changing with the mood of the sea as it slaps or roars against the concrete. When it is lit up like a stage set, it becomes a massive piece of sculpture, with its seaweed greens and iron oxide stains painted by the sea itself.

In this work I tried to give expression to the kind of feeling shared by everyone who spends time in a seaside resort and who leans over a sea wall or wanders on the beach at night and looks out to sea. Behind one are the colourful illuminations, the lights of the summer shows, the noise of the crowds. But in front and beyond, is the dark, restless mass of the sea.

The free hand I was given, allowed me to turn what would have been a small-scale work into a much larger project. I managed to increase the budget threefold by raising additional sponsorship and persuading manufacturers to donate their products at cost.

Two and a half years later, this six week temporary project is still operating. They replaced the lamps this year because the conservative party was holding its annual conference in the town and the town councillors thought that the additional lighting under the pier posed less of a security risk.

Genuine collaboration can trigger the intuition and the imagination, leading to real innovation. I may have used the last project as an example of the benefits of being left to one's own devices, but the work could not have been achieved without the expertise and advice of my lighting consultants. Such collaborative relationships are the bedrock on which successful projects are built.

I was involved in a different kind of collaboration - a collaboration with the end-users - in a scheme in which a new community centre was proposed for blocks of flats on a London estate in need of regeneration. The impetus had come from the local tenants association from which a local steering group had been set up. This group, which was best placed to understand the needs of the residents, had been consulted at all stages of the planning of the centre.

They decided there were elements within the scheme that could be handed over to an artist under the borough council's 'per cent for art' scheme. For example, there needed to be a series of bollards to prevent cars from driving too close to the building. Security grills were required for the windows and a sign at the entrance to the centre. In the creche area inside the building they wanted a decorated floor.

The tenants group themselves chose the shortlist and went on to choose the artist whose preliminary ideas they liked. This seemed to me an excellent way of choosing an artist. They were, after all, the ones who were going to be using the centre. This was a happy collaboration. Like most successful collaborations, it was built on mutual respect and trust. The tenants were not there with any particular art or other professional expertise, but they were completely practical and enthusiastic and made the kinds of suggestions which demonstrated that they were absolutely in tune with the ideas. This was not a question of watering down ideas to render them acceptable, but rather of finding new ideas that felt right for a particular site.

Collaborations with children can create a genuinely reciprocal art relationship. Last year I worked in the little two-room Education Unit in a hospital on one morning a week for many weeks. I set up a working process by which sick children were able to create the basic pictorial elements which would feature in an old corridor that we were trying to improve. I had made some firm decisions in advance about the nature and structure of the work and I had decided which technologies we would be using, so I also knew how we would be working with the children. This was necessary if there was to be a sense of continuity and integration within the corridor as a whole. But how the work actually came out could only be determined by what the children produced. So there was a sense of anticipation and excitement each time we worked with a new

group. I incorporated seven separate pieces of artwork in the floor design and each of the metal cut-outs on the wall was based on a paper cut-out made by individual children.

Another of the more positive aspects of collaboration is that with professional colleagues. On one project last year, I was able to get my hands on the building before they started the brickwork. A fruitful relationship with the architect and the brick company enabled me to create a sculpture in the brickwork itself. I also managed to persuade artist, Richard Long, to collaborate on a 23 metre ceramic tile work in which he poured the blue 'water-line' along the length of the tiles before firing. We laid the tiles out from my front door through the cloakroom and main room down to the kitchen and Richard practised a forward pour and a backward pour in the street outside with various jugs and teapots before opting for a backward pour with the teapot and making the work itself. Such collaborations are both enriching and inspiring for artists.

I began this talk by warning of some of the dangers for artists associated with art in public space schemes. But I have also pointed out much that is positive about this area of art practice. It can be easy for those who have no experience in this area to think that in any project of this kind you begin by being constrained. There may be limitations of scale, or space, or budget, but that would be true even for gallery work. In fact, each context is an entirely new one and you always start with a completely blank sheet. The potential for art in any new situation is limited only by the imagination of the artist. This is why, despite all the drawbacks, it remains such a fruitful area in which to work as an artist.

[The paper above incorporates some passages of my own writing from a feasibility study prepared by 'Public Arts' for the City of Liverpool : 'Participate - an Art in Public Places Strategy for Liverpool' May 1994.]

Public Art and its integration in the Urban Environment

Montserrat Casanovas

The city has always been a setting where the cultural manifestations of each historical period have met and its image has transformed itself due to the different social, political and economic situations. Man and the physical environment created by himself, sustain a relationship of reciprocity and interaction, the environment being a reflection of the man who created it, and at the same time influenced him and his behaviour.

Public art is not a new concept, it has existed since ancient times. It has deep historical roots and traditions in different cultures and periods. It has always been closely linked to political, economic and religious powers, and its functions and uses have changed with time. The art we find in public space indicated the present social and cultural situation, as well as the artistic and aesthetic tendencies. The policy carried out in this sense contributes to the city having some distinguishing marks and a particular image. There is a close relationship between art and city, it such was that: *"works of art -be in monuments or moving objects- still make up an environmental fabric of modern life"*.¹

Man has always transformed the environment according to his convenience, and all cultures, in one way or the other, have intervened in its most immediate surrounding to make it more pleasant.

"The presence of works of art always characterized its context, showed its history...the context determined the ideas of space and time, establishing a positive relation between the individual and the ambient".²

At present there have been some changes in the meaning of public art, due to the changes in conditions and possibilities in public life, as well as other profound social changes. The concept had evolved and has extended its forms and functions, both in the fields it performs and the possible placings. The use of large scales on open spaces and environmental character are some of the most characteristic aspects. As a result, the relationships among architecture, public and the patron have also changed.

The diverse aspects connected to public art, lend themselves at different interpretations reason for which it would be necessary to unify criteria and create a common theoretic base among researchers and the disciplines that intervene, establishing among them a communication to carry out multidisciplinary researches. How the surrounding is perceived, its effects on it, and the conduct which are the most important aspects how to foresee the effects,... must be known in order to improve the chance of foreseeing the results and the decisions that must be taken. A better understanding of the effects of the physical environment of

man and the interaction between the social, psychological and physical context, helps one of the main aspects in public art: Its integration in public space in all ways.

WHAT IS AND WHAT IS NOT URBAN SPACE

Thinking about public art and its integration in urban space inevitable takes us to the question of what we can consider art and what we cannot consider art. The fact that the public art is made for the citizen and is located in his environment does not necessarily means that all art is public placed in an urban space.

"Urban place is a place of objects -that is to say things made- and between the objects and the work of art there is a hierarchy difference-that is to say a difference in quality, value- but always within a same category or the same series" ³

To try to establish rigid parameters in the matter is practically impossible, as several subjective factors take part on personal taste and historical context. Already in the year 1907 Aloïs Riegl wrote: *"according to present ideas, there is no absolute artistic value, only a relative value modern.. According to the most recent conceptions, the artistic value of a monument is measured by its proximity to the modern requirements of art, requirements that, surely, are ever further away from finding a clear formulation and that is harshness they will never find, as they vary unceasingly from one subject to another and from one moment to another."* ⁴

At present the borders between the different disciplines that intervene in the environment are less and less rigid. The symbiosis among sculpture, architecture and design occur frequently, as a result it is possible to find architectural sculptures, sculptural architecture, design as sculpture, sculpture as design,... among many other variations. This adds further complexity to the approach as we can find urban household goods that can be considered minimalistic, or engineering goods with a clear sculptural treatment, that can work in urban space a lot better than some sculptures.

Giulio Carlo Argan clarified this aspect in the following sentence: *"In the present state of culture it is said that the same object can be at the same time art and not art, the intention of the attitude of the artists moral sense being sufficient or ever the spectators."* ⁵

THE CONCEPT OF PUBLIC ART

Public art in a generic sense is an art placed in public space. If we define it in the traditional way it is the art ordered, paid and property of the State. According to its accessibility we could say that it is normally found in the exterior. In its suitable aspect it is conceived and achieved according to a set environment.

All these definitions are as broad as they are not concrete, and none fit wholly the present concept of this term, that is distinguished for including diverse variants according to its origin, placing or integration. Possibly the definition that best puts together the concept is that by Javier Maderuelo: *"an specific type of art whose destiny is the entirety of non specialized citizens in contemporary art and whose placing is open public space... It is not an style and it develops regardless of forms or the materials and scales"* ⁶

When we refer to public art we do so in a global sense, including different possibilities to understand the concept. Public art as an art seen against private art, which is carried out and placed by public initiative, that is paid by all. Art in Public Space, private initiative art or semipublic, where Corporate Art is also included. Art in space or public use which we find in spaces that although have a public function, art of private or semipublic nature.

Urban art as an integrated art in urban space. Environmental art as an art closely linked to the environment or art in the landscape which we can find in gardens or rural environments. In each of these cases its function and the relationship that will be established with the environment and the public will vary significantly. But one way or the other it will become part of the visual culture of an specific context.

Urban spaces can be defined as a series of gradations between public and private use. It is evident that the concept of public art is closely linked with that of public space, understood as *"a common ground where people carry out the functional activities and rituals that bind a community, whether it is in the normal daily routine or the periodic festivities"* ⁷

There are different types of urban spaces, but as public life develops with the culture, new spaces can be needed and the old ones remain discarded or reactivated. The artistic intervention must be appropri-

ate according to the different placings on urban geography.

The evolution and transformation of public space is summed up in the following sentence by Josep Ramoneda: *"At present public space can be equally 'Las Ramblas' as some big stores, a park and a football ground, the street and a big disco."*⁸

All spaces except for those strictly private can be considered public spaces. The ideal requirements that they must have are: supportive, democratic and meaningful.

INTEGRATION ON THE URBAN ENVIRONMENT

Consideration for siting art works will depend of whether the work is part of the architectural fabric, or is to be placed in relation to internal or external architectural spaces, or sites independently in an urban context. From the moment in which the architect plans the presence of public art in the space, the aesthetic or strategic value that it will have has to be considered and the implications for the environment.

Art can be another object in the environment or it can contribute to a visual quality and convert spaces into places for people, distinguishing an urban space and providing an identity, as well as contributing to create pleasant environments. This possibility of helping to transform spaces, depends on having took physical factors as well as environmental and social factors of context.

The rapprochement among the different disciplines - psychologists, anthropologists, planners, architects, artists,...- as well as the implicated areas of responsibility - normally political and bureaucratic- had effects on the attainment of more satisfactory and foreseeable results. IT will be frequently necessary to foment a better communication planning and execution. The artist has to be fully integrated in this interdisciplinary work and having public art only as a pretext for its orientation and the personal promotion on its work has to be avoided. The process on artistic creation should be similar to that followed in an architectural project in such a way that it could be changed according to needs.

The line maintained between public art and architecture is frequently very close in the sense that the artist's performances are normally placed in the spaces created on modified by architects. The space produced

by the artist is inscribed and operates in the architectural space.

The classical concept on decorating frequently thought as pejorative by contemporary art has evolved in public art according to present needs and has adopted a more Vanguardist aesthetic. But decoration and embellishment have to be distinguished from art considered as a plastic object that decorates an space or an architectural object with a sense on submission and the artistic decoration and environment configuration that implies an intervention at the creation stage that will be applied to a form that is being performed.

It is included in the conception and is not added subsequently be it an architectural form on at environmental level. If contemporary public art tries to contribute an integrated decoration this is to be a planned and thought intervention at the same time creating the spaces where they have to be placed because they are part of the project. This is totally different from the fact that once a project has been conceived and elaborated the artist is invited to take part. Integral art in the environment stops being merely a plastic work to become a generating focus on urban space.

The main feature on public art is its mobility and its permanent character. Once installed it cannot be moved on sold and so does not respond to the speculative interests that frequently surround gallery art. In contrast the physical and environmental conditions in which is integrated are variable and are in constant process on change -on temporary on irreversible character that will be evident in a short on long term like meteorological phenomenons changes on season light pollution type on public who use the space vandalism presence on cars,... These factors must be considered beforehand together with maintenance. Changes to the urban environment have also to be added and the presence on other elements which will be subsequently placed and that will consequently affect and modify it.

The integration of public art depends on the interaction that it maintains with the environment and on the physical and ambience perception one has on it. The interaction on public art and the climate go closely linked with that on man -considering the individual on society- and the environment. It takes us to the triangle defined by public art the environment and man. The aspects on the context which affect people depend on the social and cultural variables as well

as the nature on the scene and man's physiological and psychological features. We can consider the simple aspects that exert stimulus on an individual (light, sound, on the more general perception and the procedures used to integrate the environmental stimulation and aesthetic experience and the way they affect the use it makes on the environment. It is for this reason that it is necessary to define beforehand the public's needs and wishes in the same way that aesthetic on stylistic aspects are considered and avoid form to prevail over function. Regarding stylistic reading it will only be accessible to specific social or cultural group who knows the grammar on its forms.

THE SOCIAL DIMENSION

As I have already mentioned the integration on public art in an specific context is also referred to the form as the individual on the community perceive it and the acceptance or refusal that they will subsequently reveal.

This social dimension on the art makes it popular and communicative. The art is to be liked and accepted by the largest number on people against an elitist art only understandable to a reduced number on experts. As for an audience and it will be according to its size placing and social acceptance. Any intervention by man communicates something even if the initial intentions are obscure or ignored. Communication is established between art and the observer in such a way that the observer "looks at the work and appreciates its merits as an independent piece. Whereas the subconscious "sees and reacts according to the relationship with its placing.

To achieve a social integration art has to be considered as having some characteristics that favour it such as ³/₄ stylistically pleasant on accessible and comprehensible understanding -both in scale and form- and that it favours implicit human relationships.

In placing art in public spaces choices are made on behalf on others and the art work brings about a change in the environment. It is important therefore that people do not feel that something has been foisted upon them without consideration on their needs interests on feelings. Giving people the chance to experience a variety on works in a consultation exercise also allows them to

make more informed choices about their environment in general.

The decision to consult will depend on whether there is an identifiable community on users who identify with a place on space as an interest group and whether the intended art work will imply a change on usage on status on the proposed site which will affect the community. The decision to consult will also depend on whether the initiative comes from local authorities or the private sector.

The main aim on public art placed in urban space is the improvement on the quality on the environment considering it as:

"group on symbolic perceptive cognitive properties that a given group considers desirable. This requires some knowledge on social and intellectual history anthropology psychology philosophy and art^a in short it requires knowing how a given group sees and values the world in which he lives and how this vision and values affect his action... It is a changeable concept which is expressed by the cultural choices made from among several possibilities but it also has more constant components that can be common with time and culture.⁹

CONCLUSION

At present there is a growing concern in developed countries for the micro-environment conditions and an increasing amount on importance is given to its after effects on human quality on life.

The relationship between an individual and his most immediate context has to improve to avoid the imbalances caused by technological development that is not followed by a development in the quality on the environment. As mentioned by several authors:

"Key social issues we believe that must be addressed in the future evolution on public space".¹⁰

Public space and its use can help to create a more human culture. Public art must go further than the merely artistic field and must have a social duty contributing in a direct and committed way in the improvement on the environment and consequently social behaviour recovering the human factor in environmental design providing more comfort security and pleasure.

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The Japanese Experience

Alicia Castán

INTRODUCTION TO TRADITIONAL JAPAN

ART AND NATURE IN JAPAN

Before speaking about art in Japan, it is a good idea to explain the nature of the country. The reason for this is because Japanese art is altogether connected to its environment and reflects the close relationship man-nature.

The land is made up of a chain of islands stretched out in a long arch from north to south. The different climatic conditions that prevail within Japan produce different kinds of environments, from subarctic in the north to subtropical in the south, and the character of the people of each region reflects the landscape that surrounds them. The relationship between man and the environment in which he lives forms the basis on which his culture is built.

The Japanese people are characterised by: discipline, concentration in work, and fidelity to the group. The origin for this comes from the cultivation of rice, which is directly connected to their climate. This type of cultivation requires intensive group labour that creates a society based on communal solidarity, since rice collecting needs a lot of people working together when it is harvest time.

This produces a culture which is different from wheat-growing agricultures. This way of working in a group has evolved from rice cultivation to present-day Japanese companies. The fact that traditional Japanese art is never far from nature reflects both the complexity of environmental conditions and the sensitivity with which people interact with their environment.

Japanese culture has also been influenced throughout history by the cultures of Korea and China. Buddhism, which governed the spiritual realm, and Confucianism, the philosophy which gave order to state and society, as well as an orthography which provided the means for written communication, came from China via Korea.

From the eighth century on, these imported institutions and arts were gradually transformed within the Japanese environment. Buddhism was transformed into a religion for the protection of the state to a faith oriented towards salvation of the individual.

The Japanese felt the urge to make all artistic creations beautiful, be they temples and Buddhist statues, which was different from Chinese Buddhism.

The co-existence of foreign and Japanese styles of expression can also be seen in the process of assimilating the Western civilisation later introduced to Japan. The following were introduced into the country: Ca-

tholicism, Jesuit missionaries, culture and the new technology centred on firearms.

Despite foreign cultural influences, indigenous culture continued to mature. During the Edo period, a rigidly structured feudal society was established. Japan was broken up into numerous domains and each one developed a local culture. In the middle of the nineteenth century, Japan ended its isolation and began building a unified and modern society based on European and American models. For the society as a whole, modernisation meant constructing a constitutional state and establishing an industrial society. For the economy it meant adopting the capitalist system, and culturally, it meant building a public education system based on Western systems of thought.

This great transformation took place in a relatively short period of time. We have seen another point of the Japanese character: the emphasis on learning about alien cultures and adapting them to their own lives without leaving their culture.

The reason for this rapid transformation through Japanese history has been the habit of rising again after suffering continuous earthquakes, tsunamis, imperialistic wars, and World War II. Each time, the country was destroyed and the citizens felt a strong spirit of reconstruction combined with a desire to improve their techniques by studying and adapting foreign ones.

CHARACTERISTICS OF JAPANESE ART

Art was required, first of all, to create a self-contained microcosm. Perhaps what I mean is best illustrated by the design of the tea ceremony. The ceremonial preparation of tea is conducted within the closed space of the tea ceremony room, using fire and water, basic elements of human culture. The tea ceremony developed into a self-contained system, the essence of man's daily activities. Each utensil used and every movement, down to the smallest gesture, must be beautiful and aesthetically pleasing. This is the meaning of an aesthetic system.

A similar example may be found in ikebana, or flower arrangement. The art of flower arranging began with the flowers arranged as offerings at Buddhist altars, and developed as room decoration. The flowers were to be arranged on three main lines: "heaven", "earth", and "human." Art was not simply a decoration or an expression of a function, but served as a vehicle for the infinite development of one's thinking.

As described before, the Japanese are surrounded by a natural environment in constant flux. In order to adapt to this incessantly changing natural environment, the Japanese had to become observant of natural phenomena and learn techniques of living in harmony with it. Art was a way of letting nature speak for man.

In another sense, Japanese art was a statement of the meaning of time. We can understand this by looking at the changes in the four seasons which show the natural flow of time. For the Japanese, time is not simply a straight line which moves from the past to the future, but an ever-recycling circle. Many of the Europeans and Americans who came to Japan in the early Meiji period were quick to observe the very different principles upon which Japanese art and design were based. Symmetry and balance in European tradition is geometric balance, as a scale. But in Japan, balance is generally calculated by the beam balance. When dividing a rectangle in half, the natural response in European tradition is to divide it through the centre into symmetrical halves, but in Japan there is a tendency to divide it with a diagonal or slanted line.

As explained before, art is intended for ordinary life; it offers pleasure and makes the daily lives of the people beautiful. For this reason too, art materials are not generally rare or particularly expensive.

Qualities that are not present are the elements of magnificence of grandeur.

TRANSITION TO THE MODERNISATION

Modernisation arrived at Japan, following closely in the footsteps of European industrialised nations.

Machine-based civilizations gave the masses a new and rational way of life, with prosperity and comfort.

In Japan's case, industrialisation was oriented towards production of armaments and of manufactured products for export. Japan has substituted the army that invaded Asia and part of the Pacific until World War II, for another kind of peaceful invasion which fills the entire world with electronic and motor car goods.

The Japanese economy grew rapidly until the end of the 1980s, when the economic bubble collapsed and the economy fell. In spite of this, the Japanese continue to go on with their technology. Some examples of this include the Osaka airport on the sea and a future skyscraper with a height of 4 kilometres.

But, what is the role of art now? Since about the middle of this century, people have begun to realise that a civilisation based on machines and technology cannot stand on scientific universality alone, but must be adapted to and harmonised with human life. This has given birth to industrial design, design that fuse the civilisation of inorganic machines with the organic nature of human life. This will be made possible through constant attention to man's way of living and to the relationship between man and nature.

At the same time that environment changes, Japanese art changes, but no matter what technology brings, there will be a reappraisal of the significance of historical Japanese art.

HISTORY OF JAPANESE ART

Art in Japan has its origins around 7,000 B.C. At that time, it consisted of clay jars with rope marks. This went on until around the fourth century B.C.

The subsequent period was distinguished by the huge tombs and the introduction of agriculture and iron tools from Asia. It was the first period of Japanese imperialism. The introduction of Buddhism led to a cultural period of sudden artistic flowering. Many Buddhist temples were built, including the Horyugi Temple, which is believed to be the oldest wooden building in the world.

During the seventh century A.D., a strong Chinese and Indian influence was experienced. Flatness of form and stiffness of expression in sculpture were replaced by grace and vigour. The Golden Age of Buddhist sculpture then began in Japan, which reflected a high degree of realism, combined with a rare serenity.

An idealised style of expression returned in the following years, when the mystical teachings of the esoteric Shingon Buddhist sect influenced the sculpture of the time. The statues of this era were massive in form and mystic in expression.

At the end of the twelfth century, contact with China had been broken and the influences previously introduced from abroad were assimilated to involve a new type of Japanese art. Delicacy and exquisiteness of form marked the new artistic taste. Painting assumed an important role during this period.

During the first half of the thirteenth century, Japan developed into a feudal social structure. This period was influenced by

the Zen culture. Austerity was reflected in all the arts. Sculpture became extremely realistic in style and vigorous in expression. Zen culture was reflected in the purity and simplicity of the architecture of the period as well as in illustrated scrolls and portrait painting. The fourteenth century saw the development of Sumie, the delicate style of brush painting with black ink.

The fifteenth and sixteenth centuries were a time of transition. It was a period of great artistic sophistication. Artists expressed themselves in bright colours and elaborate designs. Castles and temples were decorated with elaborate wood carvings. Masks of great artistic refinement began to be worn in the noh dramas.

During the Edo period, the Ukiyoe print won immense popularity and influenced European art in the latter half of the nineteenth century. The theme of Ukiyoe prints were entertainment places, theatres and sumo competition. Sculpture declined during the Edo period, but considerable advances were made in handicrafts.

The second half of the nineteenth century was a period when Western influences arrived to Japanese art. Japan became aware of Western superiority in science and technology, so all its work was directed towards attaining the same level.

In the case of art, the initial situation was depressing because utilitarianism dominated. But modern techniques were introduced and a new kind of Japanese art appeared.

Today, Western forms and traditional Japanese styles exist side by side, in a new process of mutual assimilation.

Japan is a fertile field willing to accept all kinds of cultures, but this field is conditioned by nature and other Japanese circumstances which demonstrate their main characteristics: adaptability and multiplicity.

JAPANESE ART IN MODERN TIMES

In spite of this mutual assimilation of Western and Japanese art, at the present time, art in Japan is less important than it was some time ago because of modernisation.

The budget for technology takes priority over the art budget. Society has changed into a commercial and business society, transforming the traditional natural landscape into a urban landscape. With this transformation, it seems that the Japanese people have forgotten their culture, their delicate

taste for nature and art, its relationship to daily life, the importance of a pleasing environment, and the purity and simplicity of the architecture. Historically, there were more artistic expressions, such as Ukiyoe (wood cut printing), Kabuki (classic drama), tea ceremony and flower arrangement. These were art for the people and by the people, because they did it and enjoyed it. These expressions were not sponsored by the government because of their close connection to the average people in Japan.

This kind of art was hardly ever found in public spaces such as plazas and boulevards because they were not common elements in Japanese cities. Nevertheless, the situation changed quite a lot after World War II. Now it is possible to find much art in public spaces, in parks, along city streets, and most of all, in commercial developments. You can also find art in museums, open-air museums and exhibition halls.

The arts in commercial development are sponsored by private companies whereas museum art is sponsored by the government.

The most obvious change in the urban landscape during recent years has been the number and variety of commercial buildings which continue to multiply rapidly: restaurants, hotels, clothing boutiques, book stores, and so on. These commercial possibilities offer the younger generation of architects the chance to build large projects with generous budgets in the centres of the main cities. For this generation, architectural opportunities are essentially commercial. The fact is that the greater part of the budget of the country is spent on commerce. Clients want to use the building itself as advertising to attract business.

As a result, it is difficult to locate artwork, because on the one hand, government and private funding do not spend on cultural buildings such as museums and exhibition halls. On the other hand, if a private company wants to spend money on art, its purpose is actually advertising, and so artwork becomes low quality and strident, in general. In fact, 1% of public funding is for cultural and artistic works.

Another reason that explains the low number of art buildings is because, at the present time, buildings are not permanent. In other words, once a building starts to lose its novelty, it is changed into another, newer building, because it is losing profits. This easy way to rebuild is possible because construction costs are very small relative to Ja-

pan's astronomically high land prices. The ratio between land prices and building costs is almost 10:1. Thus, in spite of being an expensive building, it will never be too expensive in relation to land prices.

HIERARCHY AND THE SELECTION OF ARCHITECTS AND ARTISTS

For all its modern dressing, Japan is still an extremely hierarchical society and the cap on opportunities is in many ways determined by the year of one's birth compared to the other members of the profession.

In Japan, people know the type of role that can be expected of them. The architects who emerged after World War II had the role of building a new Japan. An example is the Hiroshima Peace Memorial Centre by Kenzo Tange. The second generation appeared in the early sixties, with the Metabolism Movement. They have been building the culture infrastructure of Japan, the universities, libraries and museums. Architects from this period Isozaky, Taniguchi and Maki have continued designing this kind of building until the present.

The third generation, including Tadao Ando, is situated in the early 1970s. These architects started with small houses, giving them great philosophical importance. As the Japanese economy improved, these architects switched to commercial projects. But this generation is still excluded from major civic and cultural commissions. They are allowed to design museums only at the regional and local level.

The fourth generation is the present one, which as I have explained before, works only on commercial buildings.

So we can see the closed Japanese system. This system is not just in architecture; it is also used in the rest of artistic works. As part of the foreign cultural influences, art competitions came to Japan.

The way to choose artists, artwork and the public spaces for them consists of the following:

- Mayors, governors, politicians, heads of companies, as the elite people which they are, select the artist which they like.
- An art committee consisting of professionals selects the artist.
- In line with Western influence, the artist is chosen through open competitions or selected competitions.

On the one hand, there is a committee that decides the winning artwork and assigns it a price.

But the most frequently used method is a committee which chooses the artist. They give him general instructions about the artwork and about the site, although sometimes the site is not specified. In the majority of the cases, the committee chooses the architect as well, if it is necessary to construct the public space. So the architect and the artist have to work together. In addition, the committee selects the art producer who organises the relationship between the artwork and the public space.

Usually all these competitions are closed. Here the reasoning is the same as in the case of architects and their generational roles. Artists are selected according to their age, experience and renown.

PRIVATE AND PUBLIC FUNDING

There are two different ways to make art, depending on the sponsor. The art budget of a private funding source, such as a private company, is larger because the art will be used to increase the company's profits whereas public funding comes from the central government or, in most of the cases, from a local government.

Local government budget funding is provided by central political bodies in an effort to gain political support in their respective localities. At worst, then, such projects are manipulated as an political event and do not reflect any cultural consciousness. Unfortunately, this emphasis on symbolism has often devolved into a simple focus on fashion or style. Art funding at the local government level is 1% of all public funding. In rural regions, there is an increased interest in local identity, at least at face value. This means that the local government sponsors cultural and artistic projects in order to gain importance.

In fact, these projects, such as museums, libraries and gymnasiums, are built as monuments to commemorate the anniversary of the city. In Japan the meaning of monument is so very confused now. Sometimes the Japanese people call both a large sculpture and a public building, monuments. The idea of the remembrance of a personality or past action has been on the decline, because the identify concept for the Japanese people is now so diversified. Before World War II, Japan had its nationalistic goals but now people find meaning of life in many different ways. There are no hero politicians or leaders to follow, so people try to find the type of identity themselves. Monuments

have lost their identity and became just a big object in a city. Thus, with regard to competitions, the normal situation consists of trying to create a project that also has artistic purposes. In most cases, the project programme is determined by the committee of a local government. For example, a programme based on a combined museum, lecture space, restaurant and library may be only specifically regulated in terms of floor area and seating capacity. The selected architect has to design a building that houses the selected programme and, more importantly, which maximises the monument value, a tendency reflected by the generous amount of money supplied for construction in contrast to the relatively small funds for museum management and building maintenance.

At the present time, the Japanese society gives too much importance to the face value of art as well as architecture. Japanese companies and government use artwork to attract business. This artwork must please a large group of people and it is difficult to respond to the different tastes. The consequences are artwork without any argument or relationship to its environment, just an impact designed to surprise.

On the other hand, the Japanese government spends more money on the construction of roads, motorways and railways than on art. And, speaking about art, politicians still measure a museum by the number of visitors it attracts.

Private funding for art very much depends upon the country's economic situation. Because of the recent recession, many private companies cannot now afford to spend any money on art. We could also mention the fact that the Japanese government spends less on art than the governments of other countries.

JAPANESE REACTION TO PUBLIC ART

Art in public spaces in Japan is still a very new thing, so people appreciate it with just curiosity and respect. This is the common way to accept and adapt to new things from foreign countries in general with curiosity because Japanese people love new things and they feel the necessity of getting to know them -with respect- because Japanese people always adapt things that they like and do not adapt but do respect those things that they do not like.

The problem is that there are so many things happening in Japanese public spaces

in the city. There are many signboards, telephone boxes, strange looking buildings, some traditional, some modern, many coloured objects, and too many people. In such a chaotic condition, it is almost impossible to recognise the existence of art in public spaces.

ART AND DESIGN

Art is a creation based on a free expression of individuals. It affects the psychological needs of people. It is a unique production.

Design is a creation limited by programme requirements and objectives. It affects the functional needs of people. It is a mass production.

Boundaries between art and design from the perspective of the public are related to the social, economic and cultural level of the people. For the lower cultural level, boundaries are clearly defined whereas for the higher cultural level, boundaries become obscure. For example, for simply surviving, you do not need an artistic environment, you need well-designed shelter.

Interdisciplinary works between different fields are becoming more and more common in Japan. The use of computers has especially helped to relate all kinds of art expressions. But in Japanese universities, Fine Arts and Design usually belong to the same department and Architecture, Civil Engineering and Urban Planning belong to the Engineering Department. So there is no relationship at the student level between Fine Arts and Architecture.

ART IN PUBLIC SPACES

In Japan, public art had its origin in the need to provide expression and characteristics for inhuman urban spaces. Here are some of the characteristics of Japanese public art.

- Japanese public art is greatly influenced by the United States, where public art plans have been implemented for nearly 100 years.
- In urban redevelopment, the need for open spaces and the rise of floor space index for cultural facilities require art installations.
- Many town plans adapt the public art style which has been spread through the open air sculpture exhibition.
- Abstract sculptures have been very fashionable objects.

- As part of city promotions, sculptures are permanently placed, and street sculpture exhibitions are held temporarily.
- A decision that has been taken by prefectures is to use 1% of their construction budgets for art.

In this way, art has appeared in towns along with social currents in terms of urban planning, construction and cultural support. This is significant as it is the first contact of art with society outside of museums and galleries, but it has caused some problems.

• To meet architectural needs, many art works are designed as supplementary parts of architecture and turn out to be boring and unrelated.

• In accordance with the homogenous urban space in Japan, artwork made of stone and stainless steel with elaborate details are popular; this is a very Japanese style.

• For public spaces, advisory committees and municipalities like to select artists with achievements in public art, which permits the emergence of similar works all over Japan. So the artists' group is too closed.

• The absence of art directors who are knowledgeable about both art space on the committee's majority decisions makes it difficult to select artwork or artists with clear themes.

• Public art plans proceed in such a democratic manner that there are too many low-quality works. The reason for this is that the committee tries to please many people, something difficult to achieve.

• Outdoor facilities firms with a clear theme provide more and more works as part of their architectural designs simply to meet these demands. So there is a necessity of thinking about the relation of the artwork to its environment.

• Another problem is that maintenance of the artwork is not decided on from the initial stages.

FARET TACHIKAWA AN INTERDISCIPLINARY PROJECT

A self-sufficient city, called Faret Tachikawa, has been recently created in an area outside Tokyo which provides solutions to these problems. At present, the Tokyo Metropolitan Area is changing its urban structure from centralisation to multi-polarisation. The Housing and Urban Development Corporation has created this city, and it is controlled and financed by the gov-

ernment. It is located in an area previously occupied by the American army base and its total area is 5.9 hectares. Faret Tachikawa is a business and commercial area divided into seven districts where eleven buildings will be erected. In the downtown area, there are department stores, hotels, movie theatres and other stores, and around them there are offices.

To fulfil the functions of a business city and to provide people with a nice environment for working, studying and resting, Faret Tachikawa tries to integrate art into the town by the cooperation of 90 artists from 35 countries.

First of all, the agency selected one art producer for the development from 5 candidates by competition. Then, the art producer proposed that contemporary art be used to design the city environment. The art producer chose 90 well-known contemporary artists from all over the world to participate in the project. The total amount of money paid for the artists is about \$US 1,000,000.

The following points form the basic concept of the art plan:

- A new city tends to be expressionless, but introducing various kinds of art from a human viewpoint will inspire both expressiveness and familiarity.
- The functional elements of the exterior space, for example, building walls, ventilating towers, buffers and so on, will be turned into artwork. So a city plan can integrate town and art.
- International contemporary art of 90 artists acts as a mirror reflecting the world we live in now. The idea is to create a town where we can listen to this chaotic world and the people living there at the end of the twentieth century. Through art, the town can perceive and respond to calls from the world.

PLACEMENT OF WORKS OF ART

When considering the art plan, the project organisers started off by assuming that this town was like a "village". At the present time, a city can be an actualization of the richness of a village, and this new city hopes to open up to the outside world. The different artwork will be a documentary of the present generation to the future generations.

There are 105 places divided in three ways: the stage, the Gallery Streets, and the landmarks.

- Stage is a place that becomes the space of everyone to enjoy festivities. The place-

ments are like unaesthetic back streets and sidewalks. In there, people's viewpoints will be activated and an ordinary cityscape will turn into a space full of joy and excitement.

- The Gallery Streets are along the central axes of the four directions. People can walk along the street with a feeling of strolling through an art gallery.

- The landmarks are the placements of the Strangers. The Strangers are large, human-like figures that attract the visitors to this town of discovery. Even the signposts are converted into artwork.

STANDARDS USED IN SELECTING ARTISTS

- Artists who have established a mainstream style in contemporary art.
- Artists who have shown their work in major exhibitions in the world.
- Artists who have shown their work in exhibitions of contemporary art that are well-recognised in Japan.
- Artists with high expectations from the public of being successful in the future.

All the artists are from different ethnic backgrounds and must be living.

THE VIEWPOINT OF THE ART PLANNER

The art planner, Fram Kitagawa, wanted this town to be like a forest. The town would change its aspect between the morning and evening, it would also be different during the week and during the weekend. For example, a lady with a dog would visit this business town and it would be a playground for children.

And then, instead of being provided with a stage by architecture or being needed in terms of change, art could make its appearance as a necessary condition to turn a city into a forest of imagination. In a forest, one hears the different sounds of animals; in an urban forest, one hears the whisper of the different human beings who dwell in the town and who provide the opportunity to regenerate the city.

In these words, we can see different points of the Japanese culture reflected at the present time.

This art planner wanted a town in continuous transformation. I have explained before the influence of climate on the Japanese character, the different kinds of environments, from the north to the south of the

country, the four different seasons with an extreme winter and summer, and the way to view the seasons as an ever-recycling circle all reflect the continuous transformation of the country. This character is also influenced by the Buddhist philosophy based on the transformation of the world.

We can see the idea of using the same place for different functions in some points of the Japanese culture.

Tachikawa city is used for business and commerce during the week and for resting and playing during the weekend.

We can see it in the daily Japanese life in their traditional and new houses. The Japanese house is based on one or two rooms divided by sliding doors. The same room is used for sleeping, cooking and resting simply by changing the furniture. This lifestyle is still used at the present time because of high land costs which makes it impossible to sell large houses.

The project is unique and successful but there are some problems. The public may not see total harmony between the art objects themselves, the architecture and the environment, possibly because not all artists may have completely understood the site for their artwork in relation to other nearby sculptures or because some artists' creativity did not quite meet the requirements of such a large project. Another problem is that some of the works of art are difficult to maintain.

The art producer said that people have to wait at least 25 years for the final evaluation of the project because all the objects used for the project are contemporary art. But they do not know how long these art works will last at the site. The solution to these problems occurring both in Japan and in other countries is to carry out interdisciplinary work where artists and architects work in consonance with each other, to provide as much information as possible about all the aspects of the project, and to constantly remember the cultural aspects of the project's placement so as not to give a wrong impression.

This way of working could be initiated at a student level by organising work in groups with the different professorships.

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A place for strangeness. Chronicle of a journey through the public art of Sant Boi de Llobregat

M. Peran

I should confess that the receipt of an invitation to participate in this book on public art led me to the conclusion that I should adopt a less conjectural role than is my custom.

It is true, although this is not always recognised, that the act of reflecting on issues in art merely serves to strengthen the impenetrable walls with which we protect ourselves from the world. This can occur even as we contemplate art that is basically committed to issues whose scope is much broader than the simply aesthetic; it is derived from the element of strangeness, the dislocation taken on by any aesthetic object when placed among all other objects. In the particular situation which has given rise to this article, although I feel neither the conviction nor the courage to modify this perspective, I do think that this is an opportunity to play the part of a simple yet sharp-eyed spectator, assigned a job which is closer to that of a chronicler than that of an analyst diagnosing ailments. My reasoning is not without some foundation. The only act of moralising that may be found in this text is that which protects me from the regret nurtured by the growing sense of isolation encountered in our daily lives. Beyond this there is no desire to idealize anything. The case described here is not a model, rather a reality explored with great ambition and

courage in an attempt to transmit this reality as it is, without rhetorical flourishes or academic pretence.

Sant Boi de Llobregat is an urban area on the outskirts of "Barcelona, a victim of the land speculation and chaotic growth that characterized the 60s and 70s. Since the advent of democracy the city council has gone to enormous lengths to rationalize the urban map, and has achieved palpable results. These efforts continue to be a priority issue. This is not the place for a detailed examination of this process; we would only stress that the attitude of the authorities and their receptiveness towards art is an active component in the regeneration of the area. This is a recent development in which Sant Boi has established itself as a pioneer among the so-called «second cities» of Catalonia in terms of the precepts and the scope of the project that it has undertaken.

Public art in Sant Boi has seen a fusion of two essential elements: political will - in the form of legislation (albeit rather timid) that decreed that 1% of the budget for public works must be allocated to activities of a cultural nature - and professional consultancy.

This political will is independent of the leanings of the party in power; what is vital is the harnessing of this interest to the expertise of a team coordinating the project. In

Sant Boi this expertise, above and beyond the technical support, has been provided by Josep Maria Martín, a young artist who lives in the city and who has combined his interests in artistic research with the social and public dimension of the projects conceived and carried out under his guidance.

Public art carries with it an inevitable element of risk, an element which confers interest on the project and is our reason for recounting it here.

Our journey through the public art of Sant Boi takes us into "three areas of the city: the districts of Camps Blanc and Riera Gasulla and the carrer Joventut. The art in each of these areas has a specific conceptual profile, realised at various levels, and even a different spirit depending on whether it is located in neglected areas or areas of recent construction. In spite of these differences, a general feature is clearly visible: the presence of young artists fully committed to producing contemporary art.

This phenomenon, visible in each of the three areas, is the one that we would stress above all, as it represents an attempt to bring together the public domain and the production of a kind of art that involves risk, often sustained by a highly personalized poetics, and effectively condemned to develop in minority contexts.

One more point should be made before undertaking our journey. In our discussion of the regeneration of Sant Boi, there is one emblematic project that we cannot ignore: the urbanization of the Parc de la Muntanyeta, a project entrusted to Arata Isozaki. This project, recently begun and scheduled to be terminated in eight years, is, due to its size, and the importance Isozaki attaches to it within the context of his own work, the largest and most ambitious project in the area. The Parc de la Muntanyeta is an area on a large hill at the centre of the town, and until now has been largely neglected, with very poor service provision of any kind. It is planned that the new park will convert the north side of the hill into a recreational area with a series of pathways; the other side will contain the city's most important cultural and sports installations (the Auditorium, Roman Theatre, sports fields and the Agriculture "Square). The project is obvi-

ously of great importance, but it falls outside the range of our immediate concerns, because of both its size and the fact that it is what we might call a conventional urban development. It is not without examples of public art - for instance, some thirty sculptures will be dotted around the recreational area - but they cannot really be considered to be representative of the project itself. Without wishing to pass any kind of judgment on the aesthetic or social value of Arata Isozaki's work in Sant Boi, his work would

seem to represent something which we are basically trying to avoid here: the recourse to figures of international prestige, whose previous work is unanimously acclaimed, to help in the task of regenerating neglected urban areas.

The district of Camps Blancs (hite fields») -thus named because it was built in an area where there used to be fields of almond trees - is, in spite of its poetic name, a

marginalized area, the product of the demolition of the shanty towns which sprang up around Montjuic.

Its residents are mainly gypsies. In 1994 the city council decided to intervene to halt the process of deterioration, and, on the advice of Josep Maria Martín, entrusted the project to Mirko Meyetta, a young Italian architect resident in Barcelona. The project sought not only to renovate the communal patios (small interior squares), but set as one of its priorities the creation of a number of symbols of identity through the installation of «*Five easy pieces*» - five simple artistic creations which would convert these patios into educational settings and also give them a certain symbolic character.

The project was based on the experiences of the Nova Torreta collective, linked to the Italian Communist Party, on the outskirts of Milan. It focuses on five central areas of the district adjacent to the few existing services - the school, the community centre and the parish church. The project was conceived as multidisciplinary, involving the writer José Carlos Català, the artist Yamandú Canosa and Mirko Meyetta himself, and is centred on a simple yet laborious pedagogic experience. The structure and general direc-



Mirko Meyetta/ Yamandú Canosa
Clock Square, 1995

tion of each of the five works were defined, but the works were only completed when a range of iconographic figures were added by pupils at the local school after hearing a story told by the artists in the classroom.



(60x40m) and recreates a characteristic and constructive painting by Joaquim Torres García, which, due to its size, can only be rebuilt in the mind.



Carles Guerra
Le regard fait le paysage (J.L. Godard), 1995

Our journey through the project begins in the patios which hold the «*Oval Fish*» and the «*Leaf*», two figures that emerged from stories told at the school. These two works represent the most functional aspect of the project. The aim is to turn the space into a leisure area by paving the patios so as to form a full stage and a raised platform, respectively.

The third «easy piece», the «*Clock Square*», is the most prodigious of all, and also the one which requires the most exacting level of participation. In this patio there is a circular metallic panel on which children's drawings appear and which is supported by 12 pillars, each 9.06 metres high. Its gigantic proportions in comparison with the houses which surround it convert the structure into a celestial watchtower, drawing the gaze of the observer to the stark contrast with the clear sky.

The shadows cast by the twelve pillars indicate the time "throughout the day. The pillars themselves will soon provide a less fleeting record of time, as next to them a tree will be planted each year.

The «*Maze*», in another patio, in spite of its primary significance as a simple decorative definition of a leisure space, hides some unconventional reflections. The maze covers almost all the paved area in the patio

A labyrinthine and undefined area ultimately represents a meditated reality. Torres García's work is a reference point for artists and becomes also a symbol of the role of the model and the teacher in any pedagogic experience.

The last sculpture - the one which most easily admits such definition - is the «*Pentagram*», strategically located in the patio that leads directly to the school. It has two metallic structures that support five steel cables on which a range of visual motifs drawn by children will be placed, like musical notes.

This, then, is a public art project, conceived by young artists who have not renounced their usual lines of work, but project them in an explicit and committed manner within a problematic area. The participative dimension of these works is undeniable not only in the primary conception of each piece, but also in the call to the residents to oversee a process which will strengthen their relationship with their surroundings. Perhaps we should stress above all as far as the creative strategy is concerned the ease with which the «*Five easy pieces*» invert the conventional order: they do not teach the singularity of the aesthetic object, but rather be-

come a monumental echo of humble anecdotes.

The district of Riera Gasulla, unlike that of Camps Blancs, is currently being urbanised and, thus, public art has no regenerative function here. Perhaps because of this the installation of these works has only had to meet with the usual bureaucratic obstacles, and has not had to overcome public



Jordi Colomer
The dual panorama of Sant Boi, 1995

opinion, as the pieces will form part of the landscape from the outset; although this does not guarantee automatic acceptance on the part of the residents, it does mean that their reaction is unlikely to be openly hostile. The area, a *terrain vague* between new homes and two buildings of great symbolism the cemetery and the psychiatric hospital will house sculptures by Juan de Andrés, Carles Guerra, Jordi Colomer, Pep Dardanyà and Víctor Ochoa.

Without detracting from the value of any of these works, it is fair to say that they fall into two groups.

The works of Juan de Andrés and Víctor Ochoa bear witness to the desire to include pieces which respect traditional expectations of sculpture in urban spaces. «*Confluences*» by Juan de Andrés, an obelisk in the very centre of the Plaça de Pallars Jussà, commemorates the notion of the monument. In turn, in «*The Savage*», by Víctor Ochoa, an expressive nude in the style of Rodin, the figurative nature reduces its impact to a purely decorative role. These two pieces conform to the concept of sculptures as objects to be enjoyed passively, requiring from passersby only a respectful contemplation.

The other group represents a quite different set of values.

Three artists of the same generation - all

born at the beginning of the sixties - who usually present their work in the reduced circles of contemporary art, have responded to the highly unusual task of intervening in an urban setting with a series of ambitious, daring works. As in their private creations, their work calls into question the notion of the author, heightening the role of the spectator as the builder of meaning while breaking down the frontier between the prosaic and poetic realms.

At the two ends of the walkway in the carrer Girona, Carles Guerra's «*le regard fait le paysage* (J. L. Godard)» two structures made up of modules, of 550x665cm and 780x540cm respectively, are divided into transparent vertical frames which bear a graphic motif. Guerra's creation suggests the possibility that urban art need not depend wholly on the installation of the work of art itself. In the artist's own words, the aim is to offer spectators the conditions, creating the screens, on which they can resolve their vision with their surroundings: «*The point is not, though, to capture the spectator's attention, but to suggest that the landscape is there to be seen. In fact, the houses, cars, trees, streets, the sky and the clouds suffice as a monument. The*



Pep Dardanyà
Transhumances, 1995

monument is already present. Its function is not to embellish the surroundings, but to reconcile the spectator to them.» The graphic motifs - figures recovered from the artist's earlier works - that partially block the view through the screens, act in this way not as a traditional signature of the work, but to indicate the conditioned, personal nature of the act of looking.

The dual panorama of Sant Boi, by Jordi Colomer, is sited on the land which stands empty between carrer Benito Meni behind the psychiatric hospital. It is a circular structure held up as if haphazardly by lead supports which appear to be ordinary objects. The piece provides a vantage point from which part of the city can be observed, commanding a privileged view, and yet it is only the presence of the work that determines the place.

The initially inhospitable area is defined by the alien object.

This is the basis of the duality of the title: the circular structure peopled by visitors, defines the site as a recreational area, as a receptacle of everyday situations.

Pep Dardanyà's work, *Transhumances*, transforms the urban setting into a literary one. At fixed intervals along carrer Benito Meni there are eleven metallic suitcase shaped objects, each with small balconies from which one can observe strange underground perforations by means of a mirror. Each of the eleven objects has a title to help the visitor to understand its literary references (the story of the invisible immigrant, the story of the tropical tourist, the story of a pop singer). The work turns the long street into a narrative comprising successive chapters which the visitor is invited to enter.

With unconventional works such as these there arises the question of their reception by a public which is unaccustomed to tasks which require them to both interpret and participate. Other works, more respectful of traditional order, also face this problem, though it is hidden beneath the decorative function of the monument.

We applaud the attempts in St. Boi to solve the problem. Near each work there is a sign with a recognizable logo showing a picture of the work, a short explanation written by the author, and a map of the area that situates the work in relation to others. More complete information regarding the artists and their work can be obtained from the area's community centres and library, where there is a wide range of explanatory material.

In the third setting, in carrer Joventut, the project is not yet underway, although it has received official approval and is clearly defined. In the street's central walkway, built over wasteland which used to hold an itinerant amusement fair fifteen cylindrical structures some 800 cm high and 12 cm in diameter will be raised, each of which will be assigned to a different artist. A number of points are worth making.

First of all, the most ambitious aspect of this entire project is to bring together young artists who work in an unequivocally contemporary register and in an urban environment.

So while the group of artists invited to take part can primarily be defined by aesthetic criteria, the group is also made up of a number of young local artists (Nati Comas, Hinojosa and Albert Llobet), artists from the centres most committed to supporting young contemporary art in Catalonia (Jordi Alfonso from Lleida, Octavi Camerón i Domènec from Mataró), representatives of the nucleus of foreign artists resident in the country (Erich Weiss, Louise Sudell, Mirta Tocci) and a more personal list of artists (Manuel Saiz, Francesca Llopis, Lluís Hortalà, Ester Baulida, Tere Recasens, Elisabet Mabres).

Although this project is not yet underway, an exhibition held at the Antonio de Barnola Gallery in Barcelona provides a vision of the form it will take. The exhibition *Base 800x12* represents another way in which the dialogue between the public domain and young contemporary art might be formulated, inverting the direction that we have described thus far: now are the projects themselves that are moved to the sphere of a commercial gallery, a gallery well known for its interest in the work of this

generation of artists. The potential distance between the two contexts, the gallery which presents works of art to minority spectators and the urban context in which the artists produce their work, is broken down in a natural way. It is precisely this conjunction which the exhibition seeks to further so each of the St. Boi projects is accompanied by



Manuel Saiz
Project for carrer Joventut



View of the exhibition "Base 800 x 12"
Antonio Barnola Gallery, 1995

other works by the same artists. The exhibition also presents work conceived for the carrer Joventut that, however, will not constitute part of the final project (by Josep M. Martín, Akanó, Carles Guerra).

Without being overly rigorous, we might conclude that the project remains faithful to its guiding principle of granting each artist not only a specific environment in which to work but also the support of a

set of factors which is implicit in creating a bond between the artist and the project. This is what provides the common thread between all the projects, with one simple distinction: either the cylindrical structure becomes a base that sustains elements of different allegoric dimensions, or the structure itself is modified to reconvert it into a decorative, organic or poetic form.

Product Design in the Public Domain : the Paradox between Intentions and Perceptions

Mike Stevenson

Outdoor products exist in the zone between architecture and environment; between infrastructure and landscape. Artists and architects create site specific works and often demand or exercise influence in integrating their artefacts into the outscape; product designers rarely do. Their methodologies and the demands of production deny involvement with site specificity beyond general intentions. The presence of the utility or product is mediated by others: planners, the community, the public, architects and engineers.

Designed objects inhabit a peculiar void where they may maintain, shift or lose contact with the intention or ideology implied in their creation. They depend for their existence on tenuous links with the virtues of function, or message, which determined their origination. Their visual or expressive purpose changes congruence by change, through the care or lack of it, with which they are sited; conditioning their greater degree of relevance to the community.

I wish to examine and contrast the ideas and intentions of the community which determines this design. The action and reaction of the public and the professionals who shape our environment. Is there hope of consensus in the confusion and shallowness of our times? What confidence exists in de-

sign quality found in our natural and synthetic landscape?

LOCÁLE

We inhabit an increasingly synthetic environment, the natural world recedes under the pressure we all exert, at microcosmic and macrocosmic levels, as we push it to serve our needs at an ever increasing pace. The natural and organic world is threatened with modification in all but the wildest and most inhospitable places, even though there is in some quarters an enlightened acceptance that there must be finite limits to our exploits and endeavours. Human kind set out to tame and civilise our planet with every instinct and application of intelligence, but also to exploit it and our fellow creatures with all the faculties at our disposal.

Higher instincts towards socio-political and economic organisation reduce the planet to a state akin to a global game of 'monopoly' where the responsibility for structural or visual details are delegated to engineers, architects or planners. To a lesser extent it seems designers and artists are permitted 'cameo' opportunities to define the culture we inhabit.

Designers and artists have during the twentieth century been increasingly marginalised to particular areas of special-

ist activity. It seems also that in urban communities, the inhabitants have exercised a diminishing level of control and participation in defining their environment. In a rush towards globalism, our society has eschewed localism in a geographical sense, to replace it with a nodal sense of *loc le*, where those with common interest focus attention. Increasingly such a location is at the intersection of communication matrices, be they physical or electronic.

The technology used may bring people together and facilitate greater cerebral and cultural interaction but there is the danger of forgetting that people physically inhabit the place they are at. Previously our material culture has been a consensual signification of the values and aspirations of its inhabitants. In the synthetic world of the specialist, 'designers' become the conduit of values and aspirations. Individuals; people have autonomy to exercise some cultural control over their own backyard if they are fortunate. In the 'designer' world, material culture is expressed through outlets such as homestyle, dress and leisure activities.

Most of the visual domain is prescribed by professionals and commercial interests. Increasingly culture is consumed like any other product. Designers share responsibility for exploiting the opportunity to sell culture and its artefacts to people who delegate or abdicate their needs to them. Furthermore the route to increasing sophistication in design, has been through centralisation, standardisation and globalisation.

Peter Buchanan contrasts the pressures of globalisation with a reflection on regionalism in architectural design.

Much of the Earth's surface has been shaped by human hand. Yet everywhere the results are different. Exploiting local resources, responding to local climate, vegetation and topography, and guided by local cultural traditions these interventions, though all by the same biological species, tended not to uniformity but highlighted local flavour by exaggerating differences and particularities.

The building materials and craft techniques available in any area were, until recently, limited. This, and cultural norms, set strict limits to built form and detail.

A certain uniformity and so harmony between buildings was inevitable. But the harmony went deeper than just between buildings - it was also present between building and setting.

How different things are now. In many parts of the world the choice of materials and

techniques is huge and local materials and crafts either no longer exist or are too expensive for common use. With the resulting riot of form and finish there can be little harmony - or sense of belonging to place or region. Now many people do not want to build as their fathers did, but as they do on tv or in the magazines¹.

Escaping the *loc le* means our identity is now expressed in new ways and material culture is intertwined with our clan, clique, gang, profession or obsession. We can through various media consume and empathise globally with our ilk and separate ourselves locally from those in our community who hold different beliefs.

The direction of our industrialised and post industrialised society has been unswerving in bringing about such conditions. It is also clear that however liberating access to global culture may be to individuals, that ecological and environmental issues should see needs and wants being harmonised. We cannot fill each day with a new toy.

Creating the spaces one inhabits, whether private or public, requires the users consent to the expression given to the place by designers, if it is going to have cultural value. Specialists may create applied art or design in the environment through the elements they use, whether they are raw in the sense of pigments or pieces of timber, or refined, in the sense of being prescribed by others as components or systems, whatever the appropriate media, but to succeed culturally the artefact requires adoption by the user for reasons beyond mere utility.

RELATING TO DESIGN

Let us say then that the functionality of the object is not concluded in the bare beauty of its form but implemented in its use, so the things around us are not just a backcloth or scene any more they are conditions of a positive familiar coexistence between the house and the person living in it.²

Argan's suggestion is that the experience of use and the ritual supposed to emerge from the users relationship with the object is sufficient to form a cultural relationship.

Le Corbusier indicates that the magic which is cultural, possessed by some designed objects and environments, is a finite condition possessed in some design situations.

You employ stone, wood and concrete and with these materials you build houses

and palaces; that is construction. Ingenuity is at work.

But suddenly you touch my heart, you do me good, I am happy and I say : «This is beautiful.» That is Architecture. Art enters in.

My house is practical. I thank you, as I might thank Railway engineers or the Telephone service. You have not touched my heart.

But suppose that walls rise towards heaven in such a way that I am moved. I perceive your intentions. Your mood has been gentle, brutal, charming or noble. The stones you have erected tell me so. You fix me to the place and my eyes regard it. They behold something which expresses a thought. A thought which reveals itself without word or sound, but solely by means of shapes which stand in a certain relationship to one another. These shapes are such that they are clearly revealed in light. The relationships between them have not necessarily any reference to what is practical or descriptive. They are a mathematical creation of your mind. They are the language of Architecture. By the use of inert materials and starting from conditions more or less utilitarian, you have established certain relationships which have aroused my emotions. This is Architecture.³

Whilst Corbusier was striving for universality of truth and beauty in architecture and design, there is plenty of evidence that in the public sphere his modernist ideals did not universally connect. Whereas in the private sphere, clearly the work of Corbusier and other modernist designers is acclaimed by many enthusiasts.

In order to understand the context of design in the public sphere we might look at some examples being planned to signify important places relevant to the end of the millennium. Time enters into the ego of our existence and demands a material statement.

The Eiffel Tower marked 1889 and was extremely unpopular when built. Now it defines a culture and place. By contrast in London the Skylon was constructed in 1951 as part of 'The Festival of Britain' exhibition. It and the Dome of Discovery marked a place; encapsulated the spirit of the age. The exhibits, were populist and popular, created by a socialist government initiative.

The Skylon was simply a monument with no functional purpose beyond housing an anemometer at the tip of its three hundred feet spire. In response to a competition asking for a vertical feature Powell and Moya

won with their remarkable post tensioned cable design - a daring structure with its tall, cigar shaped aluminium clad body suspended almost invisibly by only three cables.

The Dome of Discovery and the Skylon could have survived - the site has not been built on since their demolition after eleven months.

The Conservatives came into power in 1952 and could not see the back of the Festival fast enough. For them there was a real danger that the populus might seize the spirit of the times and force onward the social progress realised since the years of the Second World War.

The paradox between the potential of monuments and visual events to encapsulate strongly held public values or alternatively be manipulated with crass shallowness of intention is illustrated in the millennium case.

A fortnight ago Private Eye published a spoof list of «imaginative ways in which Britain can mark the year 2000»; these included «the making of the world's biggest ball of string, to be erected in the Pennines and visible from space», «covering Snowdonia with a huge pizza designed by Damien Hirst» and «a free Hob Nob biscuit to be issued to every old pensioner on 1 January 2000». These suggestions are no more silly than some of those said to have been put forward for millennium funding, such as the giant Ferris wheel for London's South Bank.

Better that we should forget heroic cultural monuments. Our finest monuments have rarely been forced out of the ground to meet a specific date or occasion (those that were - like Blenheim Palace - ended up being too big, too expensive and very late). Rather, they have grown organically over a number of decades, or even centuries; think of the great age of British churchbuilding, the Georgian country house and its landscaped garden, Victorian railway bridges, Frank Pick's London Transport (in the 1930's this was the finest public transport system in the world) or the Hertfordshire primary schools of the 1950's.⁴

Jonathan Glancy suggests that shallow motives, political imperative or big money does not create meaningful monuments, art or design in the public domain. He suggest that there is consensus about satisfying needs with design quality, through consultation on issues pertinent to communities.

Nearly everyone, however, would delight in the rehabilitation of our landscapes, townscapes and waterways. Over the past

decade our concern for the environment has grown. The old as well as the young are willing to lay down their lives to stop further despoliation of our countryside. They represent an ever-growing part of the population for whom the consumer society has got out of hand; they want markets not superstores, railways not roads, animals not annihilation, common sense not political dogma, misty mornings over green fields, rather than monuments to shopping and cultural fads.

Politicians and millennium commissioners ignore them at their peril. Investment in a beautiful and sustainable infrastructure is a way to lay popular and beautiful foundation stones for the Britain of the third millennium.⁴

There is in this a recognition that material progress and cultural values are central to making a collective place to inhabit commensurate with the needs of our times.

It does, I think, have the underlying concern for the ecological environment, which is of course global and demands this be exercised at project or local level that belongs specifically to the community locally or regionally. This connects with Buchanan's observations.

And according to physicists studying the behaviour of 'dissipative creatures'. open-systems such as eco-systems and human cultures generate large amounts of entropy just prior to establishing a higher level of synthetic order. Perhaps (and hopefully) what we are witnessing is the traumatic period prior to the birth of a viable global civilisation in which networks of communication and trade will no longer just be homogenising and destructive agents but will have such abundant capacity as to allow regional particularities to survive and be savoured. A truly universal civilisation will not only envelop the world and give its citizens the breadth of experience so offered. It will also encourage that depth of experience that comes from being rooted in, and caring for, local issues and which is another dimension to the idea of being universal.¹

GLOBAL CONCERNS

Ecologists concern with global, economic tendencies offer the following observations in design, as with ecology we are faced up to having to define:

- what kind of future do we want?
- what kind of environment?

A sustainable society for the future requires us not to pollute or waste and have a non conflict resolution for sustainability we need reasons for living without accumulating unnecessary wealth and an economy that serves and supports life on earth, rather than being run as an end in itself, for speculative gain it could be advocated that an environment that satisfies psycho/social needs reduces material needs consumption has become our way of life, so we are eulogised to continue to buy, to sustain growth we have evolved a high consuming production society, how else do we create new jobs? (world advertising revenues just go on up and up) big business is our obedient slave; we tell it what we want and it drowns us in it, we are all guilty, we buy the stuff!

Our society encourages us to fill every moment with a new toy but as global consumption increases our expectations and wants increase in a graph of consumption increase, over production efficiency it is observed that at forty degree slope of standard of living increase is shown but our happiness or life fulfilment actually drops off at an inverse rate in a creative society, happiness is the forty degree ascending slope, where as the standard of living stays constant and horizontal: a high quality of life is sustained through creativity, with a moderate standard of living pertaining satisfying our needs is dependent on controlling our wants.

DESIGN CONTEXTS

A consequence of these realisations is an acknowledgement that future limits on global capacity to withstand further uncontrolled exploitation by industrial society, is causing designers to currently question the legitimacy of their approach to design. There are fundamental issues being addressed incrementally in the way design solutions are derived by many practitioners.

But in general industrial art, if that is what design is, has been merely speculative throughout the twentieth century, exploiting greedily an opportunity to engrandise itself by exploiting the 'toys for life' approach rather than providing for real need. The market came first and more recently artificial cultural hypotheses have driven research. The later approach is typified in Cranbrook.

A leading US designer told a conference that it was 'the most dangerous design school in the world'.

But then the design department run by Katherine and Michael McCoy at Cranbrook Academy of Art is like no other design course. The way the McCoy's work is to incorporate a programme of humanities reading into studio design projects in order to combine theory and practice in a more seamless way. Through this approach, the Cranbrook couple were inspired in the mid-eighties by the writings of the French post-Structuralist philosophers to develop a new design language for objects, which has been termed 'product semantics'.

The McCoy's took the science of semantics and linguistic meaning and worked on the basis that, as in linguistic responses, metaphors and symbols can engender a response in design making it possible to 'read' objects. Of course this was not entirely original in as much as objects have always had semantic meanings. Le Corbusier's recliner suggested a reclining figure just as surely as a reading of Harley Earl's auto tailfins suggested speed. In deed the American industrial designer Niels Diffrient, who studied at Cranbrook in the fifties, has argued that 'design infused with meaning has been around for centuries. The decorative arts have long been saturated with visual cues to enhance themes.'

But what was genuinely new about Cranbrook design in the eighties was the use of product semantics as a self-conscious, methodological approach to designing.

'After you reject the utopianism of early Modernism and deconstruct it, the parts are lying on the garage floor. Now what do you do? You don't build another utopian vision,' says McCoy. 'You put the parts back together, taking each idea and assessing its worth. That's what we do at Cranbrook.'

Their message that cultural meanings and messages can be integrated into physical products to make them more accessible, understandable and obvious to people is relevant.⁵

Semantic approaches to design are controversial and of course challenge the rules of engagement in industrial design, which have advanced little since being prescribed by the modernists.

Beyond Corbusier, needs are addressed seriously as functionalism, through Modernism (in the private domain and at a small scale) through the work of idealistic designers like Dieter Rams. Rams' development of a design philosophy which marries art as culture with technology, is a significant contribution to thinking in the industrial sphere.

Applied since the 1950's to the stream of products from Braun, the German consumer durable manufacturer, Rams has proved to be both pragmatically and idealistically successful. This is endorsed in the market and the design museums worldwide.

In a late 1980's version on Brauns' design philosophy, Rams outlines these principles:

- *Good design means innovation. The opportunities offered by modern technology, and that includes industrial design, are far from being exhausted.*

- *Good design means usefulness. People buy products for specific purposes. Good design means maximising their functional practicality.*

- *Good design means aesthetic design. The aesthetics of a product and thus its fascination are intrinsic parts of its function and utility.*

- *Good design explains a product and its functions. It shows the structure of a product in a logical way. It lets the product speak for itself. It may in some instances eliminate the need for confusing use instructions.*

- *Good design means honesty. Design must not be used to make a product appear more innovative, more effective and more expensive than it really is.*

- *Good design means durability. It is time to reject the attitudes of the throw-away society. Our natural resources are not unlimited. There is no justification for short-lived, trivial products.*

- *Good design means consistency down to the last detail. Superficiality and inaccuracy reveal the lack of respect towards products and users.*

- *Good design means respect for the environment. Designers must contribute to the conservation of natural resources. And visual pollution is just as detrimental as physical pollution.*

- *Good design means as little design as possible. Back to purism and simplicity.⁶*

Paradoxically and probelmatically the application of modernist design principles have not been delivered the universal success implicit in their definition. Yet everywhere there are examples of some successes.

Also at a fundamental level, these principles underline less dogmatic approaches, which are seemingly more progressive and more culturally attuned to local situations. But it remains a fact that in the field of industrial design, with reference to outdoor products, more generally these principles give us bland and uniform objects. Solutions which may seem fine in the studio, be polite in the environment, often bring nothing or

owe nothing to the site in which they eventually are planted. (Examples of systematised telephone booths, bus shelters, lamp standards etc may be drawn from most western industrialised nations, as a tribute to this fact). It is then often graphic identity which is used to give significance to objects which could be imbued with positive design features.

Neither indeed do they bring anything to the community - nor are they adopted by it. Is it any wonder that they are reviled and defaced in our cities.

The failure of modernist principles in architecture and elsewhere still does not universally impact on the visions of planners who still patronise us in the decisions they make and the non places they create or allow to be created.

Whatever the utility of these objects, 'art has not entered' into their creation at a perceivable level.

Is this to be the language of commerce in the service of mankind?

Engineeringly orientated design often has denigrated the quality of life it seeks to enhance.

We were warned by Ian Nairn in the mid 1950's to guard our urban areas and landscape against the army of utilities, information systems and ill conceived buildings - he noted their onward march from towns into relatively raw countryside.

He sought methods and codes to prevent what is all too prevalent today.

He succeeded, through his innovative column in *Architectural Review*, to heightening sensitivities to the issues. He may, through the 'outrage' columns, have won some battles, but the war was lost.⁷ The column still runs today, as you know, but its impact is reserved for exemplars, particularities and details of design; these don't fully represent the coherent strategy he advocated.

He required us to have a universal awareness necessary to create an environment owned by our communities rather than one dictated to us by government or regional departments. What chance of enlightenment now? We have moved so far materialistically and culturally since those times, in the 1950's, but have we progressed?

Quantity of consumption and the wants have increased - but needs have not been satisfied. Purpose is lost, social reality ignored, production and industrialisation discredited. Commercial factors predominate.

As a reflection of the wider crisis in our industrialised culture I will turn again to architecture for it is there that design most closely shares ideology, technology and purpose. Despite the fact that buildings are nearly always site specific projects, there is equal dissatisfaction in the profession with an ability to be tough with real values pertinent to the creation of meaningful architecture for the late twentieth century.

Through the medium of the R.I.B.A.'s Herman Miller lecture Juhani Pallasma argued about the state of architecture. To paraphrase brutally, in order to align the concerns I've mentioned with this condition I quote:

«There's is a widely shared sense that Western ways of seeing, knowing and representing have irreversibly altered in recent times; but there is little consensus over what this might mean or what direction Western culture is now taking.» writes Jon R. Snyder in his introduction to Gianni Vattimo's seminal philosophical investigation of our age, entitled 'The End of Modernity.'

David Harvey uses the notion 'time-space compression' in his book 'The Condition of Postmodernity' in reference to the fundamental changes in the qualities of space and time, and he argues that we are forced to alter in quite radical ways our representation of the world. In Harvey's view *«the experience of time-space compression is challenging, exciting, stressful, and sometimes deeply troubling, capable of sparking, therefore, a diversity of social, cultural and political responses. We have been experiencing, these last two decades, an intense phase of time-space compression that has had a disorientating and disruptive impact upon political-economic practices, the balance of class power, as well as upon cultural and social life.»*

In the post-historical experience, truth becomes replaced by the aesthetic and rhetoric experience. As the ground of truth is lost, aesthetics takes over, and everything turns into pure aesthetics; technology, economics, politics, as well as war.

The surprising success of high-tech architecture in our eclectic and revisionist age can be understood through its capacity to determine its own criteria of quality and goals within its self-defined realm through replacing the issues of representation by the inner logic of technological rationality.

Pallasma is inspired by Italo Calvino's defence of literary quality and uses it as a model for the defence of architectural quality, which he trusts will ensure the cultural renaissance of architecture into the next century.

«In his literary testament entitled 'Six Memos for the Next Millennium' Italo Calvino, the writer of 'The Invisible Cities' acknowledges the confusion and shallowness of our time. But he expresses an emphatic confidence in literature. «My confidence in the future of literature consists in the knowledge that there are things that only literature can give us, by means specific to it,» he writes.

DEFENCE OF ARCHITECTURAL QUALITY

It is evident that the current cultural condition renders the emergence of profound architecture as difficult as of profound literature. The post-historical condition tends to erase the very foundations of architectural manifestation by uprooting ideas and experiments before they have had time to take root in societal soil. It turns them into instantaneous commodities in the market of images, into a harmless entertainment devoid of existential sincerity.

Pallasma debates six themes pertinent to his field to advance the case:

1. SLOWNESS

«Architecture is not only about domesticating space», writes Karsten Harries, «it is also a deep defence against the terror of time. The language of beauty is essentially the language of timeless reality».

2. PLASTICITY

Architecture has become an art of the printed image fixed by the hurried eye of the camera. As buildings lose their plasticity and their connection with the language of the body, they become isolated in the distant and cool realm of vision.

3. SENSUOUSNESS

Architecture is inherently an artform of the body and of all the senses. But the instantaneity of the 'rainfall of images', as Calvino calls it, has detached architecture from other sensory realms and turned it solely into an art of the eye. But even vision implies an unconscious ingredient of touch; we stroke the edges, surfaces and details of buildings with our eyes.

4. AUTHENTICITY

I am aware of the philosophical difficulties of distinguishing between essence and appearance, and the consequent ambiguity of the notion of authenticity. Regardless of that, and the somewhat fashionable tone of the term itself, I want to argue for the possibility and significance of authenticity in architecture. Authenticity is frequently identified with the ideas of artistic autonomy and originality. But I understand authenticity more as the quality of deep rootedness in the stratifications of culture.

5. IDEALISATION

I do not believe that we can expect or build an Arcadia through architecture in our troubled time. But we can create works of architectural art that confirm human value, reveal the poetic dimensions of everyday life and, consequently, serve as cores of hope in a world that seems to lose its coherence and meaning. As the continuity of architectural culture is lost, the world of architecture becomes fragmented into detached and isolated works, an archipelago of architecture. But the patron saint of the archipelago of architecture is hope.

6. SILENCE

Following Calvino's scheme, I could leave my sixth theme as a mere title, particularly since I have earlier written extensively about an architecture of silence.⁸

CONCLUSION

Designers, like architects, can only produce appropriate solutions to needs within the public domain, if they are to remain in touch with longstanding values. Especially so, those which have demonstrably achieved consensus and progression during this century.

Using the framework of the design process, in three progressive stages, a translation of Pallasma's themes is facilitated in a way which equates with the direction of design projects. Broadly my proposition is that designers need to address the fundamental generators of qualities in design if their work is to advance beyond engineering or production and achieve a cultural status. This is

equally the case whether the project is commercial, aimed at private consumption or intended for the public arena.

	FUNCTIONALITY
CONCEPT	<i>SERVING NEED & ESTABLISHING A DEFINITION OF REAL PURPOSE. THIS IS APPPOSITE & FINITE DESIGN.</i>
	VISION/IDEALISATION
	<i>INNOVATION WHEN APPROPRIATE</i>
	EXACTITUDE
CO-ORDINATION	<i>THROUGH APPROPRIATE 'ENGINEERING, PROCESS AND MATERIALS: FORM GIVING TO AN IDEA IN THE TIME FRAME, HENCE:</i>
	FORM
	<i>APPROPRIATE TO THE CULTURE THE DESIGN INHABITS.</i>
	SENSIBILITY
	<i>A SENSE OF BEING A THING OR A TYPE. EXISTENCE AND CO-EXISTENCE SIGNIFICATION & IDENTITY</i>
CONSOLIDATION	
	ACCESSABILITY
	<i>TO INGRESS AND UNDERSTANDING BY HUMANITY</i>

I believe that designers need to transcend and translate Ram's criteria (which were conceived in the context of industrial goods, destined for a world of private domesticity). We are then left with values more fundamental to human experience; a broader culture, where the expediences of industrialisation are not a loaded factor in the determination of design. I am seeking to propose criteria which translate into meaningful parallels between culture, design and architecture in the public domain. I suggest this approach will create the following parallels:

	RAMS	PALLASMA
Functionality	Usefulness 'As little' design	
Vision/Idealisation	Innovation	Idealisation
Exactitude	Durability Honesty	Slowness
Formgiving	Aesthetic design Detail design	Plasticity
Sensibility	Explanatory design	Sensuousness
Accessibility	Environmental	Authenticity Silence:- at the stage of design consolidation

Returning to Buchanan, he concludes that imagination should triumph over economics.

Scared of exercising their imaginations (often trained not to), embarrassed lest their designs be dismissed as parochial or arbitrary, too many architects instead of attempting some synthesis between tradition and contemporary potential and between the man-made and its natural setting -continue to design buildings shaped solely by economics, regulations, catalogue components and construction.

Now architects play down the role of the imagination and their role as artists. They opt out to let buildings and cities be created by the seemingly 'natural' and inevitable processes of economics, assess, technology and so on; and so they lose control.

Architects should again try to create real order - that is, variety, complexity, continuity and coherence - in our environment. This can only be done by making connections with and enhancing the specifics of culture and location in sensitive, disciplined yet wilful acts of the imagination.¹

I am arguing too for designers to recognise design quality in the context of a sensibility to culture and place, beyond mere function. There needs to be an end to the elitism and indifference that can be exhibited towards the condition of the user. Designers need more often to get away from the office or the factory and touch base with the community. Design can continue to be broadly relevant and achieve optimisation but not through the expedience of ignoring depth at a local level. Much product design is over prescriptive and hence culturally unsuccessful

in its final context. The measure of design in the public domain should not merely be focused toward rarefied qualities of excellence on the drawing board, slanted towards achieving excellence in a museum context. Nor is it sufficient for projects just to economise efficiently in production and use.

The ultimate criteria for implementation needs to question whether design connects in the real world it inhabits, with the community it serves?

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For an Interactive Art

Ian Rawlinson

In this paper I want to concentrate on a form of public art practice which takes as its point of departure the social interactions involved in its processes and production. I would like to approach this principal concern by way of some initial and very brief observations of the situation here in Barcelona, as compared to that in Britain.

In June 1994 I was awarded an arts in the community travel fellowship which I used to visit Barcelona to study and report on the impact of public and/or community arts in the regeneration of urban areas. At that time in Manchester we were seeking to find ways in which art might be integrated into a programme of urban renewal that would involve the collaboration of artists, architects and community members, with the City Council and housing associations in control of the redevelopment.

Whilst Barcelona can boast a great wealth of public art I could find no evidence of any practice which in Britain would be understood as community art, characterised as it is by the participation of community groups in particular projects. In searching out these kinds of interactions I found no individual projects which might serve as a model but rather an entire campaign.

Barcelona Posa't Guapa (make yourself beautiful) has arguably involved almost eve-

ryone resident in the city, and whilst the campaign title suggests something cosmetic, the programme has been constituted at a deeper level. It seems to me that the scheme is not just about making the city beautiful, but about rethinking and rejuvenating its entire fabric and cultural life.

The emphasis placed on the participation of groups and individual citizens, might enable an outsider to consider Posa't Guapa, at least in this participatory sense, as a community arts project and certainly it provides a model of collaboration.

The conclusion I drew at that time was that community art in Britain is an impoverished and isolated discipline by comparison to such a broad and integrated model. True, an overall scheme of urban renewal is a different entity from community art. However, if 'community' is concerned with group responsibility and commitment and 'art' with a dialogue between the form of a thing and its content, then I hope this comparison has not been stretched too far.

By way of reservation, it is a generalisation to reduce community art as practised in Britain, simply to the participation of community members in a given project. Nevertheless it is generally characterised by an emphasis on process and facilitation, providing the means of making but concerning itself only with form and not with content. In

a word it is therapeutic. The objects generated by this process, if they enter into public space at all, do so only as a form of cosmetic decoration, entirely unconcerned with the ideologies of making or expression nor those of site and context.

Can Posa't Guapa be said to have functioned any differently, or for that matter is it comparable at all. In the final analysis, I am not sure.

However, while in the larger scheme of things Posa't Guapa remains hugely impressive, there are still many individual examples (as glaring as any other in the world) of the numerous kinds of foreign objects (affectionately known as 'plop art') which pass for a monumental, that is 'significant' public art.

Clearly monuments signify or commemorate events or people and should be legible to us the public and express in clear terms concerns which are collective. Much of recent public sculpture has the scale and form of the monument but lacks the significant reason to be, even as landmark, that would give recourse to 'a clear and brief interpretation'.

It would be fair to say that the monument was ever the measure of public art. In recent years the ideology of the monument has become for some artists the focus of a critique that has given rise to a range of other possibilities.

One project here in Barcelona, which begins to explore these possibilities, is 'Urban Configurations' curated for the Cultural Olympiad by Gloria Moure in 1992. 'Urban Configurations' is, I think, unique in that an individual curator has been given the freedom to select a group of artists (with broadly compatible views on art) to work in and across a particular district, with a view to creating **permanent** artworks. The 'site-specific' has become the predominant technique for overcoming the shortfalls of an irrelevance summed up in the phrase 'the turd in the plaza'.

The works which comprise 'Urban Configurations' can be squarely regarded as site-specific and as such are integrated into the urban fabric. In fact, in some cases, the artists have chosen an approach so formally integrated as to be comparatively invisible. However, it would be a mistake to reduce these works to a simple response to the formal dynamics of the site, we might begin by saying that 'Urban Configurations' consti-

tutes a critique of the monument. In different ways each artist has begun to address the complex range of contingencies involved in the existence of a work in public space. Avoidance of an overbearing 'interventionist' monumentalism has allowed the emergence of fresh interpretive, critical, poetic and expressive possibilities.

In terms of critical public reception (which in this example I am not in a position to assess/quantify) - that it would be difficult to actively dislike some of these works due to their comparative invisibility can hardly be used as a criteria for assessment. Yet if, as I believe is the case, they examine some of our habitual notions of public sculpture and its functions, is it really so bad that public expectations have been confounded, at least questioned?

However this said, I find myself unable to resolve the complex of educational prejudice which might involve such a positive judgement on my part.

The movement away from the monument might be said to have fostered another possibility for public art pre-figured in Russian Constructivism and Dada and by some of the practices of Conceptual Art and Situationism, taking an impetus from the desire to dissolve the barriers between art and everyday life. The general pull of this historical configuration has resulted in recent years in a number of attempts to research and develop a public art practice which seeks not so much 'integration' into a site but rather a form of social 'participation'. The site of the artwork is still at issue but is rather more informed by the context of present community.

By this approach other public spaces are opened up where art may be encountered in rather more incidental contexts, and the results, unlike 'Urban Configurations', are most often temporary in nature.

With reference to this I want to consider the work of two teams of artists who I believe successfully challenge what public art is and can be, whilst effectively negotiating the social relations involved in public art practice.

The first of these teams is FAT (Fashion Architecture Taste) a collaborative group of artists and architects based in London who invite the active participation of people from a variety of disciplines in their projects.

Most recently realised was the project 'Outpost', an event staged at multiple sites throughout Edinburgh during the interna-

tional festival. The Outpost event has since been staged for the Venice Biennale XXX and included contributions from over 1000 participating artists. "The complex relationship struck between the triad of the patron (Gallery, Museum), the artist (Artwork) and the spectator acts as a point of departure for this exhibition"¹. Some 200 participants (by open submission) each produced 100 businesscard-sized artworks together with an equal number of signature cards. The cards were dispensed free of charge from vending boxes located at various sites ranging from festival venues to fast food restaurants. The spectator collects the cards and is invited to purchase the corresponding signature card from a central desk where they were also able to obtain (at the minimal cost of £2.50) a collectors album containing blank pages in which to stick cards and 'curate' their own show. Thereby Outpost examines the relation of the site of the artwork to the terms of its consumption. If the gallery site is 'displaced' by such a process, so too is the traditional site of the public artwork, Burger King or a doctor's waiting room being some of the least likely places one might expect to encounter an artwork.

If we take seriously the contention that the spectator actively participates by curating what amount to 'fragments of multiples', we should equally not underestimate or denigrate the value of fun entailed in this engagement. To be sure, the extent to which the individual contributors to this event have worked through these issues varies by degree but then FAT have never acted to censure any contribution. If, as the catalogue claims, "the site of art has been one of the least pressing problems for the contemporary artist"², the structure of Outpost goes further than this issue alone to address central Modernist notions of authorship and originality and the privileged set of values invested in these concepts and the artwork.

The large number of participants (artists, institutions, proprietors of venues, active curator/spectators) and the wide dissemination of this event across these various contexts, indicate a project conducted on a big scale. Yet the artworks themselves fit into your pocket, 'auratic' to some (the Victoria and Albert Museum, London, valued a full collector's album, which holds up to 50 of the possible 200 cards, at around £500 only two days after the event) disposable ephemera to others. Outpost along with Adsite, another of their projects which developed poster designs for bus shelters, attempt to

mark out new possibilities for art practice 'beyond the gallery' in the public arena. And again, while it is true there is a dependence on the discourse more commonly associated with 'high' art, the familiar and everyday format, here a collector's album and business card, there a bus shelter design, further strengthens these possibilities.

The second team of artists I want to consider is the collaborative pairing of Simon Grennan based in Manchester and Christopher Sperandio based in New York. Their work specifically involves the active participation of others as an integral part of its realisation. This involves bringing into interaction those institutions who commission their services with a diverse range of communities and individuals from Civic, commercial and social life. They have developed a practice which is engaged directly in the network of social relations which can be said to bind people into communities. In this sense the work is a form of social-scientific research aimed at questioning how we constitute community identity and the meanings we invest in it.

However, as has recently been suggested by Hafthor Yngvason, such a "program is a response to social conditions rather than to a scientific goal, and the approach is a public exchange rather than a scientific method. The research is better seen, then, as an acknowledgement of the fact that the complexity of public issues cannot be avoided - not only are there no simple solutions available to public art: there are no simple problems. If loss of community characterizes city life, it is not clear what is to be unified or what will count as community in a pluralist society".³

Different projects by Grennan and Sperandio conducted over the last four years in Britain and America have approached these issues in a variety of ways. Their technique involves devising projects which, whilst initial parameters and final conditions of display are controlled and structured by Grennan and Sperandio, at a certain point relinquish creative control to the participants. This strategy is comparable to some of those practices developed throughout Modernism (and specifically since Duchamp) that aimed to subtract the aesthetic of the artist from production by seeking to derive the artwork from a pre-structured system. Rather than the perceived beauty of an image, a success is measured

by the extent to which this mechanism functions independently and of itself once set in motion. Grennan and Sperandio make a conscious effort to focus on the ordinary, the commonplace. Participation is employed as a device, allowing the contingency of apparently mundane life to enunciate itself. In 'Maintenance' workers at the College of Dupage, Illinois, were given cameras and invited to document their working lives, creating an exhibition which was later shown at the college and at Laurie Genillard Gallery, London.

In 'Six Eastbourne Dentists' Grennan and Sperandio invited dental practices in Eastbourne, a small town on the south coast of England, to visit the Towner Art Gallery and Local Museum and select paintings from the permanent collection with the aim of making a portrait photograph in each practice that would use the chosen image as a model. The photographs were exhibited next to the respective paintings at the museum and now hang in the waiting rooms of the dentists who participated as a constant reminder.

Whilst 'Six Eastbourne Dentists' was engaged with a specific cross section of the community, the museum, the dental practices and their patients, the project 'Everyone in Farnham' took on an entire community. In May 1994 all 12,000 in the Farnham postal district were mailed with an invitation for all to be photographed on the streets of Farnham town centre between 5.45 and 6.15 pm on June 4th 1994. Most of the photographs were taken by students on the photography course at the local college.

In these images the traditional distinction between 'subject' and 'background' is blurred. The people of Farnham who came out onto the streets for that "hour participated in the creation of images, the content of which was in effect determined by them. The project raised as many questions as it answered about what might constitute the community of a small market town. That the participants share the same postcode either at work or at home, is one way of designing a group and approaching the issues.

The event itself was not 'stage managed' yet involved the negotiation of an intricate web of social relations in its organisation, not least of these halting the ordinary flow of people and traffic through the town. In more recent projects they have come to recognise that the *modus operandi* of their practice may be more accurately described as one of expropriation rather than participation. The

artist as thief, who in the context of mutually consenting adults, effectively steals the life histories of willing accomplices. "Life in Prison"⁴ details the time stories of three (ex-)convicts. Presented in a comic book format, the focus is very much on the individual and their experience, their own story. This concentration on the individual subject (accomplice) may, paradoxically, reveal more of the issues facing the wider community than any approach Grennan and Sperandio have thus far explored.

Taken as a whole, their methodology involves an essentially questioning approach to art practice both within and outside of those institutions who sponsor it.

Artists generally, whose practice is concerned with the critique of the institutions of power within which they themselves are constituted, are marginal in number. Such a practice need not claim to be in a position to transcend such parameters but perhaps only to bring about small shifts in our habitual patterns of behaviour. In the work of Grennan and Sperandio and of FAT, their status as artists, the site, and terms of the consumption and production of artworks, is constantly called into question in a directly public forum. The recognition of their own mutually institutionalised nature may add further force to their arguments.

The role of the artist is in tandem that of practitioner, facilitator and at times spectator. In fact, the characteristic social relations involved can be understood in these triadic terms, entailing artists, institutions and communities in reciprocally productive and facilitative interactions. In brief, these roles are continually shifted, turned over and worked through.

Practices such as those described above, traverse the private and public spaces in which we live and interact. They do not result in some ornament to be praised, despised, promoted or destroyed, but then do not seek to avoid one. Rather, they create a space in peoples lives which allows creative possibilities to flow through the interaction of a diverse range of participants. They are part of a growing number of artists who have in recent years recognised that art in public space offers the opportunity for art practice generally to become more socially meaningful.

Granted that most often, claims to social relevance on behalf of these artists may remain questionable, it is also clear that they

depend upon the discourses and institutions they may be said to critique. But in arguing the case for an interactive approach, the participatory strategy does begin to explore possibilities outside of those institutions where the divisions between art and everyday life begin to break down and it is here that the artist becomes directly accountable to the public.

In the midst of city wide redevelopment, my home town of Manchester remains relatively devoid of a significant public arts programme.

Barcelona, however, through the implementation of programmes, such as 'Posa't Gruapa' and the 'Monumentalisation of the Periphery', has led the way, in terms not just of a commitment to public art but also the acknowledgement of the role it can play in urban regeneration and the development of community identity. 'Urban Configurations' in its internationalism responded to the climate in Barcelona during the Olympic Games and has offered further solutions to these problems.

In writing this paper then, my intention has not been to develop a polemic for what I have termed an Interactive Art against a more traditional monumental or specific object based approach (arguably the one adopted by the city of Barcelona). Rather, I have simply wanted to draw attention to a form of practice which in Europe is rarely seen or considered in terms of the discourse of the 'sites of public art'.

It is tempting to make sweeping and noble claims for an Interactive Art. However, it is almost impossible to legislate for the assumed social responsibility of any form of art practice and it is questionable if drawing up a blueprint for such a thing is even desirable. In the context of the current debate the problem seems to be that this art cannot take account of city planning. Business cards and chocolate bars³ cannot physically transform urban space.

On the other hand, the form of public art practice which predominates in Europe today, the insignificant monument or the object which pays lip service to site-specificity runs a dangerous risk. That is, it tends to treat urban space as a blank canvas, the city as tabula rasa - a playground for the artist. By definition, no site is a blank page. It is a space already occupied by history and by the culture of communities of people.

The value then of the interactive approach I have discussed, with its emphasis on social research and participation, is that

it continues to shed light on what might be meant by terms, such as 'community', 'identity', 'public art' and the kinds of presuppositions we may be making when we employ these terms.

I have been pressed as to which approach I would favour but as I have stated mine is not a polemic. The practices I have identified do different things, one is static the other dynamic and yet crucially share similar cultural histories and provide many possibilities for the overlap and integration of their respective strategies.

In the end the most compelling argument allows room (and crucially funding) for both the site-specific/integrational and the participatory/interactive approaches, entailing both ephemeral and permanent results.

Whilst the processes and products of interactive art practice may be addressed from a variety of perspectives (I have in mind particularly the debate surrounding the work of Grennan and Sperandio as photography), it seems cogent to discuss them in terms of the sites and discourses of a public art proper.

NOTES

1. Clive Sall and Emma Davis. "Author to Gallery to Audience" in the Outpost Exhibition Catalogue. Edinburgh Festival 1994.

2. Ibid.

3. Hafthor Yngvason. "The New Public Art, As Opposed To What?" discussing 'Culture in Action' curated by Mary Jane Jacob for Sculpture Chicago 1993. Grennan and Sperandio participated in this exhibition collaborating with workers and management on the design of a candy bar.

4. 'Life in Prison' was produced as an artwork for "Prison Sentences: The Prison as Site/The Prison as Subject", an exhibition of site-specific artworks at the Eastern State Penitentiary in Philadelphia, Pennsylvania. Published by Fantagraphic Books, Seattle 1995.

Public Sculpture Interaction between disciplinary fields

Ascen García

The interrelation between public works and public art has not been excessively studied. However the aesthetic relationships between the public works and the art could expound some important aspects in a theory of public art.

In my doctoral dissertation I have explored the relationships between the bridge and the sculpture. Along the work I tried to expose the relationships I found between these two subjects:

- a) at a formal level between the sculpture and the bridge
- b) in a more utilitarian level trying to analyse the implicit aspects in the sculptural processes and the work of generation
- c) respect to the level of their implication in the construction of the territory
- d) at level of the possible parallelism between the engineering project and that of sculpture.

If we analyse the corpus I presented, we can set a first analogical look that allows to explain the relationships between the bridge and the sculptures.

THE DE-CONSTRUCTIVE APPROACH

Diverse works mentioned along the work, (Pino Pascali, Herman de Vries, Joel Shapiro, Richard Serra, Julian Opie) and some other not mentioned, how it is the work of Angeles Marco or Miquel Navarro, all they are characterized by some constituent elements of the landscape that are ordered by means of the contrast, the de-installation, the change of the scale; in definitive, what we can call the de-construction of the landscape. These works suppose a revision of the language and object of the sculpture, at the same time that they take all their sense starting from the narrative system of the art gallery, this space system implicit to the logics of the museum.

The de-construction of the language sample in order to establish the interactions, the dialogue with the spectator, in a certain context and from scope of a traditional discourse.

These sculptures to which we are referring, they are originated from different poetics, using constructive elements in their configuration, that are ordered through the building of an sculptural language.

THE CONSTRUCTIVE APPROACH

We found a completely different situation the second block of our corpus. Works as those of Bruni and Babarit, Richard Nonas, George Trakas and Patricia Johanson, and even the gardens of Isamu Noguchi or the bridges (roads in three levels) carried out by Dominique Arel, they possess a link that we should locate in the will of the construction and not in the scope of the de-construction of the language.

In these cases, the group of the proposals supposes the step from the static approach to the landscape- appropriate for its exhibition in the system museum-gallery - to the approach to the landscape considered in a dynamic way.

All these works suppose an order in the territory and the non talked emergency of a necessary individual agent that goes act on the territory. These works suppose the transit from a policy of the sight to a policy of the . To be in and the move around, they become the live motives of these performances and, in order to maintain and preserve necessary mobility for the meaning of the work, some drawbacks appear in the landscape which are cause of the apparition and development of bridge-sculptures linked with an incipient assumption of functional and utilitarian approaches implicit in the the development of this type of works

THE RE-CONSTRUCTIVE APPROACH

A third level of sculpture that was studied in this research is the one that relates the construction of the territory with a superior scale to that expressed in the previous box.

In this case proposals as those by Richard Fleischner and Herbert Bayer, are a good example of use of the figure of the bridge in the re-construction of the micro-territory. These are interventions that for their magnitude, approach to the works of civil engineering. Aspects such as environmental impact, scale, the split of the territory in diverse pieces, gardening, etc.; in few words, a whole re-ordination of the landscape, make necessary the use of the bridge as a language resource.

Related to this type of proposals we could locate the sculptures linked to the bridge that expounds the sculptor Claes Oldenburg in two of his projects. Oldenburg projects bridges that, in the case of their

materialization will suppose, as it is habitual in their sculpture, an inversion of the scale of the object. One of their proposals, the bridge on the Rhine, is explained by means of the drawing and doesn't pass to materialize neither just in scale model, but the project of Rotterdam, with the topic of the screw, it is one of their more elaborated works, to which the sculptor dedicated several years, maturing the idea, improving it, until a clear proposal, although that doesn't come to materialize further of the scale model.

In both cases, his projects approach solutions not belonging to the field of the sculpture or of the architecture of the landscape, but near to the normal concerns that should pay those who operate on infrastructures and urban planning, since these works are located in the urban space and it is there where they complete their function. For this reason his proposals approach to the criteria used by the engineer.

POSTMODERN SCULPTURE

If we located us in a temporary perspective, we could see like the transition from some proposals to the other ones, take place between the seventies and the eighties. It is very well-known that this period has supposed the transit from the fordist societies to the post-fordist ones, transit that in the cultural sphere has supposed the crisis of the modern movement and the vanguards and the emergency of the postmodern attitudes, moods and ideologies.

The postmodernism appears like the revelation of a deep crisis and like a refuge that preserves a reflection on new orientations. It is, essentially, the negation of the precedent period without being an affirmation of a new space, as soon as it has centred their acting in de-constructive aspects and it has not been able to re-do the historical project through a re-constructive approach.

Along the seventies they proliferate attitudes that claim for specific approaches to the different artistic manifestations. S. Marchán thinks that what can be considered a disciplinary recuperation, begins in the architecture and it is expanded to the remaining arts. The decline of the artistic vanguards lead to meditate on the post-modern condition, that shows a deeper and less gratuitous feeling on certain versions of the modernity and that impels a review of the aesthetic

thought in order to try to find a new identity.

Possibly we have to locate the sculptural manifestations - those to which we referred previously- in this context, we mean those that, carried out during the seventies and eighties, they ride between the sculpture of Gallery and the interventions in the territory.

PUBLIC ART

We approach to an specific expression of the sculpture that, is developed in the space, takes part in the construction and reconstruction of the territory, and too on the urban planning, and it has a clearing component of public utility. This kind of sculpture can be fitted on the concept expressed by Siah Armajani who considers him self as an sculptor for public spaces.

What differentiates the work of Armajani is, following Jean-Christophe Ammann *"the idea of placing a work in an overlapped context that confers to it an aesthetic, social, communicative and functional meaning"*¹

The work of Armajani, that sandal embrace bridges that goes further from the scale model and that they are materialized, how it is the bridge of Minneapolis, in Minnesota (USA), and their projects of bridges that Armajani solves to the level of scale models. His works in the public space, they imply the construction and re-construction of the spaces where the bridges are placed. Furthermore, because of the magnitude of the works (in the case of the built bridges), they expound new questions linked the problem of *professional skills, the signature, or civil responsibility*

The manifesto in which Armajani bases their interventions, it is quite clarifier respect to their restlessness and positioning in front of his work:

"...the public sculpture attempts to de-myth the art. In the public sculpture the auto-expression and the myth of the creator is less important than a civic sense. The public sculpture is not based in this philosophy, that which aims to separate art from everyday life. The artist offers his/her competence in the public sculpture and is in this way, like creator, that finds his/her place in the society. It is necessary that the social and the cultural they support the artistic practice. The public sculpture represents the search of a cultural history that requires the structural unit of the object and of its social and space environment. The public sculpture has to be open, useful and common. The public sculpture opens a perspec-

*tive that allows us to understand the social construction of the art. The public sculpture has a certain social function. It has been displaced from the sculpture to great scale, external and specific to the site, towards the sculpture of social meaning. In the course of this process, it has annexed a new territory for the sculpture in which the field for the social experience is wider. The public sculpture believes that the culture should possess a geographical identity and that the concept of region has to be understood as a value term. This is the case in politics. Why not in the culture? The public sculpture is a production in collaboration. Other people in addition to the artist share the responsibility of the work. Attributing the whole worth to the artist is dishonest and false. Art in the public art is not a refined art but a missionary art. We are not related with public sculpture like an object located between four walls in a spatial sense, but like an instrument for the activity. The location in its self has a value but we should limit the minimum our concerns for the location. The public sculpture doesn't exist in order to enhance the architecture from inside of or from out, like neither the architecture exists in order to integrate the interior or external public sculpture. They should begin a mere relationship of vicinity. The public environment is a concept of reference to the field in which the activity is developed. The public environment is a necessary implication for being part of the community. The public sculpture depends on a certain interaction with the public, based on some shared postulates. Upon putting the utility on relief the public sculpture becomes an instrument of activity. So, we reject the Kant's metaphysics and the idea that the art lacks utility. The public sculpture rejects the idea of the universality of the art"*²

These are some of the 26 points in which Armajani structures his manifesto, and that are useful for us in order to describe as "public" this modality of the sculpture, and at the same time allow us to question what is exactly the meaning of the concept sculpture.

Just now, when the sculpture is trying to recover it self from the crisis suffered since the Modern Movement; when the sculptural interventions in the cities distanced themselves from what previously meant a continuation of the museum activity: sculpture like monument.

On this conflict, J. Maderuelo comments: *"From mid seventies there is the idea, every time more and more consistent, of generating a new category, that of public art, of recognizing a type specific art whose addressee is the group of the citizens and not specialists in contemporary art*

*and whose place is the public open space. This new category is not a style and is developed independently of the forms, of the materials and of the scales"*³

MONUMENTS AND INTERDISCIPLINARITY

The word monument indicates an object conceived so that it have the maximum symbolic efficacy in order to communicate to the contemporaneity much in order to transmit to the posterity the memory or the image of a divinity, of a character or of making worthy of being known. The Monumenta they were, or very commemorative, or really memorials.

If we remembered the ethymology, monumentum is a Latin noun that means memory, or, solemn testimony. This noun comes from the verb monere, that has two meanings: the first remember, make think; the second warn, reclaim our attention.

From the first historical periods, the monument has developed at the same time that the architecture and frequently (dolmens, pyramids], etc.) is confused with the memorial architecture.

In the classical ancient times the topic of the monument is managed in very diverse ways, from the architectural group to the statuary group, from the victorious arch, to the column, from the fountain to the mortuary trails.

The conception of the monument passes in the Middle Age, from the sphere of the sacred art to the civilian, where we only know the deliberate monuments with didactic or narrative purposes. In the Renaissance and in the Baroque the monument is accustomed to be a symbol of greatness; also, in the Renaissance and Neoclassical architecture the concept of monument extends to good part of the civil works (factories, bridges, etc.).

Along the XIX century it goes into a more positive conception, as far as they built monuments to the progress and to the productivity (the first mechanical engines, the big Universal Exhibitions, the Eiffel Tower, etc.); on the other hand, many events become pretext in order to lift commemorative monuments of any kind. But in the field of sculpture, at the end of the century, we appreciated a gradual de-vanishment of the logic of the monument and a bet by reconsidering its typology. We attended a negation of the elements of the language charac-

teristic of the commemorative monument: the basement, the inscription, the statue.

This negation is studied by Maderuelo (1992). He attributes this phenomenon to two factors: *"One of them inherent to the Sculpture that, feeling the reject by the modern architecture, that resigns its services for the sake of the architectural purism and constructive, return the eyes toward the painting that during the modernity harvest the biggest success from the Baroque. (.) The second problem is unaware of the Sculpture. The way taken by the architecture and the urbanism of the Modern Movement, and of the new characteristics that, within them, took the public space"*⁴

Indeed, there are a series of factors that, acting from a different discipline, how it is the architecture, they are going to condition the sculpture in the public space; they are:

- the development of urbanism in which the real state is qualified in zones on which to place blocks of housing and infrastructures
- the abolition of the close perimeter for housing
- the renouncement to carry out an stylistic architecture, with the use of a sole model based on the structure of pillars and lintels, that produces a period longer than 30 years centred in the development of an international style and in the rising effects of de-personalization and de-installation concerning the territories on which it is acting on.

The fading of the logic of the monument, starting from Rodin, the Sculpture will enter in what Rosalind Krauss has called the negative condition: *"I will say that in (the Doors of the Hell and in Balzac)- states Krauss referring to the work of Rodin- we cross the threshold of the logic of the monument and we enter in the space that we can denominate its negative a space of lacking of place or lack of home, an absolute loss of place, which is as much as saying that we enter in the modernism, since it is the modernist period for sculptural production, the one that operates in relationship with this loss of place, producing the monument like an abstraction, the monument like sheer signal or base, functionally displaced and in great way auto-referential.*

" These are the two main characteristics of the modern Sculpture, those who declare its condition and, in consequence, its meaning and function, as a nomadic essentially one Through its fetishism of the basement, the sculpture goes down in order to absorb the pedestal in its self and far from the true place and to through the representation of their own materials or the proc-

ess of its construction, the Sculpture shows their own autonomy".⁵

Auto-referenciality, autonomy, abstraction, all them concepts that indicate the conquest of a negative freedom that, in certain way, is also a liberation: freedom in front of the classic precepts that assigned a place, a function and a precise symbol, but, too, freedom in front of any possible content or, what is the same, an aesthetic conquest of the indefinite.

At the present time, the public space that generates the modern architecture, because of its non-personality, not only doesn't require of monuments but rather rejects them; isolated monuments are no longer built if they don't insert in an urban frame ordered previously. With the evolution of the media domination, the propagandist character of the monumental groups is gone weakening and it is re-instated the pendular momentum of non-specialization, of the necessity of cooperation, of the instinct of projecting respect to some clear objectives to complete that, in turn, are perfectly anchored in the concrete context of the local reality and not in the utopia of the neuter space of an aesthetic globality

If now, we contemplated the bridge from to the field of the civil engineering, the historic development that we have carried out, shows to us as the structural changes took place in parallel to the innovations in the field of the materials.

A constant stays along the whole journey, and it is the debate around if it exists ornament in the bridges. As it has already been said, the bridge is a functional structure whose mission consists of save a physical gap in order to permit the continuity of the road. If this structure permits or not some kind of ornament is going to depend on the historical moment in which the bridge is developed.

From the postulates of the modern Functionalism, "that pulls up with the rationalism of the s. XVIII with Lodoli, Laugier, Milizia, Blondel, Durand and the engineers of Ponts et Chaussées, in the training of the civil engineers it rests ingrained the idea that Durand introduced valuing what he called the **natural ornament**, I mean, an application of the materials respect to their qualities and purpose. His approach is based on the utility and the minimum cost. From his Chair at the School of Architecture of the Polytechnics School of Pairs, Durand spread his ideas, that valued construction and economy with a radical sense of the utility, germ of the functionalism that grew-up in the XX cen-

tury, after the Romantic period"⁶

Along our research, we found in the bridges of all the epochs some degree of ornamental work, well as external to the structure, we mean applied in the complementary elements, how they could be railings, beacons, etc. or as decoration, implicit in the structure, with a big capacity to conform the form of the bridge, how it is the case of the engineer Santiago Calatrava.

I find important to consider here the ideas of Fernández Ordóñez as for the possible relationship between the bridge and the monument. His reflection comes from analysing the second meaning of the Latin word **monumentum**: calling the attention; this makes reference to the image. " ...the image is manipulated not only for the politicians not but for the own engineers in the face of the media, trying a priory of presenting a bridge as *if- ex nihilo*- it was already a monument"⁷

On the other hand, it is very different what the time becomes monument, like in the case of the Bridge of Alcántara or of the Bridge of Brooklyn in New York. It is the step of the time who has given them the category of monument; since the monumental it was not deliberate there. "The witnesses of the monumental and of the beauty- goes on Fernández Ordóñez-, possess the character of the enigma and no code neither statement will be able to contain their truth. Seeking the opposite, the only thing that we will get is the deceit in the name of these concepts. The beauty is a high and chancy word that should not be used in vain. They have never fit in this field neither the dogmatisms neither the doctrinarisms" And he continues affirming: "It is not possible, then, to rationalize the perceptions or the feelings, neither to objective the subjective. The mysterious quality of the beauty allows it to cross all the epochs and all the spaces, and remain intact"⁸

Indeed, we coincide with the author in which the consideration of the object into a superior status that places it in the art sphere, it does not depend on the desire of whom they carried out it but of what the coming generations will think.

But the statements of Fernández Ordóñez go far away: "If before it was, among the engineers of bridges, a contempt of the form, I mean, the conviction that the beauty of a work of engineering depends only on the adaptation to their aim, what gave rise to in many cases to the destruction of aesthetics, now the danger could come from the contrary side, I mean, of the contempt of the function, what leads to exaggerations and waste unacceptable"⁹

The author is warning on a current ten-

dency that goes toward a pretentious aesthetization, trying to transform the bridges in a show. This way of configuring the bridges, is based on a *rethoric exaltation* of the constructive language, with a complete *lack of meaning*

The carried out statements up open the restart the polemics about the social expense. It suits to clarify that, the engineers in their quality of officials for Public Works, they have assumed the social paper, with all that this implies of responsibility, as for the austerity that should characterize their interventions, in the measure in which those depend on the public budget. *"Nothing is so dangerous that a pretentious and diffuse aestheticism that tries to transform the bridges into a show and that so many times confuse the Public Administration; that makes homogeneous the rigor and the banality, exalting a rethoric substance and the absence of their meaning. What can be considered as art in a bridge - they know it or not their manufacturers, they attempt it or not- could never be something ephemeral and ornamental, but an as true value as the purely technical ones, the quantitative and objectives that permit the bridge to express through its beauty the connection between life and form"*¹⁰

The expressed words by Fernández Ordóñez alerts on the threat of the "all is valid" that began some year ago in the artistic field and that, in the engineering field, rebounds during the eighties with a proliferation of forms in the bridges that they are not justified for their function, but as a consequence of an ornamental boast.

CONCLUSIONS

The development of this work has supposed, in the moment of their conclusion, the discovery of unexplored addresses that could be approached in next researches.

I would like to highlight some of the points that I consider more important in this opening of the work toward the future.

1. From my modest point of view, I consider unavoidable to deep diverse in the parallelism of the historical series coming from different disciplinary fields how it has been the case of the current: the bridge in the landscape of the art, and *the sculpture of bridges*.

2. The model of formal analysis sketched here, requires of systematic and extensive developments, to could be, by

means of the establishment of programs of interdisciplinary cooperation that permits to focus the problems from diverse perspectives.

3. This work has ended in the territory of the Public. The investigation and development of this notion, linked to the environment that they create the bridge and the sculptures, it is another of the amplifications that require the interdisciplinary cooperation again.

4. Like direct consequence of the before expressed, the necessity opens up of approaching empiric studies of impact, analysing the valuation and positioning of the public in front of the aesthetic interest of a bridge

5. Lastly, a new possibility that opens up to the educational environment in which I am located. It is necessary to approach the comparison of the creative process that continues the engineer in the design of a bridge, with the creative process of the sculptor in the face of his/her work. For many years the artist has denied creative value to the project methodology of the engineer. Also for many years the engineer there is forgetfulness the aesthetic and creative necessary implications in the development of the project. It is possible that a review of the educational frameworks linked both disciplines, discover us the necessity of approaching the project device in the context of the teaching of the sculpture, at the same time that the necessity of approaching the aesthetic device in the project teaching of the engineer.

NOTES

1. Armajani, Siah . Espacios de lectura.p.56, 1995
2. Armajani, op.cit., pp 35-37
3. Maderuelo (1990), p.164
4. Maderuelo (1994),p.130-131
5. Krauss (1979), pp 64-65
6. Fernández Ordoñez (1989), pp 14-16
7. Fernández Ordóñez (1994) p.1
8. Fernández Ordóñez (1994) p.1
9. Fernández Ordóñez (1994) p.3
- 10.Fernández Ordóñez (1994) p.1

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Forms and Representations of Public Art/ Public Space

The Producer/ User dilemma

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Public Art / Public Space

Chaké Matossian

Discussing a theme such as public art in public space requires trying to define at the outset what is meant by the word «public». What difference is there between the public, the masses, the crowd, everyone, anyone, nobody...? Are there art forms and artistic conceptions elaborated for a public understood as a coherent group, and other art forms, which on the contrary refuse the idea of an underlying group consensus and prefer envisaging artistic activity according to the egalitarian mode which leads to the merging of the notions of art and public from which results a vague entity (everyone is an artist)? Other art forms can also approach artistic production according to the mode of production of consumer goods, considering the public as an equivalent to the mass of real or potential consumers.

The different definitions of the adjective and substantive forms of the word «public» found in dictionaries clearly reveal these divergences. In French, the *Petit Robert* defines the adjective form of «public» as «that which concerns people taken as a whole; that which belongs to the social collectivity» and the noun form reflects social evolution in the evolution of language: in its old meaning, «public» signifies «the state, the collectivity» and in its modern meaning, «people, the masses». The *Petit Larousse* defines the ad-

jective form as «that which concerns an entire people, a collectivity, a social group» and the noun form as «everyone indistinctly, the population». In English, the *Concise Oxford Dictionary* defines the adjective «public» as «concerning the people as a whole» and the noun as «the [members of the] community in general»; the public space *par excellence* being the «pub» - the abbreviated form of public house. We are thus confronted, by the definitions given in each of the various dictionaries, with a gap between adjective and noun, which is the gap separating the people or community from the mass or vague and formless entity.

The different ways of thinking «public» will thus inevitably lead us to different visions of public space, which needs circumscribing before being able to demarcate the possible role of art in it.

I. WHAT IS THE PUBLIC?

As expressed by Craig Owens, the concept of «public» is a malleable one which can give backing to widely contradictory activities. Protectionism, that privileged camouflage of power, affirms itself in the field of art by taking the «public good» as object and project. Both the public and private sectors defend themselves by this argument and, in

any event, museums today operate according to market laws: they resemble shopping malls and form alliances with private companies, e. g. that of Philip Morris and the Whitney Museum. For the public not to suffer for the sake of its own good, it becomes necessary to identify: «the question of who is to define, manipulate and profit from 'the public' [which] is, I believe, the central issue of any discussion of the public function of art today». ¹

A. THE PUBLIC AS PRETEXT: CRITIQUE OF PUBLIC ART

Proposing an analysis of the strategies of public art, considered as a new form of bureaucracy, in light of past avant-gardist practices, Krzysztof Wodiczko affirms his distancing of himself from «art in public places». The domain of public art provides, at best, urban decoration: «To attempt to 'enrich' this powerful, dynamic art gallery (the city public art domain) with 'artistic art' collections or commissions - all in the name of the public - is to decorate the city with a pseudo creativity irrelevant to urban space and experience alike». ²

Choosing the way opened up by the «situationist» project which he re-evaluates critically, Krzysztof Wodiczko defines the objective of what he calls «critical public art» as «an engagement in strategic challenges to the city structures and mediums that mediate our everyday perception of the world: an engagement through aesthetic-critical interruptions, infiltrations and appropriations that question the symbolic, psychopolitical and economic operations of the city». ³

B. TRANSFORMING THE MASS INTO A PUBLIC: THE COMPETENCE OF THE ARTIST

In the reflection of relations between artist and public, one option consists of considering the artists as a former of public, for him to assign the task of educating taste and art. It is a vocation with a Socratic tendency as the artist, by creating something new, surprises and even scandalises and is consequently forced to struggle alone to prove the veracity of his discourse: (Socrates died to prove that he spoke the truth). This is similar to the role Zola attributed to Manet. Zola established a public/crowd dichotomy equivalent to the group/large number opposition, the crowd, (or large number) being composed of «blind people who laugh»,

who laugh for «a trifle», functions according to convulsive mimesis and regresses to an infantile phase (ten people become a child). Artists then, those who see «clearly» are entrusted «to impose silence on the crowd». The crowd is under the control of fear, fear of newness, of the unknown. But the crowd for Zola is not fundamentally obtuse. As a child, it possesses a quality, that of ending up by accepting those who impose themselves. Ultimately, it is the crowd who has the last word of the story, giving the artist his place in History. But there must be comprehension there, the public needs instruction because it is a child. The principal error to be made by an artist according to Zola, consists of following - instead of guiding - the crowd, which gives way to the division of the domain of art which he conceives as the image of political space, that of the «grand kingdom» now fragmented into «small republics» in which artists have become confectioners-decorators who, along with art critics, do no more than make noise. ⁴ Utilisation of the social hierarchy indicates that for Zola art is the domain of nobility, opposed to the people and the bourgeoisie: «this people of petty and bourgeois decorators makes a devil of a noise». Zola too, thus critically looks at the relationship between taste and habits based on the hierarchical structure of social classes in which E. H. Gombrich found the origin of the metaphorical meaning of «noble». ⁵ In its agitation, the crowd, lost, laughs and its judgement of taste, inexistent («it has neither method nor broad perspective») is merely the affirmation of a subjective opinion: «a work either pleases it or displeases it, that is all» and that which pleases it, is what it knows, what it is used to seeing. ⁶ The encounter with authentic art is then «a mere matter of education», to which Zola, the «passer-by» willing «to explain» to the crowd its fear, hoped to contribute. It is noteworthy that the work of pedagogy is founded upon the very base of refusing newness, habit in another word. The education transmutes the desire for reassuring banality into conscience habit of newness and singular force. ⁷

C. ART IN THE FACE OF CONSUMER SOCIETY STRATEGIES: FORM AND FUNCTION

Distinguishing authentic art, linked to refinement and a level of competence, from easily accessible art common to the consumer society, Luigi Pareyson, far from op-

posing art and society, seeks on the contrary to define and to defend their intimate and necessary relationship: «the very development of social life presupposes creative acts which invent the figures and produce the manifestations of it».⁸ If society is a «life of forms» art in turn testifies to a social character through popular legends, architecture, styles... The question of art's role in public space raises that of the finality of art beyond utility. In other words, once we give art a social role, a public function, we run the risk of subjugating it to a social, economic, political finality, meaning making it disappear as art. The delicate question of the art/public relationship - a question towards which Pareyson is inclined - is thus: how can art play a role in public space without exhausting itself in this function? Pareyson offers a response based on the concept of intention: «Art can propose itself a social aim and aspire towards the propagation of certain religious, political, philosophical ideas in certain *milieux*, exclusive like cenacles of initiates or vast like a social class, a people, a nation; which is not incompatible with the nature of art, providing that these intentions and these functions do not restrict themselves to being exterior limits, but transform themselves into operative possibilities. In this case, the point is not aims which need to be followed by art but aims which need to be attained in art».⁹ Pareyson gives the artist the role of former of public by the personality of his art (the innovative artist) who also forms taste and a community through the conviviality with the works. Lastly, Pareyson takes position concerning contemporary society by distancing himself from the communicational criterion as a criterion permitting the judgement of a work's artistic value: «If communication was an exhaustive quality of art, we would have to admit that a popularly acclaimed film or a simple song is more artistic than a beautiful poem or a magnificent painting because it enjoys the favour of the popular masses, much more numerous than the *milieux*, necessarily rather restricted, of critics, *amateurs* and cultivated individuals».¹⁰ There is an «exceptional» character of art which is the guarantee of its universality and its eternity and which the consumer society eliminates by taking recourse to «art available to everyone», art exposed to wear and incomprehension in the long term. Appealing to contemplation opposed to consumption, Luigi Pareyson concludes by defending the ontological value of art. Pareyson can be reproached for his ide-

alistic or even elitist vision: he can be opposed to, for example, Bourdieu when he considers the perception and creation of art as a social fact having no other necessity than a «socio-logical» one.¹¹

Two points of his analysis could be useful in our reflection: communicability can not serve as an absolute criterion for the artistic value of a work, which to be art, must offer «operative possibilities».

D. PUBLIC RESIGNATION

A public can affirm itself by its inexistence, by its flight, its retreat. To a certain extent, this is what Martha Rosler demonstrates, pointing out the disappearance of a politically aware and cultivated public and the crisis of legitimacy for political power accompanying that of art: «I am reminded of the crisis of acceptance of 'public art' (the flop over Richard Serra's *Tilted Arc* is the best example), in which the passing audience refuses to constitute itself as its public, the body implicated in its discourse. Certainly in the absence of a political public - of even the conception of that space in which political dialogue and decision-making occurs - government-sponsored art can only be perceived as government-imposed art. Since it doesn't have a public - since there can hardly be said to be a public - this art cannot be accepted as work chosen by a designated governmental commission that stands for, that represents, the public, the public at large».¹²

The resigning public is, for M. Rosler, that of consumers to whom bread and games are given and that which she does not call «public» but «audience». The public, to be a public and not an audience, must be politically aware, that is, it must be active and capable of distinguishing the private sphere from that of the public one.¹³

II. SPACE

A. THE QUESTION OF SITE

The question of art in public space is also the question of site, a question which does not fail to give attention to contemporary artistic productions, particularly sculpture, which invokes the notion of «*in situ*». Thierry de Duve has analysed the way in which contemporary works render evident the crisis of site, by attempting to reconstitute it. Museums - especially the sculpture in museums - testify to the crisis of site: «modern society

has substituted the space of social consensus where public art should exist, with a pocket or an artificial replacement of institutionalised space, the museum. Sculpture is never at home there» (p. 49). Thierry de Duve defines the site as being harmony of **place** (cultural attachment to the ground, to the territory, to identity), of **space** (cultural consensus on the perceptive grid of reference) and of **scale** (the human body as measure of all things).¹⁴ The art of today, art *«in situ»* sacrifices one of the parameters in order to preserve the other two and to try and regain the lost site. De Duve examines these sacrifices in the light of constructions such as architecture and sculpture:

- Sacrifice of place, link between space and scale: the Athens Charter, Le Corbusier and cosmopolitan art.
- Sacrifice of space, link between place and scale: Barnett Newman's (transcendental) sculptures or Tony Smith (black cube = a thing absorbed unto itself, «disabused affirmation of the anthropomorphism of sculpture» (p. 46).
- Sacrifice of scale, link between space and place: Brancusi and variations of scale (endless columns, work on photography) the importance of place (the studio) to which space finally identifies itself. Carl André for whom roads are the means of intensifying the perception of suburban zoning; Robert Smithson who has theorised the non-site linked to urban entropy better than anyone else.

These three parameters utilised by de Duve effectively enable examining the relationship between public art and public space, but it could perhaps be interesting to examine these very parameters in relation to that which seems to emerge in social space:

- The place: will the recrudescence of minorities' narcissism, to borrow from Freud, not engender a hypertrophy of place? The restoration of sites and monuments, when dictated by nationalistic or tourist interests, can create that which is false, that which is false-true, historic simulation, while any addition or restoration should be indicated as being such. Françoise Choay has denounced these artifices by using a few examples found in Canada, Germany and France.¹⁵
- Space: the devalorisation of the political class (widespread corruption, political «house-cleaning» all over) and the political

debate (end of ideals) as well as the way of life which will aspire at imposing itself in the coming years, i. e. «burrowing» which is the follow up of cocooning¹⁶ both reveal the fragility, if not the disappearance, of that which could be called a social space defined as a space of social «consensus». The most elementary public space, the outside which is the street, risks becoming a deserted space, one abandoned to those on the social fringe, social outsiders, as observed by Martha Rosler: «I am thinking also of the billboards a number of us are now favouring as a form of 'public address', or the insertion of video into some broadcast television slots (a nod here to the problem of paying for these). Billboards and television represent items or events in the transitional spaces... But at present the out-of-doors neither symbolises nor necessitates a collectivity, not even the collectivity of the mob. The streets may belong to the people, but it doesn't at present want them. They have been ceded to the homeless, to the representatives of the state and, one guesses, to the 'criminal underworld'».¹⁷

A reflection on contemporary space also passes through a reflection on the form of contemporary social «consensus». In terms of space we are confronted by a reversal of the inside/outside opposition. Until now social space has opposed itself to domestic intimacy, whereas the new space of encounter, of discussion, of exchange which surges forward is that of the screen of interactive media, the «highway of communications» etc.... The trail is blazed towards the inside. Public art can thus also be thought on this new public space which is the screen uniting many people around a desire, an idea or a common project. Public space becomes in the case of interactive media a virtual space, it is tantamount to the sham in which Plato, and Rousseau in his footsteps, saw a loss of liberty/vitality, a sign of the disappearance of individual and social liberty, cut into by this first system of representation, the graphic sign, emanating essentially from the sham system of painting.¹⁸

These new media will not fail to influence artistic production as well. That which Edgar Wind demonstrated about photography can be applied for telecommunication networks: a new technique related to vision does influence the taste of the public, the reception and creation of art works in such fields as painting and sculpture.¹⁹

- Scale: if scale has heretofore been defined in relation to the size of a man, to his

format, it must be understood that the contemporary way of life alters, more or less surreptitiously, the format, the proportions of man. Man today, as emphasised by Paul Virilio, is an artificial body, the model of the superman having become an over-equipped invalid. Artificial bodies, no longer use their legs, enclosed in automobiles, perched on escalators, waiting for (slouched on the couch) the arrival of «telepi-zza», while the fingers, from now on grafted to the remote control device, zap the narcotic programmes on the new and only window unto the world. On the inside, man changes as technological parts of which the ancestor is the pace-maker, are also grafted to him.²⁰ Finally, food also gives way to morphological modifications which will contribute to disturbing the reference of the notion of scale: junk food engenders monsters and on the contrary, fitness freaks end up by loosing their human format, transforming themselves into sculptures, or sometimes, into anatomical figures for study.

B. THE ROLE OF THE ARTIST

Trying to think the role of the artist in public space recalls two other points raised among the programme's themes: that of the curriculum followed by art students and that of the link between art and politics, or more appropriately, the political sphere. The artist has always had a role to play in the public domain, since Antiquity he has been contributing in giving an image of power by creating the image of a city, of a town, he has been fashioning the space of power, the space of the political sphere, of the *polis*.

The question of public art is one of defining the means of achieving art and not propaganda (tourist, political, nationalist). Thus, what does he do so that we are faced with art, how can art be defined? As emphasised by Françoise Choay, the problem of contemporary art, which seems to be the source of creativity's bankruptcy, resides in the absence of criteria of refusal, in the acceptability/acceptation of everything: «This aesthetic availability, the openness to a universality of art which is celebrated as an accomplishment and as the access to a superior level of sensibility, could only be no more than a sign of impotence... The triumphant eclecticism of our museums, like that of our major art exhibitions, also reveals a hard pressed *Kunstwollen* whose creative forces are petering out and whose pleasure is becoming insipid».²¹

If contemporary art lobbies are to be criticised, the elitist-initiatic aspect on which these lobbies play, the opposite aspect must also be criticised, that of a democratisation, not so much of art, but of artistic genius or of judgement or taste. Everyone is an artist, everything is art; that is the danger of certain remarks made by certain artists such as Joseph Beuys from whom we keep only what is suitable. It is what gives place to the «popular aesthetic» theorised by Richard Shusterman, conferring to rap and to tag the same artistic value as other forms of music and plastic art, where the vulgar/noble hierarchy has no further meaning and where the *praxis* becomes a legitimised art (Beuys also said that «art is life»).

There is thus a double contemporary failure: firstly, the narcissism of a strata of artists mirroring themselves in the values put into place by lobbies, and secondly, the refusal, engendered by the hypertrophy of the idea of democracy as «medio-cracy», of the difficulty of art, both in its creation and in its reception, refusal of the difficulty which comes down to, in the last place, the refusal of abstraction and the refusal of the shock of the image, meaning that which it disturbs and slams into the real while revealing it as imaginary.

On these two preceding lines, it must nonetheless be observed that everything does not lead to failure. Artists promoted by lobbies (Buren for example) intervene in public space, and can meaningfully (i.e. bearing meaning) contribute to the urban landscape. Moreover, a good number of artists have worked in the shadows for many years and have only been adopted lately by lobbies. Belonging to an art lobby should thus not function as a negative criterion in itself.

Refusal by the public can also have positive aspects, permitting limiting the exaggeration of lobbies, disturbing intellectual (or pseudo-intellectual) authoritarianism of certain groups affirming themselves only by the recovery of concepts used as magic words. The reaction of the public can also bring to light the exaggerated spending in times of crisis on works which could easily be confused with a heap of rubbish, a heap of waste metal or consumer goods found in supermarkets. It is thus incumbent on the artist to know how to defend himself, which Joseph Beuys did, for example in Bale, when he mingled in an anti-Beuys demonstration aimed at criticising the purchase by the city for its museum, a work by Beuys («Foyer I») at a cost of 300,000 Swiss francs. At the heart

of the demonstration, Beuys succeeded in reversing the situation through a show of communicational magic. He distributed leaflets against himself and signed the felt jackets of certain demonstrators, who departing with «a Beuys», no longer dared to discard them. At the finish, Beuys was left with all of the accessories of the demonstration and made an installation with them which he gave to the museum, accomplishing that which had been announced in the demonstrators' leaflets: «we are making a 'Foyer II' which doesn't cost anything» (video cassette, ARTE programme).

Faced with an art and a judgement of taste which no longer dare to affirm and faced with the implantation of mega-structures by the industrial economic powers, that which has disappeared is, according to Françoise Choay, the competence to edify, or once again, the arts which «belongs to corporal *poiesis*». Proposing to think edification in the interstices of a mosaic of spaces, Choay defines it as a «competence to enchant» and emphasises that it requires, in order to exist, legal and institutional structures.²³

III. THE ATMOSPHERIC: A HYPOTHESIS

The delicate but fundamental question thus consists of trying to trace the criteria which enable us to judge that we are faced with public art. As far as I am concerned, I believe that we can move forward by summoning a dimension not raised by de Duve, but one that englobes the ones he did raise. I'll call it the atmospheric dimension, referring to the German psychiatrist Hubertus Tellenbach.²⁴

Tellenbach demonstrates the influence of the atmosphere on the psychic constitution of a «normal» individual in his relation to the world. Taste and smell are the most archaic senses through which we apprehend the world and perceive space. The olfactory experience attaches itself to our position in space, it is the most animalistic way of situating one's self in the world. The atmospheric category can be brought to the aura, to the envelope or sound of the voice. Smell situates us in the world and in relation to others, it is the limit of being. He who smells bad is isolated, stench is connotated morally, he who smells is rejected outside of public space: «Jacob said to Simeon and to Levy:

'you have put me in poor position by making me odious to the inhabitants of the country'», the term odious here being a less foul smelling translation of the word «stinking». For Kant, smell (be it good or bad) is a fetter to liberty, an invasion of space. Tellenbach also recalls that the envelope is primarily corporal, then that of the family, than that of groups to which the family belongs. It is in smell that the German psychiatrist sees the source of our aesthetic relationship with the world, taste giving place to good taste, savour to *savoir*. This reminder, in the framework of our seminar, is not aimed at affirming that public art should have smell, but that it could be atmospheric, meaning enhance the envelope, take into account that which appears insignificant, indistinguishable yet plays, nonetheless, an essential role, which had been brought to light by the Seducer of Kierkegaard.²⁵

In the framework of art history, we could apply the atmospheric dimension to one of the important themes of the Italian Renaissance, that of *aria*, a theme intimately linked to the act of creation. *Aria*, as analysed by André Chastel²⁶, designates both the air that we breath and the atmosphere of the city. At the time of the Renaissance, *aria* was associated with the question of genius and explained why certain artists, brilliant in Florence for example, became incapable of producing a work in Rome.²⁷ The genius of the artist was related to *genius loci* which resulted from the weight of history, from all that artists, throughout history, were able to create in that place. The cultural atmosphere of a city thus becomes the air we breath, its natural air.

Recourse to the atmosphere proves to be a way for us to try to define that which, in public space, can appear as art and can contribute to the creation of public space. A work possessing an atmospheric dimension, engenders an image which goes beyond the dimension of the real and the daily, an image which is not flat. Public art can thus be defined as that which enables giving public space a dimension other than the dimensions delimited in daily space and time, a dimension which succeeds in giving form to the real and the daily. Or, moreover, that which Richard Sennett refers to as «narrative space»: «another form for time in space... capable of guiding more humane urban design. Spaces can become full of time when they permit certain properties of narratives to operate in everyday life».²⁸ This particular space which needs to be created is for

Sennett that where displacement operates [«Time begins to do the work of giving places character when the places are not used as they were meant to be» (p.196)] that where the surprise and discovery happen: «linear spaces may be defined as those spaces in which form follows function. Narrative spaces are, instead, spaces like playgrounds, places of displacement» (p. 194). In these spaces the urbanist should privilege «weak borders rather than strong walls» (p. 196), without however allowing for unlimited changes which exhaust the sense of construction.

From the point of view of the city, the difficulty of public art consists in serving practical ends (tourist, economic) while avoiding propaganda, the platitude of juxtaposition between a «to show» and a «to say» which gives place to stereotype and confuses the space of the community within the common places of discourse (verbal and image). Art consists then in operating distortions in time and space, in order to create a public space in relation to that of the city while being other. This is basically what El Greco did in *Vista de Toledo* and *Vista y plano de Toledo*. He responded to the economic and political imperatives of his adopted city which needed to be saved, to which the function of heart of the kingdom needed to be reinstated. Art is thus there to boast the advantages of the city, in order for the nobility and the monarchy, settled in Madrid, to reinvest Toledo and enable by their presence, economic resuscitation. El Greco introduces distortions, he treats the space of the city like he treats his bodies; he inverses the positions of the cathedral and the Alcazar in one of the paintings and in the other, places the Tavera hospital on a cloud: he alters the scales, raising certain places to give greater value to the cathedral, palace or hospital. As emphasised by J. Brown and R. L. Kagen, El Greco manipulates reality adjusting it to his own ends, that is to say, the idealisation of the city aimed at making it attractive, but - and it is for this reason that we have art and not propaganda - he succeeds, by the inventivity of his distortions, in giving the city an image of a unique and special place.²⁹

Public space punctuated by public art, atmospheric space, would be equivalent to a space where people find themselves and find themselves «there», while finding something else. Public space where public art intervenes would become a meeting space, meeting with and image/an object (which no longer needs being distinguished in this

dimension because it is to a certain extent the fringe of the real, putting into place the reality of the image and the object as imaginary). This meeting with familiar strangeness or strange familiarity also engenders the meeting between «passers-by», to reiterate Zola's expression, around points which form the image of the city, a network which goes beyond the practical finality of markers and signals. Gillo Dorflès examined the resemblance between the psycho-physiological structure of the individual and that of the architecture which puts into place the categories of *Inne* and *Aussen*. If architecture is firstly shelter (a uterus) the history of modern architecture reveals, with glass and steel, a tendency to exteriorise the interior subsequently counterbalanced by the «necessity of isolating one's self» - a return to the niche. Architecture would thus not only send us back to the body, but also to the psychic structure, to this interiorisation / exteriorisation movement which is also found in feminine (houses, churches) and masculine (obelisks, minarets, menhirs) symbols. Architecture opting for exteriority (openness, transparency) perceived as emancipation from the shell ends up by disrupting the private/public distinction and by engendering, for the inhabitants, problems stemming from this refusal of the psychically essential interiority. Dorflès writes further: «I esteem that in a prospective acceptance of architectural practice, it is very important to emphasise the opportunity of not neglecting interiority in favour of spatial exteriority, but to firmly demand the simultaneous participation and presence of the two elements. (...) it is a fact that ... in the case of architecture, it is the very interiority of the work which becomes active. For this reason, the *Innen/Aussen* dialectic finds a double manifestation in architecture: in the Inside/Outside of man, and in the Inside/Outside of an edifice, and finally in the simultaneous action and the 'interaction' of these two interiorities».³⁰

Public art would be the punctuation and intonation of public space. In this sense, not a single detail is insignificant. In this sense, design can become a part of public art, because the markers and signals, information points (screens in cities, Automatic Teller Machines) could serve as backing for artistic research. But this work on details only makes sense in relation to a project and in relation to a context (including that of decontextualisation) in which the object is a part.

NOTES

¹ Craig Owens, «The Birth and Death of the Viewer: On the Public Function of Art», in *Discussions in Contemporary Culture*, Edited by Hal Foster, Dia Art Foundation, n°1, Seattle, Bay Press, 1987, pp. 16-23. Also, see Françoise Choay, *op. cit.*, below, p. 245, footnote 19: «the sirens of culture deploy a mercantile ingenuity insensitive to the ridiculous: in Paris, the shop at the *Bagatelle* garden sells artificial flowers and that of the National Library, towels».

² C. Owens, *ibid.*, p. 23.

³ Krzysztof Wodiczko, «Strategies of Public Address: Which Media, Which Publics?», in Foster, *op. cit.*, p. 41.

⁴ *Ibid.*, p. 42.

⁵ Emile Zola, *Ecrits sur l'art*, «Edouard Manet, étude bibliographique et critique», [1867], (III. Le public), Paris, Gallimard, 1991, pp. 163-169. «But no one leads the crowd, and what do you want it to do in the great uproar of contemporary opinions? Art has, so to speak, broken itself up: the grand kingdom, fragmenting itself, has formed a crowd of small republics. Each artist has drawn the crowd towards himself, flattering it, giving it the toys it likes, decorated and ornamented with pink favours. Art has thus become amongst us a vast candy store, where there are sweets to suit each taste. Painters have not been more than mean decorators who work at ornamenting our horrible modern apartments...» (p.167.)

⁶ «...the characteristic circumspection of 'noble' does not only apply itself simply to behaviour. It pertains...to a moral constraint, a control of passions, a mastery of basic reactions...; and when Nietzsche, in a dithyrambic eulogy of 'noble', designates, as an admirable characteristic of the aristocracy, 'the slowness of gesture and pause of gaze', he thus depicts a personality with perfect self-control whose capacities for mobility and vision are in no way dependant on spontaneous impulses». See, «Métaphores de valeurs traduites visuellement par l'art», in *Méditations sur un cheval de bois*, Mâcon, Editions W, 1986, pp. 42-43. (English title, «Symbols and Values, an Initial Study: XIII Symposium of the Conference on Science, Philosophy and Religion to the Democratic Way of Life», edited by Lyman Bryson *et al.*, New York, 1954.)

⁷ Zola, *op. cit.*, p. 168: «that which pleases it is always that which is the most common, that which it is used to seeing each year».

⁸ *Ibid.*, p. 166: «It is just a question of habit. By means of seeing the obstacle, fright and defiance diminish. Then there is always some complacent passer-by who makes us ashamed of our anger and is willing to explain to us our fear. I merely wish to play the role of this modest passer-by...»

⁹ Luigi Pareyson, *Conversazioni di estetica*, Milano, Ugo Mursia, 1966. French translation, *Conversations sur l'esthétique*, Paris, Gallimard, 1992, chap. 4, pp. 47-59: «L'oeuvre d'art et son public», p. 49.

¹⁰ *Ibid.*, p. 51.

¹¹ *Ibid.*, p. 57.

¹² Pierre Bourdieu, «Sociologie de la perception esthétique» in *Les Sciences humaines et l'oeuvre d'art*, Bruxelles, La Connaissance: «But the perception and appreciation of art also depend on the intention of the viewer which is itself a consequence of conventional norms guiding the relation to art in a specific historic and social situation...»(p. 162), «...the process which leads to the constitution of art as art is correlative of a transformation of the relationship which artists maintain with non artists and thus with other artists, a transformation which leads to the constitution of an intellectual and artistic field relatively autonomous and to a correlative elaboration of a new definition of the function of the artist and his art... Thus the conquest of primacy of form over function is the most specific expression of artists' autonomy and its pretention to detain and impose the principals of strictly aesthetic legitimacy» (pp. 164-165)...

¹³ Martha Rosler, «The Birth and Death of the Viewer: On the Public Function of Art», in Foster, *op. cit.*, p. 13.

¹⁴ Martha Rosler, *ibid.*, p. 14, thus distinguishes «audience», «by which [she means] roughly consumers of spectacles», from «public», «which refers rather to the space of decision-making».

¹⁵ Thierry de Duve, «Ex Situ», *Cahiers du Musée National d'Art Moderne*, n°27, Paris, Centre Pompidou, 1989, pp. 39-55.

¹⁶ Françoise Choay, *L'allégorie du patrimoine*, Paris, Seuil, 1992, pp. 165-166.

¹⁷ Faith Popcorn, who named and predicted the rise of Cocooning, sees it transformed into «burrowing» in the 1990s, linked to pollution, increased crime, recession and AIDS: «Cocooning has moved into a newer, darker phase - breaking down into what we are identifying as three new Trend Evolutions: the Armored Cocoon, the Wandering Cocoon and the Socialized Cocoon. Cocooning is no longer exclusively about a place, the home, but about a state of mind - self-preservation». *The Popcorn Report*, New York, Harper Business, 1992, pp. 27-29.

¹⁸ Martha Rosler, *op. cit.*, p. 14.

¹⁹ Plato, *Phaedra*, 274c-276a, Plato's critique of writing could be considered as a starting point for the critique of the artificial body as it was

developed by Paul Virilio (see footnote 18). In fact, writing atrophies the memory and thus kills the living, technique replaces a living faculty and subjugates man, the system of representation which is writing is deadly and alienating. Writing raises the question of public: while the oral discourse addresses itself to a certain public, the text, as a dead discourse, becomes a prey for all, meaning anyone, those who know nothing, think they know and deform it through false interpretation.

Death and deformity linked to writing and concerning public life and public space find themselves in the critique elaborated by Jean-Jacques Rousseau. The loss of liberty manifests itself by the shuttering of public debate, the loss of oral discourse is indicated by the return to writing through posters, and the forum disappears to the benefit of drawing rooms, the voice of the orator is metamorphosed into a murmur. These transformations are indicative of the force and violence, whose motor is money, which are contrary to liberty and which annihilate the existence of public space. See, *Essai sur l'origine des langues*, Bibliothèque du Graphe, chapter XX, pp. 542-543: «Societies have adopted their last form: nothing more can be changed in them except with canon and gold; and as there is nothing more to be said to the people other than give money, it is said by posters on street corners, or by soldiers in houses. People do not need to be brought together for that: on the contrary, they must be kept isolated, which is the first rule of modern politics».

²⁰ Edgar Wind, «La mécanisation de l'art» in *Art et Anarchie*, Paris, Gallimard, 1988, pp. 94-110. Original Title: *Art and Anarchy*, 1963.

²¹ Paul Virilio, *Du surhomme à l'homme surexcité*, in *L'Art du moteur*, Paris, Galilée, 1993: «...if the 'superman' of tomorrow is the over-equipped able-bodied man who controls his environment without physically moving, as does the prosthesis-equipped invalid who, today already, acts and moves about without really exerting muscular force, evolution is moving into a techno-scientific phase...».

«If there thus exists pressures directed by the natural environment - the biosphere - which leads to natural selection according to Darwin, there also exists pressures exerted by the artificial environment - the technosphere - behavioural inertia of the sedentary urbanite is no longer without consequences». Raising the question of the control of the environment and the body, or even that of the liberty of the individual, Virilio points out his link to «design»: «the question remains intact, but we can at least consider that it directly concerns design, the **meta-design** of customs and behaviours because it introduces humanity to the nature-size experimentation of a really **meta-physical** body, of a meta-body independent of environmental conditions, to the extent where real space, the expanse of the world itself but also the thickness of the body itself of the individual will progressively lose its importance

to the benefit of the real time of impulses, of nano-technological over-excitations which will succeed vital rhythms» (pp. 151-153).

²² Françoise Choay, *op. cit.*, p. 192.

²³ Richard Shusterman, *L'Art à l'état vif - la pensée pragmatiste et l'esthétique populaire*, Paris, Minuit, 1991. Original American title: *Pragmatist Aesthetics - Living Beauty, Rethinking Art*.

²⁴ Françoise Choay, *op. cit.*, p. 193.

²⁵ Françoise Choay, *ibid.*, p. 196: «Other than periodical exceptions in countries like Germany or Italy with strong aedilary tradition, or like Japan traditionally attentive to the symbolism of micro-environments, these interstitial spaces have fallen into disuse and have become, amongst general indifference, the sewage farm of the ugly. They are nonetheless, for our competence to edify, the possible field of reconquest, reconquest of the exiled beauty which our practitioners have erased from our minds. The vigorous art of technical works, still little known, because ill aware of self and unfettered by memory, will thus be counterpointed by an art of close space, forgetful of its erstwhile enchantments, but faithful to its competence to enchant... Legal and institutional structures are necessary, but political in the antique sense of the word. They will only be efficient if diversified and demultiplied and if, in place of tolerating them, everyone consciously and actively contributes to their being put in place».

²⁶ Hubertus Tellenbach, *Goût et Atmosphère*, Paris, P.U.F., 1983. Original edition: *Geschmack und Atmosphäre*, Salzburg, 1968.

²⁷ All of Kierkegaard's aesthetic, that of the Seducer, is based on the atmospheric (the *Unheimliche*); it works on space through apparently insignificant details. The Seducer operates minute displacements of objects or parts of the body, he awakens memories to create a strange sensation of *déjà vu*, he accords greater importance to punctuation and intonation than to the written or oral message.

²⁸ André Chastel, *Fables, Formes, Figures*, Paris, Flammarion, vol. I. 1978, pp. 393-395. Chastel reveals the presence of the *aria* theme in Vasari's work which reports, for example, that Michelangelo left Florence for Rome «per la qualita dell'aria» and that inversely, Rosso, in Rome, painted «the worst work of his entire life».

²⁹ Vasari wrote about Vincenzo da San Gimignano: «Experience shows that often the same man does not have the same style all over and does not produce the same works all over, but better or worse ones depending on the quality of the place», Giorgio Vasari, *Les vies des meilleurs peintres, sculpteurs et architectes*, Paris, Berger-Levrault, 1983, vol. V., p. 298.

³⁰ Richard Sennett, *The Conscience of the Eye - The Design and Social Life of Cities*, London/Boston, Faber and Faber, 1990, p. 190.

³¹ Jonathan Brown and Richard L. Kagan, «La 'Vista de Toledo'», in *Visiones del pensamiento - Estudios sobre El Greco*, Madrid, Alianza, 1984, (original title: *Figures of Thought: El Greco as Interpreter of History: Tradition and Ideas*, Washington, D. C., National Gallery of Art): Al crear esta vision inolvidable de su ciudad adoptive, El Greco garantizo que Toledo, cualesquiera que fuesen las vicisitudes de la historia, sería siempre considerada como un lugar especial».

³² Gillo Dorfles, «'Innen' et 'Aussen' en Architecture et en Psychanalyse», *Nouvelle Revue de Psychanalyse*, n°9, Paris, Gallimard, 1974, p. 237-238. The predominance of *Innen* is found in *Art Nouveau* (La Pedrera, Gaudi's Colon Güell ...) whereas the predominance of *Aussen* is to be found in the work of Le Corbusier, Mies, Gropius, etc.

Symbolism a priori • Symbolism a posteriori

Enric Pol

Most of the theoretical proposals aimed at explaining symbolization processes -how specific objects or places become significant to human experience- differ in processes or functions. However, different approaches have a common point, they share a part of the explanation focused on social agreement on individual experience of the objects or places as the origin of symbolization. Historically, there is a double origin of the creation of collective spaces: social and spontaneous creation of new places by the users, and planning or intentional action of those people with the power to change the environment. Our proposal of talking about 'a priori' and 'a posteriori' symbolism arises from this double origin.

STARTING ASSUMPTIONS

WHAT DO WE UNDERSTAND BY SYMBOLISM 'A PRIORI'

When ever an organism of the social structure is able to promote or propose the creation or change of an environment, with a specific intention, it is wielding power.

This action aims at endowing space with shape, structure, elements and name trying to highlight some values, aesthetics and facts to stand in the group mind or to remove other facts, memories and experiences considered not desirable, from the collective. It is intended to create a symbolic space with a prefixed meaning that can or cannot be assimilated by the population as a reference and become or not a shared symbolic element.

Most of the big urban actions and artistic interventions in public space, have these characteristics. For instance, building a monument or a public space more or less monumental, is intended to evoke a memory, a fact, a person or to put a political, artistic or social moment on record. Moreover, the power structure, from its own office, gives names to streets, squares and parks with the intention to endow them with a specific symbolic value.

The actions can have different consequences:

1.- The intervention could suit the shared values, aesthetics, culture and tradition of the population. In this case, it will easily be integrated to the shared referents as a social joint element of the collective reinforcing its identity.

2.- The intervention could not suit the population's sensitivity, breaking its course of action and tradition. There are three possible results of this:

a) The population feels assaulted and it actively rejects the intervention. However, due to its severity, the intervention could still become inevitable referent of the collective.

b) The population feels estranged to the intervention and to the symbolic value given. Thus, the intervention does not reinforce the collective identity and it is not a collective referent. (e.g.: although it's a powerful structure, the monument to Jose Antonio Primo de Rivera that has been in the present Avinguda Josep Tarradellas for thirty something years, it is unknown by the citizens and it is not socially significant)

c) Although the intervention disregards the population's sensitivity, it brings about new elements, values and symbols (eg: modernity, dynamism, status, wealth) which are positively evaluated by the group. The intervention is easily assimilated as an identifying referent and joint element of the group. (eg: the new Olympic Marina area)

WHAT DO WE UNDERSTAND BY SYMBOLISM 'A POSTERIORI'

We refer as 'a posteriori' symbolism to those objects and places which obtain a meaning for every individual and for the social group as a whole through time and use. Therefore, they play an active role in the reference world of a collective. Those spaces which become common places, are loaded with meaning from social interaction and which represent joint elements of the community.

'A posteriori' symbolic spaces do not require any powerful or notable formal structure. Thus, they can be structurally insignificant but terribly relevant for a specific group of a population.

Actually in our cities there are plenty of spaces with these characteristics. People, individually or in group, need to identify ter-

ritories as their own, in order to build their personality, to structure their cognition and social relationships and to satisfy their identity and belongingness needs. Some authors, such as Lefebvre, refers as 'social construction of the space' to how life spaces -the city- are traditionally built from a social agreement and with a certain level of citizens' participation. This is to the advantage of a strong identification of people with their creation, and regardless of its structure space has a strong significance for their users. Some examples of this are the spontaneous meeting points in towns or the surprising and marginal corners used by teenagers or urban bands as a common place. (eg: same bars as a social center that evoke the origin of migrant people)

Nevertheless, this phenomenon can also occur in spaces preconceived with an 'a priori' significance. In this case, time is required, a longer or shorter time depending on the situation. Hence, the structural aspects of the intervention, together with the functional virtues of the space, are crucial. (eg: Columbus monument)

ART IN THE CITY

Art in public space is 'par excellence' located between the 'a priori' and the 'a posteriori' symbolism. This is because any artistic intervention intends to become a shared referent and a plastic expression of collective values or even to adjust to these values from its own aesthetics.

Art in public spaces is mainly an urban phenomenon, or one of rural civilizations but with a very complex social plot. Through history, one can find different controlling functions of art which are always present but with prominent aspects in different stages.

In some periods art is used as a **power demonstration** in front of the enemy and as a threat and strength demonstration in front of their own people. This is the case of the Egyptian and Aztec temples and pyramids.

In other times, there is a predominance of art as **monument** which reinforces processes of **exaltation of celebrities, of deification and of idolatry**, such as in the case of the Roman Empire and the Roman-Catholic Church.

Art is always communication, among other things, but in some specific moments the function of **transmission of an articulated message** is pre-eminent, like in Romanesque painting or in modern comics.

Art as **commemoration and as dramatization** can be found in the preparation and properties accompanying the Prince in the Renaissance, as well as in the Nazism and, in contemporary time, in such big sport celebrations as the Olympics Games.

Art as abstraction can be considered the most representative art of this century, intending to be **pure art**, a simple expression of the artist's feelings or the aesthetic experience of the observer.

Never before the XXth century, man was so aware of the will of 'making' art, instead of letting daily life become art. This implies inexorably the will of creating significance, or at least the contribution or the reflection of shared social values or values that can potentially be shared. Abstraction inevitably loses then its pure art dimension of feeling or aesthetic experience and becomes a value of social interaction and communication, provided it is integrated in the collective experience.

These five aspects approached, which are not exhaustive -power demonstration, exaltation of celebrities, commemoration of facts, dramatization, transmission of an articulated message and abstraction as a feeling and a aesthetic experience- show the function of art in urban space. Furthermore, they are functions of art in urban space regardless of the artistic intention of its creation. In other words, they summarize the qualities and virtues of a space which became symbolic for a collective. This argues about the need of public art as something apart from the own conception of public space. It also links its meaning to the quality of space understood as a whole.

Modern world's overspecialization has brought about a separation of creative functions which detaches the actions of inhabiting, organizing, structuring, building and decorating, and makes the social symbolization process difficult.

Again we find the distinction between 'a priori' and 'a posteriori' symbolism. We should ask when, why and which aspects a space must hold in order to become symbolic for a community.

SOME EXISTENTIAL PROCESSES RELATED TO URBAN SYMBOLIC SPACE

Urban space symbolism is not a superfluous anecdote. It seems to be a basic and determinant component of social well-being. Studies about quality of life in Barcelona (Pol i Domínguez 1986; Pol, Guardia i col. 1990) have confirmed the tendency that if there is a good identification with the city, a strong place identity, the global satisfaction level of citizens is higher. This is true, in spite of citizens' strong criticisms to services or particular aspects of their daily reality.

An old and well known proposition to explain that is from Lynch in *The Image of the City*. According to Lynch, an element or urban space requires three characteristics to become symbolic for people and collectivities:

- a) **Identity**, it can be distinguished from other elements, it has its own entity, apart from the rest, which enables it to be perceived as a whole, independently of its context.
- b) **Structure** which points a guided relationship between the element and the observer or other objects.
- c) **Meaning**, understood as an emotive and functional implication by the subject.

However, these aspects are not enough to explain the process, since it needs a theoretical explanation regarding the social dimension, which we will try to tackle.

People and groups need to identify themselves with their own physical space and with a group which gives them keys to create and share their way of life. That is to say, people need reference models. What is known by culture, shared ethical, aesthetic and relational values are in the deepest of the psychological processes.

The feelings of attachment, belongingness, ownership and managing, through legal property, regular use or identification has been called *appropriation of space* (Korosec 1976). This concept and the still valid concept of alienation are both sides of the same question. It takes time for a new collective identity to appear but it is supported by the organization of urban environment (action-transformation component in appropriation of space). At the same time, the same appropriated environment sup-

ports the created identity (symbolic identification component) (Pol 1994, Pol & Moreno 1992).

Social identity is supported by place identity (Proshansky, Fabian & Kaminoff 1983; Lally 1988; Hunter 1987). As Valera (1993) has shown, this is an independent process of the aesthetic and monumental quality. Meanings of city spaces suggested from its town-planning treatment, building monuments or taxonomy (what we called 'a priori' symbolism) will not be successful unless there is a recreation-approval-appropriation process by the group (Valera, Pol et al. 1988).

When the collective sees the intervention as gratuitous, against its referents or not bringing new desirable entity and identity elements, the intervention results in feelings of alienation and inhibition instead of identification. Since public properties are perceived as something alien and not common, apart from inhibition, people show aggressiveness.

SOME UNEXPECTED EFFECTS OF DESIGN AND SPACE STRUCTURE

In discussions about design, controversy between functionality and aesthetics, rationality and emotivity, always arises, with professionals wanting to reduce it to a question between good and bad designs. Market laws -regardless we like them or not- promotes 'natural selection'. Since objects designed ten years ago are sold more easily now, fashion is a relative phenomenon.

But what happen with urban furniture or public space art that are not directly purchased by users. In this case discussions are between designers and public agents who choose, buy and locate these elements in the street.

As we have already mentioned, Barcelona modern image is excellently approved as a whole by citizens. In spite citizens are still critical with specific places and have their own preferences.

In spite of the fact, pointed out by social sciences, that some people can have preferences towards innovation, there is a real behaviour preferring what is known. More than a period when reactionaries have a good name, this is a 'natural' human reaction to save efforts.

People is used to perceiving 'good shape' forms, as the Gestalt movement de-

scribed time ago. Therefore, changing to different shapes demands an effort that people are reluctant to make. 'Good shapes' are referents which allow us to identify objects, functions, preferences and the group or class we belong to. Changing these references is a long cultural process linked to the experience people have with the space or object. Thus, it is a coherent and logical situation that citizens prefer innovative objects -urban furniture, objects of art- but only partially innovative, allowing them to identify their function and use them confidently. A beautiful and decorative fountain which cannot be clearly identified as a sculpture, a dog toilet or a drinking fountain, although it could manage to comply with functionality, aesthetics or emotivity, fails to communicate trust and identification.

Confusion between innovation and extravagance (often discomfort) is causing some distrust in design, which is risky. Progress in art, through history, has used some resources as innovation, extravagance and perversion of 'good shapes', which is good. However, if we apply them to city objects at random (or selected in the wrong way), this could reinforce a modern and post-modern tendency in urban life: the city, public spaces, streets and their objects are seen as aggressive for citizens and have the perverse effects mentioned in the paragraph above. This is due to structural problems of the social model we are immersed in and not due to design, which could also be of help to it. Urban life elements, i.e.: quick rhythm of life, quick changes, stimulus saturation, different ways in which values and education are transmitted and distance between decision centres and the street, turn the city into aggressive centers that stands against more and more defensive and inhibited citizens. Design and its good use can make environment either kinder or more stressful.

Design has always existed in a more or less limited way by selected fields. Popularization, or maybe generalization, of design is a consequence of fashion. Furthermore, popularization results from economy, production methods and market becoming international. Some factors such as distance between production and consumption, attributing desirable status symbols to what has been designed, massive and concentrated production for a broad market ended with productive autarky, which is not necessarily bad. Nevertheless, this has also ended with form and aesthetic diversity in our communities. There is an increasing ten-

bers of a group or community on the basis of a sense of belonging to a concrete social spatial category. In general, we can consider urban categories as one kind of social categories which individuals use to define their social identity. The fact of considering oneself linked to a concrete urban setting presupposes a set of socially elaborated and shared attributions (self attributions) or widely recognised by the members of other categories. From our perspective, individuals or groups can define themselves on the basis of an identification with an urban surrounding on a definite level of abstraction: «neighborhood», «area» and «city», demonstrating the intercategorical similarities and the differences between the individuals of other neighborhoods, areas or cities according to given definite dimensions of the category which acts as reference. Taking as example the neighborhood category, these dimensions are:

- *Territorial dimension*, if the inhabitants of the neighborhood are capable of establishing some boundaries for this, and in this way, delimit a geographical area identified as «their neighborhood».

- *Behavioral dimension*, if the individuals who make up the population of the neighborhood are capable of identifying themselves as such through some behavioral specific manifestation or through definite social practises characteristic of the neighborhood.

- *Social dimension*, if the composition or social structure of the neighborhood is, up to a certain point, perceived by its inhabitants as widespread within the whole neighborhood and different from other neighborhoods.

- *Psychosocial dimension*, if the individuals consider that, because of the fact of being from this neighborhood, they can be attributed with a special character, personality or idiosyncrasy, or well determined psychological features which allow them to differentiate themselves from other neighborhoods.

- *Temporal dimension*, if the inhabitants of the neighborhood are conscious of a common past which identifies them or, in other terms, if they are capable of perceiving a temporary continuity as a neighborhood through their historical evolution.

- *Ideological dimension*, in which case it is considered that the neighborhood is defined through definite ideological values, politics or culture shared by its inhabitants.

They appear as axes from which social urban identity are formed, as a substructure

dency to 'designed homogenization' which makes us react against what is unknown and different. This is also related to other social problems like repulse to social, cultural and ethnic diversity.

Getting use to a formal rhythm and to an aesthetic outlook of a 'well done' product, has deeply changed our environment making us dependent and inhibited. In ten or fifteen years we have changed from supremacy of popular and craft aesthetic outlook to aesthetic of industrial design of quality (or bad imitations with 'vulgar' appearance). Nowadays, a craft or popular sign is not a popular fact. However, changes go further than a mere aesthetic accommodation. Designed environment do not allow users' spontaneous intervention, which is not designed and looks vulgar. Therefore, keeping aesthetic looking of quality implies citizens' inhibition. Citizens feel assaulted, unauthorized and unable to act over their own environment reacting with aggressiveness, vandalism and destruction. We can find good examples of this in modern parks in our city.

Designed environment does not allow direct reuse of materials for different functions, as it used to happen in pre-modern culture. It does not allow such creative actions as to make a poster or repair a fence with a fruit box when it is necessary. Although past times were obviously worse, this should not prevent us from a critical approach of present reality. This is the reason why it is necessary to point out contradictory messages in design culture now that we want to promote the culture of recycling and reusing of materials.

The necessary criticism to design should avoid sublimating critical reflection on our society, of which it is only a part.

CONCLUSION

Finally, we could conclude that the physical structure of space-art in public space- does not determine people well-being, but it could prevent it. Space symbolization is a central element of well-being, depending on individual and social experience. Aspects related to place structure as much as physical and social aspects not directly related to space but inseparable, take part in symbolization. In spite of high adaptation capacity of human beings, adaptation always has a physiological and psychological cost. Quick changes at the end of this century makes adaptation more difficult, as

Simmel, Park, Wirth and other authors diagnosed at the beginning of the century, but it seems that we have not learnt the lesson

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Public Space and Social Identity

Sergi Valera

As the presentation of this Seminar emphasizes, public art can involve a variety of public places (parks, streets, public buildings) and it can mean sculptures, buildings, street furniture, fountains, bridges and so on. Some of these artistic features can be considered monuments, not so the other ones. As Bohigas said, the monument is the expression of an identity and not a large and rhetoric vacuum constructed to hide problematic facts (Bohigas, 1985).

But, what it means the expression of an identity?, who can decide the type of identity?, or, which is the role of the urban spaces in relation to this identity?

This paper presents some reflections about these questions on the basis of the symbolic urban space concept as a way to generate or consolidate social identities in relation to the environment. An empirical research carried out in a neighborhood of Barcelona and implications for urban art and design will be also presented as derived from the theoretical framework.

URBAN SOCIAL IDENTITY

We can begin with an example taken from the daily experience. We are in a party and someone introduces a person completely unknown for us. Immediately, we will try to know something about this person. There is a need to identify him to settle common features and to establish a social interaction. So, probably, one of the first questions we ask him will be: Where are you from? or Where do you live? that's to say, we will try to identify this person on the basis of a spatial categories.

As such, even though from the social psychology discipline there exists an extensive theoretical work on the subject of social identity, seldom social psychologists have concentrated so much attention on environmental aspects and the role of physical surroundings in the genesis, development or maintenance of the social identity.

First, it seems necessary to take into account the generally accepted idea that social identity is basically derived from the belonging to or affiliation to precise categories such as social groups, socio-professional categories, ethnic groups, religions, nationalities, etc. with which individuals identify themselves and which generate a group of internal attributions and external attributions that define the make up of this identity. However, individuals can also identify themselves as mem-

of social identity.

Futhermore, this mechanism of spatial categorial identification develops as a essentially dinamic process. Individuals are able to identify on the basis of different levels of categorial abstraction, depending on definite conditions where the interaction occurs. So, social spatial identity will depend on what both internal attributions and external which define a categorization were at the same level of abstraction and on salient categories to each other. For example, we are able to identify as an inhabitant of a neighborhood and, on the basis of this category, differ us from the other ones: a) who don't belong to our neighborhood, b) who know something about it, and c) who are capable to identify them with their neighborhood too.

Instead, if we would identify us using this urban categorization in the presence of a stanger who doesn't know our neighborhood, we must use the more inclusive category «city», so that he will be able to define him with belong to his city. Both, however, need to have any previous knowledge about the categorial dimensions used in the interaction. This knowledge about the most salient dimensions are not necessary an «in situ» one about a definite neighborhood, area or city.

Two elements can, outstandingly, be converted into representative symbols of a social urban identity of a group or a community: the name of the social urban category under

which it is identified and defined a precise urban surrounding, and definite places which, because their peculiar characteristics, are recognized as representative of this urban category, at the same time that simbolize some relevant dimensions for such a categorization. These elements are the *symbolic urban spaces*.

URBAN SYMBOLIC SPACES

On the basis of this approach, a *symbolic urban space* would be that element of an urban structure, understood as a social category, which identifies a social group linked with this environment, capable of symbolizing one or quiet a few of the relevant dimensions to this category, and which permits individuals who make up the group perceive themselves as equals in as much as they identify themselves with that space and different from other groups on the basis of the space itself or the categorial dimensions symbolized by this. Thus, some spaces can have the property to facilitate urban social identification processes and can manage to be converted into symbols of identity for the group associated with a definite urban environment. The «environmental imageability» or capacity to elicit a clear and relevant cognitive image (Lynch, 1960) thus as the «social

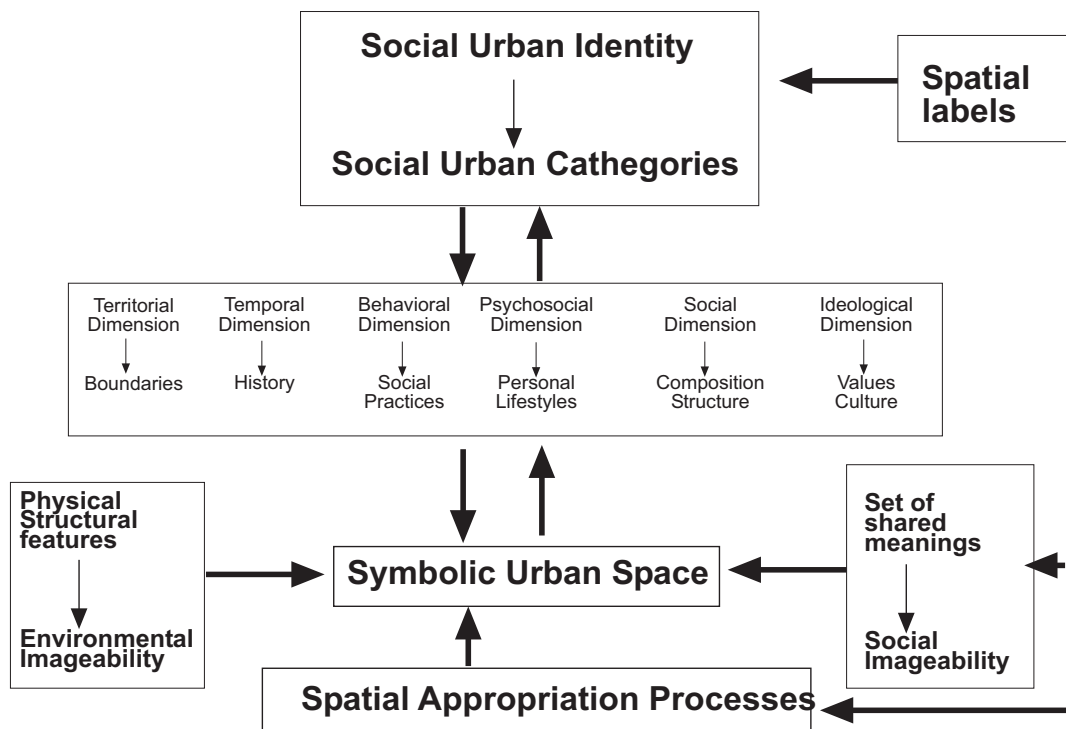


FIGURE 1. The relationship between symbolic urban space and social urban identity from the proposed carried out theoretic.

imageability» or characteristics of the set of meanings socially created and spacial attributes (Stokols, 1981) are two of the basic characteristics to define a symbolic urban space. These meanings -or «perceived social field» in Stokols and Shumaker terminology (1981)- can be analysed according to their content, clarity, complexity, heterogeneity (homogeneity), distortions or contradictions (op.cit.). On the other hand, the great importance is recognised which spacial appropriation has (Pol, 1994; Korosec, 1976) through which individuals are already capable of creating or receiving symbolic meanings in space and incorporating them into their own identity. The conceptual relationships established until now is reflected in FIGURE 1.

EMPIRICAL RESEARCH

The field which has been chosen for the empirical investigation is the Poblenou neighborhood of the city of Barcelona. This neighborhood, born around 1850, located near the sea and the city center, was known as «The Catalan Manchester» because there were numerous factories, industries and warehouses. Recently, it has been subjected to an important urbanistic remodeling, emphasizing a large residential area built on the occasion of the Olympic Games in 1992 which is called Olympic Village.

METHODOLOGICAL PROCEDURE

To carry out the investigation, we have opted for a methodological proposal which establishes a triple approach to the object of study: a socio-historical approach based on an investigation and documental analysis, a quantitative approach based on a poll as a means of collecting information and an analysis of this information through statistical methods and, finally, a qualitative approach based on the method of group discussion and on an analysis of the contents of the obtained information. The main variables regarded were:

- (N) Name of the neighborhood
- (L) Boundaries of the neighborhood
- (D) Differences with respect to other neighborhoods
- (R) Most representative places of the neighborhood (R)
- (P) Places most representative of the past
- (F) Places most representative of the future

(FR) Most frequented places

RESULTS

Considering the first of these variables, it is fitting to emphasize that 70% of the individuals polled identified their neighborhood as «Poblenou», while 11,6% identified it as «Sant Martí de Provençals». This is the name of the district as such as it was the name of the old town before it was annexed to Barcelona in 1897.

On the other hand, all the discussion groups opted for the first option and all the participants called their neighborhood as «Poblenou». When a group agreement was reached, the other options were removed.

In the second place, the characteristics which define the people of the neighborhood are, basically, a communally identified geographical area (territorial dimension), a working class social composition (social dimension), the perception of sharing a common past which identified them (temporal dimension) in addition to some practical social characteristics (behavioral dimension), a radical and liberal ideological tradition (ideological dimension) and, the most marked, a particular way-of-life similar to that found in a village or reduced community (psychosocial dimension). Both the data obtained through the poll (see FIGURE 2) and the information provided by the discussion groups agrees with these ideas.

Especially, we wanted to mention the importance attributed to the psychosocial dimension as a configuring factor to the social urban identity. The fact of perceiving a lifestyle similar to a village appears as a category of particular note in the quantitative approach (see FIGURE 2, category 2). For its part, the analysis of the discussion groups allows to observe how this dimension («this neighborhood is like a little town within Barcelona») is translated into a feeling of familiarity between the residents of the neighborhood («we all know each other», «we are like a family») thus as security and support («You never find yourself alone», «you feel like you are in your own home»). This type of expressions related to the group of the neighborhood, even though surprising to find it in a metropolis like Barcelona, is in keeping with the conferred importance of the neighborhood as an urban environment facilitating social identity (Milgram, 1984; Reid and Aguilar, 1991) or of characteristic life styles (Jacobs, 1961).

SYMBOLIC URBAN SPACES.

In the third place it has been possible to detect and analyse definite spaces of the neighborhood which, due to their characteristics, can be defined as symbolic urban spaces, clearly related with the feeling of identity of their inhabitants, specially with respect to temporal dimensions, behavioral and psychosocial. Among those, Rambla del Poblenou Avenue clearly stands out as the most prototypical place (preponderantly recognised as the most representative place of the neighborhood), that which sets out some structural physical characteristics which facilitate a clear cognitive and identifiable image (the structure of avenue itself confers these qualities) and as such attributes a great richness and quantity of meanings clearly established and socially shared related in great part with the categorial dimensions previously indicated. (see FIGURE 3).

On the other hand, it has been possible to detect and analyse other places which base their symbolic value on the preservation of the history of the neighborhood, as in the case of Prim Square, the factories (represented by Can Girona and the Water Tower) or the Casino of Poblenou, as a symbol of the associated life of the neighborhood. Finally, places appear whose meaning is associated with the future of the district, especially the Olympic Village, the Sea Park (Marbella beach), Diagonal Avenue or the Sea Front. In general, the symbolic relation with these places is based on a sense of threat perceived about the identity of the neighborhood, since they can generate the arrival of new groups and social classes which provoke a split in the structure, social characteristics and current lifestyles of the people of the neighborhood, generating urban gentrification processes.

In fact, we want to emphasise 3 places which in our analysis have turned out to be specially relevant since they appear, to a greater or lesser extent, in the replies to all the main items (variables R, P, F, FR, D). In the first of these, Rambla del Poblenou Avenue can be considered as the symbolic urban space most important to Poblenou or, in other terms, the most prototypical space of the social urban category «Poblenou neighborhood» since it accumulates the greater percentage of incidence in 3 out of the 5 variables: as a characteristic or representative place in the district (55,7%), as a place representative of the past (22,6%) and as the place most frequented by the residents of the neighborhood (38,7%). On the other hand, the

Olympic Village has an important role as a distinguishing element from the rest of the districts (13,8%) but its most accentuated virtue centers on it being the most representative place for the future of the neighborhood (48,5%), even though from the analysis of the contents it is deduced that this future could threaten the social identity of the neighborhood.

For its part, and even though with fewer percentages, the Marbella Beach also appears in the five variables, specially as a representative element of the future through its recent remodelling (13,4%), with more positive connotations than the Olympic Village.

Finally, in the phase of quantitative analysis we have studied the relationship between the items of the questionnaire and personal variables of the individuals through t-test proofs, analysis of the variance and chi-square test (see TABLE 1). The obtained data allows the observation of the related items to representative places of the district (R) and representative of the past (P) are shown specially useful for detecting symbolic urban spaces. So, we have observed that these are the only items which do not demonstrate significant statistical relationships with any of the personal variables, that is to say, the answers given by the individuals in these items can be considered as independent to how the individuals are. This one leads us to infer that this statistical effect can hold a narrow relationship with the possible clarity and homogenousness of the underlying meanings to these spaces. The qualitative phase of analysis has allowed a reinforcing of this idea. So, excluding the representative places to the future, the contents of the rest of places regarded by the groups are highly agreed.

CONCLUSIONS

The investigation carried out on the neighborhood of Poblenou shows three important conclusions for our proposals:

a) a sense of social identity in relation to the neighborhood has been observed, it is to say, the social urban category «neighborhood» appears as a relevant category for the social identity of the inhabitants. So, a boundaries commonly defined (territorial dimension), the consciousness of a common past (temporal dimension), the belongingness to a working class (social dimension), a set of

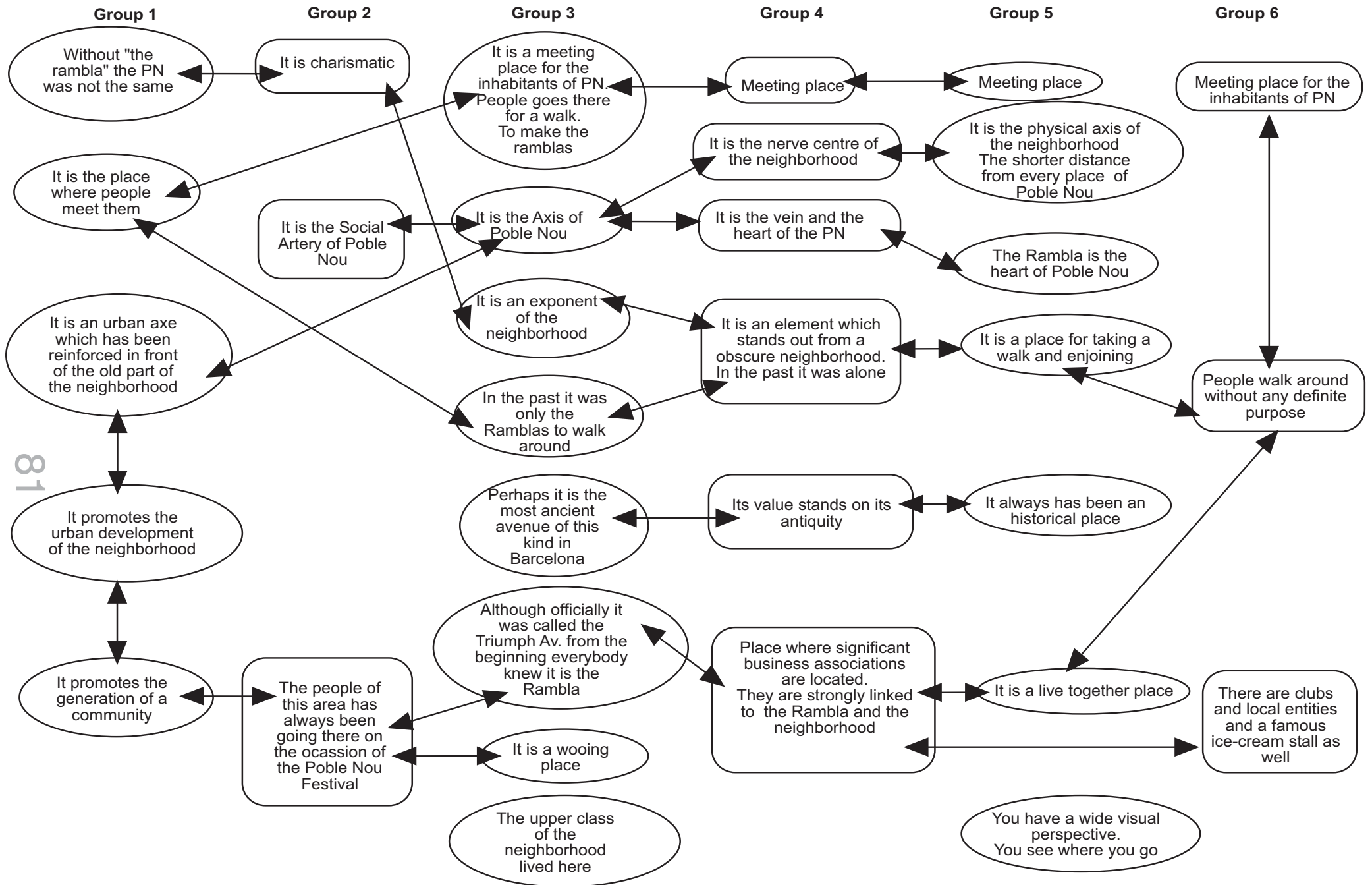


FIGURE 3. The main ideas obtained in the discussion groups referred to «Rambla del Poblenou».

specific social practices (behavioral dimension) and, specially, a particular way-of-life similar to a little town (psychosocial dimension) are the main dimensions which define the social urban identity of the inhabitants of Poblenou.

b) a set of particular places has been regarded as symbolic urban spaces. Strongly, the Rambla del Poblenou Avenue appears as the most important symbolic place. People referred it as a relevant place which symbolize the past of the neighborhood, the present one and the expectations on the future. Furthermore, its perceived social field (set of meanings referred to it) has a relevant content with an important complexity, clarity and homogeneity as well. This homogeneity has could be confirmed through the analysis among the main variables and personal variables; results show the strength of social constructed meanings related to urban spaces. On the other hand, the Olympic Village and Marbella Beach are other symbolic places, specially in relation to the future of the neighborhood.

c) the methodological procedure which has been choosed to carry out this investigation can be regarded as a valid procedure to investigate the subject of social identity from the social created meanings in relation to the urban space. So, the triple approach planed -sociohistorical, quantitative and qualitative- as well as the triangulation of the results obtained from each one has been very useful for our proposals.

Sharing the idea of Amos Rapoport that every time a major disonance is given between urban design and the universal symbolic meanings shared by the users of that space or, in the words of Pol, the introduction of spaces with an «a priori» meaning on the part of instances of power, we believe that an approximation of the type that is proposed here can contribute interesting elements on reflection for those professionals who, with their design actions on urban planning or art in public spaces, try to bring their objectives closer to the ground of individuals towards which these actions are orientated, and in this way, convert the city into something more accesable and human.

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	Age	Leghth	Work	Level Study	Occupation	Assoc.Member.	Gender
N	.032	.878	.55040	.00285	.01065	.71384	.64860
D	.023	.0005	.47729	.54462	.01344	.79643	.42306
FR	.0001	.0028	.49160	.10243	.49269	.95205	.01922
F	.0000	.0001	.58613	.00934	.32573	.62132	.64326
R	.34581	.3768	.93207	.58213	.42032	.91196	.19097
P	.2153	.6128	.43745	.15274	.54374	.76517	.65732

TABLE 1. Levels of significance among the main variables and the personal variables regarded on the investigation (age of the individuals, lenght of residence, working in the neighborhood Y/N, level of studies, occupation, membership of any association in the neighborhood Y/N, and gender). SIG. = $p < 0.05$.

The Citizen's Attitude towards works of Art in Public Space: The case of Barcelona

Núria Franco

1. INTRODUCTION

Along the seminar we join these days called «Sites of Public Art», we present the following research to offer another element of reflection: the opinion of citizens about the elements of art situated in the public spaces of their cities. This opinion has been traditionally forgotten; thus, it is our intention to insist on this point.

OBJECTIVES

The research faces two general objectives: one conceptual and the other one instrumental.

1/ On the conceptual level

- *To know the citizen's attitude towards the works of art which are in public spaces. The research took place in the city of Barcelona.*

Therefore, we describe the general interest of the residents for the art and for the artistic elements of public spaces in their cities. We also include their opinions and feelings regarding them.

- *To detect possible relationships between subject variables (age, sex, studies, profession, district and years of residence) and attitude.*

2/ On the instrumental level

- *To prepare a reliable and not very extensive scale of attitudes towards art in public space in a city.*

For this purpose we selected the items proposed in the questionnaire, those which better discriminate among subjects and we eliminated the rest in order to improve the degree of reliability and reduce the scale.

- *To know which opinions and feelings explained significantly the interest a person may had towards the art in public space of the city, in order to finally promote and increase that interest.*

Therefore, we established a predictive equation which would indicate us the relevant questions and the specific weight in the determination of this interest.

CONCEPT OF ATTITUDE

Before we started with the development of the research, we tried to define the concept of «attitude». Most authors agree with the statement that attitude implies what people feel about an object or a situation. Others propose to include, as well, what people think about the object or the situation, apart from the behavior towards them. But feelings and opinions do not always match;

somebody may have a particular opinion about something without being very interested on it (Holahan, 1991).

There is a constant and reciprocal influence among people and the environment, meaning a strong interrelationship. The variation of an element causes the change of the other. Likely as knowledge influences on attitudes and viceversa, or both in the behavior of people (nowadays, we still are theorizing about this relationship).

Thus, from all definitions on attitude we choose that from Berkowitz (1975) based on favourable or unfavourable feelings an object or a situation may inspire. On an other way, to have a predisposition towards something.

The classic theories conceptualize the structure of attitude based on three components. First of all, the *cognitive* or *evaluative* dimension which refers to the grade of knowledge, perception, opinion and thinking the person has towards the object of his attitude; that is to say the information we have from the object or situation. The second component is the *affective*, referring to feelings for or against an object or a situation; it's the most characteristic component. Last but not least, the behavioral component which will be a tendency to react towards the objects in a special way, being the active component of the attitude.

2. METHODOLOGY

ITEMS AND PROCEDURES

The data collection has been realized starting with a questionnaire of the type Likert, composed of some initial questions of identification, 2 of personal interest in art (one in general and another one regarding the public space of their city) and 33 items which refer to the attitude towards artistic elements present in public space of the city of Barcelona. The answer of these 33 items were categorized in alternatives graduated in intensity (1:in total disagreement, 2:in disagreement, 3:indifferent, 4:in agreement and 5:in total agreement).

The task of each person polled was to put a «X» in the box he considered fitted better or defined his position in respect to the description or item.

The sampling consists of 148 residents in the city of Barcelona and was obtained by empiric sampling by quotes and accidental

selection. By this, we controlled the variable «resident in Barcelona» and nobody was polled who lived outside the city. On the other hand, the variable «district of residence» was systematized to guarantee the balanced presence of the 10 districts of Barcelona in the sample (aprox. 17 subjects per district) and, at the same time, to avoid an important bias.

CHARACTERISTICS OF THE SAMPLE

Regarding the characteristics of the subjects that configured the sample, we stated a wide range with regard to the years the people had resided in the city (mean=19.6, SD=14.5, max=67 y min=1). That means that the sample was composed by people with consolidated residence in the city and others who arrived recently. The average was 33.65 years (min=9 and max=81), 41.9% were men and 58.1% were women, so that both sexes were represented. Regarding the level of education, 6.1% did not have studies at all, 21.6% basic studies, 37.8% had bachelor studies and 34.5% superior studies. Regarding professions, we stated a great diversity, 10% were self employed, 8.8% were commercials, 4% were officials, 9.5% were administratives, 4% were blue collar, 35.8% were students, 10.8% were housewives and 12.8% others.

3. RESULTS

The analysis have been carried out with the statistical package SPSS/PC+. We present the results obtained as follows.

A PROPOSAL OF ATTITUDE SCALE

We realized a Reliability Analysis - Scala (Alpha) with the proposal to obtain an attitude scale for future researches as reduced as possible and with the highest reliability. The results show a reliability coefficient of $\alpha=.7827$ for 13 items choosen previously. This value was considerably high for being the first intent to construct an attitude scale of this type. The items we enclosed are the following:

V21

Evaluate at 1 to 10 your personal interest in general art

V22

Evaluate at 1 to 10 your personal interest in artistic elements of public spaces in your city

V28

It is an important point for me to know the title and the author of a work of art

V29

It seems to me that insufficient money is assigned for the conservation and diffusion of art in the public space of the city

V31

I would like more murals and mosaics in the public space of Barcelona

V39

The alive statues, paintings on the ground, graffitis, etc. are a new fair of art in the public space of a city

V40

Some kinds of graffitis decorate funnily walls of our cities

V41

I would like that the portraits, caricatures, prints, paintings on the ground, alive statues, etc. you see in Las Ramblas, also could be seen in the Rambla or another place of my quarter

V42

The administration does not make sufficient effort to approach art to the citizen

V50

I would like more art fairs in the streets

V51 I consider the citizen should be taken more into account to choose which artistic elements are exposed in the public spaces of the city

V52

I consider that taking care of public spaces in the city is something more than install benches, litter bins and green areas

V54

I would like reflected in my quarter the new artistic tendencies

These items are the most discriminating (with the highest Standard Desviations), so that asking for only these 13 items, we are going to know the attitude towards said concept with 78% of reliability. In consequence, the initial scale is reduced considerably.

REFERRED TO THEIR INTEREST IN ART

There exists a positive significant statistical correlation ($r=0.8057$ $\hat{a}=0.001$), between the personal interest of a citizen in general art and the personal interest for artistic elements in public spaces of his city. So, for example, a great interest in general art, represents major interest in concrete art in his surrounding urban ambient.

There is no significant correlation between years of residence in the city and the interest for artistic elements in its public space ($r=-0.0838$). Neither the age makes a significant difference in regard to general

interest ($r=-0.1414$) nor the specific interest in the city ($r=-0.1030$). Same thing happens with the variable sex. There is no relationship grade of interest for art in general (F ratio= .9071 F prob= .3425), nor concrete art in public spaces of the city (F ratio= .4300 F prob= .5130). Neither regarding professions, significant statistical differences could be found.

On the other hand, where a significant difference of interest appeared was in the level of studies (F Ratio= 6.4235 F Prob= .0004), as well as in interest in art in general. Here, the interest was significantly increased with higher studies than with basic ones. The same could be said for the specific interest in art in one's city (F Ratio= 3.6683 F Prob= .0138).

Continuing with the personal interest in art in general, we stated statistically significant differences which depend on the district of residence (F Ratio= 2.1687 F Prob= .0334). The comparison of the media showed two groups or districts with a greater interest in art in general than in the other districts ($\hat{a}=0.05$) as follows: Dist.1: Ciutat Vella and Dist. 6: Gràcia; and below there was the Dist. 8: Sant Andreu with the lowest interest.

We also found significant statistical differences between districts with regard to personal interest in artistic elements in public space of their city (F Ratio= 2.2782 F Prob= .0254). This would mean that the interest in specific art in the city is greater in the districts of Ciutat Vella, Les Corts and Gràcia and significantly less in the Eixample and Sant Andreu.

OTHER DIFFERENCES BETWEEN DISTRICTS

We detected significant statistical differences among districts in some considerations. We point up three of them:

- Considering the fact that the number of art elements in public space seems poor and unworthy (F Ratio= 7.5266 F Prob= .0000). This means that the residents in the Districts 4 and 9: Les Corts and Sant Martí, respectively, consider that this is true in their districts. On the contrary, the Districts 1, 2 and 3: Ciutat Vella, Eixample and Sants-Montjuïc (specially the last one) which disagree with the statement that the number of art sampling in their quarter is poor and unworthy.

- The districts of Les Corts and Sarrià-Sant Gervasi feel significantly more identified with the emblematic artistic elements of Barcelona than with those of their own quarter or district. On the other hand, the districts of Ciutat Vella and Sants-Montjuïc disagree significantly comparing them with the rest (F Ratio=3.5190 F Prob=.0010).

- The Districts 6 and 8: Gràcia and Sant Andreu, respectively, disagree significantly with the fact that the artistic elements of their quarter are the most suitable ones. Instead, the Districts 2 and 3: Eixample and Sants-Montjuïc agree significantly in comparison with the rest of the districts with this statement (F Ratio=4.4408 F Prob=.0001).

DESCRIBING OPINIONS AND FEELINGS

We carried out several Factor Analyses on the concept attitude of the citizen faced with art in public space of their city. In general, we can confirm the existence of the three components mentioned at the beginning.

Regarding the first component, the *cognitive* one, the citizens consider that:

FUNCTIONS :

- to place monuments and sculptures in the streets of their city increases its aesthetic quality (89.2%)
- to place monuments and sculptures in the streets of their city increases its identity (81.1%)
- the monuments and sculptures in public space revalue a quarter (82.4%)
- some elements of art in public spaces of Barcelona are well-known, being points of acquaintance (58.1%)
- it is false that artistic elements are of no use at all (83.1%)
- in quarters with social-economic problems, 50.7% do not consider art in the street an important point while 38.6% consider it of great importance.

CONTENTS:

- it is important to know the title and the author of a work of art (44%)
- art in public spaces is something more than emblematic dwellings and commemorative sculptures (84.5%)
- the alive statues, paintings on the ground, graffiti, etc. are a kind of new art fair in public space of their city (58.8%)
- monuments are not only for tourists (74.4%)

MANAGEMENT:

- the money inverted in conservation and diffusion of art in public space in the city is not enough (36%), although 44.6% feel indifferent or have no idea how much money is invested for this purpose.
- monuments which are important in Barcelona are too much concentrated in the center of the city (47.3%)
- they don't agree that sculptures should rest in museums instead of in the public road (78.3%)
- to take care of the public space of a city means something else than only installing benches, litter bins and green areas (89.2%)
- a lot of monuments and sculptures are situated in places of the city for other reasons than the aesthetic ones (politicians, nationalism, contacts, etc.) (66.2%)

Regarding the second one of the components of attitudes, the *affective* one, the citizens consider that:

STYLE AND QUALITY:

- they disagree (57.5%) with the statement that abstract sculptures disturb the urban scenery of the city
- some types of graffiti decorate in a funny way the walls of their city (62.8%)
- 29.7% do not like commemorative statues. On the other hand, 37.5% like them and the others feel indifferent
- 56.7% disagree with the statement that the sculpture on public space in their city is of low artistic quality

NEW PROPOSALS:

- they would like that portraits, caricatures, prints, paintings on the ground, alive statues, etc. you see in The Ramblas, could be seen, too, in the rambla or some places of their quarters (43.8%)
- some sculptures could be moving from neighbourhood to neighbourhood of the city (39.2%, although 32.4% feels indifferent)
- they would like to see in their neighbourhood the new artistic tendencies reflected (62.2%)

IDENTITY:

- they feel more identified with the emblematic artistic elements of Barcelona than those of their own neighbourhood or district (50.7%)

QUANTITY:

- they would like more art fairs in the street (69.6%)
- people would prefer more murals and mosaics in public space of the city of Barcelona (58.8%)

The third factor, the *behavioral* one, was not represented enough. The citizen consider that:

BEHAVIOUR:

- in general, they pay attention when they go through for the first time, in front of some monument or art fair in the streets of their city (54.7%)
- they would like to spend part of their free time visiting works of art of their city (50.7%)

TAKING PART:

- the Administration doesn't make sufficient efforts to approach art to the citizen (48%)
- the citizen himself has to be taken more into account when decisions regarding the instalment of artistic elements in the public spaces of their city (71.6%) are concerned

PREDICTING THE INTEREST IN ART OF PUBLIC SPACES

Finally, we made a multiple regression analysis with the objective to see how so far the dependent variable, v22 «personal interest for the artistic elements of public space in your city», is predicted or explained by the remainder of independent variables concerning attitude. For the evaluation of regression equation we used the stepwise method or regression step by step with the following variables:

- v21: Evaluate from 1 to 10 your personal interest in art in general
- v31: I would like more murals and mosaics in public spaces of the city of Barcelona
- v32: I like to spend some of my free time visiting works or art in my city
- v29: In my opinion insufficient money is spent in conservation and diffusion of art in public spaces in the city
- v36: the abstract sculptures disturb the urban scenery
- v53: art in public spaces is something else than emblematic buildings and commemorative sculptures

We obtained a R Square or total determinant coefficient of $R^2 = .75034$. This value supplies information about the part we know from v22, meaning that a 75% of variance of said variable is explained by the 6 items mentioned. The predictive equation, non standardized, has the following expression:

$$v22 = -2.7330 + .6267 \times v21 + .4135 \times v31 + .3235 \times v32 + .2470 \times v29 + .2270 \times v36 + .2511 \times v53 + E$$

With this equation starting from direct scoring in each one of these 6 items, we will be able to predict a 75% of the evaluation made by a citizen with regard to personal interest in artistic elements in public space of his city.

4. CONCLUSION

These results have practical implications. One of them, it is if we want to increase personal interest in the artistic elements of public spaces. Firstly, we have to increase the number of mosaics and murals in the public spaces of the city. Secondly, we should assign more money to preserve and diffuse it. Thirdly, we have to favour people's visits and it should be understood that art in public spaces is more than emblematic buildings and commemorative sculptures. This is what road users think.

The scale of attitude obtained is the first test, which could increase its reliability including new indicators, specially from the behavioral factor.

Surprisingly, the citizen's attitude of Barcelona about art in public spaces is significant. They have quite unanimous opinions and feelings, although we found some differences among districts. Besides, the areas of great concentration of art in public spaces don't always coincide with the greatest interest of their residents (for example, District 2: Eixample).

There are important percentages of agreement and disagreement. For example, in the cognitive factor about functions of art in public spaces, its contents and its management. The same happens to the second one, the affective factor, about style and quality, new proposals, identity of place and quantity. And, the last one, the most active, points out to the improvement citizens' participation.

Cognitive Maps and the Pictorial Representation of the Environment

F. Hernández

SUMMARY

This paper will introduce the problematic of the representation of the environment with a pedagogic purpose and using cognitive references derived from studies of mental maps considered in a non-reactive way. This proposal shows the possibility of introducing different levels of complexity in the organization of representation based on the subjects participation in the process and in the evaluation results .

Approaches to knowledge and representation of the environment.

Cognitive maps have been presented as metaphorical and analogical models of the representation of a reality (Stea and Downs, 1977; Riba, 1985). The adaptation between representation (mental and depicted) and reality is an intervening variable in the construction of a map. Consequently, in the predictive and evaluative use of the map, knowledge, skills and previous experience of the individual in the environment have an important influence on this variable. In the relationship between representation and reality, several adjustments and adaptations must be made in order to establish the connection among factors such as : the structuring itself of the environment, individual's mental images, resources and depictive skills of each subject; and the researchers' appraisal of the map.

The proposals in order to approach this complex framework, since the first studies of Lynch (1960), have been generally applied under a reductionist character, and they don't always guarantee the connection of the representation and its evaluation with the lifestyles of the individuals (Ladd, 1985). The studies on cognitive maps have failed to take into account the value of the representational skills used by the subjects, or explore cooperative ways of analyzing the results or consider the map not as an end in

itself but as a result of a longitudinal and biographical process.

METHODOLOGY OF THE STUDY

Our work intends to make a contribution within the framework previously described. In this context, a group of 30 second-year students of the Faculty of Fine Arts of Barcelona were situated in a village of the Ampurdán (Girona, Spain) previously unfamiliar to them. There, over the course of a weekend, they were told to confront different ways of seeing and represent the environment with the specification that it not be reduced to a mere spatial and cognitive category. In the task, it was possible to take in other aspects, such as epistemological, personal, cultural, aesthetic and symbolic facets, that together with the spatial, would form a framework to understand environmental interrelations (Teymur 1982; Hernández, 1986, 1990). The technical skills used on the resources of representation was a factor taken into account in presenting an alternative proposal to cognitive maps to study and organize the environment.

PHASES OF THE APPROACH

During the process of this study each one of its different moments were integrated according to the results obtained in the previous one. The group of the students carried out the evaluation of each intervention along with two participating observers. During the experience, the results were being organized and categorized according to the decision-making process that the students have made with the researcher in three phases or stages:

(a) Diagnostic strategies. In this first stage the subjects followed the instruction: *«express, graphically, your route through the village, your way of recognizing it.»*

The implicit content of this proposal was to reflect and capture the ways of seeing, the ways of reading and representing the environment made by the subjects.

(b) Differential strategies. The proposal of this stage departed from the results of the previous one, which had given a photographic view on representation of the environment and achieved a suggestion of individualization capturing the specific relationship of each student with the village. This time, the assignment was: *«reflect the life experience that is derived from the walk»*, which

emphasized the change that can take place between perception and the individuals' account of the environment.

(c) Analytical strategies. In this stage the individual character of the previous experiences is incorporated into a specific proposal, reflected in the following instruction: *«approach and depict an object, an element of the environment, through your analysis, using all of those methods of representation you are capable of.»*

At this moment of the experience we follow some of the ideas presented in the courses «Frontdoor Project» and «Art and the Built Environment Project» by Adams (1985).

WHAT DO STUDENTS DO?

In the diagnostic stage, the characteristics of the representations worked out by the subjects had certain traits in common. This is how a walk through the village was carried out, organized according to an accumulation of images. In this way, the drawing served the intentional function of acting as a photographic copy of reality; a copy that in addition had a frontal character in relation to the individual and in representational form. Nevertheless, through these common characteristics, it was possible to capture some organizational ... and levels of presentation that offered the alternative to types groupings (table 1).

The parallel articulation of these typologies permits the predominant style of representation to be recognized with greater facility. The environment is organized according to signals that appear in it, levels that may not only have the function of nodes (church, bridge, tower), but that can configure complexities (the topographic levels of the village) or circumstantially (arches, roads, rocks). Students depart from a route of recognition that closely follows the orientation lineability which Kaplan (1973) makes reference to, and which is necessary in order to adapt oneself to the environment. These characteristics would form the participants' style-type of organizing an interpretation of an environment that was new to them. It denotes a formative contamination, the capturing of the frontal of the environment and the objects, which is the most common system used in university studies on representation. On the other hand, it denotes that the environment is organized by itineraries and indication elements, specifically of historical and architectonic significance.

Organization Tipology	Nr of Subjects(%)		Results Tipology	Nr. of Subjects (%)	
Elements	13	(43)	Route perspective	20	(67)
Open view	9	(31)	Details	4	(13)
Environmental relations	4	(13)	Transformations	3	(10)
Others	4	(13)	Others	3	(10)
Total	30	(100)	Totals	30	(100)

Table 1: Tipologies in diagnostic stage

WHAT DO STUDENTS MEAN?

In the differential phase, the intention was to go beyond the previous level, once assumed that the subjects had an image of the village. For this experience, they were told to create a plan, without a necessary aesthetic finality, that would capture the sense of individualized relationship that each one had with the village. The notion presented for this phase was: *«to see is not to recognize, to represent is not to know»*. The aim of this proposal was to expose the participants to the complexity of planning in environmental design.

Nevertheless, the meaning of the initiative was contaminated by a series of elements not foreseen in its planning. So, for many it was their first experience in surpassing the level of reproduction of reality, something which gave evidence to the lack of technical resources available for approaching it. This brought along with it a series of subjective situations that in the beginning exceeded the guidelines of the proposal. Confusion, mental block, inhibition, tension and a certain anxiety appeared in the discourse of the participants' explications.

Nevertheless, the individualizing finality of the proposal was completed, now that it redounded in some realizations in which the sense of frontal to the entire village was amplified, but within configuration variants (shadows, contours, levels). Diverse plastic languages were used (collages, models, panels), orientation reference markers were made (the center of the village as a confluence of meetings, forms and representations)

and most importantly, the role of interaction between environment and individual as a necessity for capturing one's subjective relationship with the village was reinforced. The contents of this and the other sections appear in Hernández (1986a; 1988).

All of the previous experiences are incorporated into the analytical phase, and an alternative to the life experiences that have been generated is proposed, maintaining the individual character of the educational proposal. In this way, taking on an object, an element of the environment through the subject's analysis, implied underlining the subjective character of the representation once again. Situating oneself before the village from different points of perspective (including interpretative ones) required learning to take object distance as the methodology of appropriation, as well as manipulative and representational distance.

Some characteristics arise in the students' representations of the environment carried out which reinforce the value of the object discomposure for a better understanding of the environment. These characteristics also underline the social role of design, the almost unlimited possibilities that come to light due to the consideration of diverse points of view toward an object, and above all the value of the spatial-geometrical representation as the base of a greater extension in the analysis.

TO GO BEYOND

All of this brings us to the convergence of a series of evaluative contributions that are also the result of the different forms of approximation and the experience of this study. Here it is pointed out that it is necessary to incorporate into the design a balance between the subjective life experience and representational organization. On this premise, individuality forms part of the process of design, whose depiction doesn't have to be seen as its objective and aesthetic finality, but as the process of realization/construction of the reality that is approached. But in some way it must construct its own value criteria. All of this comes from a necessary strategy: the approach to the environment from an articulation of steps of interpretation could be a positive strategy to represent and to access subject's knowledge and to improve their cognitive and practical skills for a better understanding. How this process is developed could be the objective of a new series of studies.

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Public Art / Cities in Competition

Strategies, bridges and gateways

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Waterfronts of Art Technologies of Information, Interactivity and Public Art

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PUBLIC WATERFRONTS

The place for *Public Art* is obviously (?) *Public Space*¹. This affirmation, contained in the very definition of P.A.², may appear to be unnecessary; however, it takes on relevance when it becomes impossible to ignore the fatigue and consequent saturation of public spaces, especially in urban areas. The limits of the territories occupied by cities are, in most cases, the very factors which made those particular geographic locations ideal as the sites of inhabited centres: they were easy to defend, had fertile land and/or abundant natural resources and good land, river or sea communications, etc. In the cases where this has occurred, the conditioning of the structure of the city to the morphology of the physical space it occupies has been much more evident, and port cities are perhaps the most representative cases when addressing the question of recovering P.S. (Public Space) in areas which are run-down or partially or completely unusable for their original purpose³.

Port areas have been traditionally marginalized from city life for social and labour reasons and have been brought back into the urban framework through rehabilitation programmes, which are currently some of the most ambitious and innovative projects for the creation of areas of commercial activity, urban centres, improved quality of life in adjoining

neighbourhoods⁴, what are known as Urban Coasts (Waterfronts, Urban Seas, Seafronts, Cités de l'eau, Cities on Water, Città d'acqua, etc.).

Dublin and the *Temple Bar Properties Project*; London and its *Docklands*; and Barcelona with its *Port Vell* are some⁵ of the cities which have started or have finished large-scale projects. These projects have a number of points in common in terms of the solutions applied:

- specific weight of the artistic/architectural components
- interdisciplinary strategies and connections
- effect of the projects on the quality of life
- concern about the preservation of the cultural and environmental heritage
- incorporation (including experimentation) of the latest technological innovations

These points in common are not coincidental if we consider the *Plans for Local and Regional Development*⁶ of the different Administrations involved, which have been following the guidelines agreed on by the European Union⁷ with regard to priority projects and recommendations for economic development

and the improvement of the quality of life. Barcelona⁸ is a clear example of this point.

The *Strategic Plan 2000*⁹, a local development project, involves a number of aspects designed to promote the economic development of the city within the overall plans of European macroregions, the final purpose of which is qualitative and quantitative social progress on both the economic and environmental level¹⁰. In the specific case of Barcelona, one of the points having a direct relationship with Public Art¹¹ is the promotion of tourism and trade by improving what is currently on offer, not only in terms of business opportunities, but also with regard to the city's cultural offerings. In this sense, the offerings generated by the Port of Barcelona¹² are focussed on two main areas: the *Logistics Activities Zone*¹³ and the *Port Vell*.

The *Port Vell* is one of the most ambitious urban projects in all of Europe. It covers an area of approximately 55 ha¹⁴, creating a pleasure and commercial centre with extensive areas for strolling and recreation, an underwater aquarium, a multi-screen cinema complex, an *Omnimax* cinema, a shopping centre, a business centre associated with the *World Trade Center Association* chain, a walkway which is an extension of the popular *Ramblas*, the remodelling of the passenger sea terminal, the extension and improvement of the infrastructure of the marina, the remodelling of the fish exchange, three underground parking garages and a sports centre for the Barceloneta neighbourhood¹⁵.

This project, currently in the development phase¹⁶, should not only be included in what is called Public Art because it fits into the policies of local development and the recovery of public spaces; nor because of the aesthetic, artistic and architectural value of works which are as charismatic and popular in the city as the *Moll de la Fusta*¹⁷ and the *Rambla de Mar*¹⁸; nor because of the fact that these areas contain more than eighteen sculptures/monuments, including the Columbus monument; nor because of the recovery of the concept of the project as conceived in the Renaissance. No; it should not be included for only one of these reasons, but for all of them taken together, which forces us to immediately redefine the term Public Art.

PUBLIC ART

During the development of one of the projects begun in the *Intermedia-TSIT Lab* at the University of Barcelona¹⁹ — one of the preliminary tasks of which was to create a complete data base²⁰ which includes the public sculptures in Barcelona — as the data obtained from different sources²¹ was entered and studied, it became evident that, if it were continued in the same way, the DB would be nothing more than a mere inventory of “fixtures”, a catalogue of sculptures with a minimum chronological listing and a number of formal specifications. It was not enough to add more historical data or aesthetic evaluations and bibliographic references. From our perspective it was necessary to abandon the classification system used until that time by those interested in public art²² from the point of view of sculpture, because it mixed different criteria to somehow be able to include those objects considered to be “public sculptures”. A functional classification could include in the same level a group labelled according to the morphology of the object or to create a macrogroup of *Urban Fixtures* which indiscriminately includes rubbish bins, traffic lights and street lamps, but which, curiously, does not include objects created by the architect Gaudí, which brought us into aesthetic evaluations at the same time.

Independently of the fact that most of the authors took for granted that P.A. was being defined as the cataloguing and classification took place, the stance was maintained of limiting the scope of P.A. to the mere object, to the *work of art* placed in the public thoroughfare, with the minimum amount of extra-artistic listings necessary for comprehension.

In a city like Barcelona, this is not possible.

The redefinition of Public Art is not clear and limited. At present, P.A. is the interrelationship of a number of factors which come together in a public area²³; but the most important thing is that these factors are not inherent to Art, but are elements of the city itself, so that Public Art²⁴ is not splashes of Art in public spaces, but part of something more complex, as is the urban setting²⁵.

Thus, to continue with our Data Base, we can see that a study of this type should more logically use a GIS²⁶, with different levels of information and relationships between its objects²⁷, including not only objects traditionally considered to be *Public Art*, but also the active and passive elements of the urban environment.

This re-placement, if not redefinition, of P.A. in the context of the city, would make the fact much more explicit that the concept of Public Art has more to do with Public Space than with the artistic objects placed in these spaces²⁸. The case of Port Vell²⁹ is a clear example of how a public space can be organized with interdisciplinary solutions in the framework of an overall project, converting each of the elements³⁰ in a significant part of the whole³¹. These activities are generally well accepted and assimilated by the people of the city when they see that they have more space for public use, unlike what happens in many cases when monuments/sculptures are *inserted* in the public thoroughfare using criteria which is not transparent and not in keeping with P.A.

When speaking of interdisciplinary solutions, we should make an effort to go beyond the simple³² acceptance of elements of urban fixtures or other objects which are traditionally not included in P.A. That is, if we accept that, because of its design, the physical medium of an informative traffic sign is part of P.A.³³, why can't we consider the underlying technological system of these signs to be part of P.A. as well, based on the city as a complex whole?³⁴ Can't traffic restriction and access control³⁵ devices be considered temporary urban *Artistic Installations*? Doesn't an engineer or traffic control technician work at the same level as an artist or a sculptor?³⁶

THE PUBLIC STATE OF THE ART... OR THE STATE OF PUBLIC ART

Although the relationship between Waterfronts as a specification of public space is clear in the context of local development programmes and P.A., why is there an insistence on the technological factor—specifically on new data technologies and interactive systems?³⁷

In December 1993, the European Union passed the *White Book for Growth, Competitiveness and Employment*, highlighting the need for adapting to the new *Information Society*. In the same report, the new technologies to be implemented for building the groundwork of this emerging society were clearly indicated: the *Integrated Services Digital Network* (ISDN), wideband infrastructure (ATM), the *Global System of Mobile Communications* (GSM), geographic coverage by satellite and new *Basic Services*³⁸. The implementation of this technology should not be an end in itself, but should

lead to direct applications in our society. In this sense, the report stipulated ten priorities:

- home-based computer links
- distance learning
- Network of Universities and research centres
- computerized services for small businesses
- motorway traffic management
- air traffic control
- health care networks
- electronic bidding
- trans-European network of public administrations
- urban information highways

These ten points have a direct connection in one way or another with the guidelines for local and regional development mentioned above. This connection is not surprising given that the technological element was already present in the basic outline of these strategies and because their aims were identical.

Thus, given the components

- Local Development
- Public Art
- New Technologies

and the intricate relationship already mentioned, especially considering P.A. and N.T., is the connection between both elements possible, above and beyond incidental intersections, or are they parallel lines? Must we investigate the simple generation of objects/products or move toward integration in a specific context?

Besides the most obvious manifestations³⁹, which are the result of new business opportunities and the accessibility of new media and their potential, the connection between the elements indicated in the area of local development and the public space will tend to be more complex and subtle as their integration increases, with P.A. being the most favoured as its scope of activity expands. In this symbiotic relationship, it is easy to imagine mutually beneficial forms of collaboration, of which I would draw attention to four key points of agreement with the foregoing, while avoiding the product/object-as-an-end-in-itself and reevaluating the *project*. These points are:

- integration of data systems, referential elements and the urban make-up
- consideration of *cyberspace*, virtual reality and urban and interurban communication highways as public space
- more importance placed on joint

strategies than *self-sufficient* projects

- self-critical reflections on overgenerous evaluations and excess with regard to P.A. and N.T.

With regard to the integration of data systems, referential elements and the urban make-up, not only the formal aspects are included in the solution of volumetric and visual problems, which can be structural or related to interface, or the demarcational/referential/organizational function in its context, but also the implicit derived sublevel in the use of electronic urban guides, in-route navigation systems, leisure programs, etc., which represent an effort in the P.A./City connection.

Besides the literature from the fields of fiction⁴⁰ and *rigorous* study⁴¹, it is important to see how the second point can relate to the first, both on the technical and psychological levels, raising serious questions on ubiquity, interactionism and conduct⁴². On another level, we could begin to speculate on the organization and *exploitation* of cyberspace, with the curious observation that space terminology is easily being adopted to describe and identify non-existent spaces which are actually made up of servers, linking nodes, physical connections, satellites and all types of programs.

With regard to the third point, the cost of the necessary investment and the need to have a preliminary project with an overall vision of the operation, among other things, are some of the aspects which will be imposed by the need to unify activities in joint strategies which will clearly define the goals to be undertaken, given that all initiative in other terms will run the serious risk of failure. This means that without eliminating isolated projects, the people responsible for a part or a complete project will finally have to commit themselves and to get involved in all the levels⁴³ of the work.

The final key point is the synthesis of the previous three, which generates a critical reflection⁴⁴ on the use and real needs of P.A. and/or N.T. The case of the *Port Vell* is once again a clear example of putting global criteria before the temptation of populating an area with sculptures/monuments, multimedia audiovisual shows, interactive information points, vending machines and other gadgets.

PUBLIC ART?

Aware that many questions have been left unanswered, would it be possible to state that at present Public Art is nothing more than a bunch of questions⁴⁵ outlining various elements?

NOTES

¹ Public Space, whether indoor or outdoor, urban or rural, permanent or temporary, real or virtual, etc.

² P.A. is Public Art.

³ Unusable and insufficiently prepared for three reasons:

* changes in the characteristics of ships, which need larger and more specialized docks for loading and discharging.

* changes in the logistics chain of intermodal transport, a concept linked to containerized cargo, making it possible to create new areas which are ideal for activities that generate added value.

* old ports are physically limited when it comes to adapting to the needs of the above points and too near the urban fabric for certain port activities.

⁴ Without losing sight of the maritime nature of the area.

⁵ Boston, Montreal, San Francisco, Baltimore, New York, Hong Kong, Dakar, Bordeaux, Belfast, Marseilles, Bilbao, Santander, Ghent, Rotterdam, Plymouth, Cardiff, etc. are some others.

⁶ Obviously also common.

⁷ Whether because of legal regulations or to apply for financial aid for E.U. priority projects.

⁸ To use the city where this seminar is being held as an example.

⁹ *Pla Estratègic Econòmic i Social Barcelona 2000*; Ajuntament de Barcelona, 1990.

¹⁰ Making use of resources, pollution and waste elimination.

¹¹ Another point is the management and improvement of public transport and roads. We will examine this relationship below.

¹² One of the organizations signing/collaborating with the Strategic Plan 2000.

¹³ The Logistics Activities Zone, LAZ, is an area where logistics operators (importers/exporters) can perform activities which generate added value on the goods handled, making it possible to reduce delivery times and customs procedures and to concentrate services, etc. It also has facilities for multimodal transport links for optimum connections by sea, rail, air and road. Although the Port Vell is the project which has most to do with Public Art, it is necessary to mention the LAZ because of the overall context and joint strategies to benefit the urban environment, quality of life, etc.

¹⁴ Including Moll Nou, Moll de Balears i Pescadors, Moll del Rellotge, Plaça de Mar, Passeig Joan de Borbó, Moll de la Barceloneta, Moll del Dipòsit, Moll

d'Espanya, Moll Bosch i Alsina and Moll de Barcelona.

¹⁵ For a complete list of the activities in the Port Vell of Barcelona, see *El Vigía-Barcelona desde el Puerto*, Barcelona 1992.

¹⁶ In the summer of 1995, 80% will be completed and open to the public.

¹⁷ Officially called the *Moll Bosch i Alsina*.

¹⁸ ...despite having been inaugurated only five months ago.

¹⁹ The research unit I am attached to.

²⁰ Created by E. Cofiné under the direction of Dr. A. Remesar.

²¹ Mainly from the office of the Barcelona City Council.

²² García Martín, Manuel; Barili, Renato; et al.

²³ see the Port Vell example.

²⁴ The repetition of the term "Public Art" is not gratuitous. In a gallery or in any other non-public space, there are other influencing factors. It is important to separate P.A. from artistic circles, which have little to do with P.A.

²⁵ A city with its own urban shape, which is determined by the organization of its space and the elements it is comprised of. These elements fall into two categories: active and passive elements. The active elements are the different networks which guarantee the city's operation; networks which do not define the objects they are comprised of, since they are functional systems which can share components with other networks at the same time. There are four networks we could differentiate: information network, mobility network, services network and connection network. The passive elements are non-connective elements which can form part of a network or subnetwork, but which usually do not.

²⁶ Computer-based *Geographic Information System*.

²⁷ This vry text should be in a similar medium, organized in the form of an interactive hypertext.

²⁸ I know; this is not a new concept. From the classical cities to the present day this relationship has been maintained; however, a good number of contemporary artists and sculptors seem to have forgotten it. Perhaps it would be a good idea to debate and clarify concepts such as the image of the Sculptor, the concept of the Project and the validity of some pedagogic programmes in artistic training.

²⁹ And most other similar waterfront projects.

³⁰ Buildings, pavements, lighting, signage, monumental sculptures, etc.

³¹ And doing away with aesthetic and even ergonomic analysis.

³² Simple and not at all new: Various Authors, *Entorno al entorno: Barcelona*, 1985.

³³ For example, the gantry signs designed by the engineer Calatrava, installed on Diagonal Avenue in Barcelona.

³⁴ In Barcelona there are eight different systems for citizens based on new data system technologies relating to urban mobility: a Cultural Information System, Information on the Occupancy of Area Parking Garages, Indicators of the reversibility of lanes on incoming/outgoing roads, a Variable Road Information System, an Interactive Information System of the Industrial Estate of the Zona Franca in Barcelona, the Vereda Information and Management System; an intelligent Traffic Lighting System and an Information System on city bus lines.

³⁵ *Poble Sec Experience* within the framework of the *Gaudí Project* inside the *Polis Programme*. Barcelona 1992.

³⁶ Perhaps this is going too far. It could be understood to mean that any element placed in or related to Public Space is Public Art; or that the scope of activity of the *artist* is being limited. This is not my intention.

³⁷ Interactivity. See Remesar, A., *Interactivos, Instrucciones de Uso* and Manzini, Ezio, *Artefactos. Hacia una nueva ecología*.

³⁸ *E-mail* and data transfer.

³⁹ During the *First International Symposium on the Comic* held in 1985 at the Fine Arts Department of the University of Barcelona, Dr. A. Remesar and J.M. Padulles presented the paper *La historieta en la era del chip* (The Comic in the Age of the Chip), which discussed the extent of the use of computers in the world of comics, highlighting two key aspects which led to the creation of the project *ArtCom* and the formalization of the research team of the Laboratory of Treatment and Synthesis of Image and Text.

"... we believe that the future of the use of computers in the field of comics will not be limited to the development of the expressive quality of figurative aspects, an element which is somewhat foreseeable, but rather, that research into the comic-computer relationship will lead to other advances, fundamentally in two directions:

- a. the complete creation of the story
- b. new forms of distribution of the finished products..."

Since then, although the areas of activity of this research group have been expanded and technological development in the field of computers calls for constant revision of the outlined resources,

the validity of both points has been clearly demonstrated through both the projects executed and the research tasks necessary for these projects. Such was the anticipation that what is now called the *Multimedia* market is nothing more than a label for a set of tools and conglomerate materials under a single data processing unit which makes the following possible:

- a. the complete creation of the story
- b. new forms of distribution of the finished product.

⁴⁰ The already excessively cited *Neuromancer* by W. Gibson, *Tron* by Walt Disney Productions, etc.

⁴¹ Rheingold, Howard, *The Virtual Community* and Taylor & Saarinen, *Imagologies*.

⁴² Various Authors, *Entorno al entorno*.

⁴³ not only the creative levels

⁴⁴ As has occurred throughout history with any medium and technology; e.g., writing, the printing press, the television, videogames, etc.

⁴⁵ And is it necessary to provide an answer to them?

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Scratch City

Through which are represented the diverse
nests of contradiction which characterise the
sites of public art

John Hyatt

GATEWAYS OF FEAR

Normal

I would like, first, to remind you of an indoor example of public art, the mural painted by Ambrogio Lorenzetti for the *Palazzo Pubblico* in Siena between 1338 and 1340. For years it was known as the **Allegory of Good and Bad Government** but it has been more recently demonstrated (convincingly) to be an allegory of Siena's status as a Republic and a demonstration of a competitive city state declaring its belief in itself as a "new Jerusalem" and the political preference for a system of the "common good" over tyranny. Through art and culture, Siena was declaring itself as one of the first "modern" cities and a trade centre: a gateway for commerce with the world.

The belief in the subject being an Allegory of Good and Bad Government is an interesting one which persisted as the dominant reading of the work for many years. The reasons for it reside in a rhyming across the walls of the palace between a city of ordered, calm, prosperity on one wall of the mural to a city ravaged by militarism, rape and disorder on the other side.

In this, the mural *apparently* represented an interface of city life: the fear/pride contradiction. It, seemingly, presented us with a felt representation of the city as a shifting sea of contradictions - a city that speaks with many accents.

Subsequent hard research has shifted the mural to be an expression of civic pride. Pride

BRIDGES OF PRIDE

Other

Bernadette (Ralph):

"It's funny, we all sit around mindlessly slagging off that vile stink-hole of a city. But, in some strange way, it takes care of us. I don't know if that ugly wall of suburbia has been put there to stop them getting in or us getting out. Come on, don't let it drag you down. Let it toughen you up. I can only fight because I've learnt to. Being a man one day and a woman the next isn't an easy thing to do." (1)

And how would this city be in words?
What grammar the city?

Well, this city, like us all, was born swimming.

Natatal.

Grown as half man and half woman with drifting two-faced gazes and regular on/off binary strokes. In and out. In and out. In and out of focus. The dark tunnels. The flash of neon. The "How the fuck?". Mute and marvellous it whispers and gossips and declaims.

in Siena as a paradigm of "good government".

We have moved on in time. We have moved forward in time. We have moved backward in time. We have shimmied, we have shammiied, and we have squirmed in time.

I write in disdain of a certain type of historical writing which I, along with my wife-to-be, critiqued in 1986 (1), this is built up from separate historical events, ordered and stacked like house bricks. This type of history is a Tower of Babel built by a certain type of mind. It is, most often boring old twaddle.

As a neo-Mancunian, I had, recently, read an eyeful of what these dullards have trotted out in the name of historical research, because there is no historical era more likely to 'inspire' an old twaddle to twaddle than that which encompasses the evolution of Manchester (and Liverpool) as modern cities. 'By 1844, the first industrial revolution had established Manchester as the world paradigm modern manufacturing town and Liverpool as the gateway to the world market...' etc... etc. Super-Siena, in fact. It is an interesting subject for a story. It has as much action as *Accione Mutantes*, more plot than my life, and lashings of black, black humour. However, the story is usually told by a bore, whose reason for writing is parked in his garage. It is read by an audience of those with even less imagination, who require a polite and ordered picture of the past - because a safe past infers a safe present. The consumer of such a polished product needs to support a myth of the present which he or she has internally constructed. The consumer needs the myth because, as it was in 1844, the external world is, again, a crazy, chaotic and uncertain field of conflicting stimuli.

Those of us who do not require this myth of the present as a fixed and safe structure, must look elsewhere for our history. We must look to our cities like a stranger, hair stiff down the nape of the neck, *has to* look:

"Newly arrived and totally ignorant of the Levantine languages, Marco Polo could express himself only with gestures, leaps, cries of wonder and of horror, animal barkings or hootings, or with objects he took from his knapsacks - ostrich plumes, pea-shooters, quartzes - which he arranged in front of him like chessmen. Returning from the missions on which Kublai sent him, the ingenious foreigner improvised pantomimes that the sovereign had to interpret: one city was depicted by the leap of a fish escaping the cormorant's beak to fall into a net; another city by a naked man running through fire unscorched; a third by a skull, its teeth green with mould, clench-

Spaghetti city. Cling-film.

One day, (from a swimming pool of overripe peaches) I will declare my dream escape-to-be... successful. Harry Houdini.

Not ready.

The falls of desire.

Born neither of man nor woman, dragging the loveboat up the street. The free hand holds the shotgun. The city of the suicidal poet.

And always the music.

And always the destination whatever.

And the words intermingling like the mating dance of long necked birds from the North which is their South.

The shadow of a large cloud very slowly and the skin pricks up to meet it. And the city is the teeth of the world. The ball of the foot on the hard path across the skull. Pull back the lips of the sky.

Gash city.

The clown fish services in and out. In and out. In and out the city streets where the sun refused to shine... directly. The Animals polishing nameplates. Licking windows through the night.

Through the fence, spot-lit, the white tree, finally.

And do you remember those guards fifteen years ago in Rome with their rifles pointing and the smell of petrol burning and the dead girl dragged and handcuffed through the Fiat window and the motorcycle sliding? Submachine gun. The scatter.

Ass-ass-ini. Ass-ass-ini. Ass-ass-ini.

ing a round, white pearl. The Great Khan deciphered the signs, but the connection between them and the places visited remained uncertain; he never knew whether Marco wished to enact an adventure that had befallen him on his journey, an exploit of the city's founder, the prophecy of an astrologer, a rebus or a charade to indicate a name. But, obscure or obvious as it might be, everything Marco displayed had the power of emblems, which, once seen, can not be forgotten or confused. In the Khan's mind the empire was reflected in a desert of labile and interchangeable data, like grains of sand, from which there appeared, for each city and province, the figures evoked by the Venetian's logographs. As the seasons passed and his missions continued, Marco mastered the Tartar language and the national idioms and tribal dialects. Now his accounts were the most precise and detailed that the Great Khan could wish and there was no question or curiosity which they did not satisfy. And yet each piece of information about a place recalled to the emperor's mind that first gesture or object with which Marco had designated the place. The new fact received a meaning from that emblem and also added to the emblem a new meaning. Perhaps, Kublai thought, the empire is nothing but a zodiac of the mind's phantasms. "On the day when I know all the emblems," he asked Marco, "shall I be able to possess my empire at last?"

And the Venetian answered: "Sire do not believe it. On that day you will be an emblem among emblems." (2)

One must look again at the cultural inheritance and rescue the meaning of the past from the grip of the twaddler. Often it is the artist who gives us our first glimpse of a different history, especially the most urban and public of public artists: the cartoonist or satirist.

In France, in 1860, Daumier drew the cartoon illustrated here. It shows a peasant couple standing, ungainly, by their rude cottage and contemplating. Paris on the horizon. It parallels what Charles Dickens' traveller in *The Old Curiosity Shop*, observed to be "an invading army of bricks and mortar": the expansion of the modern city. "Dire que nous v'la Parisiens!...", "Oh, and to think that now we are Parisians!"), the solid fat peasant woman is saying to her ridiculous, clogged and smocked husband as he grins inanely beneath his pixie hat.

Paris was spreading across the countryside at such a rate that soon these, even these,

Put up your bright swords, gentlemen.

You, like Fra Angelico amongst the beggars.

In the newspaper, though no-one read Italian, we pieced it all together. The drugs. The bagsnatching. The pre-meditation. The history. The stop sign disobeyed. The pistol's death sentence understood. Riddling the Fiat.

Metal and blood whilst you ate, Sphinx-like at the pavement table.

All there in black and white and red all over. Snapper. Fish Supper.

Handcuffed-after-death city.

The rifles. Submachine. Walk on the wild side. Walking is a city taught thing. A safety device. The Ripper.

Look ahead to the escape at the edge of the city. Backwards walking like Plennie L. Wingo (2). Walking straight into that swimming pool. Peaches to slow me down. Drag net. Fast fish.

That Ha Ha Ha Burt Lancaster with his big gig trunks travelling cross-ways! He had a smile as wide as a cityscape and teeth like skyscrapers in a lake.

His face, a Mausoleum, hung over the city like a golden cloud of aphids.

The litter police wear brown uniforms and give instant fines before the sun goes down in the park. Cleanest city ever seen before dark. Then, Alice in Pornoland. The sound of a lapping blue. Astroturf. Knives and lychees and tassels on the end of a dress. Both kinds of music - Country and Western.

Germany - shoe shops

country bumpkins will be part of its citizenry. The city is still represented from the outside. Later artists like Van Gogh would be drawing the edges of the city as its tentacles grew, bit by bit, into the surrounding landscape. Later still, European Marcel Duchamp was to put the city, in the form of plumbing - the urinal of R. Mutt's **Fountain**- into the art gallery in what was soon to be the New York of **Walk on the Wild Side**.

However, let's stick with Daumier's print for a while longer.

It was for a purpose, a use, inside the city itself. It was to be seen by the Parisian bourgeoisie at a particular moment in its history.

It was drawn by a satirist, Daumier, so one must ask how it functioned a satire, where is the biting edge of this initially simple drawing which describes the growth of Paris? One must examine Daumier's audience, the Parisian bourgeoisie, in order to see how the print might have done its job.

In a city that was vastly expanding, a large proportion of the population were comparatively recent immigrants from the countryside surrounding it. The Parisian bourgeois was no exception. Having made vast profits in the countryside he moved into the capital and was eager to establish an identity in this new world of strangers. Part of this re-orientation was the necessary construction of a rural myth, an image of the countryside as a pastoral heaven and the peasant as an innocent, simple, idler in Arcadia. We have all seen the pictures of peasant folk leaning, lying, drinking but never at work, with cheeks so red that one would think they ate nothing but strawberries. The myth was necessary because, in truth, it was recognised that the peasantry was very capable of extreme social violence and revolution, especially the vast number of dispossessed peasants. They had been forced to sell their land to the rural bourgeois, in order to buy food to live, during the restructuring of the countryside to the capitalist mode of production. These dispossessed were also filling the streets of Paris in search of work, becoming the urban poor.

They were one group, as we see from Daumier's print, which added to the growth of Paris. They were bitter and they were living alongside that other group which had recently caused their bitterness, the ex-rural Parisian bourgeoisie. In this light, Daumier's print becomes a hot poker at the nerve-centre of his audience's perception of their own lives. It functions at the interface between fear and pride. It 'means' in a context, in an area of dynamic, shifting public life where:

Italy - funny mask shops.

Budapest - shop windows only.

Gateways and Bridges for commerce. In and out.

In Athens. That rain came down. Like a weapon. "Jack Kerouac..don't move!. Blam! The air clears for a while afterwards.

Steaming Street No.1.

Steaming Street No.2.

Steaming Street on film.

Steaming Street in a comic.

Inside the hallway, there is a pram and the letterboxes where the video you will post will not get or will be stolen from. The hallway is as wide as a street. Big enough for a horse led by a man in armour. The hallway is cool like metal to the touch. Outside is the blood and the guts. The outside's in and the inside's out.

Climbing up five spiralling floors, ten spiralling red-tiled curves of stair, innumerable single steps, with the legs gone to jelly and the back gone to rubber mixing with the shirt, surely no more and onto the roof.

Dizzy.

Its all patched up with concrete and plaster and metal sheet. Look up at the thousand TV aerials of all shapes and sizes and angles and, my god, the size of that gull vanishes into the satellite roof of the General Post Office. Stay away from the edge. What if there was a fire? And on the roof opposite. The one with a fence around it (on it?). The one with a high fence as a perimeter. The one with a six foot high. The one with an eight foot, at least, high fence which that football struck from the inside some seconds ago is a school playground and the sound of the chil-

" 'Public' thus came to mean a life passed outside the life of family and close friends; in the public region diverse, complex social groups were to be brought into ineluctable contact... the attempt to create a social order in the midst of confusing and chaotic social conditions at one and the same time brought the contradictions of the ancien regime to a point of crisis and created positive opportunities for group life which have yet to be understood."
(3)

Besides the similarity of this to Cyberguru-speak, so prevalent in Manchester at the moment, what has this Paris got to do with Manchester?

Consider an architectural feature of Manchester noted by a twenty-four year old factory owner's son in 1844. Frederick Engels, in his book *The Condition of The Working Class in England*, looked at a Manchester and he observed the particular nature of urban planning indulged in by our bourgeois ancestors. If one follows the wind that carried the black smoke of the factories (so black that the peppered moth was forced to change colour for camouflage - and, indeed, gained its name! (4)) to the poorer areas of the city, one travels from the villas of the nineteenth century bourgeoisie to the central business area and, if one sticks to the major arterial roads of the city, it is possible to miss the areas of the city in which the working people live. The long avenues, such as Market Street, obscure the slums of Manchester from the monied classes with the safe facades of the small shopkeeper. The hidden cramped courts, squealing pigs, and heaps of putrescent dung were hidden from view - out of sight out of mind. However, the threat was always there. The threat of crime, vice, pestilence and riot. The great manufacturing towns of northern England, no less than Paris, suffered their fair share of the pride/fear contradiction. The fear of pestilence lead to the pride of the Victorian sewer system which is currently collapsing.

For the international contemporary artist, one hundred and something years later, the representation of the city is not sited in the avant-garde of an advancing "army of bricks and mortar" - the invasion of the countryside has been completed long ago. The problem of representation demands a different answer.

The growth had stopped in the 80s. The noble plans of international modernist architecture had borne unexpected results, and the city showed a tendency toward decay. We had inherited a punk city. It was still a city of itinerant rich and asbestos-breathing poor.

It was a black and burnt-out city which

dren has been there all along hasn't it?

Life of stammer.

The heat has a buzz to it - a beehive of possibility with your inside out - that sizzles like the promise of decent TV. Like need. Like praying. Thousands of aerals. Thousands silently buzzing. Thousands silently sucking the sky. A cat moving in and out. In and out amongst them.

Below. Beds, showers, environmentally friendly shampoo and five channels of unmitigated shift - just the way I like it. In another language. In a capitalist tongue.

Jesus. The heat. Rivers of Tarmac. Knee deep in steaming Tarmac and all the buildings are burning.

However, in the privacy of the garden it is a pleasant sizzling. Retsina Bar B. The birds. The bees. The yellow planes at the top of the tree are Elderflower. Thought the sky had sucked the colour out of the topmost leaves. A lazy thought. Enjoyable, short-sighted, self-teaser. Is that a "runner"? A pseudo tree?

The Kinks.

And then the flesh, as a man, begins to move the body. Not the muscles, the flesh, I swear, moves the arms and the fingers when the horror, the horror, is discovered. The repercussive horror. The jungle. The concentrated drum. The silent sucking of the farm: the ants' aphid farm.

(Yesterday, whilst ringing for flowers from an office in the 1960s book repository some weeks before it closed as a British Art School, I glanced up to the window ledge (long, metal, industrial). Just before, a magpie on the barbed wire fence - blacky blue and matted with shift watching/ looking/ bored/ new magic was going on/ stared symbolically as an icon of post-industrial despair and bad luck or sorrow. On the window ledge. All along.

created the opportunity for clearance and the opening up of inner city spaces to be filled with... what? With art, "useless" and inoffensive art.

The work Mariscal has produced for this city of Barcelona owes as much to the tradition of the cartoon and the comic book as it does to fine art. The works function in ways comparable to Daumier's cartoon. They juggle razor-blades of humour and seriousness and totter on the brink of entropy, illustrating a playful, dynamic tension in our inner cities. Style struggles for space. Sometimes it succeeds, often it disappears, and the content is often situated at the point where contradictions meet (fear and pride, freedom and repression/necessity). In its disposable kitsch, it represents a world that is dramatically changing, Baudelaire's idea of the transient, cities which even now, so long after Daumier's time, are not firmly formed - but are continually bubbling away in the boiling pot of conflicting interests. In no corner of this world is this violent transformation not visible.

These works seem to express a mischievous delight in living and especially living right in the thick of chaos. Certainly, there is a pessimism of the intellect, but also an optimism of the will evident in the struggle of style in the flood of conflicting urban stimuli.

Beneath the giant cartoon lobster above the street, the bag-thief and the *Tueur sans Gages* wander and Baudelaire's *flanneur* continues his drifting *derive* - cosmopolites still rub waxen, polished, automobilised, armoured shoulders with Daumier's peasants. The faces of both offer nothing - for the eyes are obscured. The content is purposefully limited.

The twaddlers wither on the vine.

As I have said in EARI, the year of 1989 proved to be a watershed year for the world (5). The demolition of the Berlin's Wall happened in every city in the West and in every consciousness. It had stood as a mental iron curtain through my head since my birth in 1958. Its destruction presented a massive discontinuation of context - a burning of the mental map.

We are now journeying in time as well as space. The ghosts of history are erasing the tape of progress. Back to the future. From 1989, it was a brave new world and a sea-change was indeed underway but it was also an old world too which was pushing up through the cracks in the folding surface of the Modernist cultural Tarmacadam. All that was solid was melting into air and, rather than being transcended or overturned, Modernity

They are here.

Flying ant day. A thousand in one room. Gathered to do their business.)

Well, that was nothing compared to the aphid farm. The sucking. The farming. The itching.

Look up the aphid in... I'll do it for you in the kids Encyclopedia:

APHIDS, also called Plant Lice (Aphididae) are very small (1/10 to 1/50 of an inch)... In the autumn they return to the original host plant and produce both males and females. After mating, females lay eggs on stems of plants, and the eggs do not hatch until spring. Adults normally die in winter. Aphids feed only on plant juices that they suck out through their beaks inserted in the plants. Heavy infestations may injure a plant's growth or deform it, or the aphids may transmit various plant diseases. They secrete from the end of their abdomen a sweet, sticky fluid called honeydew, which collect on the plant stem. Honeydew is eaten by flies, bees and ants. About 1000 species of aphids occur in temperate regions around the world. They are rare in the tropics. Some have smooth bodies, others hairy. Green is a common colour, but others are black, brown, white, red or orange. Some are duotoned (3)

Ants herd these aphids like... whatever. They guard them. The aphids are not green, they are grey, matt - not shiny like an armoured ant - shaped like Fuckswagen Beetles. They suck the plant.

The ant sucks their "honeydew". Brief, simple, erotic and grotesque.

was dissipating before our eyes, becoming transparent, and its ghosts were returning.

The irruption into continuity precipitated by the trumpling Wall was reinforced by the 1989 Global Forum to assess the state of the planet. The verdict was not good. The dream of Science seemed like a nightmare and "fact" was starkly underlined as contextual opinion, ideological and political. Also, the ecological revolution, which had been thought and talked about, was starting to land as junk mail through the letterboxes. The world just didn't know what size it was that year.

Theoretical chaos represented the watershed of (possibly/ ironically to a Marxist) the return to history. Add all these together and the situation for newly "liberated" cities of the ex-Eastern Bloc in a global technological revolutionary economic speed/time machine was. Has been a phenomenal rate of change. Cata-pulted into a global forum, all cities of whatever pasts are competing for attention and image. They are competing for a stake in the future, redesigning themselves at the point of potential historical disappearance. In what way will we soon require the continuation of cities at all? In a different way, to be sure. Interestingly, in this regard, the proliferation of cities describing themselves, uncertainly, as *the gateway* or *the bridge* to elsewhere, rather than a centre in themselves is extraordinarily apt. The city as a centre for information switching. Cities as *city states* in increasingly fluid and borderless nations require legitimation and a corporate image.

Just like Siena at the times of the Lorenzettis, they are buying in legitimation through an international clique of artists-of-hire: cultural mercenaries complicit with commerce.

In the midst of this world shift, the artist who sites work in a social city space has thrived. What we are witnessing is a renaissance (I use the word deliberately) in public art. Competitive *city states* vie for international significance by the wholesale purchase of a cultural profile. More than the artist prospers through his/her endeavours.

The most significant growth in the local international art/city/ garden has been that of the middlemen. They that advise a city to pretend to gatewayness or bridgiosity: the consultants and the report writers.

The suckers of the honeydew.

You will not notice them.

They are tiny, piled on the stem. But, if you look for them and find them, you will know the horror.

The lead character of this aphid farm in Manchester is called Haarlton Mondo. He is an artist who places sculptures in a social space. A public sphere. His reputation an income relies upon him not offending the suckers.

Haarlton has proposed a sculpture of an enormous aphid to be placed in the jugular of the sap city.

He has compromised and made it green and neon rather than its more factual grey and dull.

It has been picked over by committee after committee going about their business.

Haarlton has had his sap sucked.

The proposal was successful. After installation in St. Furnace Platz, within three years, the ants neglected it and Haarlton (now a lecturer at the University of Fourth-Building- on- the- Left-Past-the-Rusting-Civic- Heavy-Metal-Crap-Sculpture) said...

But the batteries to the recording Walkman had been stolen again by Super Barrio and the Dirty Man. All of the substance of Professor Mondo's thesis was lost in time.

The batteries? They were inserted up the wrinkled arses of old age pensioners in Amsterdam to keep them warm through the winter- as defined by the Maastricht Treaty.

Manchester? A heart of Gold in a bath of fun fur.

NOTES

- (1) Rodgers, E and Hyatt, J. **Connections. The Twaddlers of Scare City**, Cornehouse, Open Eyes, 1986
- (2) Calvino, Italo, **Invisible Cities**, pp21-23, Harvest, 1972
- (3) Sennett, R **The fall of the Public Man**, pp 17-18
- (4) I'm not aware of any current peppered moth research- I wonder if it is changing back to a white moth now than Manchester has become a smoke-free Silicon Valley? Or a digital/virtual moth?
- (5) Hyatt, J (Editor/Author). **EARI: The Orange Circle Edition**. Vol 1, No 2, *St. Jerome's Disappearing Cat and Other Apocrypha*, Department of Fine Arts, Manchester Metropolitan University, p. 18, 1995

NOTES

- (1) Dir. Terence Stamp **The Adventures of Priscilla Queen of the Desert**. Australian Film Finance Group. Polygram Film Production, GmbH. Latent Image Productions. PTV Ltd. New South Wales Film and Television Office, 1994
- (2) Plennie L. Wingo was world record holder for walking backwards.
- (3) **The Children's Animal World Encyclopedia in Colour** pp. 31-32, Paul Hamlyn, 1967

Normal

Other

Visions of new City Places

John Gingell

ARTIST AS A VISIONARY

Things are not as they seem.

We live in a multi-layered construction of
TIME & SPACE.

The ENVIRONMENT - the place where
things happen.

"EVENT-UALITY"

Everything moves-shifts-drifts-changes,
transforms, emerges, decays.

MOST OF WHAT WE SEE IS, TO USE
DUCHAMP'S TERM - (IN DELAY)

- our lives
- the time span of objects in coherency
- even (Sartres) TREE - placed in Nausea
before ROQUETIN

The Artist in this, is faced with a play-
ground - the geography of her/his imagina-
tion.

We do not all have to be Blakes to read
our position, to know our places - to see the
SIGNS, to understand the living forces of the
COMPOST heap - re-composing.

Those involved in PUBLIC ART as Art-
ists are, if commissioned, paid to have VI-
SION, to build, oppose, comment upon, this
terrifying realm of urbes - the conurbation.

The artist acts, makes, lives her dreams
out on the field of Enna - "*The Oracle of
Delphus*" - (now engulfed by industrial sites

near Athens). Make no mistake: if we, (and
we all will) live here in these exciting, pulsat-
ing, choking, terrifying places, we can see if
given a chance, visions of how it can be other
than it is. We must be in delay - dwelling, and
gently with love weave our past into the com-
ing destiny if that is not to be all clamour, com-
merce and pain of loneliness.

As **Sartre** said (of the visionary) *Placing
an institution in a framework of judgement it
becomes a PHENOMENON.

ENVIRONMEWNT - A LIFE SPACE

That which is around us - THE 'IS' within
which we 'live' our lives - the water to our
goldfishness - a place for action, happening
and happenstance - our surroundings.

- psychological and physical
- the cultural and the economic
- the parameters of love and hate
- fear and security
- shelter and abandonment
- society and solitude

All artists are involved in 'environment'

Why ART at all? Million dollar question

To refuse (in Beckett's phrase)

The refusal of the Universe'

To scratch our significance on the glassy
granite of time passing

To record our humanness, in terms of the imaginary - that 'it' should be other - our desires our yearning and our pain to return home - our nostalgia.

"When I consider life, I am appalled to find it a shapeless mass.....the landscape of my days appear to be composed, like mountainous regions, of varied materials heaped up pell-mell. There I see my nature, itself composite, made up of equal parts of instinct and training. Here and there protrude the granite peaks of the inevitable, but all about is rubble from the landslips of chance" - Memoirs of Hadrian:M.Yourcenaar.

"Most artists in the Western World, inherit the late 19th Century tradition of Romantic and Realist protest".

PUBLIC ART - PRIVATE THOUGHTS

The Problem is: The relation between private thoughts and public art in places ouvertes - open for all.

When art - the 'will and wish child' of the maker, is placed, given, commissioned - there arise in all those individual hearts and minds which throng in endless carousel around the "city - body - the audience - the consumers, those who appropriate, dispose to meaning" - a thousand debates.

In simpler times - a simpler more formal structure - the artist/craftsman in his time, knew and had his place - all was as it should be and all was said and done and known to be - 'other' was inconceivable.

NOW - it is the GLOBAL TOWN in which we all live - "Communications City".

Transported as the hymns would say - instantly by the time warp machine - the car/ the place, the antigravity machine - the floor, the lift.

Everything is debatable - and complex. Sophisticated, loving care must be taken to 'do the right thing'. What is right? Whose rights - the viewer? the artists? the commissioner? the payer? the passer-by? of those who stay, of those who go?

Art in Public Places has a sad blandness record - (the Commissioning Committees of *butchers and bakers* on chairs) Compromise - **Public Ornamental Design, Mawkish Mythical Municipal Symbols.**

Commissioned in 1981 then in 1985 - removed from the plaza in front of Jacob K. Javits Building in Foley Square, Lower Manhattan.

For Serra the prime attraction was *"the very difficulty the site offered him"*, for the public who used the square, it represented a monstrosity.

"the world is in an inadequate state - the individual 'acts' and brings via language the construction (a world) into being".

Art is a phenomenon - part of human activity (all art is public).

Art is a necessity for health, a vital product of the human mind, heart & sensibility.

Art exists - yes as part of European heritage - exported like democracy to the world - part of human freedom - it does confront habitude & order.

Plato wished to ban the artists to the margins - to be in fact expelled from the Ideal Republic.

Artists challenge, do not fit - are dangerous - have a role to challenge cultural conformity, banality and boredom. They have in history, led the opposition to oppression - Czech artists, German artists, Spanish and Catalan artists.

Art is a private activity engaged in by consenting adults - with a patron, public or private, as the active agent between the parties. Such activity in Public as we have discussed is another matter likely to cause offence, in a society, frozen in banality and mediocrity.

- for art in Galleries
- so for prayer in chapels
- so for football in football pitches and stadia

I have some sympathy with the notion that open spaces/spaces/odd spaces are often best left alone.

Art & Pleasure

Art about lightness

THE CITY

REALITY • KINESIS

The City as a Reality - *"A huge novel we live in"* A.C. Ballard - *"in a drugged state, needing sensation; and violence"* provides it.fictional lives suspended by technology.

The City of power and politics - of control and surveillance.

The City of Kafka and the alienation of self from self.

Joyce, who lived his life suspended in the Cities of Europe - fled from the Dublin of his Ulysses, acknowledged his debt to the writings of Eduard Dujardin - particularly his filmic direction compounding time and space to the virtual reality of his book *"The Bays are Sere"*. In the opening pages, we are drawn into the city of Paris viewed as a place of a million separate incidents played out in the arena

called 'Paris'. Dujardin's text runs like a viewing camera, tracing the weave of incident like moves in a film. We become the inhabitants of the scene. It becomes 'Kinematographic'. Later in his poetry - Joyce explores the sense of being in the city - particularly the walker in the city.

The City has changed its rhythm, since these early 20th Century tracts. The automobile has deepened the crisis. Speed, the essence of the Futurist vision of the city as megapolis, now dominates our urban lives.

We still live largely in cities laid out from the Middle Ages as to road pattern. The time - mechanism, the car individually transporting us in from home to business, in and out of the city, compounds its restless, poisonous clamour. Ridley Scott's apocalyptic vision of a city state in the film '*Blade Runner*' - a supra Los Angelean construction of the future super city extending outwards to encompass the '*paysage*' and upwards into a stinking, dripping entanglement of decaying town, creaking antique technology and multinational economic political consumerism shot with legitimised 'state' violence.

We lie somewhere inbetween this, not yet totally economically driven, held in some way by a notion of the city virtues that the Greeks & Romans held to personify the city.

We still have City Councils - to whom an increasingly smaller role is given for 'virtuous' enactments - education, drains, leisure and planning.

THE CITY

From Renaissance times, the European city developed fundamentally to provide order - order in which trade, exchange and communication could function within a realm of protection. All relations, in architectural terms specifically were seen as "*real relations - a world of visible or intelligible traces of harmony (giving) access to the cosmic order*".

The city and its objects (buildings, sculptures, monuments) were there to "*sensitize the subject to knowledge, to create paths for the connection between spirit, intellect and experience*" - an object lesson. In some sense the modern notion of art - as public art in the city - has subscribed to this neo-platonic episteme - donated largely by public bodies - usually quangos seeking to 'elevate' the public - largely ignoring the Cartesian/Lockean notions of relativity of perception and displacement of an individuated comprehension of meaning.

There is still much of Rome in miniature in the 'City' of Cardiff - but it was started in

1890 and completed in 1932!. At this moment a 'new' Cardiff is being built - a commercial regeneration as in so many European Cities. Here, an economic company, Cardiff Bay Development Corporation is re-structuring the Bay Docks area, with a modern mix of leisure complexes, up-market housing 'condominions', shopping malls and a new Opera House, with a heavy dose of public art commissions - all done for the public good.

It involves difficult environmental issues - a destruction of a mudflat wild bird breeding area to create a lagoon behind a barrage involving delicate water table problems. A similar exercise is planned for **Croydon**, South of London. This motorway sliced conurbation almost buries the remnants of the former market town. It is viewed now as an Alphaville waiting for Godard - an empty landscape of psychosis. Envisaged are 'parking blocks' to take the mordaunt cars - and a dramatic sinking of the central divisive motorway underground, to be roofed over like a great valley. 'We will have Manhattan' they cry - a place of 'dreadful grim spaces - disconnected from ground'. To offset this, a great tower - a spire of light is planned to mark the city of new technology - a city jazz in Warehouseville. It seems that architects are deeply conservative. Cities are not machines - but dynamic heaps needing fundamental re-structuring.

WALKING IN THE CITY

All cities generate a constant cycle of spatial practice - walks - walking creates our experience as citizens. Each family, each individual comes out of essential solitude and the privacy of room, flat or house to go somewhere, to connect or merely to 'be outside' - to glide anonymously in the presence of 'others' - and to sense presence within engagement - a kind of mute togetherness - 'being' alone with the 'rest'.

In his book '*Practice of Everyday Life*' Michael de Certeau speaks of two kinds of City - the Concept City of urban planners and administrators - a '*panorama city - theoretical, simulacral*', which misunderstands spatial practice. He speaks of the '*official discourse*' which is up there, aloof in office tower whilst 'down below' live ordinary practitioners of the city - who walk, "*Wanders manner*" whose bodies follow the thicks and thins of an urban "text" (which) they write without being able to read it.

Certeau suggests that the artist - both Medieval and of the Renaissance 'provided'

the way of seeing the city in a God-like way long before the World Trade Centre provided the means to stand above the city to 'see it' as a god would.

They created predictively the perspective city in painted fictions 'pictures' - and literally paved the way for the concept two-dimensionally maintained by the city authorities - in an all seeing - all pervading system of authority, subjecting the turmoil of bustling individual and subversive life practices with its opaque projections.

"A migrational or metaphorical city thus slips into the clear text of the planned and readable city.....they (the city authorities) augurate the transformation of the urban fact into the concept of a city. Long before the concept of self gives rise to a particular figure of history, it assumes that this fact can be dealt with as a unity determined by an urbanistic ratio linking the city to the concept never makes them identical but is plays on their progressive symbiosis: to plan a city is both to think the very physicality of the real and to make that way of thinking the plural effective; it is to know how to articulate it and to be able to do it".

Artists, and those who design (plan), take their place in the power pronouncement and struggle of the city organism.

Artists as producers of 'public art', place their objects - sculptures, cultural transformations etc., in the framework of the concept city.

Art is conceptual - and city artworks stand outside the unlegislated 'ordinary lives' to walk the ideologised discourse of the dominant power - the patrons - be they economic or legislative.

This accounts for so much art which is attacked (rejected as in the case of Serra's work or graffitied - they and their objects have to submit to the Dis-ease of those outside 'the Panoptic power' - the disaffected people.

It is salutary, that at the end of each year, we see in TV reviews of past annual events, newsreel shots of citizens smashing the "art objects" and monuments of previous overthrown powers - political figures who have their theatre of power play in the city.

Artists and designers have to find a way to fill the gap which Certeau describes between the concept and power regulated city of order (the local authority) and the individuated 'walking city of people - a discourse unsubjugated to the system, yet within it.

All local power - the techno-economic structure - reduces the mythic qualities which the populace seeks and creates - the dream

space. Certeau quotes the woman from Rouen who stated "here" there isn't any place special except for my home, that's all there isn't anything "Nothing" special", nothing that is marked, opened up by memory or a story, signed by something or someone else.

Only the cave of home remains believable, still open for a certain time to legends, still full of shadows. Except for that, according to another city dweller, there are only "places in which we can no longer believe in anything" - the artist - and I'm a working artist - must enhance, rescue 'make-believe' spaces in the city which allow of appropriation to the dream-time of the traveller, the walker of the streets - to act as a shaman to the obscurity of myth and 'old-time' within which all seek to be comfortable. "Here there used to be a bakery" - "That's where old lady Dupuis used to live". "Memories tie us to place".

We must insert in the modern erasure of place and its shadows "a childhood experience that determines spatial poetics and later develops its effects, proliferates, floods private and public spaces, and under their readable surfaces creates within the planned city a "metaphorical" or mobile city, like the one Kandinsky dreamed of 'a great city built according to all the rules of architecture and then suddenly shaken by a force which defies all calculation.

In the Hague, there is a group called **Storm**, operating as "a cooperative for imbalanced feasibility", in France, a call in L'Orient for 'Paysages-les nouveaux territoires - un social-paysagisme' - the Ruhr in Germany, a vast conurbation declares itself after 'independent study' No 1 in Europe for Quality of Life - with high standards of living, excellent health care, a clean environment and efficient infrastructure, life and business.

New groupings are emerging - designers, artists, planners and thinkers, seeking to place a new thesis of sensitive interaction within the beast of the city - a new 'Jurassic Park' of perhaps possibility.

If life is to be sustainable at all, a society in city - then high imagination, sustained investment and poetic vision must go hand in hand.

"In time the truth is not that the artist requires a document of licence from the householders entitling him to proceed in this or that fashion but that every age must look for its sanction to its poets and philosophers. The poet is the intense centre of the life of his age to which he stands in a relation

than which none can be more vital. He alone is capable of absorbing in himself the life that surrounds him and of flinging it abroad again amid planetary music.....it is time for them (the critics) to verify their calculations in accordance with it. It is time for them to acknowledge that here the imagination has contemplated intensely the truth of the being of the visible world and that beauty, the splendour of truth, has been born. The age, though it bury itself fathoms deep in formulas and machinery, has need of these realities which alone give and sustain life and it must await from those chosen centres of vivification the force to live, the security for life which can come to it only from them. Thus the spirit of man makes a continual affirmation' - James Joyce - Stephen Hero - The Role of the Poet.

Public Art in Urban Regeneration : An Economic Assessment

Tony Bovaird

The economic role of public art in urban regeneration is a difficult issue, principally because it is both complex and nebulous. It is complex because it involves the inter-relationship between the aesthetic values, the social identity and the economic behaviour of a city's population - a heady mix! It is nebulous because these three domains of aesthetic, social and economic life tend to use separate, almost unconnected, languages for their discourse. While the inter-relationship between the three domains has always been recognised as important, and has even been central to some intellectual movements (e.g. the Arts and Crafts movement in Britain), there have rarely been opportunities for specialists in each domain to engage with each other in close debate and collaborative work. The promise of postmodernism is that this interaction is now acceptable in intellectual terms. The reality of postmodernism may be that there is such a loss of confidence by activists in each of the domains that they feel they have little to contribute to each other.

This paper starts with an analysis of the objectives of urban regeneration, seeking to identify those aspirations of different stakeholders which may justify the use of public art for their achievement and locating these aspirations within different models of political economy and current concerns with quality management. It then focuses on the possi-

ble use of public art in order to enhance the quality of life for city residents, visitors and workers; the main issue here is whether the achievement of the aspirations of these key stakeholders, by means of public art initiatives, can be measured in any practical way. The following section considers the potential of public art as an attractor to inward investment. The analytical basis for extrapolating from the micro-effects of individual public art initiatives to the wider effects in the whole urban economy is considered in the following section on the arts multiplier. Finally, the paper offers some conclusions on the role of public art - and its limitations.

OBJECTIVES OF URBAN REGENERATION

The objectives of urban regeneration clearly vary from place to place, from time to time and between the major stakeholders concerned. We can distinguish four main strands in the types of objectives normally proposed for urban regeneration programmes: economic, social, political and cultural. These strands in turn can be analysed to find a number of contributory sub-objectives.

One such formulation is proposed in Figure 1, to illustrate the way in which each of these higher level objectives might be «de-

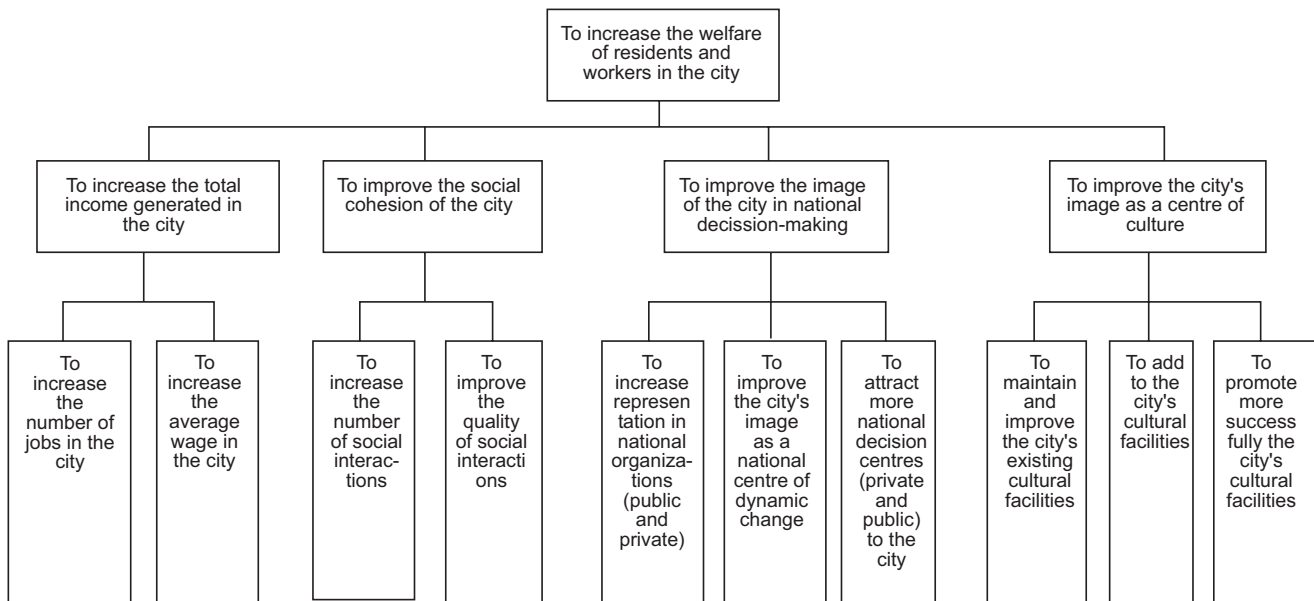


Figure 1. Objectives for Urban Regeneration

composed» into a hierarchy of objectives. This approach has been used in many different contexts to demonstrate the inter-relationship between objectives at different levels and to increase the transparency of performance management (Bovaird, 1995).

Of course, the picture presented by this hierarchy of objectives is highly contestable. Indeed, that is one of its major purposes - to stimulate and shape discussion about the underlying aspirations in the field of urban regeneration. Some people might feel very confident of the hierarchy of objectives which they construct - but I think this is likely to be unusual (and they are likely to find that their colleagues do not share their confidence!). As social scientists, we can regard each hierarchy of objectives as a set of hypotheses. Each link in the hierarchy embodies the hypothesis that variations in the level of achievement of an objective can be explained by variations in the achievement of the sub-objectives which contribute to it.

Seen in these terms, a hierarchy of objectives just begs to be tested by reference to empirical studies.

However, this way of setting out objectives is linear - and the real world which we are trying to understand through our models clearly is non-linear. Consequently, such models must be treated with caution. Two complicating factors which must be brought in

straight away are: the likelihood that some sub-objectives are logically prerequisites, while others are simply valuable but not necessary contributors to the higher level objective; the likelihood that the achievement of some high level objectives is impacted upon by some of the objectives and sub-objectives in other parts of the picture, i.e. there are some very important cross-cutting and indirect relationships between the objectives which can not be clearly modelled in such a hierarchy of objectives.

This latter issue, the indirect relationships between objectives, is probably of critical importance in understanding the role of public art in urban revitalisation. It is conventional wisdom to suggest that the cultural assets of an area will be an important factor in attracting inward investment from the private sector, especially in the case of international investment. Again the achievement of high-quality social interactions in the city may be dependent upon a set of cultural facilities which are «inclusive» in their appeal rather than «exclusive», i.e. welcoming to different ethnic groups, to different social classes, to people of different educational backgrounds. Each of these relationships cuts across the main relationships modelled in the figure.

This illustrates the difficulty in coming to an understanding of how public art functions, when viewed in terms of the normal catego-

ries of urban management. We will constantly be dealing with relationships which are seen as of secondary rather than primary importance, and which will often require the joint working of artists, planners, economic development professionals, managers and politicians - groups and individuals who, in most cases, have not previously needed to work closely together in the «mainstream» parts of their jobs.

THE ECONOMIC ANALYSIS OF ARTS POLICY

The economic analysis of arts policy comes from three main standpoints: the welfare economics justification of public sector intervention in arts provision because of market failures; the critique of «government failures» arising from public choice theory, which suggests that the self-interest of politicians and bureaucrats over-rides the interests of wider groups in society and in the economy; the neo-Marxist critique of how arts policy serves the interests of the dominant factions within capitalism.

WELFARE ECONOMICS JUSTIFICATION

The welfare economics justification of public art points to the inefficient allocation of resources in the market system, leading to systematic under-provision of public art, arising from market failures. The following categorisation is not an exhaustive list, as it omits such categories of market failure such as imperfect competition, discrimination, disequilibrium and 'merit goods' - but it includes the categories of market failure most often used to justify arts policy:

- the impossibility of excluding people from «consuming» the experience provided by many forms of public art (non-excludability of consumption), making it unprofitable to provide such art, since it is not possible to charge for its consumption
- the fact that the amount of public art available to be consumed does not decrease when it is experienced (non-rivalness in consumption), so that it would be socially inefficient to charge for such consumption (since there is no marginal resource cost associated with consuming it) and consequently its efficient supply depends necessarily on public subsidy

- external benefits which public art brings to third parties who do not recompense the organisation which provides the public art
- lack of information, so that many potential providers and consumers of public art do not appreciate its potential to improve their welfare
- uncertainty, so that providers systematically under-provide public art, since they all take over-pessimistic views of how much benefit will accrue to them from provision of the public art (and similarly, in some cases, systematic over-provision arising from over-optimism).

While the welfare economics approach is very useful in providing a framework which enables such a list of market failures to be compiled, it is not very operational in suggesting ways in which the importance of these failures (and their rectification) can be measured. (Nevertheless, the recent Treasury guidance on how to evaluate urban regeneration projects asks that all evaluations should include descriptions of the progress in achieving objectives such as correcting market failures (Treasury, 1995)). In the discussion below, the main influence of this analysis will be in the consideration of how to measure the external benefits to residents, visitors and workers of a city, which arise from the public art provision of firms with which they do not directly interact - and which therefore do not directly gain from providing these «third-party» benefits.

PUBLIC CHOICE THEORY: CRITIQUE OF «GOVERNMENT FAILURES»

Public choice theory takes a very different stance from welfare economics - and typically leads to very different conclusions. It suggests that the self-interest of politicians and bureaucrats over-rides the interests of wider groups in society and in the economy. Bureaucrats are assumed to be expenditure-maximising empire-builders. Politicians are assumed to act in order to get themselves elected - this can best be assured by pandering to the «median voter», without paying attention to the intensity of preferences of voters or to the overall distribution of preferences amongst voters. Thus both bureaucrats and politicians espouse public programmes which harm the public interest, rather than furthering it.

In respect of public art, this critique would suggest that excessive subsidies would be paid for some categories of provision of public art, either because some politicians wish to sway

certain key interests (e.g. voters in marginal constituencies or critically-important opinion-formers in certain occupations or organisations) or because some bureaucrats wish to buy favour from certain groups (particularly among the political ruling group) in order to influence their budget allocations. (This is a right-wing equivalent of the argument by Booth and Boyle (1993) that the promotion of specific cultural activities is a reward for upper and middle class commitment to the city).

Of course, exactly the same set of arguments indicates that subsidies for public art provision are likely to be severely deficient in respect of those projects favoured by groups which are of interest neither to ruling politicians nor to major bureaucrats. On balance, I would suspect that provision of public art would be more likely to fall into this latter category (i.e. to experience a chronic tendency towards under-provision) rather than the former.

From the point of view of this paper, an extra dimension is the possibility that the arts world plays an important part in influencing public opinion, and thus it may be courted by politicians or top managers (through commissions) in order to buy support or ward off hostile treatment at the hands of influential artists. While this may occasionally be important, for example in respect of the very high profile adopted by Sir Ian McKellen and Sir Simon Rattle in campaigning against certain aspects of government policy, I would suggest that, in general, this has not been a major factor in populist politics in Britain.

NEO-MARXIST ANALYSIS

In a neo-Marxist framework, arts policy is considered to serve the interests of the dominant factions within capitalism by:

- sustaining and providing legitimisation for belief systems which are consistent with the reproduction of capitalist relations of production and exchange;
- providing an acceptable outlet for public expenditure which combats under-consumption tendencies in the macro-economy;
- reducing the vigour of oppositional tendencies within the political structure of society, by providing arts facilities and services which «buy off» the complaints of disaffected groups.

The second and third categories of explanation seem unconvincing to me when applied to public art. Public expenditure on major arts projects may combat deficient demand in recession-hit economies - but it often seems to

be a low-priority way of reflation of the economy given the higher social acceptability of housing, health, education, and other social programmes. Again, most governments, at national and local level, find themselves often in the position of having to «buy off» opposition from local groups - but few such groups put public art high on their slate of demands, and few would be content to be «fobbed off» with such offers. Indeed, quite on the contrary, many cities are heavily attacked by local interests, especially representing the disadvantaged groups in society, for so much ostentatious waste of public money on public art projects (for example, in relation to the major Centenary Square project in Birmingham, funded by over £50m of European Commission grants, there has been a widely reported - and widely supported - attack by Loftman, 1991) .

This suggests that the first element of the neo-Marxist framework above must carry most of the weight of showing why public art has always had, and still retains, such a prominent role in prosperous liberal democracies, Third World dictatorships and most state socialist countries. We can develop this strand of argument in two directions: the post-structuralist critique and the regulationist critique.

A central theme in the post-structuralist critique of urban development has been the commodification of the past through the growth of the heritage industry. «Culture, once seen as the superstructural icing on the Marxist cake, is now accepted as central to the process of urban transformation» (Jacobs, 1992, p. 195). Jacobs presents the case-history of the redevelopment proposals for Spitalfields Market in London as a process of conflict of differently empowered «pasts» (or «histories») and discourses, during which those pasts less challenging to redevelopment objectives are privileged. «Pasts» with more deeply oppositional potential can only be incorporated into urban capital reinvestment if de-radicalised, which is precisely what happens to them when they are embodied as sanitised, restored artefacts in the capital projects of tourism or retailing, simultaneously losing their ability to inform on-going oppositional practices (Bovaird, 1993). In the spirit of this analysis, public art can be viewed as the creation of story-telling devices which re-interpret the past and suggest an interpretation of the present in such a way as to legitimate the reproduction of past relations of production and exchange within the dominant mode of accumulation and regulation. The control over the message is all the easier as public art is so of-

ten embedded within «flagship» property developments.

Neo-Marxists writing in the post-modern tradition emphasise the symbolic value for a city of activities such as publicly-subsidised public art, providing as it does an attractive symbol to «disorganised capitalists» (Lash and Urry, 1987) that the state has established a regime of regulation in which non-utilitarian criteria will be used in deciding upon support for future development. Furthermore, subsidised public art signals that a «new cultural petite bourgeoisie» has become established, comprising occupations involving presentation and representation and working in all institutions providing symbolic goods and services, whose role is one of major importance in the postmodern economy - the production of images that legitimate the lifestyle of the new-bourgeois «ethical avant garde of the dominant class» (Bourdieu, cited in Lash and Urry, 1987, pp. 295-96). The growth of these 'new cultural intermediaries' in certain favoured city centres has in turn created an influential pressure group for policy change, which has played an important role in the launching of the new cultural strategies by city governments (Bassett, 1993). This has led Bassett to suggest that «perhaps future cultural strategies should start with the assumption that culture is a site for class struggle rather than a site for alliance building, and as a result become more rather than less political» (Bassett, 1993, p. 1786).

The regulationist critique, deriving mainly from the work of French neo-Marxists such as Aglietta and Lipietz) is not necessarily at odds with such an analysis, but would rather place emphasis on the value of arts provision to the support of the «economic base» in ways which do not disturb the delicate balance of international economic relations. Lipietz puts this very nicely: «A regime of accumulation focusing on the growth of leisure is much less subject to international constraints than a regime based on consumption. ... Investing in the quality of life, and having time available for sport, art and public debate or private conversation, does not draw in imports. It is a very quiet and unprovocative protectionism, a way of returning spontaneously to a regime which is more self-focussed, more amenable to the kind of regulation organised by democratic societies (Lipietz, 1992, pp. 87-88). However, this approach also emphasises the contradictions which emerge when a city becomes so «successful» in its provision of highly-regarded leisure opportunities, that it becomes a focus of the 'tourist gaze': «International

tourism is a process by which the affluent countries, having mined their own environments, now scavenge the earth to consume those of other people» (Lash and Urry, 1987, p. 303).

TQM OF PUBLIC ART?

The issue of who benefits from public art is a central one in most of these economics-based approaches. However, there is an increasing interest in managerialist approaches to arts and leisure policy, which takes less interest in who gains the most and gives more attention to how to increase the gain of each 'customer', through pay-offs which are of interest to that customer. This is the kernel of quality management approaches which seek to assure satisfaction of customer expectations.

So we might ask: is there a TQM of public art? In other words, is it possible to design and plan public art, to create it and to manage its lasting «use» or «consumption» in the city in such a way as to maximise the payoffs to key customers and to meet the expectations of all customers?

From the outset, it is necessary to say that some of the claims of TQM, that the expectations of all stakeholders can be met, are likely to be entirely unrealistic. Conflicts of interest between stakeholder are an integral part of social relations and therefore if we wish to help some stakeholders very positively, we must be prepared to say that other stakeholders are not of interest to us. At the heart of TQM is the need to choose which stakeholders are to be regarded as the 'customers' in the analysis.

However, there may well be a case for suggesting that much public art has paid insufficient attention to customer analysis. While it is of course the case that the artist must have the right to create within her/his own vision, the commissioner of a piece of art also has the right to specify a brief and expect it to be met. This brief should be specific about who the customers are and what their expectations are. In some cases, these customer expectations might be quite specific («A large sculpture depicting the city fathers leading the city forward to a future prosperity»), while in other cases there will be much more latitude in the brief for the artist to choose how the theme might be handled («A monument expressing a spirit of elegance and prosperity») and in some cases (perhaps rare!) the customers expectations might actually be «Something that will surprise the observer - and therefore the commissioners also!»).

Before the customers' expectations can be set out in a brief, a decision must be made on how these expectations should be discerned. If the general public is to be involved, as opposed to the involvement of just «experts» and «representatives», the commissioning process might centre around public consultation or even a public competition at the design stage. This is in line with Bianchini's observations that in the 1980s «many city governments tried to make the cultural policy making process more responsive to the demands, aspirations and ideas of citizens, community groups and local business, with a new emphasis on partnerships between the public, private and voluntary sectors» (Bianchini, 1993: p. 205). One of the key issues in the design stage would be how the «piece» would impact upon and be treated by its observers - and this might involve simulations with some groups of potential observers and some «second-guessing» on behalf of those potential observers who are not easy to identify or communicate with - e.g. industrialists in other parts of the country who may, at some stage in the future, become potential inward investors.

This quality management approach allows us to transcend at least some of the criticisms from the public choice school. By bringing a variety of stakeholders more centrally into the picture, both at the stage of deciding the brief and in setting the criteria by which the successful execution of the brief will be judged, there is less room for bureaucratic and political determination of the outcomes based on pure self-interest. However, it is clear that the process of public involvement will nevertheless be subject to some degree of manipulation. Those stakeholders who have the power to define which stakeholders are to be regarded as 'customers' are likely to be acting from motives of self-interest, so that the public choice critique will not be entirely satisfied.

The «customer focus» of quality management appears at first sight to be closely aligned with the axioms of welfare economics. However, the market failures which are identified in welfare economics may be entirely ignored in quality management if the definition of 'customer' is too narrow to encompass the wider groups who experience some benefits from a piece of public art but are not directly visible or involved in its «use» or «consumption» - e.g. such 'third parties' might include firms which use the public art as part of their logo or as images of the desirability of their business ambience in businesses prospectuses, or visitors to the city who send images of it on postcards to their friends.

The neo-Marxist critique, while in part categorising quality management as simply another tool for the deepening of surplus value extraction in the process of capital accumulation, recognises that it may empower some stakeholders in the struggle for higher pay-offs. As such, it may intensify the contradictions implicit within the current regime of accumulation and undermine the negotiated settlements implicit within the mode of regulation. Thus in public art, if wider groups of the public were to be involved in setting the brief for commissions, and in judging between tenders for competitions, then not only would the dominant classes lose some control over images of the city but also the legitimacy of their overall role in image creation and promulgation would be significantly undermined. Of course, in practice the introduction of a quality management approach in public art would only ever empower a strictly limited number of stakeholders - but this does not mean that the damage which it might do to the legitimacy of current dominant groups and to their control over the image-making processes could be easily limited.

PUBLIC ART AND THE QUALITY OF LIFE FOR RESIDENTS, WORKERS AND VISITORS TO THE CITY

So what does public art do for the quality of life of residents, workers or visitors, in their role as «consumers» of the city? (In the next section, we will also find some potential benefits to workers arising from public art, through the mechanism of increased inward investment).

We can conceptualise the possible benefits under three headings, corresponding to three of the objectives identified in the hierarchy of objectives:

- enhancing social interactions in the city;
- enhancing the city's image as a centre of culture;
- enhancing the city's image as a national centre of dynamic change.

The assessment of how well these benefits are achieved in practice is problematic. Kotler, Haider and Rein (1993), in their «cookbook» on how to market places (which ignores public art almost completely), do not attempt to discuss how alternative place marketing strategies or initiatives might be evaluated (other than measuring the results of an advertising campaign).

However, we can make some progress in this assessment by means of a set of questions:

- How much do residents, workers or visitors care about these benefits?
- How much value added does public art bring to the city in respect of these benefits?
- Does the city have a competitive advantage relative to other cities in respect of the benefits brought to it by its public art?
- Which residents, workers or visitors benefit most from the contribution of public art?

It seems likely that in the short term at least it will be the contribution of public art to social interactions in the city which will matter most to residents; and that even in the longer term, few residents would be willing to pay much money, as individuals, for the benefits brought to the city by virtue of its enhanced image, either as a centre of culture or as a centre of dynamic change. Indeed, it is this myopia towards external benefits on the part of economic actors which is the basis of the welfare economics justification of the publicly-subsidised provision of «public goods» which are non-excludable and/or non-rival in consumption.

However, city 'consumers' are directly engaged with the city at the consumption level. «One element of consumerism is a heightened reflexivity about the places and environments, the goods and services that are 'consumed', literally, through a social encounter, or through visual consumption. ... As people reflect upon such consumptions, ... they develop ... the belief that people are entitled to certain qualities of the environment, of air, water and scenery, and that these extend into the future and to other populations» (Lash and Urry, 1994, p. 297). Thus the process of consumption is a learning process, which involves not just learning about the individual benefits arising from any given object of consumption, but also involves learning about the importance of context in the consumption experience and about the desirability of preserving and enhancing the choices available in relation to the context of consumption. In other words, as citizens have increased their repertoire of consumptions, viewed as object + context, they have become more sensitive to the contextual element of that experience and more demanding of a better set of choices in this sphere. The element of context which concerns us in this paper is mainly the spatial context of the consumption experience (although

public art also engages to some extent with the social context and the time context of consumption experiences). Public art has the twin characteristics of being an object of consumption in itself and also a contextual element in the consumption of other objects.

So can we find ways to assess how much the city's consumers care about the benefits brought about by means of public art to the changing social interactions and consumption experiences in the city - what would, in the welfare economics paradigm be called the willingness to pay (WTP) of city residents for the improvements to social interactions and visual consumptions which are brought about by public art?

This question has long been asked in the general context of leisure and recreation provision. The most conventional answer has been to attempt to charge for some or all of the facilities concerned, i.e. to gauge WTP from the direct customers of the good or service. By its very nature, public art cannot be evaluated in this way, since it is normally, and sometimes necessarily, provided free of charge.

An alternative answer has been available for 30 years - the Clawson technique, by means of which the willingness of consumers to travel to a facility can be used to calculate the actual willingness to pay for use of the (free) facility itself (Bovaird, 1988). The basic principle of this approach is that the longer the average distance travelled by visitors in order to visit the leisure facility, the more value that facility must have in their eyes. While this has a certain rationale for such facilities as swimming pools (in relation to average distance travelled by local residents) or art galleries (for regional visitors) or major world heritage sites (in relation to international tourists), it is patently not directly usable for most public art, which does not act as a major attractor in itself for any visit, but rather simply enhances a visit or journey made for other reasons. The most that can be rescued from the Clawson approach is an analysis of diversion of travel patterns after the opening of public art schemes: and this will only work where the opening of the public art is quite separate from the opening of other major land uses which would similarly affect travel patterns, so that the specific amount of extra visits associated with the public art can be estimated.

Is there then a practical assessment method to indicate the value to «public art consumers» of specific items of public art?

Clearly, no single approach is likely to be convincing, given these difficulties with the traditional approaches. However, there are

some ways to tackle such an assessment, if it is considered important enough. Specifically, it is necessary to ask what particular benefits are being sought from the public art? What specific objectives are being pursued? In other words, there is a need to go further down into the hierarchy of objectives. An attempt to do this is shown in Figure 2. These objectives are at a more operational level of detail than in figure 1, which was for urban regeneration in general. On the left hand side of the picture are objectives in respect of increasing the number of social interactions. It is shown that provision of public art might contribute to this high level objective (as indeed will other public sector interventions) and that the principal mechanism by which this might operate is that public art might hope to provide more interesting encounters for informal encounters in the city.

If this is indeed an objective, how might we know when it has happened and been successful? The kind of «interest» which is of importance here is the ability of a place to act as a pleasant passive background to everyday activities, such as shopping, strolling, eating lunch in the open air, waiting at bus-stops, etc. One marker of the extent to which pieces of public art have achieved this level of intrusion into people's consciousness is the extent to which people use them as «labels» of a place when describing where to meet or where an incident occurred. This could be investigated by conventional market research surveys, but would normally be much more successfully explored in qualitative market research, such as focus group discussions. A further marker, particularly in relation to how much particular examples of public art impact upon visitors to the city, is how often they are mentioned in guide books of the city, or pointed out in city sightseeing tours, or how many postcards of them are printed (and sold!).

On the right hand side of the picture are some detailed sub-objectives relating to improving the quality of social interactions. Virtually all of these sub-objectives might be impacted upon to some extent by any specific example of public art. Assessing the extent to which the public art was important in achieving any of them would essentially entail surveys or focus group work with city residents, workers and visitors. This feedback would concentrate upon establishing the extent to which public art had encroached upon the consciousness of users of particular spaces: this would include probing of the extent to which they mentioned the public art in their unprompted description of the space and their

use of that space, and the extent to which it was regarded by them as significant in their decision to use that space. One approach to such an analysis has recently been recommended in Britain (Comedia, 1993).

So far, we have discussed the direct 'consumption' benefits of public art to the 'users' of the city. In the longer term, there are undoubtedly some benefits to users of the city arising from those competitive advantages which the city gains through its investment in public art. Such competitive advantage may be experienced in the long-term struggle for resources on the part of cities:

- against other metropolitan areas
- against surrounding towns and villages
- against their own suburbs

These benefits broadly fall into three categories - those arising from the attraction of inward investment (which is considered in the next section), those arising from the enhanced influence of the city in national decision making, and those arising from the enhanced image of the city. Each of these benefits needs to be measured in a different way. The benefits of the enhanced influence of the city are best measured by the increased resources which it achieves - admittedly a very problematic procedure. A proxy for the actual resource increase achieved could be the improvement in the city's image among major decision makers. The use of city image surveys, particularly in respect of the image held by national and international business-people, can only be a poor proxy for the resulting resource reallocations, but it is nevertheless influential, since local politicians are concerned that the city does well as against competitors in the «image stakes».

There are, in addition to the resource consequences, some extra benefits to city consumers arising from an enhanced image for the city - essentially in terms of «city pride». How much would the consumers of the city be willing to pay for these benefits - and how much of enhanced «city pride» might properly be attributed to the contribution of public art in raising the competitive advantages of the city? These are particularly nebulous areas, as suggested at the beginning of this paper. Such benefits are likely to be experienced by a large number of people, but on such a small scale as to be almost indiscernible by each of them. In these circumstances we meet the classic problem of the «threshold effect» at which people become conscious of an increase in their welfare. It is no use turning to market feedback to gauge such effects if the actors in the

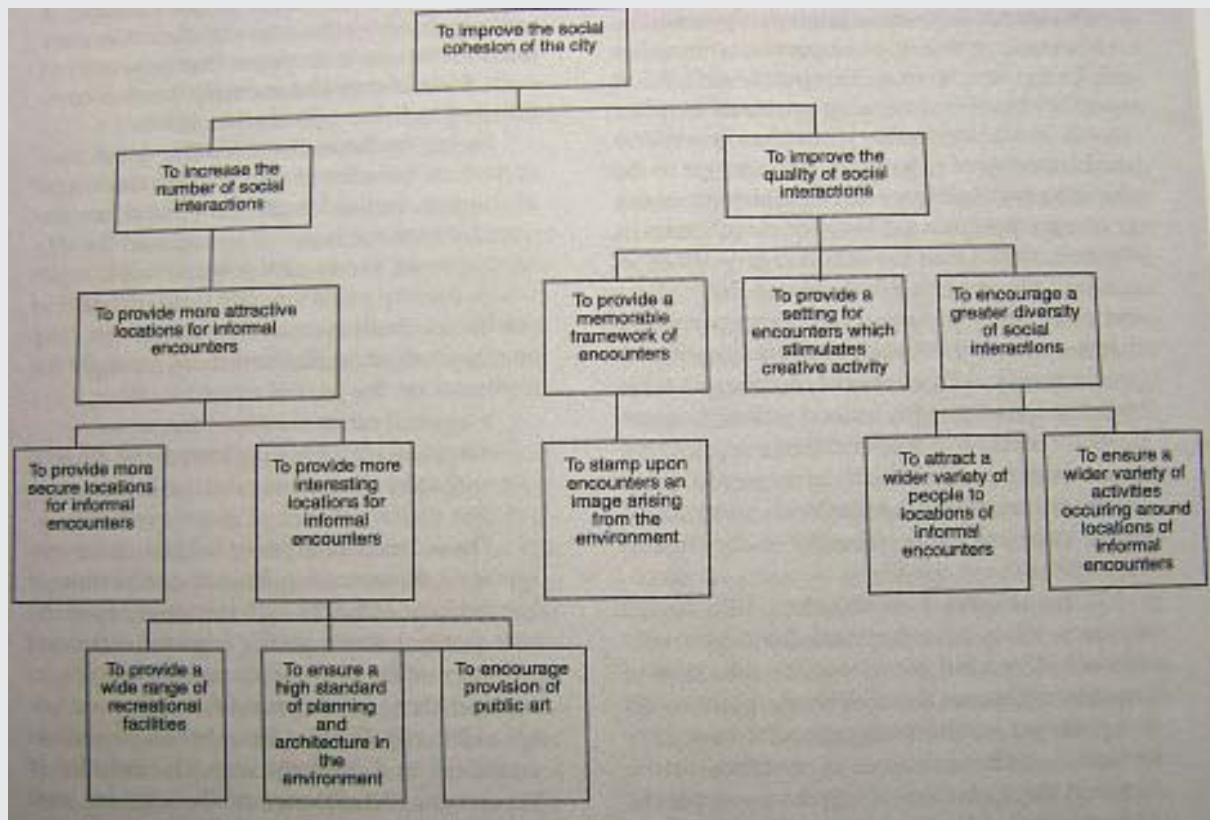


Figure 2. Objectives for the Public Art contribution to Urban Quality of Life

market are only dimly aware that they are experiencing any of these phenomena. The attempt to estimate willingness-to-pay values of the national population for such phenomena as the damage done to Norman churches by location of the Third London Airport was, rightly, castigated as «nonsense on stilts» by Peter Self. However, this throws us back on the use of valuations on behalf of but not directly by the community - either by experts or by politicians. While this is nowadays recognised to be highly undesirable - it is greatly at odds with the philosophy of quality management - we need to preserve the right to have evaluations done in this way when customer-oriented approaches would actually be meaningless.

PUBLIC ART AND THE ATTRACTION OF INWARD INVESTMENT

A key aspect of all cultural provision in a city, including its public art, is its effect on inward investment. A set of questions immediately arises:

- How much do key decision makers care about the quality of cultural facilities

in a city when making their investment decisions?

- How much value added does public art bring to the city in respect of the image it creates in the mind of these decision makers?
- Does the city have a competitive advantage relative to other cities in respect of the public art benefits which it gleans?
- Which residents gain most from the economic benefits resulting from the inward investment stimulated by the public art contributions?

On the first point, there is a great body of empirical evidence from location research to suggest that cultural facilities are indeed important in influencing inward investment (Port Authority of NY and NJ, 1983; Hummel and Berger, 1988; Myerscough, 1988) and, probably even more importantly, in retaining existing (but potentially mobile) firms. As Harvey observes «the less important the spatial barriers, the greater the sensitivity of capital to the variations of place within space, and the greater the incentive for places to be differentiated in ways attractive to capital» (Harvey, 1990, pp. 295-6).

This empirical research generally investigates the effect of culture upon the perceived competitive advantage of cities:

- to key decision makers and their families
- to key workers
- to local key professionals and managers who might otherwise migrate from the city.

It is usually the first and third of these categories who appear to be most «arts and culture» sensitive in their location decisions.

However, there is much less evidence on the added value from public art as a specific factor in industrial investment. Once again, we run up against the «threshold» effect: each item of public art may make an impact too small to be discerned by an individual decision maker who is considering in which city to relocate. And public art as a whole in the city may be only be a relatively small part of the overall cultural assets of the city which impact upon decision makers.

Perhaps the most practical way of gauging business valuations of public art is the level of sponsorship which they are willing to make (which is, of course, 100% in the case of those businesses which erect their own public art exhibits). This valuation only covers how existing businesses in a city feel about a particular piece of public art - but their valuations may be expected to have quite a close correlation to those of potential inward investors, unless there are very special circumstances attaching to a particular site, artist or theme which an external firm would not appreciate. Of course, if it transpires that most public art is regarded by business as very appropriate for funding (or part-funding along with public money), it re-inforces the neo-Marxist argument that the oppositional potential of urban cultural policy is being neutered and counter-cultures are successfully being incorporated into the dominant culture (Bassett, 1993). On the other hand, if it transpires that business is highly reluctant to be involved in sponsorship of public art in general, then it is unlikely to be a credible argument that public monies should go towards public art in order to influence future industrial location.

This does not mean, however, that individual public art commissions should always be expected to command some contribution from private sponsorship - indeed, it is those very pieces which challenge dominant images, ideologies and interests which are most likely to need full funding from the public sector and public or political fundraising. In other words, that section of public art which is not explic-

itly anti-capitalist may bring significant benefits to users of the city, which business may be happy to fund in part, in return for expropriating some of the benefits, and which inward investors interpret in a favourable light. Public art which fundamentally seeks to challenge the capitalist system should not seek capitalist funding and would not seek to justify itself by reference to its favourable effect on inward investment.

Is it possible to gauge if the city has a competitive advantage relative to other cities in respect of the public art benefits which it gleans? One way of judging this would be to conduct a selective trawl of the literature produced for publicity purposes by the firms in a city. How many images of public art in the city are to be seen in the company's annual report, its advertisements, its communications to shareholders or to the general public? Clearly such research can only be qualitative, since it will be impossible to add up the various pieces of evidence. However, a relatively clear picture may be expected to emerge in some cases, particularly where the public art has caught the corporate imagination - and these are the cases upon which such research would probably wish to focus.

Finally, we must ask which residents gain most from the economic benefits resulting from the inward investment stimulated by the public art contributions? This is perhaps the most contentious of all areas. On the face of it, the firms which are likely to be most influenced by the «soft» location factors such as quality of urban life, and in particular quality of arts and aesthetic quality of the environment, are the firms most likely to provide employment benefits to the urban elite rather than a wider urban workforce - they are likely to be employers of high-status, high-income professionals and managers, and to have relatively low demands for locally-provided inputs of raw materials, components, equipment, or clerical or manual staff.

However, such firms may be in precisely those sectors targeted by the city's economic development strategy. Here we are caught on the horns of the old dilemma - «modern» industry is unlikely in the short-term to be well-integrated into the rest of the urban economy or to employ the workers for whom the city authority is most keen to find employment; but it may offer the best long-term hope for economic transformation. The strength of the «trickle-down» effects from the elite to other groups is debatable but is unlikely to be very strong, at least in the early years (Loftman, 1991)

THE MULTIPLIER EFFECTS OF THE ARTS AND MEDIA SECTOR

The benefits of public art, as discussed above, must be seen in the context of the wider and longer term consequences which they have for the city. At this stage, it is possible to be either pessimistic or optimistic. On the one hand, there are indications that the investment multiplier effects of benefits induced by public art initiatives may be lower than for other types of regeneration benefits since linkages with the local economy are likely to be small, in terms of the production of the public art, the kinds of firms attracted and the consumption patterns of the key staff attracted.

However, public art is likely in some circumstances to trigger an «accelerator» effect in dynamic terms, since an injection of public art expenditure may have significant symbolic effects for a city which has acquired a bad image in the eyes of investors.

Indeed, it could even be argued that in the field of city image creation, arts-based strategies are especially likely to generate benefits which are non-linear in their inception and growth, so that they might be best modelled as chaotic or complex adaptive systems (Bovaird and Sharifi, 1995). A major part of the non-linearity may be a substantial «threshold» of credibility, over which it is necessary to climb in order that the negative reinforcement of a low-quality city image can be transformed into the positive reinforcement of a city seeking to change its past and succeeding in attracting top-quality facilities as part of that process. Climbing over such thresholds requires bravery and steadfastness. One corollary of this argument is that, even when the expected value of public art initiatives is exceptionally high, the probability distribution of possible pay-offs is likely to be highly unattractive to a risk-averse city government - but highly attractive to a city government which is committed to breaking through its constraints and reaching the high pay-offs.

CONCLUSIONS

Public art has provided a dramatic symbol for the regeneration initiatives of several US and European cities. However, it is not easy to analyse the role and success of public art in these initiatives. This paper has attempted to provide a framework for such an analysis.

The paper has proposed a hierarchy of objectives for art in urban regeneration, which includes, in a structured way, the six broad areas of «cultural value» which Lewis (1990)

proposed to address the shortcomings of the free market - the value of diversity, the value of innovation, the value of art in the environment, the value of social pleasure, the value of creative expression and the economic value of art. This hierarchy of objectives demonstrated ways in which more detailed analysis of the specific effects of public art might be carried out.

This framework was used to explore the variety of benefits which public art might bring to «consumers» of the city - residents, workers and visitors. It highlighted the potential for conflict between stakeholders in such analysis. It also suggested that these stakeholders themselves might have an increased role in the commissioning of public art, in order to democratise the process, and in line with the precepts of quality management.

In spite of the major emphasis in many cities upon public art as a mechanism for inducing inward investment, there remain major difficulties in assessing the contribution of public art to such initiatives. Yet the potential value of public art in the eyes of corporate decision makers can be easily seen from the major commissions which are frequently funded and the private sector sponsorships which are achieved for city government-provided public art. The key lesson is that the key influence on inward investment seems to be the overall impact of cultural assets and facilities, rather than any single component of the cultural heritage. This implies the need to plan, deliver and promote an overall package of cultural benefits and images; it is within the context of such a package that public art can most convincingly play a role.

Finally, public art is not for everyone. It brings benefits to particular groups and individuals. The attempt to make it seem a consensus policy is doomed to failure. Public art, more than any other form of fine art, is likely to excite public controversy and debate. This is the dimension of public art which should be exploited more thoroughly. Public art should not be for «the public» but for specific groups which wish to make a statement and to claim a public place for their taste and their stories.

The empowering of stakeholders is a political process; public art is a visible outcome of the political struggle between stakeholders and should be expected to arouse strong reactions.

The welfare economics celebration of willingness-to-pay has a lot in common with the postmodern emphasis on spectacle and en-

gement - the final assessment of public art must be in terms of how much people care about it. Ironically, the managerialist approach of quality management may offer some major advances in designing and implementing public art initiatives in such a way that they empower specific stakeholders, particularly those who are most often excluded from the decision-making process - both by giving them a greater voice in the assessment of 'finished' public art commissions but, more importantly, by giving them a role in the design and implementation process itself. This potential widening-out of the stakeholders involved in public art has not been sufficiently attempted in empirical terms; this paper has attempted to make a start by constructing a framework which allows these questions to be explored in greater detail.

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Public Art: Towards a theoretical framework

Antoni Remesar

Throughout this book the authors have spoken about public art and urban regeneration. The different authors have attempted to show and to justify their different conceptions about both concepts. In any case and with independence of the readings that the texts crossing could provide, as editor of the present book, I have reserved to myself the final writing, the same as I did by requirements of the script in the presentation writing, the introduction to the discussion that we have shown here.

1.- ABOUT THE CONCEPT OF PUBLIC ART

In other forums in those which is intended to analyse the force of the public art concept, appear always two problems that, generally, they distort the environment and hinder a discussion in depth about of the topic.

The first issue makes reference to the fact of defending that all art is public art, weakening thus the possible development of the concept and including it in the swampy dimension of the art definition.

The second, bounded in good measure to the first, makes reference to the rejection of the "public art" term and to the recovery of the concept "art for public spaces".

1.1.- THE MONUMENTAL CONFUSION

A non-critical approximation to the topic can tarnish the vision that we possess of the History of Art- this History, as any other history, is not the result of the story telling long of the time, but a still picture framed from a given position. In this sense the Art story is only one of the possible stories to narrate about the set of the creative activities that they have carried out many men, in different places and eras . If the story is real or untruthful is not a logic issue but an epistemological one. The production of the modern knowledge has been based and is based already, in given power strategies that they have permitted the production and consolidation of this stories and not of others.

It is evident that a revision of the production catalogued as History of the Art will present us a great quantity of works, by not to say most of them, that they have been outlined, or well by the relevant public instances, or well to occupy a place in the public area that we designate as market. In this sense is certain that all the History of the Art is the History of the public art, especially when our lived approach to the it is made in the context of the show-system of the museums and galleries, or in most cases, by the reproductions that occupy its place in the context of the public sphere of the media.

In any case what is certain is that in any era and place is given a minimal transactional

structure that permits the set-into-being of the work. Structure that at the same time bases the own and necessary symbolic exchange of each society. But it is not less certain that of this structure can not be derived a Nature, in the metaphysical and absolute sense of the term, of the Art; an essence that, transcending eras and places, is expanded in the being of the world and it is narrated as the materialization of the History of the Art.

It has existed, it exist and will exist artistic production, but it is not lawful to establish the linear sequence of a linear history that it has not existed, less when we apply the adjective public to this history .

A Tibetan mandala of the XV th century it is not, from the look of a person of the XXth century, the same device that worked as mediating vehicle to the medieval monk. This mandala is a monument, something that we wish to preserve in the future and the present and that, therefore, we preserve outside of its context, in the sacrosanct enclosure of the museum. Continuing with the story we can attempt to establish the statement of the monumental art, of that which, by the motives that they will be, we wish to preserve of the step of the time at the same time that we attributed to it determined aesthetic, stylistic, social, symbolic securities, etc.

In the context of the art and of its teaching, the monument concept is a damned one. Some authors make to relapse in the break with the logic of the monument the development possibility of the contemporary sculpture. To large features the argumentation is as continues. Thanks to the break with the representative paradigm of the mimesis that permits to release the mind from the figurative procedures, and of all what the gender of the statuary sculpture means, the sculpture has found an own road that it has evolved from the formal abstraction towards the re-encounter or, as says Maderuelo, the kidnapping of the space. In this sense the public art would be identified with the set of artistic productions- not monumental by definition- that take the public space as stage for its writing.

However the logic of the monument does not make reference, solely, to the narrative strategies (memorial, commemoration, brief) neither to the representative tactics (statuary, groups, base, registration). The logic of the monument is a patrimonial logic, as good has indicated recently Choay (1996), answering, perhaps, to the first paragraphs of the famous book by Riegl (1909). As patrimonial logic, in our context, it can not be separated of the strategies of the capitalistic accumulation processes, included the logic of accumulating symbolic capital. The

empire gets its density through the existence of the symbols of its performance capacity.

In this sense one must to read this logic so much in terms of the preservation of the past - the construction of this statement that permits us to soar us culturally to the Greeks, to offer to ourselves a given history and memory- through the historical monuments, how much to the projection of the present in the future through the determination of the artistic monumentality.

The famous sculpture by Picasso in the Chicago Civic Center does not possess none of the characteristic features of the monumental sculpture. However it can be considered so monumental as the Lincoln's Memorial in Washington. Picasso, continuing the traced road by Apollinaire, in this "Poete Assassinée", it did not escape the challenge of the monument through the formal denial. As he made in his Guernica, he produced a work though this would be the sculpture of the empty.

The logic of the monument, in how much derives from the patrimonial logic, has extended its sponsorship to the Nature -this great invention of the Enlightenment century -through the regulatory mechanism of its protection (Protected Natural Spaces), what in certain manner would explain the not solution of continuity that exists among the works known as Land-Art and the current public art.

In fact and in summary, continuing the terminology of Bourdieu the field of the art is not located in a continuum that answers to the formalization of the beauty idea or of the truth. The field of the art is determined, both historically and anthropologically, and because of this it is impossible to maintain the affirmation of the fact that the History of the Art can be identified with the history of the public art.

In any case, located from the present, we can agree a certain history of the monumental art, and in how much that good part of this art is found in the public space (buildings, squares, sculptures, tapestries, temples. etc) we can establish an analogy among the monumental art and the public art. Both take the public space as writing stage. Both are written through some procedures that we can catalogue generically. Both presuppose, near the artistic premeditation, other premeditation of a symbolic quality and shared use.

However even accepting this analogy, the consideration mistake persists.

2.2.- ART FOR THE PUBLIC SPACE

When Leon B. Alberti wrote his *Re*

Aedificatoria and described in an itemized way the spaces for public use, he was not thinking the space in the same way that Brancusi did in the moment of accomplishing his sculptural group in Tirgu-Jiu.

Approximately, four hundred years separate to both authors; four hundred years in those which the evolutionary process of the western humanity has evolved to a surprising pace. Four hundred years that separate pre-industrial a society from mass-society. Four hundred years that not permit us, beyond the limits imposed to a consistent plot, to establish parallelism among the proposals and consideration about the space in one and other artist.

Did not exist skyscrapers in the Universe of Alberti. In any case it existed a neo-platonist thought context that permitted a constant fluency among the expression of the form and its formalization through mathematical and geometric procedures. Brancusi had lived in the Paris of Haussman and visited New York, plenty of skyscrapers and the Washington of Le Notre. Tirgu-Jiu it is a staunch exponent of the impact of the capitality on the periphery. The space of Alberti was a space that just was in train of be invented. The space of Brancusi answered to the existing spaces. The imitation of one and other deferred substantially.

While Alberti it followed the principles by Plotino, Brancusi ran out of to receive the brutal shock from the mass-society in its purer form: the EE.UU.

In her work in this book and in other of recent publication, Ch. Matossian (1996) has demonstrated the need of anchoring the concept of the public and of public space in some given coordinates that, for our environment, would be located toward final of the XVIIIth century. It is in the context of the industrial societies in those which should approach the study of the public space.

Though some authors (Benevolo o Argan for example) soar the origin of the modern urban science to Alberti, I believe indispensable to recover the figure of Ildefons Cerdà, the engineer that defined the future project for Barcelona, at the same time that built the first formalisation of the theory of the urbanization of the cities.

Cerdà's outlines suggest a theory based on the development of two double concepts: route-inter-route/ urbanization -ruralization. The route is the space for the traffic, for the mobility, for the contact, for the market, of the public. The inter-route is the space of the rest, of the reproduction, of the training, of the work, of the balance among the private space and the public space. The route, given its connectiveness, permits to extend the urbanization beyond the

limits of the city. To humanize the city, to anchor it with the remote past of the Nature, the route is, also, the auspicious space for the ruralization through the construction of gardens, squares and parks. The city, the urban form, it must be a wise balance among these factors.

Cerdà introduces, furthermore, a series of mechanisms of executive and legal type that permit the development of the urbanization plan, maintaining the balance among the private property of the soil and the public use of the same. All city must be endowed of sufficient public space as to guarantee its balanced development. This space will serve at the end as ruralization of the city and as junction for its mobility. Evidently, this public space must be sufficiently endowed of the public propriety elements that permit an improvement of the urban landscape (fountains, clocks, kiosks, bridges, sculptures, etc). With independence of other considerations, Cerdà announces a public art program bound to the general urbanization process of the city. A program in the one which the urban form must be carried of a certain aesthetics function.

Continuing to Choay (1996b) we should recognize that the theory of Cerdà is based in a biological paradigm, according to the one which the urban form must answer to a certain policy of the body. To give mansion to healthy bodies in a healthy environment, permits the development of the sufficient social cohesion mechanisms that make possible the development of the individual and of the city.

Though paradoxical, this paradigm is used subsequently by some other theories of urban form (T.Garnier, Le Corbusier, etc) and persists until half of this century.

Obviously, it is used this paradigm as of a much more global idea which is the blind faith in the economic and technological progress. In spite of the cyclical crisis the development of the industrial capitalism permitted to think in a endless continuum to which had to be adapted the urban form and the life conditions of the citizens. In any case the public space, in spite of the different approximations, it is considered as the territorial reservation devoted to the mobility, to the social contact and to the enjoyment of the environment. Of this is derived the necessary policy for endowment, conditioning and propriety of the public spaces in those which the art can fulfil a substantial role.

I believe that it is from this optics that we can begin the discussion about the second great issue: art for/ in public spaces.

The same formulation of the issue outlines us the existence of two realities: the art and the public space. I will not enter, in this work,

**A LIST FOR THE DISSENT OR
BRILLIANCY AND DEATH? OF
PUBLIC ART**

- Art-in-architecture
- Sculpture in the open air
- Environmental art
- Contemporary Public Sculpture
- Monumental Art
- Site-specific Art
- Packet art
- Plop Art
- Parachuted Art
- Multimedia
- Community art
- Earth works...and beyond
- The turd in the plaza
- Art& Therapy
- Heritage Art
- Political Art
- Critic Public Art
- Anti-monumental Art
- Landscape Art
- Townscape Art
- Performance Art
- Public Space
- Civic Art
- Ornamental Art
- Statuary
- Memorial Art
- Design for Public Space
- Public Sphere
- Architecture
- Mural Art
- Art in Public Interest
- Urban art
- New Genre Public Art

on quintessential considerations about the art. I would like, however, to indicate that this statement corresponds to the clear formulation of the autonomy of the art.

Long of the XIXth century, this recovery of the autonomy statute, of the art by the art, produces in the ontological area the need of differentiation among the artist and the rest of the society, especially when, on a gradual way, the artist begins to integrate in his/her Language the elements of the Otherness.

We can also to soar the emergency of the problems of the other around the end of XVIIIth century, with the proposals of Diderot, Swift, Goethe; but the XIXth century, from a perspective of social ontology, is characterized by the

development and investigation on the self, on the capacities of the own body . They will be the advances in Ethnology, in Physics and in Psychoanalysis those which will discover the fragility of this concept/ percept, I mean the I based on the image of the body. The body already it can not be considered solely as *res extensa*, but as a complex field of energetic movements and pulsions that are recognized in Other considerate, to date , primitive bodies, little evolved, ancestral.

The ways art shown itself, gradually abandon the model of the machine man, of the mimesis understood as imitatio. In fact, in the ontological plan, the artist is faced to the need of be differentiated of the other, from crumbling of the idea of the body as palace of the soul. All this creates an ontological contradiction that is going to mark in the epistemological area the modernity's program .

G.C. Argán (1970s) outlines that this epistemological program , in spite of the differences, of the nuances, with the political scope more or less progressive or advanced, will become coordinates shaft to share by several artist generations.

If the relationships of the writing, of the painting, of the sculpture, they are not relationships of similarity with the object to represent, but relationships of meaning among the signs that are used, it is easy to understand that, the same as happens with the Language, these relationships of meaning will be diverse within a same language, they will be dense.

The poet, the sculptor, the painter should be able of making to flow these relationships through their work and, for this, they have of relinquishing the initiative to the signs and material that they use.

What it is important to draw is the plot of relationships that exists among the objects and the signs and this plot possesses a conceptual character. The assumption of the temporality and of the movement compel the space to be forced in the challenge of assuming the multiple synchronous plans of manifestation. The light and the stain, object of the impressionist art, disappear as such. The fragmentation that supposed a certain variable geometric structure is rationalized in simpler structures , more perfect, more platonic.

The object of the art, of the arts?, it is going collecting thickness, while the frontiers among them disappear.

Though at present, so much the ontological situation of the artist as her/his epistemological paradigm , they have assorted respect to the described previously, the system of the art stay alive these principles though it will be

WHAT CAN BE UNDERSTOOD AS PUBLIC ART?

- **Public Art can mean a wide range of different things, acts and events**
- **Some manifestations of *popular art* could be consider**
 - They are expressive activities, so we can label them as art
 - They are popular and happen in the public scene, so they are public
 - Some of them are funded by public sources; some others by private ones, but with a clear objective to be present in the public sphere
- **We can stretch this approach to:**
 - happenings
 - performances
 - actions
 - any manifestation of performance arts
 - any manifestation of music
 - and too... to all creative or expressive activity
- **But, usually when we talk about PA we refer to OBJECTS placed on a permanent way, in a public space**

MAIN CATEGORIES FOR PERMANENT PUBLIC ART (PPA)

- **Historical Monuments**
Any Building ,Painting ,*Object* able to be used to re-make the history of the city
- **Special Buildings**
Those which because of (1)The scale (skycrapers) (2)The uniqueness or (3)An assigned aesthetic value appear as different to the rest of the buildings
- **Memorials**
Statues, Constructions, Fountains that remember facts, images, symbols or people important for the city
- **Sculptures and other ornamental artefacts**
Statues , monoliths, plates, fountains placed in order to improve the townscape
- **Urban Furniture Elements**
The general role of UF is to improve our ability to navigate by the city
 - setting the permitted or forbidden actions and territories (fences, signals,etc)
 - ordering mobility (pavements, signalling systems, lights, urban tolls, etc)
 - lighting the path (street lamps)
 - helping the urbanite to feel better and comfortable (lavatories, clocks, benches, fountains, kiosks, Waste disposal containers ...)
 - Ordered Elements of Landscape Architecture: **Plants, trees, grass (rural signs of a natural life)**
- **Public Space**
The *filled emptiness* between buildings, The arena of our urbanite navigation, the place for public encounters. Filled up with:
 - Ordered Elements of Landscape Architecture
 - Urban Furniture Elements
 - Sculptures and other ornamental artefacts
 - Memorials
 - Special Buildings
 - Historical monumentsPETS, PEOPLE and CARS

in the area of the mythology and social behaviour of the artist.

To recover the concept of the public art as art for/ in the public spaces, supposes the maintenance of this paradigmatic situation in the one which, to real effects, the artist acts as demiurge among the space, the citizen and the art.

The continued rejection on the part of citizens to given public art proposals (we recall the episode of R. Serra with his famous Tilted Arch in New York), in spite of the rise and formal recovery of the appropriateness of the work in relationship to the place, they can be easily interpreted from this perspective.

To my to understand, Cerdà he outlined in a way quite clear the relationship among Plan and Project, one of the considerations that it has made famous to Barcelona in its policy of spaces and public sculpture. The plan would give the general performance framework, the director plans, would regulate the construction of the infrastructures (the considerate generically as such, as well as the new derivatives from the use of the information technologies) and would establish the continuity (ruralization/ urbanization) with the rest of the territory.

The project would operate at a smaller scale, specific and with own instruments, displaying the constructive system of the inter-road, ordering the route (included its public spaces) and handling what, continuing to Lash & Urry (1994), could designate as soft infrastructures, in those which the public art could play an outstanding role.

The here outlined operations possess a complexity such that to attempt to maintain the autonomous figure of the artist is presented us as in certain ridiculous manner. It is known the rejection to the public art concept that is given in the Anglo-Saxon area. The reconstruction processes of the cities after the IInd WW, at the same time that the processes of implementation for redesign the territory with the creation of new cities, the certain principles disappearance "anti-other-arts" of the architectural modern movement and the Labour empowerment of civic participation in the Commissions, produced a public art that it has been come designated as "plop art".

URBAN REGENERATION: A CHALLENGE FOR PUBLIC ART

GENERAL IDEAS

We would have to understand this problems in its extreme complexity, above all in

some moments in which the neo-liberalism intends to make to disappear it through the mechanics from the market.

This problems is lived as a crisis of the society model. As instance that makes possible the social reality, the public agglutinates a set of specific problems referred to the culture, the art, the education, the policy, the economy, the environment; the same society.

In the countries designated as developed ones, this problem is confused, often, with the transfer of an organization of the modern production to another one -post-modern?- characterized by the increase of the services sector, especially those intended for the finances, the information and the leisure.

The cultural connection is the step of the modern culture to a new model of organization that puts in judgement the concepts of narrative, of progress and of teleology own of that.

Meanwhile... good part of the planet recently begins to recover the need of the development as route of the most minimal planetary equity, without forgetting that this process can not be drawn on the models of the western society, but on sustainable growth standards adapted to the maintenance in life of the Planet that all gives us.

We are faced to a planetary scale imbalance. Imbalance North/ South, north-south in the own North; of resources, of wealth, of culture.... Imbalance among the action of the market and the regulatory role of the State. Imbalance among the public and.... the other part of this double conceptual that it is not, precisely, the private.

Precisely in a moment of acute questioning of the public the manifestations of this instance are each day most next to the citizen, its concretion is palpable in soil that we tread: the public space.

The study of the territory, of its standards of organization and functionality-understood even from the symbolic dimension-, of the possibilities of acting creatively from a personal dimension, they are should be the subject of the Public Art.

If we watch at the various manifestations of the public art, we will realize the existence of two large approximation strategies to the public art, that punctuate the set of policies of necessary urban regeneration to palliate the structural crisis of the city.

The competition among the States/ Countries is beginning to change, in the last times, toward the competition among the regions/ cities. In this context and, precisely, of face to face the competition, it is being outlining a new international style that it does not has its show

IS IT POSSIBLE TO EVALUATE PUBLIC ART?

- Most of the artists and people related with the arts sector will not admit an appraisal process on Public Art (Principle of Autonomy of Art)
- But consider this statement by G.C. Argan «Aesthetics is not a questions of beauty nor ugliness, but of meaning»
- We know quite well that meaning can be measured or analysed, and so we can attempt an evaluation of Public Art

Parameters to evaluate	Indicators
• IDENTITY	<ul style="list-style-type: none"> • Distinctiveness • Entity • Wholeness • Independence from the context
• STRUCTURE	<ul style="list-style-type: none"> • Colour • Shape • Scale • Form • Materials
• MEANING	<ul style="list-style-type: none"> • Functionality • Recognizability • Codificability • Usefulness • Coherencebility • Fitness to the context

PPA WORK-IN- PLACE

- Public space is not a gallery or a museum
- The rules put on to evaluate public art-in-place are quite different from those needed by the modern exhibition place for art
- To succeed a work of public art-in-place has to suffer a process of

RECREATION - APPROVAL - APPROPRIATION

from the part of the user of these place

- If the codes used to construct the work (identity, structure, meaning) are not recreated, approved and appropriated by user we can find :
 - misunderstanding of the work
 - depreciation of possible meanings (What is it)
 - confusion between innovation and extravagance
 - "TYPE" codification of the work (art in the worse meaning)
 - Unexpected uses of the work
 - Aggressive behaviour
 - littering
 - vandalism

space in the museum. The street, the square, the park, in fact the public space, they have been converted in the arena in which various cities compete to possess the copyright of the demiurges, of the better architects, sculptors, engineers, designers, etc.

It is not possible to compete in the various city leagues without the only voucher of given author works. It seems as if the urban space would be an immaculate, immense and endless autographs book in the one which the collector cities preserve and produce their value.

On the other hand each city-in reason of its history and morphology-requires approximations/ interventions executed from the love to everyday life, without nominalist tracks of the ranking; from the next position to the citizens.

Modest approximation that, possibly, it improves the quality of life of the residents but that it is not able of competing in this strange shaker that rules the interest by the investment and the international competitive growth.

A dialectical among the locality and the globality, a strange plait in the artistic and political thought; an excessive dominance of the paradigm to think global, to act local.

If, day to day, the frontiers among the states-nation are melting down, due to the elasticity and dynamism of the markets, it is not of missing that the frontiers among the disciplines tend to vanish, to be stumped. Some disciplines invade the field of the others, almost always from a wrong position that has more than maintenance of the power quotas that of interest in producing a better knowledge and deeper.

The space/ public art can be the stage of the battle among various disciplines, or... as is proposed here, the auspicious territory to the common understanding. The reality of the public space is so complex that nobody, from a given disciplinary position, is able of approaching it and of answering of effective manner. The route of the dialogue and the cooperation remains opened to all those who are interested in producing space/ public art.

URBAN REGENERATION & PUBLIC ART

Why urban regeneration? Why the title of the book centres so much their/its/your/his attention in the challenge situation that the urban regeneration supposes for the public art?

I believe, sincerely, that an attentive reading of the presented works; an attentive reading, able of linking the absences with the pres-

THE NEW URBANISM

(J. BORJA, 1983)

OBJECTIVES

1.-To increase the work opportunities, in a not keynessian way, through:

- to maintain and to develop the economic activity based on the small and median companies, integrated in the urban fabric
- to multiply the public works (of average and small size) with the objective from obtaining better equipment and social services
- to increase the urban efficiency as base of the productive processes, through the selective investment, the infrastructures and the pilot activities
- to transform the city in an information and coordination center for the greater number of possible activity
- to create and to increase the social roles system bound to the municipal management and to the social economy in order to substitute partially the traditional salaried work

2.-To think the city as a place of life for everybody, fighting against the social inequality, in a context of sustentability, by means of:

- to rehabilitate and to improve the urban fabric
- to increase and to improve the public space and the infrastructures
- to cause that the city will be accessible to everybody
- to re-qualify and to equip peripheral neighbourhoods giving them some central functions (decentralization/ new centrality areas)
- to integrate the rural activities, the forest parks, the waterfronts and the no man lands of the city and its surroundings, in the urban life
- to protect and to improve the environment
- to recover the heritage
- to improve the quality of life through the overpass of the social inequalities

3.-To urbanize the national and regional territory in order to even the rural zones

- to permit that the rural areas enjoy the infrastructures and freedom of the city
- to improve the communications system
- to optimize the balance among different parts of the territory

THE HOUSTON/HARRIS COUNTY MODEL

Have you ever thought about public art?

Imagine a city where, through the hand of the artist, ordinary everyday objects are transformed into something extraordinary. Imagine a city bench or a bus stop which are unique and colourful. Manhole covers and treeguards which while functional, are also whimsical works of art. Public art is a way to enhance our city, strengthen our neighbourhoods and provide colour and character to our public spaces.

Recent years have seen public art constantly redefined as artists tackle the challenges afforded by projects in an unprecedented variety of public places. Communities have commissioned artists to create new works in connection with projects as diverse as historic districts, sports facilities, theatres, bus stations and transit systems, power substations, airports, city streets and roadways, as well as public buildings, parks and plazas.

Artists bring a sense of identity to communities. They provide a means of expression, a way to focus and build neighbourhood pride. Through a public art program and the resulting interaction, a community can begin to realize its own creative potential as a means of addressing the issues it confronts.

Cachh's new public art program offers a variety of consultation and facilitating services to assist you in identifying your project and goals. By exploring a range of approaches to public art cachh can help you structure processes for community involvement and artist selection.

Cachh's experienced public art director, Jessica Cusick, can also advise you on contracting practices and how to implement projects.

HOUSTON FRAMEWORK MISSION, GOALS AND OBJECTIVES

MISSION:

To improve Houston's visual environment through art and design, thereby enhancing overall quality of life and the city's image and appeal for residents and visitors alike.

GOALS:

- To create an integrating vision for public art and design of the highest quality within the urban context of Houston/Harris County
- To develop a communication tool that facilitates community dialogue
- To establish a framework plan for coordinated action and a structure for implementation in an open and inclusive process
- To leverage public and private investment in infrastructure projects.

OBJECTIVES:

Through an open and inclusive planning process that interprets public art and urban design opportunities as broadly as possible:

- Survey existing conditions, inventory plans, assess existing research and investigate functional entities
- Develop the framework plan as a synthesis of existing initiatives
- Formulate a limited number of catalysts, including pilot projects, funding mechanisms and legislative options.
- Propose a structure for coordinated implementation.
- Create a language module, utilizing an interactive computer format, that can serve as an effective tool for community-based planning.

ences, will admit with me that the title and the outlined topic suppose a real challenge for the art and the current society.

From approximately a decade, many critical, many studios, they have begun to discuss about the convenience, or not, of approaching the topic of the public art. The results, to my short to understand, have not been so satisfactory as, in principle, could be supposed.

1987)

Though, in the model of Bovaird, the topic of the public art is located as one of the possible improvement mechanisms of the social cohesion, we will see below that the consideration of the public art in its double sense, permanent and temporary, object and process, permits us to widen its activity field to the four objectives proposed. Public art, in the urban re-

For Mitchell (1992) public art can be defined as that art *«commissioned, paid for and owned by the State»*.

For Miles (1989) public art must fulfil a landmark function in the landscape and the landmarks *«are somewhat more than statues»* or, as outlines A.Raven (1989), the public art *"isn't a hero riding a horse anymore"*

The importance of the art in the public space is indicated by Miles, because:

- 1.- it gives a sensation of place
- 2.-it engages the people who use this place
- 3.-it gives a model of imaginative work
- 4.-it assists in urban regeneration

As far as she is concerned, Raven makes her the following statement by Susan Lacy *«works of public art enter a preexisting physical and social organization. How the work relates to, reinforces or contends with the forms of expression of that community is a question that contributes to the critical dialogue»*

In his excellent work, A. Bovaird (see pages 117-127 in this book) has defined the urban regeneration through the definition of some given objectives. The principal objective of the urban regeneration would be *"the increase in the welfare of the residents and workers of the city"* and could be made effective through developing the following partial objectives:

- 1-To increase the total income generated in the city
- 2-To improve the social cohesion
- 3-To increase the influence of the city in national decision-making
- 4-To improve the city's image as a center of culture

As can be proven of a rapid analysis the definition that Bovaird provides has as basis the Welfare State model survival. The public action must promote, through the classic mechanisms of the keynesian model, or through the new cooperation formulations with the private sector, the necessary instruments at economic, social, political and cultural level that permit the development of the city. In fact, the proposed model supposes to endow to the city of some development mechanisms that permit to fix its spatial form (Castells,

generation processes, would be converted in a device that would cross the four dimensions.

In fact, Public art, by its characteristics would share space in the area of the public works and public economy (partial or total financing on the part of State); in the public domain (operation in the set of public instances); in the public space (as support of its development or as form generated by its performance); in the cooperative and social action (due to the necessary active participation of the citizens in its design and effort. In this sense would be Art in the public interest) and, finally, in the public sphere (due fundamentally to the promotion strategies of the city that in good part would use the images of the public art to generate operations of capital attraction, tourism, decision making,etc).

As good will be recalled, these problems define some of the recent approximations to the topical of the public art (Milles, Arlen, Mitchell)

M. Castells (1989:351) itemizes very well this situation upon making the analysis of the new model of the informational society . *" Localities-cities and regions-must be able to find their specific role in the new informational economy. This is possibly the most difficult dimension to integrate into a new strategy of place-based social control, since a precise and major characteristic of the new*

REFLECTIONS ON PUBLIC ART

DANI KARAVAN

Commission + Time + Place + Objective + Budget = Artwork

1. The commission is made by a public or private institution
- 2.- The precise location may be either in an urban area or on a natural site
- 3.- Once the time has been set, it must be determined whether the work is to have a limited duration - i.e., linked to a specific event- or if it is to be permanent. Also to be established is how much time the artist has to prepare and realize his work
- 4.- The purpose of the work: for what purpose was the commission made and what is its most appropriate use?
- 5.- What financial means will the client put at the artist's disposal?

This equation yields the art form known as environmental art, a term which, however, is not adequate to explain the nature of my work. My artworks exist in relation to the environment, of course, but they are not landscaped or architectural creations, nor they are purely sculptural creations. They involve all of these features, but there is an undeniable emphasis on sculpture and concept. The point is to dispense with movable objects and to concentrate on a work created for a given site, the genesis, development, and very existence of which are linked to this site, and which ceases to exist as soon as it is detached from it. To dispense with movable objects means to work in a new direction and contrary to the habits of contemporary art.

I strive to begin at the source, at the roots, and I scrupulously follow all the stages of the work from the beginning to the end. This is why most of my works exist only through and for the place where they were created. In undertaking the work, I try to begin with the existing environment, without preconceptions, either to forms or materials. In my view, no forms or materials are better than any others. The choice depends upon the values given to the "equation" (Commission + Time + Place + Objective + Budget = Artwork). Work on the site involves the visible and the invisible, actual materials, but also intangibles such as memory, and personal and historical consciousness. I have always tried to begin at the beginning, by sowing the seed first, and then by watching the stages of its growth. It is a strange and complex creative process, for the artist is at the same time the one who directs and is directed by the work; he orients and is oriented by it in turn.

The work which I do is financed by people, by society, and its purpose is to serve people and society as a whole. This entails a great responsibility toward society and toward art. My goal is to create for people, and to bring all their senses into action, sight as well as hearing, touch, and smell, and to act on their movements. I work for people in order to invite them to communicate with the environment, materials, memory and themselves.

economy is its functional articulation in the space of flows. However, localities can become indispensable elements in the new economic geography because of the specific nature of informational economy. In such an economy, the main source of productivity is the capacity to generate and process new information, itself dependent upon the symbolic manipulating ability of labour. This informational potential of labour is a function of its general living conditions, not only in terms of education, but in terms of the overall social milieu that constantly produces and stimulates its intellectual development. In a fundamental sense, social reproduction becomes a direct productive force. Production in the informational economy becomes organized in the space of flows, but social reproduction continues to be locally specific.

(...) Local governments must develop a central role in organizing the social control of places over the functional logic of the space of flows. It is only through the reinforcement of this role that localities will be able to put pressure on economic and political organizations to restore the meaning of local society in the new functional logic"

Castells continues outlining that to obtain these objectives, the local government should increase its organizational capacity and to reinforce its power in two different ways:

- 1.- Encouraging the participation of the citizens in the definition of the collective strategies that permit to reconstruct the meaning of the locality
- 2.- Connecting the locality with other localities (local networking)

Recently, M.A. Martínez Castells (1996:56) indicated in a work about the principle of the subsidiarity, and in a way akin to that of Castells. "It seems evident that in this displacement to which are attending of the economic and political powers toward supranational bodies, the left forces can have a decisive intervention therefore is referred to the resources assignment if they are able of decreasing the gravity center- decision making-toward the levels of governments more next to the citizens. If is procured this objective, it is evident that also the left would be contributing to empty of content the attributions that up until now were considered almost exclusive patrimony of the State. But would make it in the opposite sense of the EU: because the result would impinge in the reinforcement of the democratic action and control, a better standard of living for the citizens and an approximation, in fact, of the decision bodies to the implied peoples. In fact, what is intended with the democratic recovery of the principle of subsidiarity and its exercise, it is that the citizens recover a part of this

sovereignty that now is relinquished, by the displacement of the economic and political power toward the new economic macro-areas in the current process of internationalization of the economy, to a supranational organization not much controlled and basically non-democratic"

Franco Bianchini (1990) he was asked himself " ... is there an alternative to the pessimistic notion, all too well documented by recent assessments of arts-led regeneration projects, of the <city of the spectacle>,-term used by Harvey (1987)-where the arts only contribute to increasing cultural standardization and commodification, social inequality and spatial segregation?"

Drawn an answer in the up indicated work, few years after (Bianchini, 1996), outlined an answer to his own question: *cultural planning*.

Cultural planning, it is defined as a complex process that it must take part in wider strategies . Has to connect with the planning of the territory and the planning of the city; must be related to the industrial and economic development, to the justice initiatives and to the planning of the recreation. It must form integral part of other planning processes and, not only to be an appendix to them.

Some years back, G. Carlo Argán (1984), it indicated the fact that the planning of the public space and by consequence of the public art, "did not have to be made for the citizens, but by the citizens". The thought of Argan presupposed that the aesthetic operators -architects, artists, psychologists, sociologists, etc,-had as mission the organization of the spaces to permit the citizens the creation of places.

It is made evident, as of these observations, that the problem of the public art is a problem that belongs to the field of the culture. But, at the same time, patent curfew the fact that we can not approximate the topic from a conception of the culture with C, but we are obligated to envisage it from the widest optics of the joint of processes guided to the improvement of quality of life of the citizens.

So, from my own point of view, Public Art/ Public Space are *Hypothetical constructs* , and may be, I am not quite sure right now, they are concepts that link with the heiddegerian concepts of *Ortschaft* and *Gegend*. Vattimo, the italian philosopher, concludes from these concepts that the old distinction between Monument and Ornament is not a valid one. I quote " *The ornamental art becomes the central phenomenon of aesthetics*".¹

Or may be the approach will be mapping the terrain. As Susan Lazy (1995) wrote " *Whether it operates as symbolic gesture or con-*

crete action, new genre public art must be evaluated in a multifaceted way to account for its impact not only on action but on consciousness, not only on others but on the artists themselves, and not only on the artists' practices but on the definition of art. Central to this evaluation is a redefinition that may well challenge the nature of art as we know it, art not primarily as a product but as a process of value finding, a set of philosophies, an ethical action, and an aspect of a larger sociocultural agenda"

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