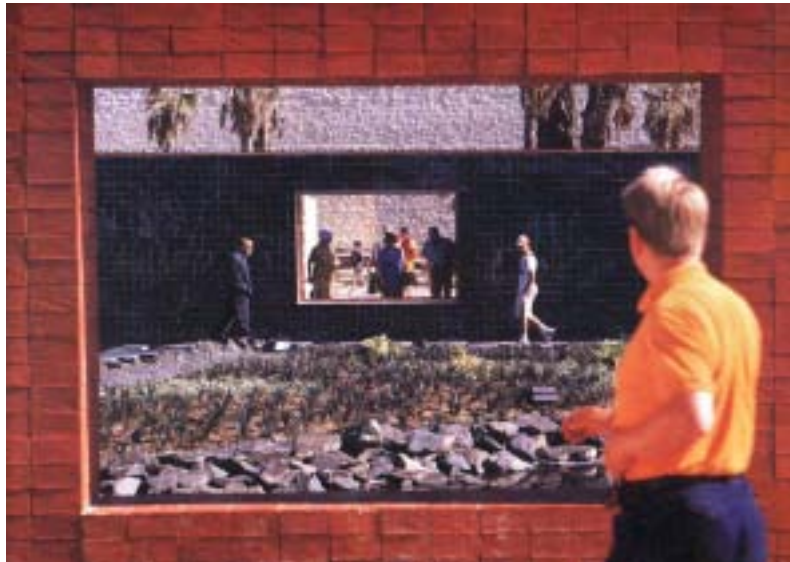


A. REMESAR (ED)



THE ARTS IN URBAN DEVELOPMENT
WATERFRONTS OF ART II

Publicacions



UNIVERSITAT DE BARCELONA



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Presentation

A. Remesar

The subject matters of Public Art and Urban Design have been gaining a space in the context of the academic European area. All over the university European space we can find courses, seminars and meetings devoted to study these problematics. Nevertheless, in general, and as it happens in other areas of the European R+D, the University has demonstrated its institutional weakness. Really, most of the activities, emerge to take advantage of the cost of opportunity that supposes the interest of the public administrations for the activation of Public Art and Urban Design projects or programs. In few cases, the University Institution has been capable of overcoming the limits of the real practices and, since it is its duty, has developed critical teaching and research projects capable of overcoming the limitations of the real practices. Something similar is happening in the EE.UU, Australia, South America and other countries represented in this book.

When in 1994 we create the Public Art Observatory, we proposed to develop this critical space. I believe the aims have been fulfilled. The diverse international conferences (Barcelona 1995 Barcelona 1999; Exeter, 2000; Barcelona 2001; Lisbon 2002), together with the workshops (Rotterdam 1999; Barcelona 2000; Porto, 2001; Manchester 2002) they have generated an important volume of production of knowledge. Knowledge that, on the other hand, have introduced the innovation of the critical vision, sustained in the perspectives of the sustainability and of the civic participation like axes of the reflection on the problematic of Public Art and Urban Design.

This perspective has been reinforced by the activities developed in the diverse institutions that form a part of the Public Art Observatory network: they exist stable research units like “*The Art and Urban Futures Research Unit*” at the University of Plymouth, the “*CER POLIS*” at the University of Barcelona, the “*SEPRU*” at the Manchester Metropolitan University and we welcome the new Public Art Research Unit at the Complutense University in Madrid. The University of Barcelona and that of Plymouth are developing specific doctorates programmes on the topic and some M.A. like the one that is given in Manchester or the one organized by the Portuguese Design Center and the University of Barcelona are in their 3rd or 4th edition.

The Observatory network is an opened network, practically without structure. This allows the participation of many and diverse peoples in the organized activities.

The cooperative spirit that stimulated the creation and guides this network, remains reflected in the composition of this book that gathers the contributions presented to the international conference “*The Arts in Urban Development. Waterfronts of Art II*”, Barcelona October, 2001.

This is a plural and polyphonic book and groups the contributions to the conference in two big sections. In the first one a series of “waterfront” operations are studied and it is analyzed the role of Public Art and Urban Design. The second section analyzes the production of the public art in the current urban contexts.

This Conference was possible thanks to the interest of the Port Authority of Barcelona and the facilities offered by the *El Far. Centre d'Estudis del Mar* at the same city.

Interesting links

Manchester Public Art Observatory Workshop

<http://www.miriad.mmu.ac.uk:16080/sepru/>

Window Sills Project

<http://www.esad.plymouth.ac.uk/windowsills>

Lisboa Capital do Nada

<http://www.capitaldonada.com.pt>

Centro Português de Design

<http://www.cp.pt>

Cardiff Bay Art Trust

<http://www.cbat.co.uk>



<http://www.ub.es/escult/1.htm>



I.

Waterfront Cities

The arts in urban regeneration

Waterfronts and Public art: a problem of language

A. Remesar
CER Polis. UB

Somebody said that cities born in the crossroads And near the water, I would add. Seawater springs Water, river Water, lakes Water. Being water, fundamental for the survival but, also, for the economic activity. Water is fundamental for the first artisans' workshops: those of the mud, of the wool and of the bronze. Water is fundamental for the cities with a commercial will, for the development of the ports. Water has too an important ornamental and symbolic capacity in the definition of the landscape of the city...

Cities have maintained a relationship at least ambivalent with water. Even in the moment of their foundation.

"Moreover, it suits to site the city in the middle of its territory, in a place where from to cover with a glance the extreme areas, in order to make an appropriate decision and being ready if necessary; where the farmer and the peasant can go daily to their work and in an instant to come back with the fruit of their work and carrying on their harvest. But it is a crucial issue if you plan to site it in the countryside, by the sea or among mountains.

*"Indeed, each one of those solutions has their advantages and their inconveniences. Being Dionysius leading his army through the India, he leads it to a mountainous land exhausted because of the heat of the summer: he recovered thanks to healthy air they breathe there. And apparently those who founded cities chose mountains because of that, maybe because they thought that in those places they will be safer. **But there is little water.** The plain will offer the benefit of the **rivers** and the **ways of water**; but, in turn, it is exposed to a heavier atmosphere, since in summer it burns, in winter it freezes in an exaggerated way; and it offers less protection in front of the attacks from the exterior.*

*"The **coast** propitiates the contribution of goods, but any **coastal city** frequently sways shake and whipped by the temptation of social convulsions and the excessive power of the merchants, and it is exposed to a multitude of dangers that the possible arrival of foreigner fleets involves. For these reasons I think: being any of the kind of places where to site the city, is necessary to try to get all those advantages and leaving it free from the inconveniences. And will happen that, where I go to found a city, in the case of the mountains a plain will exist and, in that of plains, some hills. And if it is not possible to get it to our pleasure, because of the diversity of the places, to obtain what we think it is necessary we will follow those criteria: **in coastal areas**, not too near from the coast if it is flat, neither very far, if it is in a mountainous area. They assure that the **coasts** change their conformation, many cities have been submerged in the sea: apart from other cities in other places, Bay in Italy, Lighthouse in Egypt time ago surrounded by the sea, now join the continent like the Quersoneso. Likewise Estrabon explain how that happened to Tyro and Clazomene. Also, they say that the Amos's temple was in the past next to the **sea** and that, because its step backwards, now is out to land and they advise that you site the city in the **water's edge** or **far enough from the sea**.*

*"Indeed, one can observe that the **breeze from the sea** is weighed and rough because of salt; therefore, when getting into inland areas - mainly in the plain—and meeting there humid air, once the salt is dissolved, it becomes an in excess dense atmosphere and almost mouldy, so that, in most of that places, in occasions you find that you see films similar to spider's webs floating in the air. And they say that with the air it happens exactly the same thing that with the **waters**, that it is evident that they rot for their content in salt, to such an extent that they even give an annoying smell off. The ancients, mainly Plato, they praise the city that you site **ten miles away from the sea**. And if it is not possible to site it far from the sea, we will site it in a place where this type of breezes doesn't reach but in pieces, weakened and purified; and it will be **sited backwards**, so any noxious action coming from the sea is handicapped and blocked by the presence of hills. To be able to*

*contemplate the sea from the coast is very pleasant; also we appreciate a climate noxious at all: indeed, the areas renovating continuously their air continually and those where the winds blow frequently, those are which Arístós thinks are the healthiest. But they should be careful that the **sea is not in that place full of weeds** being the beach sunken and under the level of the waters, but deep and violent, in the shore line.*

*“And if you build in a flat place and, like it is usual, next a **course of water**, do it so that the current crosses the walls by its middle point, and trying that the current doesn’t come from the south or go toward the south: indeed, in a case the humidity, in the other one the cold, increased by the condensation of water, they will become quite uncomfortable and dangerous. But if, on the contrary, it goes along the enclosure of the city, it will be necessary to pay attention to surrounding area; and where the winds have a more expedite entrance, there the walls must be built; **the river will be behind**. Otherwise one will keep in mind what the sailors think in this respect, which is that the winds, because of their own nature, use to follow the sun’s steps.*

*“And the specialists say that the oriental breezes are the most limpid at daybreak, more humid at sunset; that the Westerners, on the contrary, are denser at daybreak, slighter at sunset. If it is this way, **the ways of water** that run eastward and also toward occident they won’t be at all subject to disapproval: indeed, the sunrise breeze, or it will disperse any noxious vapour carried to the city, or it won’t increase such vapours. Lastly, the **ways of water, the lakes** etc. should extend, in my opinion, northwards and not southwards, on condition that the city was not in the shade of a mountain that is something really gloomy.”*
(L. B. Alberti: De Re Aedificatoria, Book I)

A long quotation that condenses a part of our way of understanding the relationship between the water and the city. Water is a structural and structuring condition for the city. Cities use water, and maintain a certain relationship with it.

And, the Arts? Too! The still alive today positivist system of teaching Art, prevent us to enjoy this relationship. Not going far off/away in space - time, I propose you a short review, observing with attention the maps of the historical centres of Rome, Florence, Venice, Pisa or Milan and trying, at the same time, to superimpose the sculptural pieces we have always seen isolated or through the slides vinyl or in the cellophane of the museums. In actual terminology we would say that part of the Renaissance’s art emerges in a “waterfront” context: *a morphological approach between the city and the water.*

But we must be cautious, an like in the same way we can not to talk of Public Art during the Renaissance, we cannot to talk of all possible relationship between the city and the water under the actual waterfront concept.

I will try to illustrate this thought inviting you to a certain number of places, most of them city ports, and there trying to analyse what we can understand like waterfront, like public art... and finally we could conclude some aftermath for the role of the artist: Is facilitation a possible process?

Lisbon / Barcelona

Towards 1925, Fernando Pessoa writes an interesting book “*Lisbon: What the Tourist should see*”, devoted to show Lisbon to a tourist getting the city by liner. This book should be part of a collection of publications to dignify Portugal that, Pessoa, considered not well understood from

the European perspective.

Pessoa starts in the Alcantara's quays and proposes a journey to the long and wide of the city. Pessoa shows the monuments of Lisbon. According to his explanations these monuments can be categorised as: Gardens, civil and religious Buildings, Museums and sculptures located in the street. Pessoa describes a total of 33 of these sculptures, still including some of them that were in progress, like the monument to the Marquis of Pombal, and some others.

We carried out the exercise of locating the sculptures mentioned by Pessoa on the actual map of Lisbon. The results are interesting. We can observe four tendencies in the location of the sculptures. (1) The first one is related with the border of city's riverside. It exists in relationship with the urban fabric, it is used as urban space, and because of that it is "monumentalized". (2) The second is related with what M.A. Roca calls "symbolisation" of the centre and Bohigas "monumentalization". An important part of these sculptures are sited in The Baixa pombalina and in the Chiado. (3) The third consist on the monumental punctuation of the new axes of articulation of the city's new bourgeois neighbourhoods (Avda. da Liberdade, Avda. da Republica, and Campo Grande). (4) Lastly and in fourth place appears what we could call "*sculptural containers*", I mean, in this case, new gardens or parks like that of the "Jardim da Estrela".



A last result is to check like the popular neighbourhoods of the centre and those of new creation present a black hole in reference to the public statuary.

If we reproduce the same exercise in Barcelona, we will obtain the following results.

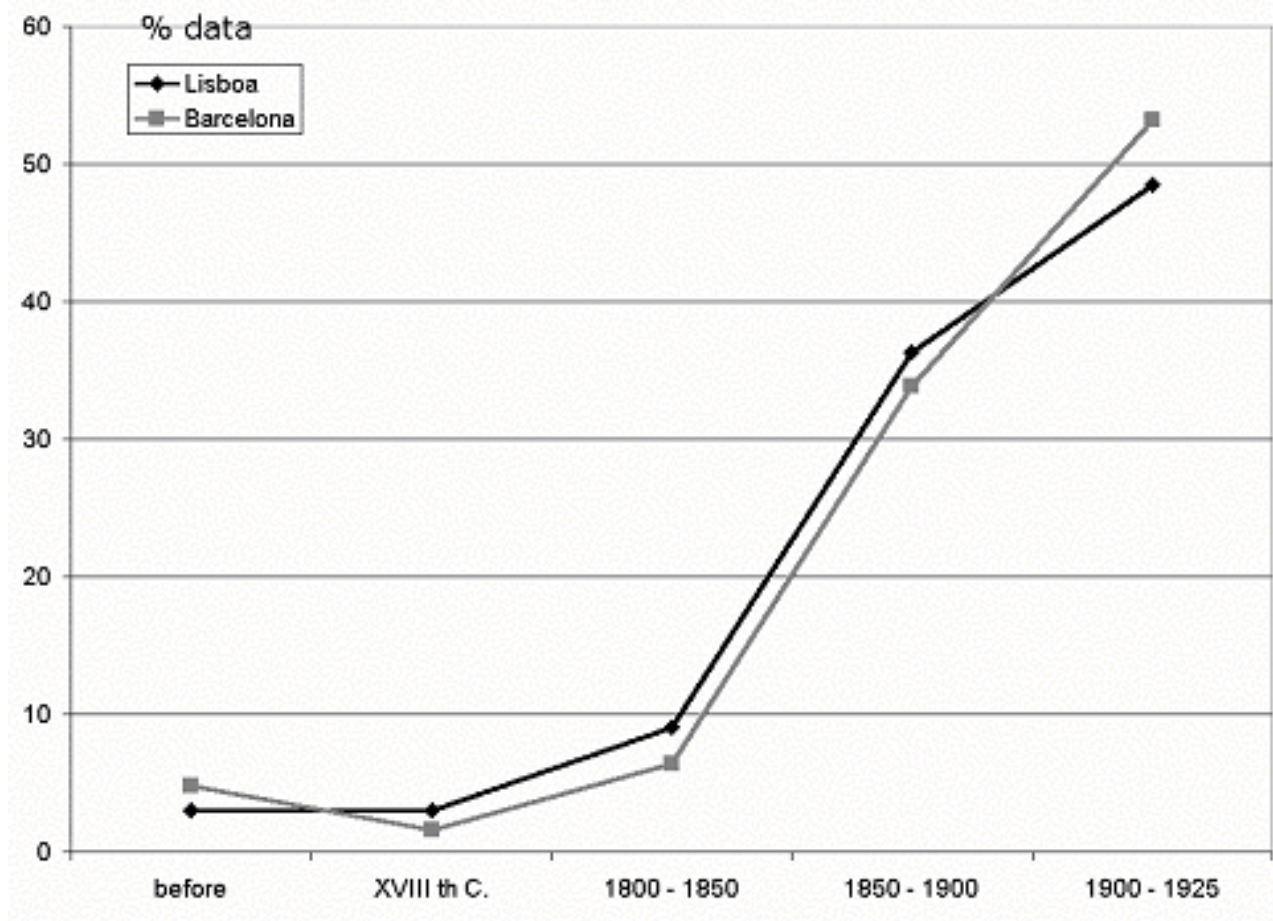


First of all, it is surprising that a non-capital city owns a depot of public statuary so big compared with the capital of an empire. [It exists approximately a 125% more of public statuary in Barcelona]. If we analyse the rules of territorial distribution of the sculptures, we find the same than in Lisbon: (1) An evident coastal edge from the Monument to Columbus to the Monument to General Prim, memory of the Universal Exhibition of 1888. (2) A clear symbolic densification of the historical centre (the one that was defined by the walls). (3) A specific monumentalization of the new bourgeois neighbourhoods, in this case the Eixample, through the punctuation of road axes organising the territory (Gran Vía, Diagonal, Pss. San Joan, Rambla Catalunya largely coinciding with the denominated "Golden Square" of the *modernisme* in Barcelona). (4) The existence of "containers of sculptures", in this case much clearer and developed than in Lisbon: the park of the Citadel and the park of Montjuïc that began its activity when N. Forestier [a French landscape architect that worked, too, in Lisbon where he outlines an avenue beside the Tagus. This avenue defined according to the Beaux - Arts criteria, and therefore proxy to the pro-

posal Barcelona's promenade, had grounds on monumentality and academicism] started the urbanisation of the mountain towards 1917.

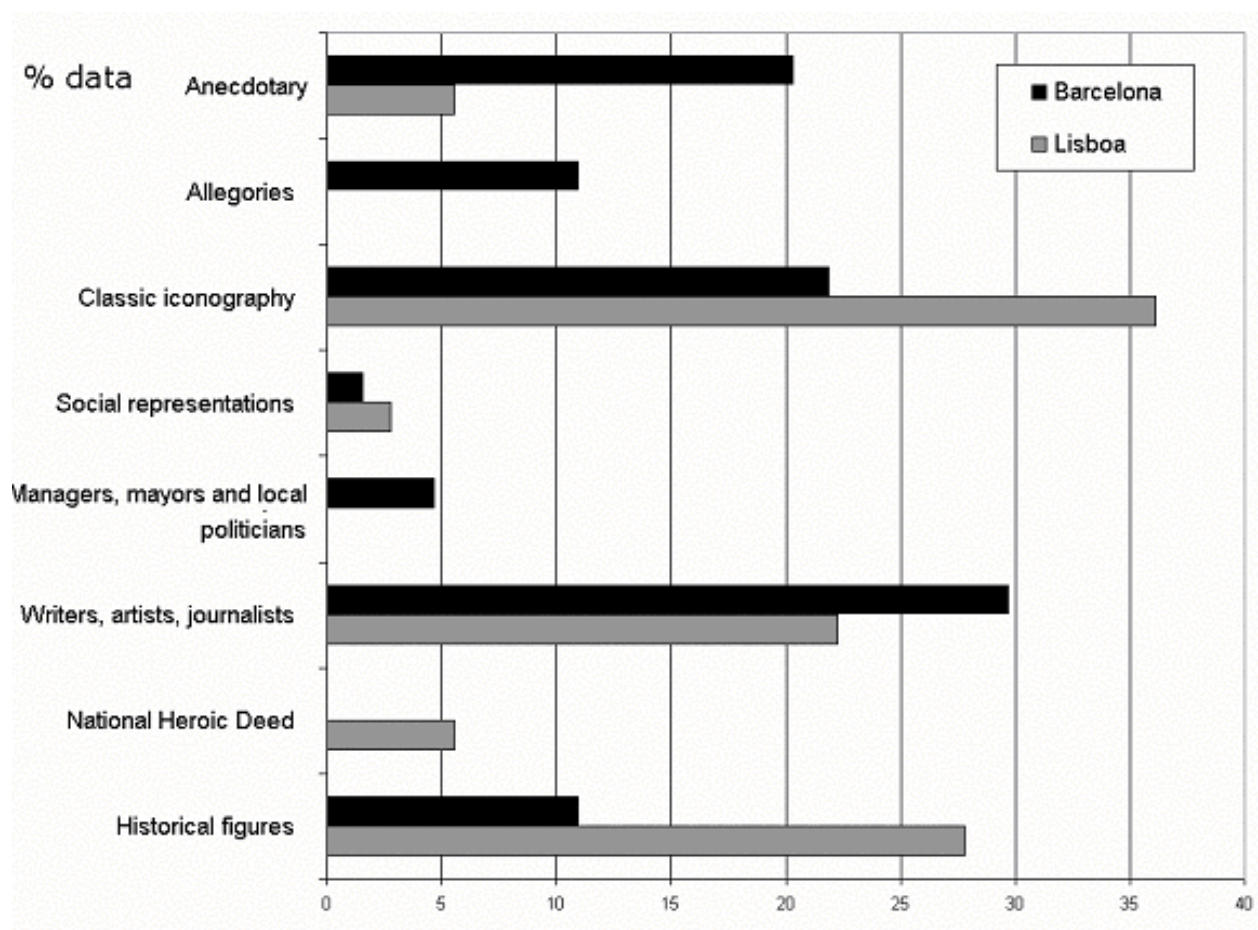
In the case of Barcelona it can surprise the phenomenon of the existence of sculptural elements in the outskirts. It is necessary to point out that the outskirts are made up of independent old municipalities (annexed starting from 1897), reason why they could have had decided to implement some public statuary before becoming part of the City of Barcelona.

It is also interesting to compare the sequence of location of the sculptures in both cities. The chart shows us a clear intensification of the installation of public sculpture starting from the second half of the XXth Century. Most of this intensification corresponds to the expansion of the city beyond the historical limits, overcoming the walls and extending for the different development areas in both cities.



The behaviour patterns in both cities are similar and we don't get enough data to value the small differences that are visible

It is also interesting to compare the iconographic programmes for public sculpture in these cities, just for the studied period. The different monuments evolve, from an iconographic program based on the classicism to a quadruple formula of figurative representation: the **portrait**, the **allegory** (i.e. The Beauty, The Affliction), the **anecdotalary** based on popular stories, characters from media, etc and finally, what we can call "**social representations**", that is to say the portrait of situations of the working world or of everyday situations in



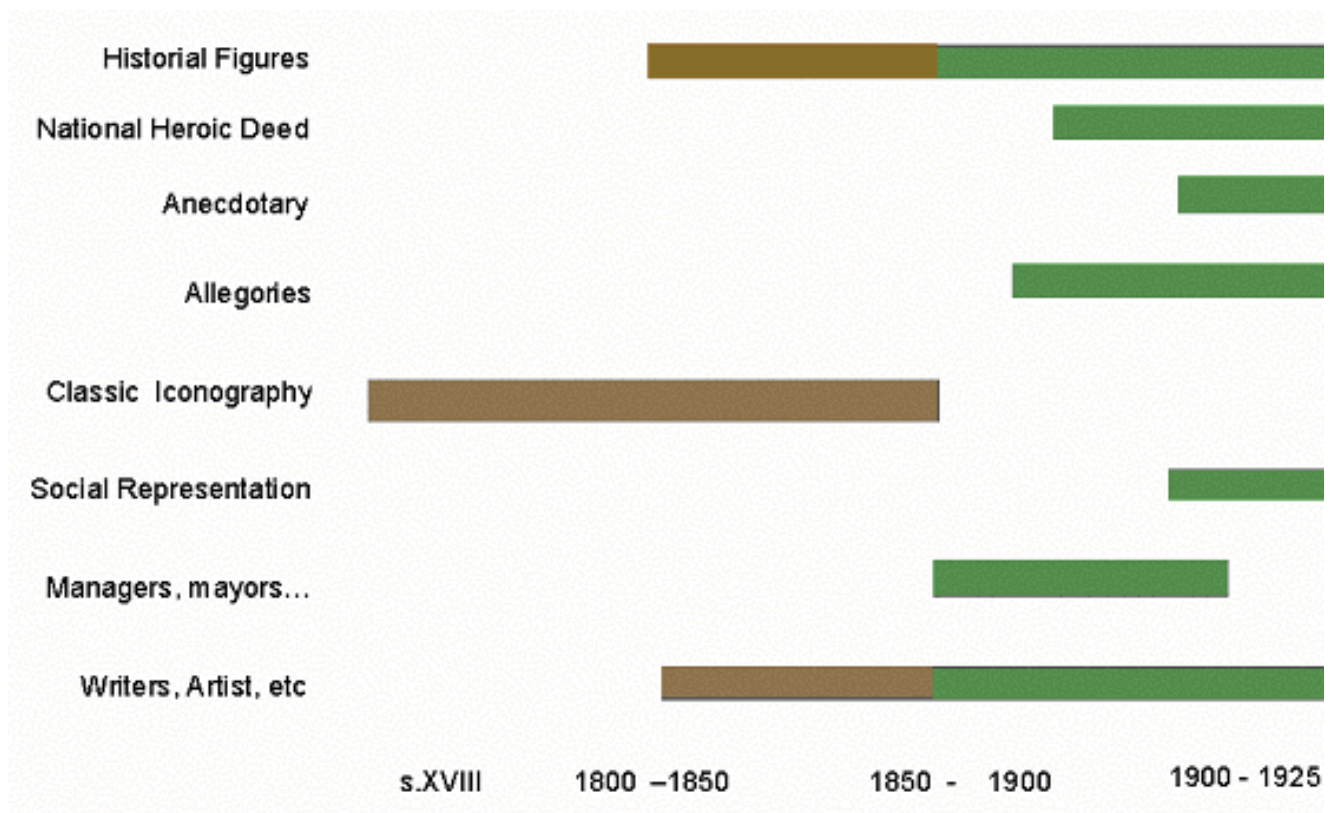
naturalistic way, even if anecdotes are the topics.

The chart shows us like, in this case, the programmes are different and they offer a different profile for the system of representations used in each city. Obviously, Barcelona shows itself like a middle class city, but at the same time with the problem of a certain lack of “elements to represent” and because of that the weight of allegories and anecdotes in its programme. On the contrary, Lisbon, a City capital of a State, empowers the representation of Historical Figures and of National Heroic Deed.

Anyway, these categories form panoply of possibilities that the sculptors use to develop their work. In a schematic way we could see that the categories evolve historically in both cities.

Whatever happens when the industrial and commercial bourgeoisie leave the coastal fringe [the first episode of the narrative “*We must make up for lost time, that when the city lived back to the sea or the river. We must to recapture the water*”] to go inland to the new city, it carries its “writing” system over the urban space: the statuary.

In spite of that, in Lisbon, already in 1927, in the viewpoint of Santa Catarina it is built up the monument to the giant Adamastor, one of the characters of “*Os Lusíadas*” by Camoes, but it will be necessary 13 years, so that in 1940 the Regime of the Estado Novo, in the context of the Exhibition of the Portuguese World, erects a new monument in the coastal border: the Padrao das Descobertas, hymn to the imperial history of Portugal (1140 foundation of the Kingdom of Por-



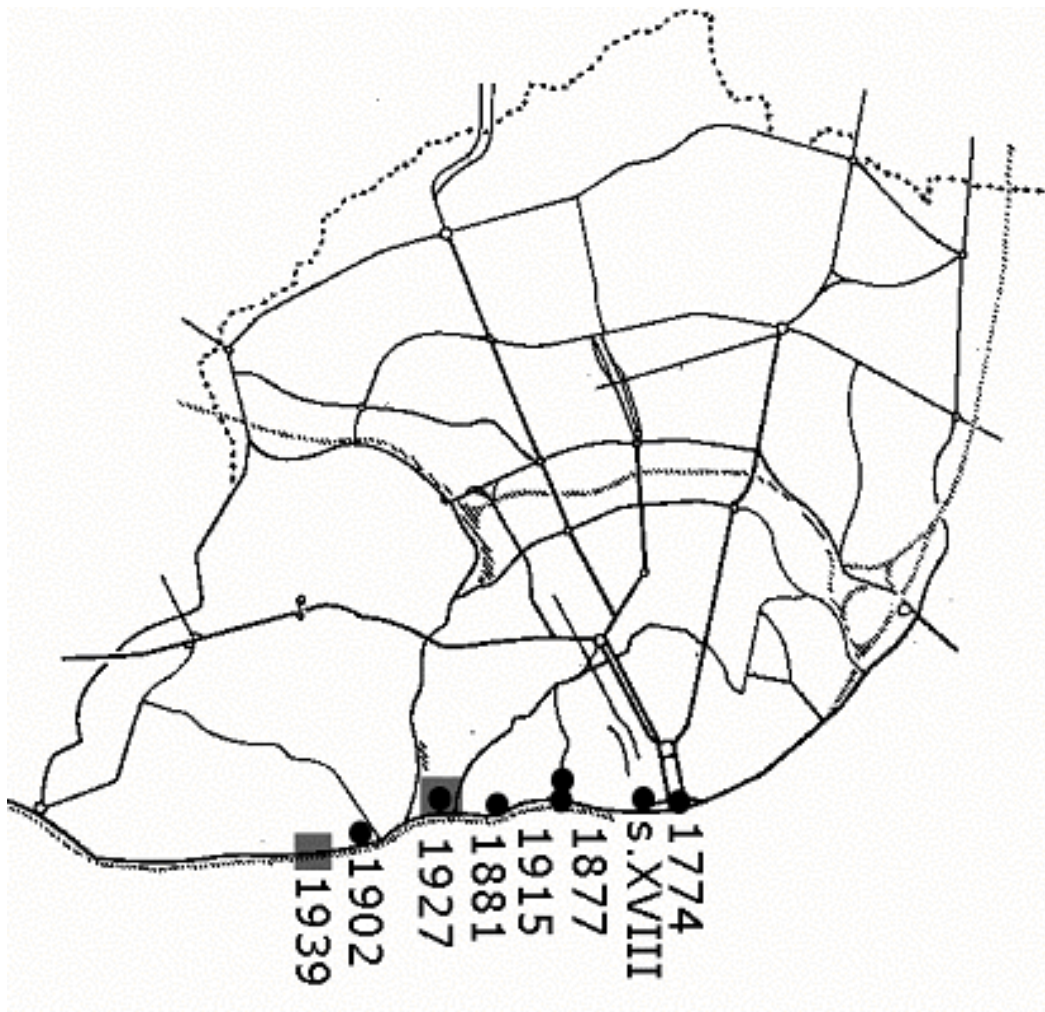
tugal, 1640 Restoration of the Portuguese Nation).

Later on, except some isolated action, it won't be up to 1994 that it will be erected near the Praça do Comercio, in front of the Arsenal, the big red iron sculpture by Joao Charters de Almeida. Four years later the Expo'98 would incorporate a complete Public Art Programme.

In Barcelona, the situation was even more surprising. 71 years after the dedication of the Monument to Columbus, a first sculpture is placed in the waterfront, the fountain that pays tribute to the gypsy dancer Carmen Amaya, year 1959, in the Barceloneta's neighbourhood, to which will follow, in dribs and drabs, other several works in the decade of the sixties and seventies, taking advantage of the first impulse towards the recovery of the maritime fringe with the opening of the Promenade.

The plans for remodelling Barcelona in the 80's will suppose the introduction of Public Art programmes and an active operation in the whole waterfront.

Anyway, the parallelism between the two cities was and is alive. In 1905, León Jaussely, a french Beaux Arts architect, proposed in his "*connections plan*" for Barcelona the creation of a promenade endowed with monumental elements. Although with other expectations, the plan Le Corbusier - GATPCPAC 1934, well-known as *Pla Macià*, outlined the need to build up a modern "city" in the port front of Barcelona, by means of the displacement of the port toward the western sector of the city. In Lisbon, the PGUEL (General Plan of Urbanisation and Expansion of Lisbon) in 1938 launched the idea that the tendency of the past years, those of tracing the city in opposed direction to the river must be corrected. As much in the Lisbon as in the Barcelona of the thirties it starts to be configured the "idea" of opening again the



city to the water.

The industrial occupation of the territory and the lack of culture respect to water

Barcelona and Lisbon are port cities. The urban fabric grew around and from the port. Both ports are completely different. Lisbon Port is a lineal river port up to 18 km. Barcelona port is a Mediterranean port. But in both cities the original relationship between the port and the city broke down because of industrialisation starting at the end of the XIXth Century.

The port and its hinterland

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

Gas and electricity factories active thanks to the raw material entering through the quays, enormous rail beaches to administer the distribution of goods, heavy industries manufacturing marine hardware or its complements (shipyards, dikes, metal companies, etc) draw



up a part of the port areas landscape. A large space in the urban centre prolonged by the coast and following the layout of railroads and highways. Reserves of “*productive land*”, in the heart of the city, but that are becoming isolated from the city. (cita Joao Pedro)

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

The systematic scope we adopted outlines the importance that the diverse types of planning generated among the 30's and the 70's have had for the creation of vast expectant territories on those that the direct impact of the technological innovation in the system of maritime transport and intermodality takes place. “*It is necessary that the important industrial areas are contiguous to railway lines, the navigable rivers or the ports and to the main routes of terrestrial transports*” read the Charter of Planning the City (Sert, 1942).

Sixty years, under the rules of the General Plan of Urbanisation and Expansion of Lisbon (PGUEL), was the Expo' 98 opening and the world heard to talk about the development of the “*frente ribeirinho*” in the Portuguese capital. The instigator of this work E. de Gröer, collaborator of Agache in Rio de Janeiro, put the objective “*to correct in a progressive way the old error that consisted on to build and to urbanise the city in opposed direction to the Tagus, essential element of her beauty*” (Nunes Silva 1994.15). The subsequent development of the Master Plan of the City of Lisbon in 1948 decided finally that the oriental area of the city should become the main industrial area due to its easy connection with the port, with the railway lines and its good position regarding the dominant winds (winds from the north quadrant) that



would minimise the pollution of the adjacent residential areas and of services. This way, planning and zoning took off urban life in the oriental part of the city, creating expectation respect land uses that were activated when, ending the seventies, all the industry in this area started to become obsolete.

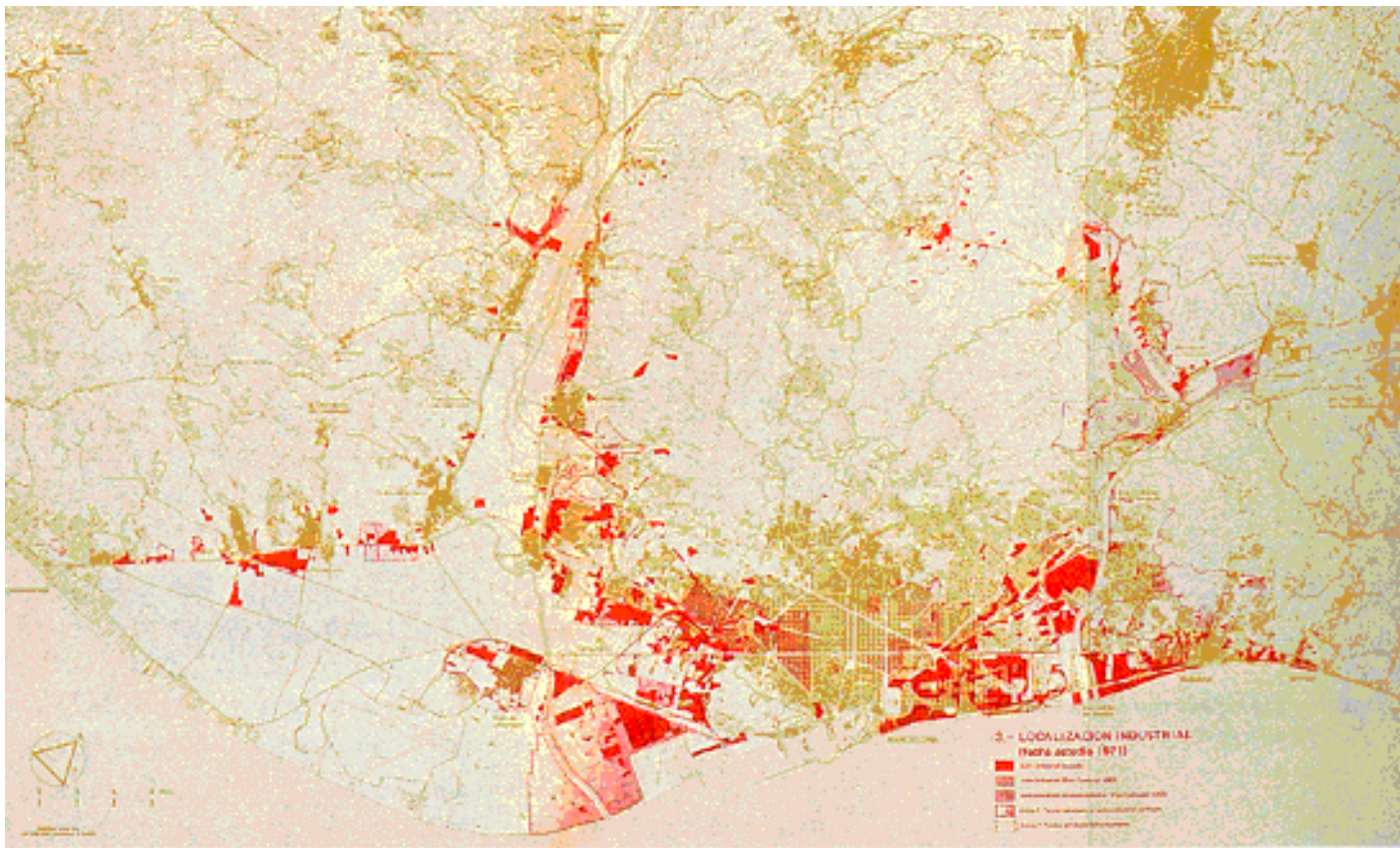
Something similar happens in Barcelona. When Ildefons Cerdà planned the development of the City, he outlined the importance of a good relationship between city and port, and designated the area of the Poblenou as a kind of “interface” area between the inland activity of the Barcelona region and the Port of Barcelona.

A large industrial area, it was called the “Catalan Manchester”, grew up in the Poblenou. Utilities, heavy industries, railway links, logistic companies, small firms... The Master Plan for Barcelona (Pla Comarcal 1953 and the posterior PGM, 1976) listed this area like 22^a, that means Industrial area with some possible residential uses.

But in 1986 population in the area drop from 59.375 inhabitants to 47.937 inhabitants, and clear signs of degradation started to appear everywhere in the area. Similar processes happened in the

Barceloneta neighbourhood and in the districts of the historical Inner City. All that did not happen suddenly. Was a slow process starting at the same time that the “growing era” – that correspond too with Franco’s era- during the sixties and early seventies.

The first sign, even when population was growing, came from the stagnation of housing developments in the areas, even the rehabilitation of the old ones. The second sign was the moving of some big companies to a more safe and accessible areas in the outskirts of the Barcelona’s Metropolitan Area. Two important facts impel them to move: (1) local and state regulations pushed “dangerous activity producers” to move to safer areas and (2) the improvement in motorways and roads make easier and convenient to build industrial premises in the “Industrial states”, specially that one in the western area of the Port, the Zona Franca Industrial state, that grew following the path of road infrastructure.



Other complementary reasons were some changes in the production of some utilities, for example gas that move from the in-company fabrication to importing “natural gas” –cleaner and safer- from Algeria. Moreover, most of the industrial plants in these areas, especially in Poblenou and Barceloneta, were build up at the end of the XIXth Century and become obsolete, or they need a big investment. So, many managers preferred to build up new plants in the outskirts of the Metropolitan Region.

There is too another economic – ideological reason. The 1953 master plan draw up “industrial corridors” along the Llobregat and Besòs Rivers and, too, a transversal industrial and services corridor, behind the Collcerola mountains, one of the natural borders of the

city. This strategic decision acted as catalyst to launch the development of several “consolidated cities”.

So, mid the sixties, some of the landlords in the Barceloneta and Poble Nou districts, launched the idea of reconverting the whole area into a new residential and services area. As soon as in 1964 – we must remember that the Boston Inner Harbour project started early in the 60’s – a private company, “Ribera, S.A.”, presented a project designed by Antonio Bonet, the “Plan de Ribera”. The motto of the project was “*Barcelona, A city that cannot continue living backs to the sea*”. A statement I heard with slightly changes in Lisbon, Cardiff, Buenos Aires, Bilbao... The idea is “to jump” the artificial borders that the industry – port – transport system were developing since mid the XIXth Century and which main effect was a physical segregation between water and city.

There is a logic repeated everywhere: obsolete industrial, port or transport states bordering, both, city centre and a natural resource, water. Industries move away to the outskirts – and since early 80’s moving away to other countries – , ports moving away trying to find deeper waters and lands able to answer the new technological needs for freights and intermodality. And all that happens in the context of cities that become the centre of a large metropolitan area.

A powerful fact: waterfront development is the logic for the renewal and regeneration of “inner cities” regarding cities in its metropolitan dimension. The territorial model of the industrial city, break off an historical physical and symbolic balance between cities and water. Waterfront developments respond to the logic of the emerging informational mode of production and they try to re-construct the balance between city and water with a new physicality and operating from a completely new symbolic order.

From promenades to waterfronts. From Public Statuary to Public Art

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

From mid the 70’s the development of these areas has become a priority for the city leaders and for the real estate promoters. In some cases, like it happens in the context of the U.S.A., due to the processes of renovation of the urban centres. In Europe- mainly in the Latin Europe- because of the deep changes in the economic base of the cities. In the case of Far East they suppose a condensation of the investment activity and in Latin America they are presented as true “blue chip” for international investment.

“The Transformation of the Urban Ports is, without a doubt, one of the big chapters of the urban renewal for the last 15 years and it can make sure it will be a crucial topic in next decades. The old central ports are entering in obsolescence fundamentally because of the changes in the system of port traffic and the growth of containerisation that demands

other measures and another functional system" (J. Busquets & J. Alemany, 1990:5)

The impact of technological innovation in transports has been, with no doubts, one of the fundamental aspects in the emergency of the renewal and transformations of the port areas. However, we would like to remark that the "waterfront" concept goes beyond the simple "port - city" interface that upholds the Ports Geography.

The waterfront concept implies a total relationship between the city and the environment, in this case with a **specific natural resource** that is water (sea, canal, river, lake...). Therefore we will find some factors that can explain the importance that the waterfront developments have had in the last years.

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

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

However in many port cities the situation between the sixties and seventies is summarised in this text: *"Waterfronts, too, can be made to act much more like seams than they ordinary do today. The usual form of rescue for a decayed waterfront vacuum is to replace it with a park, which in turn becomes a border element - usually appallingly underused, as might be expected - and this moves the vacuum effect inland. It is more to the point to grasp the problem where it originates, at the shoreline, and aim at making the shore a seam [it would be necessary..] to employ counter-force against necessary city borders that means: as many city elements as possible must be used to build lively, mixed territory, and ace few ace possible must be used to compose borders unnecessarily"* (Jane Jacobs 1961: 281-283).

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

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

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

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

Let’s try to come back to what happened in Barcelona. The Planning Context was framed by the Master Plan (1953) a new Promenade’s Act (1957) and “Special Act for Barcelona” (1960).

In 1957 the mayor Simarro started the promenade in the Barceloneta that was opened in 1959 by the new mayor Porcioles. *“The Promenade, executed directly by the Commission of Urbanism, thanks to our civil governor’s impulse, has been welcomed wonderfully by the city. The crowd, that will visit it, is a demonstration of the interest that Barcelona feels for the sea”* (Mayor Porcioles, July 1959). May be that is one of the reasons of the re-emergence of Public Statuary in the area.

Porcioles was the mayor of Barcelona since 1957 to 1973 and he was very energetic with the idea of a “Big Barcelona”. During his mandate many people become rich, especially because “urban speculation”, using a technical instrument of the 1953 Master Plan: the partial plans. Porcioles developed industrial and housing states, increase the density ratios of the city and developed the idea of the “belts”, proposed by Jaussely in 1905, like “urban motorways”. In 1968 he asks to Franco’s government to push the Olympic Committee to nominate Barcelona like the site of the 1976 Olympic Games. Later on, in 1970, he gets the government approval for his candidature for the 82’ Expo. Both events will take place in the area of Montjuïc and in the area of the Tibidabo. He choose this second area because his plan to build 4 tunnels crossing the mountains and connecting the Vallés services and industrial corridor with the city. In a very personal way he drove the creation of urban gardens – notice that just two years after starting his work as mayor 15 of these gardens were effective- and parks.



In 1961 the Parks and Garden Unit of the City Council launches what we can consider a precedent of a Public Art Programme with the aim to equip parks with sculpture these new gardens and parks.

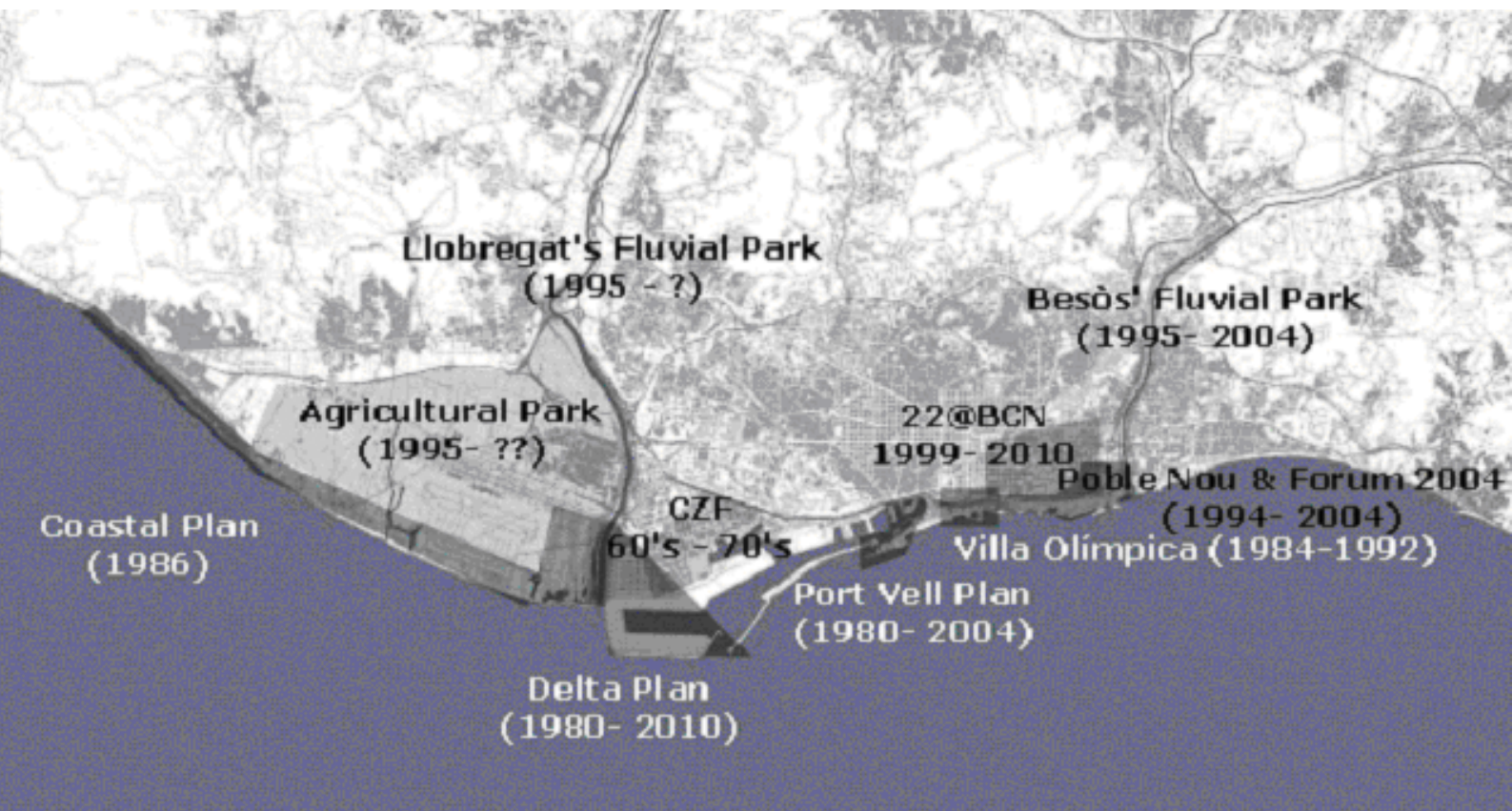
The Ribera's Plan has been considered by some authors as the most important plan for the city after the famous Cerda's Plan from 1856. The land to increase stretched 6 Km of coastal area (1, 5 of them in the limits of Sant Adrià de Besòs) at a depth of 500 m. 300 Ha (74, 13 acres). The City approved this plan in 1970 but the coincidence of two factors stopped its implementation. The first factor consisted in an amazing civic reaction against the plan. The second, the expectations respect some changes in the Master Plan. In any case the Plan was frozen. ... Until early the 80's when the City decided to push in order to get the nomination for the Games in 1992. The plans for 1992 recovered part of the principles of the Ribera's Plan and the new plans for the Forum 2004 will be the responsible to end the rest of the Plan. It is clear that the Ribera Plan is the background of the regeneration plan in the "Barcelona Model".

Many times we think urbanism like a completely free creative process. But Urbanism, planning, urban design and Public Art, are activities rooted in the memory, the territory and the Law. There are rights and duties about the land. There are geographic and social memories embedded in the territory. Persistence and pre-existences, that determine planning and urban design.

The Special Plan for the Port Vell of Barcelona was approved in 1989. This plan means the urban renewal of the Barcelona's old port extending 55 Ha (13, 59 acres) taking in all the quays built up since the XVIII century. Quays very proxy to the city centre.

This project was launched at the end of the 70's. When the impact of technological innovation in maritime transport began to be clear *"The triangle Barcelona- Genoa- Marseille is the Mediterranean gateway to Europe. It will be a political mistake that Barcelona won't feel it self like representative of Spain in the Mediterranean, and too if Spain won't feel represented by Barcelona in Europe. All the trade between Spain and Europe must be channelled through Barcelona whose port will start to receive cargos of 300.000 Tm the make the freights by sea cheaper than by land and that will move the industry to the coastal areas. Because of that, the importance of these 2.000 Ha (494, 19 acres) for the port industrial area that we started to implement and that must go further even if it is necessary to branch off the Llobregat River. Barcelona must be a big international port and consequently we had to settle a large industrial area in the coast"* (J.M. Porcioles, 1970).

The new master Plan in 1976 included the idea of the branching off the Llobregat River (an idea that has been implemented in the actual "Delta Plan" including the relationship among port, airport, train and roads)



This project started at the beginning of the decade of the 80, since the Strategic plan of the Port of Barcelona for the period 1986 - 1991, foresees the displacement of the industrial activities towards the west littoral (the future zone of the Plan Delta for the airport zone) and proposes a change of uses for the oldest port to turn it into an urban port.

Services, culture, public space, public art, architecture: The image of the city, a city for the image. In front of the every time bigger concentration of resources and capital, they are presented processes of



decentralisation based on *“cultural strategies used by local politicians and policy-makers to achieve different social and political objectives. [.. involving...] rediscovering and celebrating, as a reaction against the negative effects of functional zoning in land uses planning, physical features of the pre-industrial city like density, “walk ability” and the overlapping of social, cultural and economic uses”* (Bianchini; F, 1993:10).

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

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

Barcelona, Bilbao, Boston, Buenos Aires, Lisbon, London, Rotterdam, Cardiff... and a long etc., are concrete cases that repeat a global logic. Waterfront development becomes the flagship of each city to start the mechanisms of change and of necessary regeneration to be able to compete in the international / regional context. Waterfront development becomes an allegory proving it is able to draw up a "vision" and to develop the necessary strategies to make it real. Analysis that places us in a certain "dreaming sphere" and like in any dream we should be able to create the necessary icons to support it: architecture, public space and public art, urban design will be the disciplinary fields able to produce the icons of XXIst Century city.

Conclusions

The industrial city, consonant with the rise and consolidation of capitalism in the western Europe and North America, is giving way to what have been termed the "informational city" (Castells:) in the advanced industrial nations. Cities such as New York, London, Tokyo, and other metropolis increasingly perform to primary cultural role as centre of managerial control, based on high-technology mass communication and data processing, over far-flung manufacturing activities. Old urban manufacturing centres in the core of the capitalist system, have declined as their role in manufacturer production have become less important.

This development of "late capitalism" or "monopoly capitalism," depends on the investment of the capital from the core to generate industrial production in the periphery, usually through the institution of multinational corporations. The cultural role of core cities is shifting away from manufacturing as they come to house the advanced means of communication and data analysis necessary to manage this worldwide industrial production.

Public art: an art for, by and of the citizens.

A big confusion exists when approaching the topic of public Art [and also that of urban design]. What do we mean when we talk of Public Art?. In few works we can find definitions with a general scope. Most of them, offer us partial visions (ref. Remesar,1997). Nevertheless it is necessary to focus this topic.

If we place ourselves in the perspective of the urban development, of the own development of the city and of its relations with its aesthetization, rapidly we can come to several important conclusions.

First, we can state that along the XXth c. the practice of public sculpture does not disappear, on the contrary, seems to be reinforced in the last decades. What changes, are the forms of this sculpture. From Rodin's "Balzac", gradually, the historical practice of collaboration between architect and sculptor is disappearing, and produces as direct result the "loss of the pedestal" in many works. Sculptures drop down to the floor. Besides, from the 40s, we can find new ways of representation that distort the subject matters we had seen on initiating this paper and that introduce "forms" without precedents in public space.

Secondly, this evolution takes place in parallel to the introduction of new artistic practices, of the new languages of Art. If between

1900 and 1950 the dominant production is the statuary sculpture and the ornamental sculpture of buildings, specially during the Art Deco period, from the reconstruction of the European cities after the World War II, we can observe the systematic introduction of new languages in the urban environment. The forms of the sculpture are changing in relation to the vicissitudes of the own development of the artistic languages. The peak of this change in the manners appears in the decade of the seventies. Really, while during the two previous decades we find a change in the materials and the ways of representation, but always linked to the creation of individualized objects for the public space, from the seventies a kind of revolution takes place: The public art will initiate a slow but unstoppable way towards the landscape and the communication. Preceded by someone of the works by Noguchi, Karavan or Herbert Bayer, the artists linked with the Earthworks and the Reclamation art, initiate their interventions in the public urban space opening new perspectives, new concepts and new manners of collaboration with other disciplines, owed specially to the difficulties for implanting some works.

At the same time, from a more conceptual perspective, very linked to the critique of the mass-society that Marcuse or Habermas initiate, we can find an interest very marked towards the problematic of "communication", understood so much from the perspective of how to use the media for artistic production, as of its use to denounce the own consumption society. Video-art, specially video actions, but especially the photography like system of documentation - representation they will determine artistic productions that beginning in the "Monuments of Passaic" by Smithson (1967) will continue with the works by Haacke, Oldenburg, Christo and many others until finish in experiences like that we could see in "Lisbon, Capital Lisbon do Nada". Public space retires, this way its dimension just territorial, to turn also into the space of the communication, space that will have a huge development with the introduction of the technologies of the information and that, unfortunately, is going to be confused with the urban space.

Thirdly and more important from the urban point of view, we can state the emergency of political conscious for the development of public art and urban design programs. At a municipal or state level there are implemented some kind of policies linked to the strategies of public investment (the famous % for the arts). These policies will make possible the systematical production of artistic resources in the public space (B. Fernandez, 2000; Lecea, 2000).

In fourth place, the managerial and industrial base devoted to the production of street furniture that initiates its way mid the XIXth C., will expand in a considerable way from the decade of the sixties. Really, in these moment J.C. Decaux, institutes a revolution that will have consequences. The object of most of these companies is not the sale of street furniture but their advertising exploitation. This change allows unimaginable investments, since these companies are able to offer for free the objects, the installation and the maintenance.

In fifth place, and in reference to what was indicating Bianchini, the change that is given in the production of the city from the decade of the eighties, it will promote the emergency of artistic activities with

an ephemeral character. These activities will take as a base of action the postulates developed by the “ performance art ” from the half of the seventies.

This way, the panoply of artistic artifacts in the public space develops in a spectacular way:

- 1.-Statuary Sculpture
- 2.-sculptural Forms
- 3.-Objects and sculptural constructions
- 4.-Landscape
- 5.-Communication
- 6.-Actions
- 7.-Murals

But what is what we can understand for Public Art?. Normally, by Public Art the is understood type of production that, in the previous list appears under the epigraphs 3 to 7, since the explanations try to establish the relation between the evolution of the languages of the art and its gradual integration in the urban environment.

Nevertheless, we prefer to understand Public Art like the social practice which object is the meaning of the urban landscape by means of the activation of objects / actions with a marked aesthetic component. In this respect, to part of the current elements of street furniture, can be considered under this category.

If the object of public art is to produce the meaning for territorial areas, its purpose is to co-produces the sense of place together with the practices of urban design that form the morphology of public space.

If the “city” has to be the place for living together of all the social groups, the public space, suitably signified, it is the stage in the one social interaction develops, civic behaviours and solidarity are promoted and take place the processes of appropriation of the space that allow to the citizens to develop the sense of belonging to the place and to the social collectivity.

To understand the concept of Public Art supposes to understand the practices of production of the city. Practices that suppose, besides the physical creation of the urban fabric, the set of social and political practices used as framework for the creation of the city that . Practices that, in the case of the Public Art and Urban Design , must promote **an art for, by and of the citizens.** (Remesar:2000)

Appendix

Because of its documentary value, we reproduce this manifest produced at the beginning of fifties.

Nine Points on Monumentality

J. L. Sert, F. Léger, S. Giedion

Oue donneriez vous ma belle Pour revoir votre man? Je donnerai Versailles, Paris et Saint Denis a es tours de Notre Dame Et le clocher de mon pays Aupres de ma blonde Ou'd fait bon, fait bon, fait bon. --From an old French song, »Aupres de ma blonde«

1. Monuments are human landmarks which men have created as symbols for their ideals, for their aims, and for their actions. They are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future.
2. Monuments are the expression of man's highest cultural needs. They have to satisfy the eternal demand of the people for translation of their collective force into symbols. The most vital monuments are those which express the feeling and thinking of this collective force-the people.
3. Every bygone period which shaped a real cultural life had the power and the capacity to create these symbols. Monuments are, therefore, only possible in periods in which a unifying consciousness and unifying culture exists. Periods which exist for the moment have been unable to create lasting monuments.
4. The last hundred years have witnessed the devaluation of monumentality. This does not mean that there is any lack of formal monuments or architectural examples pretending to serve this purpose: but the so-called monuments of recent date have, with rare exceptions, become empty shells. They in no way represent the spirit or the collective feeling of modern times.
5. This decline and misuse of monumentality is the principal reason why modern architects have deliberately disregarded the monument and revolted against it.

Modern architecture, like modern painting and sculpture, had to start the hard way. It began by tackling the simpler problems, the more utilitarian buildings like low rent housing, schools, office buildings, hospitals, and similar structures. Today modern architects know that buildings cannot be conceived as isolated units, that they have to be incorporated into the vaster urban schemes. There are no frontiers between architecture and town planning, **just as there are no frontiers between the city and the region.** Correlation between them is necessary. Monuments should constitute the most powerful accents in these vast schemes.

6. A new step lies ahead. Post-war changes in the whole economic structure of nations may bring with them the organization of community life in the city which has been practically neglected up to date.

7. The people want the buildings that represent their social and community life to give more than functional fulfillment, They want their aspiration for monumentality, joy, pride, and excitement to be satisfied,

The fulfillment of this demand can be accomplished with the new means of expression at hand. though it is no easy task. The following conditions are essential for It. A monument being the integration of the work of the planner. architect. painter, sculptor, and landscapist demands close collaboration between all of them. This collaboration has failed in the last hundred years. Most modern architects have not been trained for this kind of integrated work. Monumental tasks have not been entrusted to them.

As a rule, those who govern and administer a people. brilliant as they may be in their special fields, represent the average man of our period in their artistic judgements. Like this average man, they experience a split between their methods of thinking and their methods of feeling. The feeling of those who govern and administer the countries is untrained and still imbued with the pseudo-ideals of the nineteenth century. This is the reason why they are not able to recognize the creative forces of our period, which alone could build the monuments or public buildings that should be integrated into new urban centres which can form a true expression for our epoch.

8.- Sites for monuments must be planned. This will be possible once replanning is undertaken on a large scale which will create vast open spaces in the now decaying areas of our cities. In these open spaces, monumental architecture will find its appropriate setting which now does not exist. Monumental buildings will then be able to stand in space, for, like trees or plants, monumental buildings cannot be crowded in upon any odd lot in any district. Only when this space is achieved can the new urban centres come to life.

9. Modern materials and new techniques are at hand: light metal structures; curved, laminated wooden arches; panels of different textures, colours, and sizes; light elements like ceilings which can be suspended from big trusses covering practically unlimited spans.

Mobile elements can constantly vary the aspect of the buildings. These **mobile elements, changing positions and casting different shadows when acted upon by wind or machinery**, can be the source of new architectural effects.

During night hours, colour and forms can be projected on vast surfaces. Such displays could be projected upon buildings for purposes of publicity or propaganda. These buildings would have large plane surfaces planned for this purpose, surfaces which are non-existent today.

Such big animated surfaces with the use of colour and movement in a new spirit would offer unexplored fields to mural painters and sculptors.

Elements of nature, such as trees, plants, and water, would complete the picture. We could group all these elements in architectural ensembles: the stones which have always been used, the new materials which belong to our times, and colour in all its

intensity which has long been forgotten.

Man-made landscapes would be correlated with nature's landscapes and all elements combined in terms of the new and vast facade, sometimes extending for many miles, which has been revealed to us by the air view. This could be contemplated not only during a rapid flight but also from a helicopter stopping in mid-air.

Monumental architecture will be something more than strictly functional. It will have regained its lyrical value. In such monumental layouts, architecture and city planning could attain a new freedom and develop new creative possibilities, such as those that have begun to be felt in the last decades in the fields of painting, sculpture, music, and poetry.

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1. INTRODUCTION: THE RENEWAL OF HARBOUR AREAS AS A TERRITORY OF THE POST-INDUSTRIAL CITY.

If we could define a spatial process, which specifically occurs at the post-industrial city, the urban renewal of harbour areas would certainly be one of the nominated.

The globalisation phenomenon, recently analysed by several authors such as Manuel Castells and Saskia Sassen, has several territorial consequences, occurring simultaneously at the local, regional and global levels [Borja, Castells].

Regional/international phenomenon as the network urbanism, the “metapolitisation” of towns [Ascher] and the global cities [Sassen], occurs simultaneously to local phenomenon as the urban regeneration and the historical city centres qualification.

Territorial models are developed, such as the polinuclear urban networks, e.g. the Randstadt; conceptual settlement patterns are proposed, such as the Mitchell’s e-topia.

The informational city elects the public (social) space as one of its main priorities – the physic space of social interaction by excellence, complementary to the virtual space.

Multifunctional and intensive use of spaces is another priority for the future, providing efficiency and sustainability to the cities [Costa], although some indicators announce a tendency for the urban sprawl, being the dominant post-industrial landscape in some parts of the world [Dunham-Jones].

The urban renewal of harbour areas takes part on this complex and multi-faced phenomenon; it is a local/regional/global process, reflecting the contemporary aspects of the economy and town planning.

Local, attending to the specific circumstances, which occur in each operation, such as the local town planning management, the urban actors involved, the site characteristics, urban integration, local climate, and others.

Regional, attending to the dimension of the hinterland of harbour areas, to the scale of influence of some infrastructures, equipments, and waterfront public space, to the high level of investment required, and others.

Global, because being each case a single case, the operations of renewal of harbour areas are a phenomenon which occurs all around the world, having in common its economical context, identical town planning problems and types of answers for urban design, usually being key interventions for cities with special finance and intellectual investments.

**The new waterfront:
segregated space or
urban integration?
Levels of urban
integration and
factors of integration
in some operations
of renewal of
harbour areas.**

João Pedro Costa

*Architect, Lisbon Technical
University*

2. THE RENEWAL OF HARBOUR AREAS AND THE CITY.

LEVELS OF URBAN INTEGRATION IN THE RENEWAL OF HARBOUR AREAS: THE TOWN INTEGRATION AND THE SITE INTEGRATION; THE FACTORS OF INTEGRATION.

Being each case a single case (resulting from local and regional phenomenon), some common characteristics can be observed in the operations of renewal of harbour areas.

One of the pertinent questions that can be asked to these operations results from the possible relations between the existing city and its new urban area:

Which type of relation exists between those new urban areas and the cities?

Which type of relation exists between those renewal operations and the planning of cities?

Whose factors define urban integration or spatial segregation in those operations?

Are these renewal operations producing a new segregated part of town, or are they in fact creating a new part of the city, integrated: (1) in the city as a whole and in the larger goals of its planning, and; (2) with its confining urban tissues?

The form of this last question is intentional and advances the thesis this paper wants to clarify: it should be considered two scales of urban relations in the analysis of the integration/segregation in those operations.

The thesis this paper developed is that there are two levels of analysis, which I would nominate as “TOWN INTEGRATION” and “SITE INTEGRATION”, referring to the Sir Raymond Unwin two levels of the town planning [Town Planning in Practice, 1909]: the “town planning” and the “site planning”.

The town integration would be, therefore, the higher or lower integration of an operation of renewal of a harbour area in the planning of a city, e.g., being part of its strategic and physical planning, being articulated with the urban management of the city, answering to some specific urban goals for the city, etc...

The site integration would be the higher or lower integration of an operation of renewal of a harbour area in the confining urban tissues, e.g., having continuity in the main public spaces with the same quality of design, suppressing urban barriers, articulating urban functions, offering some new equipments to the existing confining urban areas, etc...

Site integration refers at a first level to physical planning and to public space projects, but it also means the integration of those populations in a new urban reality, not only through the possible physical benefits of their neighbourhood, but also by inducing new employment and new opportunities for social interaction.

As an example, an operation of renewal of a harbour area could be integrated in the strategic and physical planning of the city and articulated with general infrastructure investments, being a strategic “star action” of urban development, but simultaneously segregated from the confining urban areas, being the limits of the area of intervention a frontier between high re-qualified town and old unqualified urban areas.

Or, on the contrary, it could be an isolated urban action, managed, e.g., by an autonomous port authority, having only occasional coordination with the municipality, but simultaneously attempting for

site integration by suppressing urban barriers and extending new public space into the existing urban areas.

As a hypothesis, site integration can be a previously defined strategic goal for the renewal operation, between others, as an action of town integration – it doesn't mean that the final result would achieve it.

Town integration and site integration can be object of analysis both: (1) at the planning stage, when the operation is being conceived and its projects developed, and; (2) on the territory, when the operation is realised and finished; meaning that the object of analysis is the plans or the new physical reality.

Although considering that each operation of renewal of a harbour area is a single case, some common phenomenon occur in both scales of analysis, at the town integration level and site integration level.

Based on comparative analysis, some factors might be identified as key factors in the occurrence or not of town integration and site integration, which I would denominate as **FACTORS OF INTEGRATION**.

The factors of integration are those frequent occurrences in the operations of renewal of harbour areas that contribute to its urban integration, separately at the town integration and at the site integration, and which, when not occurring, contribute to the physical segregation of those new urban spaces.

The question is, therefore:

Which occurrences should be established as the factors of town integration?

Which occurrences should be established as the factors of site integration?

Separately, both at town integration and at the site integration levels, the next lines will analyse some operations of renewal of harbour areas, trying to identify: (1) which are the common relevant factors of integration, and; (2) which are specific factors in a single operation that do not occur on the others.

The criteria for the selection of the operations results exclusively from the data material available by the author and from the knowledge of the selected operations, assuming that some important operations weren't object of analysis and, therefore, the elected factors could have slightness variations.

The field of analysis includes operations of renewal of harbour areas, some realised, some being done and others still in plan.

These case-study operations are: (1) the Expo98 area, in Lisbon, realised; (2) the 1998 Margueira plan for urban renewal, in south Lisbon; (3) the Marseille Euromediterranée urban project; (4) the Kop van Zuid operation, in Rotterdam, in course; (5) the Eastern Docklands operation, in Amsterdam, in course; (6) the Canary Wharf operation, in London, in course; (7) the Western Docklands operation, in Helsinki, partially realised – phase 1 of 3; (8) the Aker Brygge operation, in Oslo, realised; (9) the Bjorvika operation, in Oslo, being planned; (10) the New Victoria's Waterfront, in Melbourne, just started; (11) the Lu Jia Zui, in Shanghai, in course; (12) the Bund, in Shanghai, done; (13) South Boston, being planned, and; (14) the Port Vell operation, in Barcelona, done.

3. THE FACTORS OF TOWN INTEGRATION.

3.1. *THE RENEWAL OF HARBOUR AREAS AND THE PLANNING OF CITIES: SOME PERSPECTIVES.*

Apart from the case-study analysis, some key bibliography on the renewal of harbour areas covers the relation between the cities and those operations, justifying therefore its over viewing in these lines.

The survey of Han Meyer [City and Port, 1999] on operations of renewal of harbour areas in New York, Barcelona, London and Rotterdam clarifies the relation between: (1) the local and regional context, the relation between the cities and the ports, and specific aspects on the urban management of the operations, and; (2) the election of different priorities on its urban design, consequently on the physical form of those new areas.

Meyer analyses town planning in those four cities, evaluating the links with the operations of renewal of harbour areas, some visionary, some previous ideas and some at last realized or in course.

He addresses the question of “the degree to which, and the manner in which, urban planners are accountable for the cultural significance of the design and redesign of infrastructural works (...): sea-ports. Four types of port cities are featured (...). Each type is characterized by specific special form of the relation between the city and the port, and by a specific cultural appreciation of this form” [pp.9].

Meyer concludes that urbanizing infrastructure is an urban design project.

He notices the problem of the confrontations and relations among various levels of scales, and suggests complementarities among the large-scale networks and the local urban networks.

To solve this problem, he suggest to look at it as a project, “the objective of which is to solve the problem or at least to find an acceptable response. Such a project can be worked as follows: ‘Design large-scale infrastructure in such a way that the local situation thus created leaves the function of the infrastructure itself intact and, at the same time, lends added value to the immediate urban context’”[pp.382].

Joan Busquets [Anvers, Barcelone et Buenos-Aires: quand les villes s’occupent de leur ports, 1992; Planeamiento: Pasado reciente y futuro próximo, 1995] emphasis the characteristic of those operations, being unique opportunities for coordination of different interventions such as new infrastructures (main road accessibilities, bridges, etc., frequently with special investment on its urban design), public transport systems (regional train, subway railroads, light train), new urban equipments (profiting from the special location in the waterfront of the city, sometimes also near the historical centre), urban infrastructures (projected and constructed in a coordinated form), green structures, and others.

Those operations justify the coordination of all those different urban actions in a unitary urban project for the area and its extensions to the city; different urban management entities integrating the process.

The importance of those operations in the planning of cities is demonstrated, being key interventions in strategic urban areas, frequently associated with the realizations of special international events.

Busquets understands that the several scales of planning can exist complementary to the «proyecto urbano», in a philosophy of concurrence of scales and operative compromises.

The «proyectos especiales» are “forms of urban planning articulation, capable of integrate specific infrastructures with a general urban vision” [1995, pp.15], frequently “produced trough «strategies» or «labels» which motivate its status of special” [1995, pp.16].

Richard Marshal [Waterfronts in Post-Industrial Cities, 2001] identifies the new waterfronts as spaces of hope for urban vitality, where we can see “new city-making paradigms, partial visions for what our cities might be” [pp.3], in a general context of cities resulting less from design and more from the expression of economic and social forces.

Marshal tries to confront not only the success, but mainly the challenges faced by cities such as Amsterdam, Genoa, Sydney and Vancouver in their revitalization efforts with emerging city operations in Bilbao, Havana, Las Palmas and Shanghai; San Francisco and Boston are also examples of comparison.

The analysis focuses on the role of the renewal operations in the context of the city planning: how does each one is related to the city, specific aspects of each operation and its understanding of what should be a waterfront space, models developed and its role in the development of the city.

By Classifying those operations according to four mediations – “connection to the waterfront”, “remaking the image of the city”, “port and city relations”, and “new waterfronts on historical cities” -, Marshal elects some particular aspects of these operations.

Marshal’s comparative analysis accentuates the differences in the planning support of each operation (its origin and urban context); different management processes and local site characteristics take part both (1) in the definition of different urban models and physical forms, and; (2) in the relation between the cities and its new urban waterfronts.

Joaquin Casariego [Waterfronts de Nuevo, 1999], as Han Meyer, departures to a comparative analysis of some operations with the goal of clarify concepts and ideas, in order to suport their planning activities in Las Palmas de Gran Canaria and Rotterdam.

Synthesising the role of the water in the history of the cities and the economical and logistical transformations of port activities since the 1960’s, Casariego focuses on middle size cities waterfront transformations, trying to identify processes, planning forms and implementation, main priorities, context and urban design concepts.

Different classes are established, such as: (1) the “re-conversion / re-adaptation of ports”, based on the operations of Hamburg and Marseille; (2) the “re-encounter of the city and the sea”, based on the experiences of Boston and Barcelona; (3) the “centralities by the water”, cases of Yokohama and Rotterdam, and; (4) “from the sea front to the theme park”, cases of Baltimore and Seville.

Lessons of waterfront transformation are achieved to middle size cities.

Having several contributions, Cities in Transition [AA.VV, 010 Publishers, 2001] deals with the effect of globalisation focusing on the relation of urban and port developments in the cities of Rotterdam and Tokyo.

Based on the two cases, a duality on the contemporary relation between city and port is established, being an integrated planning the answer for the harmonious development of both.



Aerial views of four case-studies before the renewal operation: Amsterdam Eastern Docklands, Melbourne Interior Harbour, the LuJiaZui District in Shanghai and South-Boston.



A perspective of time and of the evolution of contexts, of the ports activity and of the cities needs and tendencies is accentuated in this relation, understood as a dynamic process.

Referring to our days, Kreukels notes that, “as in many cities nowadays, in Rotterdam the master plan was no longer the most decisive vehicle of urban planning; (...) the development of the city is now guided by strategic projects and plans for particular areas and locations.”[pp.57], the renewal of harbour areas included.

A relation between the management processes of those operations and town integration might be established, accentuating the perspective of Joan Busquets of these operations as opportunities for co-ordination of different interventions.

3.2. FACTORS OF TOWN INTEGRATION IN SOME CASE-STUDIES.

As we saw, town integration is subject of several expertise publications, which define the main occurrences in specific operations and in general theory of renewal of harbour areas, therefore approximately defining the factors of town integration.

The observation of some operations of urban renewal of harbour areas was the form achieved to identify those general factors of town integration; the same method will be developed in the next lines, confirming and synthesising most of the defined factors, although some exceptional or specifically local factors might also exist in each operation.

(1) - The operation of renewal of the Expo98 area, in Lisbon has been developed concerning some aspects of town integration.

From the first steps of its town planning, the exhibition was understood as a main opportunity to give new impulse to city development and to create new high quality new urban areas in the east part of Lisbon.

Having been developed as a special territory, by a development corporation of public capitals, a coordination process occurred with the municipality.

The area become a special planning area in the municipal plan of Lisbon, in which infrastructure investments and detail plans for surrounding the areas were predicted, although the limits of the intervention marked a rigorous limit of planning jurisdiction.

Some city infrastructures were developed in the context of the Exhibition such as road accessibilities, public transport systems and equipments; others, as the new bridge over the river, can't be integrated in the operation, although it benefited from the construction dynamic of the period.

As factors of town integration in the Expo98 renewal operation can be elected the following:

- (a) The criteria for the selection of the site to the exhibition, in an old industrial/harbour area in the east limit of the city (other sites were also hypothesis), as a measure to compensate the constant city development to west and to north and to try to induce new development opportunities in the east part of the city, through the creation of new tendencies and basic infrastructures – a profound and intentional town integration measure;
- (b) The several plans developed during the previous 10 years, in which town integration ideas were proposed, some adopted in

the final proposal.

(c) The inclusion of the area of intervention in the Master Plan of Lisbon from 1994, in which infrastructure investments and the planning of the existing urban areas in its surroundings were previewed, although the area itself were excluded from the municipal responsibility – it was a special development area, developed by an independent development corporation;

(d) The articulation of different forms of urban planning, by different urban management companies, integrating specific infrastructures, such as the underground city railroad, the metropolitan train, the infrastructures supply companies, the municipality, the development corporation and others, in a general urban vision;

(2) - The 1998 experimental plan for the renewal of the harbour area of the Lisnave Company [by Architects Carlos and Cristina Ramos, Dias Coelho, João Pedro Costa], in the south part of Lisbon, is an example of absolute inexistent town integration in a proposal for the renewal of a harbour area.

Although the authors of the plan had suggested to the proprietary of the lands (a public capitals company in the Ministry of Finances) its articulation with several entities, such as the Municipalities of Almada and Lisbon, the Lisbon Port Authority, public transportation companies, regional coordination administration, and others, in order to generate compromises and to give to the plan an operative character, the Administration adopted (and still adopts) an isolated perspective, against the other urban actors, unacceptable in town planning and which conducts to the ineffectiveness of any proposal.

Infrastructure integration, accessibilities, public transport systems, integration in the surrounding urban areas, and the compromise question itself of the vocation of those lands, which should be participated by the populations, represented through the municipalities, associations and public companies, weren't considered, generating justified public reaction to the later proposals [1999, 2001, both by Arch. Graça Dias] and its ineffectiveness.

This example shows that, in democratic countries, the question shouldn't be have or not have town integration; the variation concerns the forms and types of town integration developed in each operation and its effectiveness, defining both its operative character and the quality of the resulting urban spaces.

(3) - The Marseille Euromediterranée is not an operation of renewal of an harbour area; it is a transversal urban project from the Eastern Port to the Gare de St. Charles and to the Belle-de-Mai area, structured through autonomous operations articulated in a general goal for the city transformation.

It is a coordinated action of several urban projects, some located in the eastern harbour territories, such as: (1) the road infrastructure transformation in the Littoral, through the construction of a tunnel, articulated with the ZAC de la Joliette; (2) the train tunnel and the investment on new public services in Arenc, and; (3) the public spaced intervention Espace Saint-Jean, a first waterfront intervention in released harbour cays on the eastern harbour.

Its isn't, therefore, a typical operation in old harbour areas, being an urban project with specifically located measures covering some harbour areas, the central station, old neighbourhoods having social problems, public services, heritage buildings, and others, in an integrated form.

The Littoral operation, the Arenc operation, the ZAC de la Joliette and the Espace Saint-Jean operation aren't isolated interventions; they are part of a general integrated urban vision of urban design, which isn't anymore the typical Master Plan of a city.

The Marseille Euroméditerranée is an operative and coordinate group of «proyectos urbanos», which combines different scales and urban management entities in a global idea for the city.

The question doesn't concern, therefore, the town integration of a renewal operation of an harbour area; town integration is a base premise of a coordinated urban design programme, understood as a key operative action for the modernization of Marseille, complementary to regulative city Master Plan.

(4) - In the Kop van Zuid operation, in Rotterdam, the possible renewal intervention was debated during large periods of time, progressively achieving new ideas until it gets the final plan form.

Examples were: (1) the debate to renovate the city to the west (Delfshaven Buitendijks) or to south on the former harbour lands (Kop van Zuid); (2) the AIR – Architecture International Rotterdam event on the Kop van Zuid area, in 1982, with urban design proposals by Aldo Rossi, Josef Kleihues, Oswald Mathias Ungers and Derek Walker, and the debate on urban form in the context of its initiatives; (3) the Carel Weeber Peperklip experimental housing complex, in 1981, on Kop van Zuid; (4) the society's desire for innovation in the late 1980's, when several “government reports, books, and conferences included the adjective ‘new’: The New Rotterdam, Renewal of Rotterdam, and so on” [Meyer, 1999, pp.352]; (5) and others.

The Kop van Zuid operation is developed simultaneously to the new concept of port centrality in the Maasvlakte area and its integration in the urban and natural landscapes, in a perspective of coordination between city and port, characteristic of town planning in Rotterdam.

The port itself was represented in the Kop van Zuid plan (first plan by Teun Koolhaas, 1987), through a new nautical centre, its new headquarters and a cruise terminal.

“The plan for the Kop van Zuid was one example of a renewed search for a mutual relationship uniting city, river and port. It represented an attempt to awaken the city's awareness of the river and the port. Other examples of this renewed pursuit were new plans for Botlek, Europoort, and the Maas Plain: the modern, working area of the port.” [Han Meyer, 1999, pp.371].

In Kop van Zuid, the town integration is a culture, results from the local philosophy of town planning under which city and port are managed together as part of human activity on the territory. The form of management of city and port and the development of the renewal operations by the Department of Urban Planning

and Public Housing are the basis of this form of town integration, allowing for effective and coordinate planning and action independently from specific infrastructure and urban design measures.

The understanding of the renewal operation as an opportunity: (1) to connect the city to its south neighbourhoods; (2) to transfer the new centrality to the river, creating new offices in the Wilhelminapier; (3) to continue its cultural politic, and; (4) to mark the new centrality with an art object – the Erasmus bridge; is a second factor of town integration, although it results directly from the urban management model of Rotterdam, allowing for an integrated planning of the city as a whole.

(5) - The redevelopment of the Amsterdam's Eastern Docklands takes place between the first municipal resolutions of 1975 and the 2000's, being a renewal operation based on separated interventions on different peninsulas and islands, each one with specific premises of urban design.

"The basis of all the plans is that new building development should distinctly respond to the specific character of the former harbour area.

Because in practice this amount to a completely different 'personal' interpretation for each peninsula, the transformation of the former harbour area has turned out to be a sort of laboratory in the field of urban development and architecture." [Eastern Docklands, 1995, pp.9].

Again, as in Rotterdam, the renewal operation is managed by the city, through the Department of Physical Planning, being this form of urban management the basis for the understanding of the operation as a part of the city, therefore being a key factor of town integration.

The assuming of the new urban areas as an extension of the city's urban fabric and the assuming of the opportunity for urban and housing experimentation on the compact city are also factors of town integration, meaning the conceiving of the new district in a city perspective.

Being located near the central station, the new mainly residential district has no continuity to other urban areas, maintaining its character of harbour peninsulas.

(6) The Canary Wharf operation, in London, started in the middle 1980's, although some proposals exist to the area since 1970/73 (e.g., proposals in 1973, or the 1976's 'London Docklands Strategic Plan', both mainly residential proposals), after the sudden disappearance of the big shipping companies from the area, leaving the gigantic docks vacant behind.

After some evolution of the renewal concepts to be applied to the London Docklands, the key occurrence was the changing of the Government to the Conservative Party in 1980, changing not only the substance of the plan itself, but also the methods and the decision-making, being created in 1981 the London Docklands Development Corporation.

Four different special strategies occurred from 1981 to 1995: (1) a balanced urban planning concept to the entire Docklands, from 1981 to 1983, which failed; (2) an urban plan restricted to the scale of an enclave – the Enterprise zones; (3) the development of a new centrality to London – Canary Wharf, and; (4) A posteriori

urban planning, from 1994 to 1998, after the debacle of Canary Wharf. [Meyer, 1999, pp.98-110]

This was the general context of the Canary Wharf operation, developed by the Canadian real-estate developers Olympia & York, since 1986, based on the master plan by Skidmore, Owings and Merrill.

The proposal understands the new centrality as an autonomous enclave, being the main criteria of design market criteria and the creation of a public realm.

The isolated situation of Canary Wharf together with the insufficient capacity of the Docklands Light Railway and the occurrence of a period of uncertainty in the real state marked lead to the bankrupt of Olympia & York in 1992.

It is very difficult to identify factors of urban integration in the Canary Wharf operation.

Although the Docklands renewal operation has been progressively conceived since the 1970's, the fact is that the developed philosophy brooked the first 10 years of debate, introducing new methods and processes, which lead to a different urban planning, therefore having no continuity.

The pre-existent road infrastructures and light railroad weren't conceived as part of such a huge operation, and the concept itself of Canary Wharf was to be an autonomous area, having no relation to the city except the concurrence with the city's offices real-state market.

The process of development, based on 'urban development areas', referring to the New Town Act of 1946, managed by Urban Development Corporations directly dependent of the Government and resistant to outside influence, and the transfer to a real-state private enterprise of the entire operation didn't allow for participation by the city and its citizens.

Urban integration was an insignificant value in comparison with the real-state goals of the operation, although the main objective of the LDDC was being full field: the creation of a new offices centrality in London.

(7) - The Western Docklands operation, in Helsinki, partially realised (the Ruoholahti area is finished, corresponding to phase 1 of 3), is previewed in the Master Plan of Helsinki from 1992, being considered both in the 'Strategic Planning Advice' and in the 'Master Plan'.

The Master Plan previews a 3 phases operation, corresponding to the areas of Ruoholahti, Jatkasaari, and Munkkisaari, the three land areas conquered to the sea for harbour use, which is progressively being transferred to the new peripheral zone of Vuosaari.

The three phases were staged over time in four periods: until 2001, 2001-2010, 2011-2020 and after 2021, being the programme essentially residential, including an area of expansion of the central business district and a new car-ferry passenger terminal.

The Helsinki's Western Docklands renewal operation is an example of harmonious town integration, being defined in the general planning as a part of the city and developed through specific master plans for the three areas of intervention.

Its general definition in the Master Plan of the city, resulting from a global overview of the city development instead of being an

isolated or casual action is the main factor of town integration in this operation.

This articulation with the general planning of the city defined the programme of the intervention as part of the general conception of the city, being a rare example of success of planning in a 'cascade of plans', from the upper level to the lowest level.

The main infrastructures already existed, so they didn't take part in the operation.

(8) The Aker Brygge operation, in Oslo, a shipyard area abandoned in 1982 at the Pipervika bay, was initially previewed to be realised in three stages, which occurred respectively in 1984, 1989 and 1991; during the 1990's the area was completed with a fourth group of constructions in its west part.

The area was owned by the Aker Group of Companies, which developed the operation, although it also benefited from public investment in the surroundings, such as the road-tunnel construction in the Pipervika bay, allowing for the City Hall Square to be entirely free of motor traffic and immediately connected to Aker Brygge, since 1994.

The process of development of the operation was regulated by on the Norwegian Planning and Building Act, which is based on the idea that both private and different public interests have the right to propose new local development plans.

It was based on this Act that, in 1982, on the initiative of private property owners and public authorities was launched the ideas competition "The City and the Fjord, Oslo year 2000", which consisted on a general plan for the whole waterfront of the city and a detail plan for Aker Brygge.

About 170 proposals were delivered; in the winner proposal Aker Brygge and the West Railway Station were proposed for urban development, and the motorway across the City Hall was proposed to be laid in a tunnel and the City Square to become a leisure pedestrian area – as it was done later in 1994.

The Area Plan for Oslo's Central Waterfront passed political approval in 1988, being the first legal area plan, which arranges the relationship between the city and the fjord.

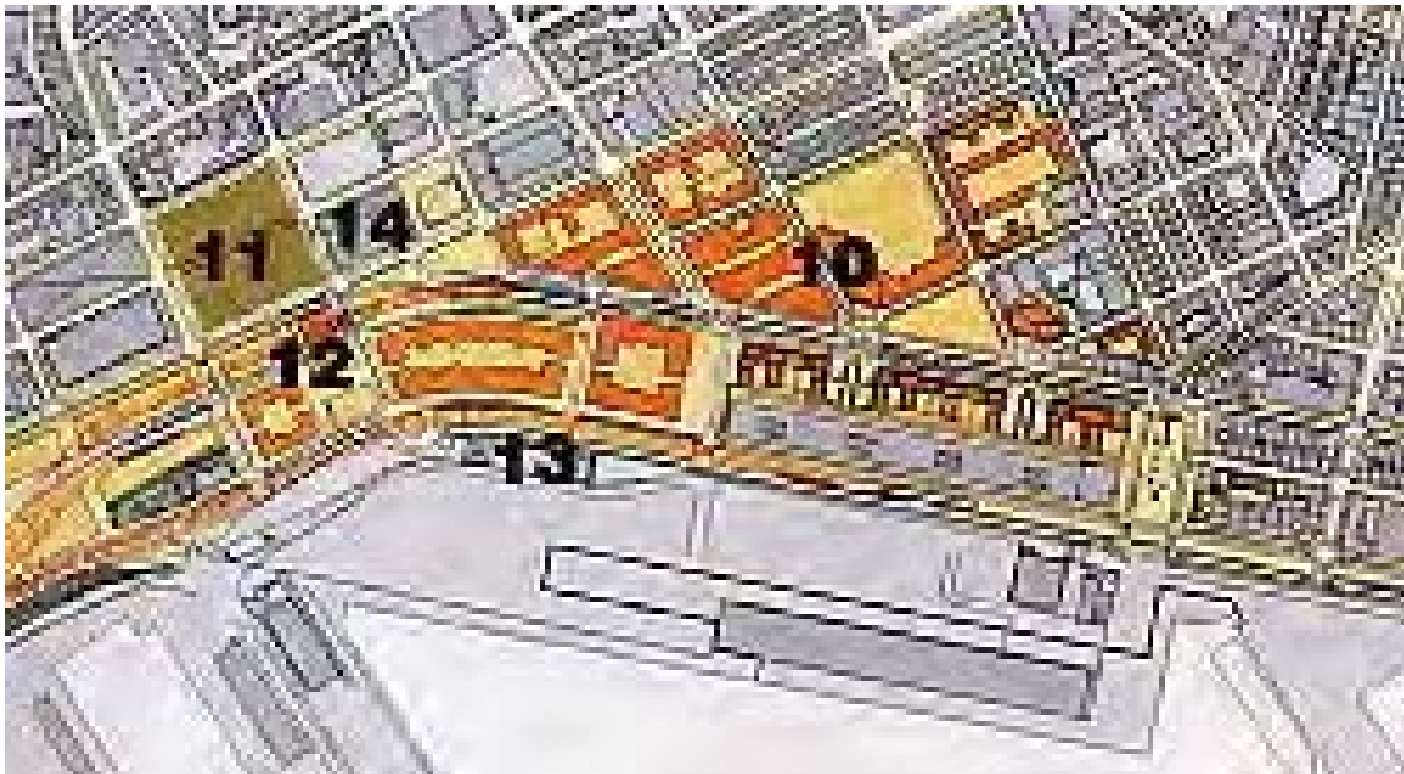
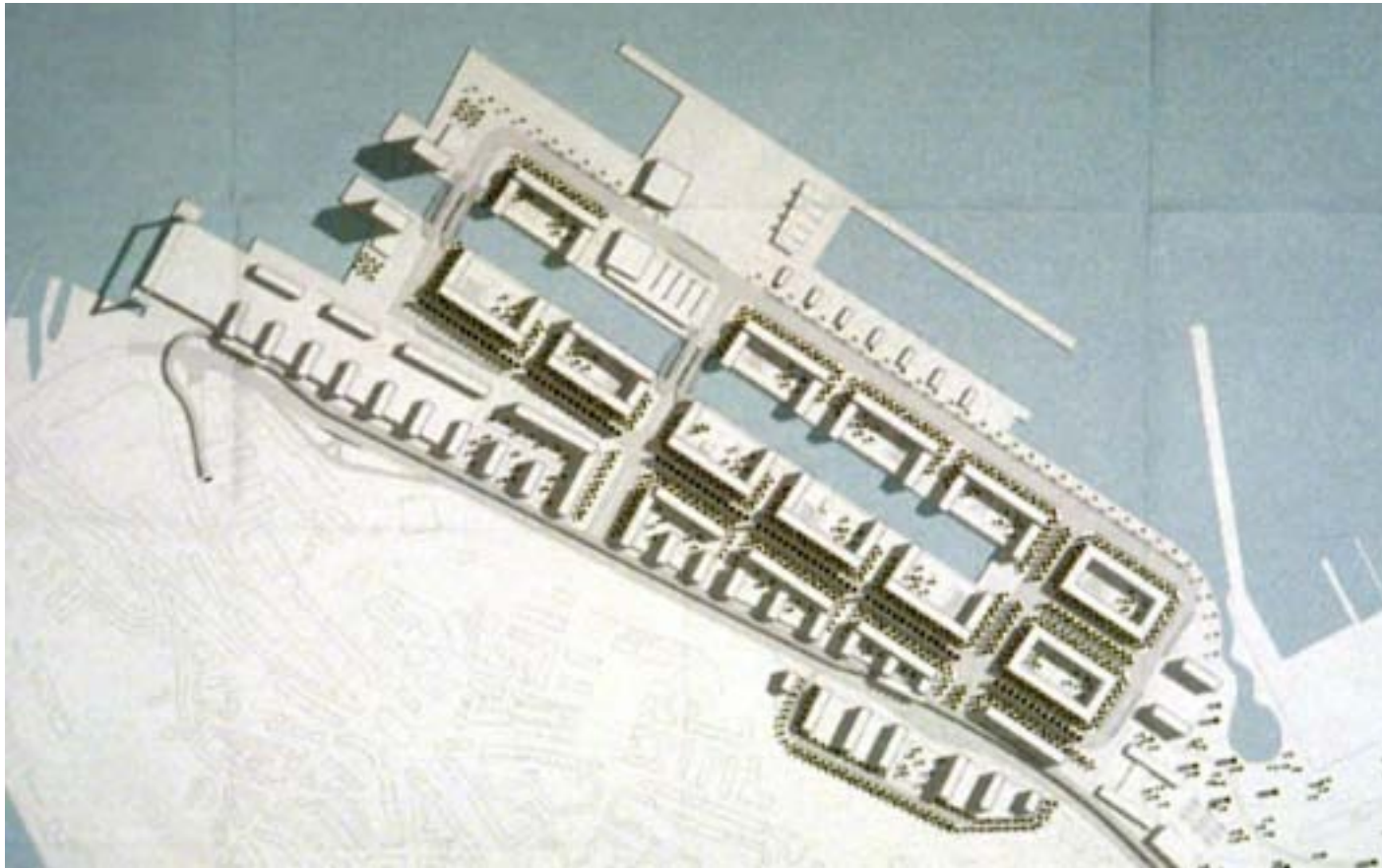
The urban design concept for the Aker Brygge area was to develop a complete district, which would be shaped as a compact traditional urban area with modern architecture, where streets and squares were coordinated in such a way that outdoor spaces were activated by pedestrians.

The programme combined offices, shopping centres, boutiques, restaurants and cultural attractions with apartments on the upper floors, linked together with a system of aerial passages.

The participative process of private investment, debated in the society and coordinated with complementary public investment is a key factor of town integration in the Aker Brygge operation. Although being developed on private ownership lands and financed with private investments, its planning was participated by the society and approved by the city, in a efficient democratic process.

It was this process that allowed for the coordination of other public interventions such as the road-tunnel, the tramline, or the public space in the City Hall Square.

Those were city's main infrastructures which helped on the suc-



Plans for the renewal operation of four case-studies: a previous plan for the Margueira Lands in South Lisbon, the plan for the ZAC de la Joliette and Docklands in the Marseille Euroméditerranée, plan for the phase one of the Helsinki Western Docklands and plan of the Shanghai's LuJiaZui Finance District.



cess of the operation, and that might also been considered as other a factor of town integration.

(9) - The Bjorvika operation, in Oslo, was also considered in the winner proposal of the ideas competition “The City and the Fjord, Oslo year 2000”, above-mentioned, although in this case the area is publicly owned, being occupied by the port, a main-road system and the railway infrastructures.

The area hasn't be developed immediately due to the lack of financing, although in 1993 it has started the planning of a main infrastructure investment which will allow the future renewal operation: the last link of the main road east-west, in tunnel, connection the 1990 tunnel under the City Hall in west to the 1995 tunnel through the Ekeberg Hill in the east.

In 2000 four propositions were presented to a contest, contributing to the achievement of new ideas and the clarification of concepts for future planning, continuing the process of progressive participated planning of the area.

The renewal plan hasn't still achieved a final version.

The operation, to be realised through different phases, will start with the construction of the new opera house, although it isn't yet defined the final plan for the area or decided the new allocation for the containers dock, which will be occupied.

Public private partnership is the financing philosophy defined for the operation, being the key city infrastructures (transfer of the container port to other area, east-west road tunnel and railway transformation) the public sector activity and the building construction the private.

In the Bjorvika operation the investment on the above-mentioned key city's infrastructures will certainly be the main factor of town integration, in this case resulting from public promoted planning and not from a coordinated process of private planning.

(10) - The Victoria's New Waterfront, in Melbourne, occupies 220 hectares of land and seven kilometres of waterfront, adjacent to the city CBD; as the expansion and modernisation of the port moved down stream, larger city-front port areas become available for redevelopment.

Being a delta area, the renewal operation of the Victoria's New Waterfront is based on a conceptual planning and design framework, which embodies ten urban design principles and seven urban design goals.

The programme combines permanent housing for 15.000 inhabitants, commerce, leisure and entertainment, retail, commerce, service and hi-tech industries areas, adjacent to the city centre, with high quality public spaces, understood as an integrated continuous part of Melbourne.

Its implementation is organised through the definition of several precincts, which should be progressively implemented in five stages until 2020.

The departure process philosophy is that a “viable, sustainable place of design excellence can only through a strong partnership involving the Docklands Authority, precinct developers, the City

of Melbourne, government agencies, and a range of other interested parties” [Melbourne Docklands Victoria’s New Waterfront Report, July 2000]

The participation of the private sector is seen, by the Docklands Authority, as a key form of guarantee this objective, therefore defining urban design principles and seven urban design goals. Integration and design excellence are the main goals of the just started operation (the stadium and two connections to the city are done), which previews itself town integration as one of the principles of urban design: principle 2 – responsive to Melbourne. This principle assumes that the operation should respond to the Melbourne needs, also searching for a geometrical continuity of the existing street patterns – the new area is to be a part of the city and not an autonomous urban area.

In the Victoria’s New Waterfront, site integration is also a measure of town integration, as previewed on principle 3 – responsive to the site.

Main infrastructure investments consider: (1) a city integrated transport network, and; (2) public and private transport strategies; also being a factor of town integration.

(11) - The Lu Jia Zui district, in Shanghai, corresponds to the creation of the new international financial district of China; being previewed approximately 4.200.000 square meters of construction, $\frac{3}{4}$ being offices buildings, in the 1,7 square kilometres, corresponding to 108 high-rise buildings, the highest having 350 metres.

The Lu Jia Zui CBD integrates the large urban operation of the Pudong New Area, a 522 square kilometres developing area in the south-east part of Shanghai, separated from the city through the Huangpu River.

The Pudong New Area includes several districts, such as the Lu Jia Zui CBD, the new profound waters port, the new airport, an economical export area, a tax free zone, a new hi-tech technological district, being the housing planning integrated in several districts and also developed in some residential districts.

The Lu Jia Zui CBD is an enormous offices state programme, which concentrates some public companies and banks and tries to capture private investment.

The intervention, land ownership, construction, public space and infrastructure investments are entirely governmental; town planning was developed by the Shanghai Pudong New Area Planning & Research Institute, under the authority of the Pudong New Area Developing and Planning Bureau.

This renewal operation, on a former harbour, industrial and residential areas, is a vital strategic project not only of the city and the region, corresponding to a national objective, the intension of creating a new finance centre in Asia, supported by the developing economy of China.

In fact, the Lu Jia Zui district and the Pudong New Area are large scale urban development projects articulated with the general town planning and management of the city, which induced the extension of the new building typology, the high-rises, to the entire city.

Not questioning the criteria for the general city development, the established process under which the government develop-

ment corporation manages the project, in articulation with the city of Shanghai, is a factor of town integration.

Other factors of town integration in the Lu Jia Zui operation are:

- (a) The main infrastructure investments on the city's scale, such as the road-tunnels under the river, the main urban connections and the public transport system, providing good accessibilities to the new centrality of Shanghai;
- (b) The new public equipments on the area, some exceptional, which become new architectonic symbols of the city – e.g., the TV tower;
- (c) The integration on the complementary large-scale main infrastructures transformation in the Pudong New Area, such as the new airport, the new port and others, which are conceived as an inter-dependent urban system.

(12) - The Bund waterfront renewal, in Shanghai, developed during the 1990's, is a public space intervention in the symbolic waterfront facade of the city.

The bund was originally the location of the British open port, established in 1843 after the opium war.

Progressively, from the middle 19th century to the 1920's, a group of high architectonic value buildings was constructed in the front facade of the Bund, most of them being banks and international enterprises Shanghai's headquarters.

The operation was firstly previewed in the beginning of the 1990's, as a public space renovation, included in the Historical City Centre Plan.

The renovation considered the increase of the land areas and was developed during two phases, the first finished in 1992 and the second in the middle 1990's.

Its first phase corresponds to a 711 meter-long and 7 meter-high flood prevention wall protection against high tides, seen once in a century, supporting a 15 meters elevated platform of public space, which is separated from the 10 lines traffic lanes by a tree-lined boulevard.

The public space renovation simultaneously resolved the traffic congestions, doubling the car circulation capacity, and created more generous pedestrian areas, mixed with a small size green structure, although its elevation brook the existing direct relation between the Bund architectonic facade and the river.

The increasing of the car traffic parallel to the river also generated a strong barrier between the waterfront and the historical city.

The operation was integrally public planned, projected and constructed.

The construction of the wall flood protection in Bund waterfront renewal, having direct consequences to the entire existing city, was therefore a factor of town integration; being the key link of this factor the action of the municipal planning and engineering services.

(13) - The South Boston Waterfront operation, in its planning phase, is located in an old harbour and industrial area, being separated from the Boston's Financial District by the Fort Point channel and of the

Logan airport, in the north, by the main interior port's fluvial channel.

In this operation, the Massport (Massachusetts Port Authority) continues the renewal of the Commonwealth Pier, on World Trade Centre area, realised in the middle 1980's, which had inadequate infrastructures of transportation functioned as a barrier.

Started in 1998, the key action of the renewal operation is the investment on the new underground accessibility infrastructures, the Central Artery/Third Harbour Tunnel and the South Boston Piers Transit way.

The Central Artery/Third Harbour Tunnel Project tries to answer three main objectives to the city of Boston: (1) the new tunnel under the port duplicates the road accessibility from the city centre to the airport and allows for its continuation to north, without having to cross the downtown; (2) the elevated highway which crosses the downtown becomes an underground tunnel and allows for the creation of system of linear parks, connecting the Financial District to the waterfront, and; (3) the new highway serves the South Boston Waterfront, conferring it an enormous centrality.

This infrastructure is complemented by the South Boston Piers Transit way, a road tunnel that connects the South Boston Waterfront to the inter-modal terminal of transports of South Station, at the Financial District.

A previewed enlargement of the Logan airport, managed by the Massport, the new Federal Courthouse, the new Boston Convention and Exhibition Centre, offices and an hotel also integrate the operation.

The South Boston Waterfront operation might become a paradigm of the integration of the renewal of harbour areas in the context of modernization of main city's infrastructures and as coordinated action in the new systems of accessibilities, although it is development and managed by the Port Authority.

The development of the described mainly city's infrastructures, within the area of intervention, is the key factor of town integration of the operation.

Other smaller aspects, such as the program of the operation, might also have some importance to the city, although certainly at an inferior level of importance.

(14) - The Port Vell operation, in Barcelona, being an intervention not developed by the municipality but by the Puerto Autonomo de Barcelona, is a case where some factors of urban integration can be observed.

The Port Vell is a 54 hectares area in the oldest part of the port, developed since the 17th century, which had become obsolete, as the port progressively grew to south into the Llobregat River and allocated there their new and modern facilities.

Its remodelling and development project was determined by its nature as a seaport, by its location by the city's historical centre and by the facilities that could be reclaimed [Puerto Autonomo

de Barcelona, in: *Waterfront, una nueva frontera urbana*, 1991, pp.33].

The project was lead by an urban development corporation created by the Port Authority, the Port 2000.

Having existed in the past pressure for an intensive building in this area (e.g., the Ribera Plan, developed in 1967 by the land proprietary's), the 1980's represented a different town planning reality for the city, with the democratic institutions trying to articulate the regional proposals of the Plan General Metropolitan from 1976 and the intermediate scale of the «proyectos urbanos», developed by the municipality.

In 1982, in articulation with the municipality, the Architect Manuel de Solá Morales was charged of the project for the urban design of de Moll Bosch I Alsina.

This realisation, together wit the nomination of the city to host the 1992's Olympic Games and other occurrences lead to the realisation of a much more ambitious project [Joan Allemany, 1998, pp.259].

The basic philosophy of the project consisted on having all the administrations in agreement, including the municipality, the regional authority and the government ministry, a fact that would be the basis for a comprehensive urban integration.

Therefore, the Pla Especial del Port Vell, approved by the port in 1988 and by the regional authority in 1989, was a part of coordinated group of operations of different types developed in various parts of the city, such as:

- (a) The construction of the Cinturon, a beltway that passed through the city limits and waterfront;
- (b) The operation of the Olimpic Games, covering four different sites of the city, connected by the new road infrastructure;
- (c) The definition of new centrality areas as a measure to create alternatives to the congestion in city centre and the “monumentalisation” of the peripheries as a measure a improve the quality of those neighbourhoods, and;
- (d) The use of the waterfront “new” attractive spaces for the leisure of the people all over the city.

All these initiatives had a common basic philosophy, which passed by the improvement of the quality of the public spaces through its design.

The Port Vell renewal was therefore a part of a general concept for the city, being articulated with the confining waterfront spaces.

Its original proposal, based on the articulation of the Moll de la Fusta and of the Moll de la Barceloneta around the Pla de Palau suffered later a change, when the port decided to accept a proposal by an American development corporation enterprise, which proposed the creation of a complet “fun city” in the Moll d'Espanya.

Apart from that change, the operation full field its town planning goals, the continue pedestrian connection of the Poble Nou olimpic





Aerial perspective and views of four case-studies: perspective of the Parque das Nações in Lisbon and views of the areas of intervention of Bjorvika in Oslo, Victoria's New Waterfront in Melbourne and Port Vell in Barcelona.

area to the Ramblas and the historical city centre through the Barceloneta urban beach and the Port Vell, offering new leisure public spaces, new offices, and new equipments for the city and for the Ciutat Vella, opening the city to the sea.

The understanding of the project as a part of a larger concept for the city, combined with its development, as a coordinated action of town planning, was a factor of town integration in the operation, allowing for the full field of the above-mentioned urban objectives.

The integration of the city's main road infrastructure, the Ronda Litoral, in the Moll de la Fusta, can also be considered as a factor of town integration.

3.3. THE MAIN FACTORS OF TOWN INTEGRATION IN THE URBAN RENEWAL OF HARBOUR AREAS.

From the previous case-study analysis some conclusions might be established.

The first and important one regards the financing and managing process of these operations: different interventions in different realities adopt specific forms in the development of their operations, meaning that one can't establish some processes types as factors of town integration.

As we saw, opposite integration success and quality urban areas resulted from both the private and the public urban planning and management of the renewal operations.

State ideology, local specific democratic legislation and practices, attributions of central government and municipal institutions and their coordination, local town planning habits and methods, society's culture and different forms and demands of public participation define specific local contexts under which those operations are developed.

On the contrary, one must recognise that each local town planning reality has its local current practices on urban management, having specific forms of public participation and public services coordination.

As an example, both the success operation of Aker Brygge in Oslo and the disaster of the Canary Wharf operation, in London, resulted from private development enterprises, although in the two cases the process of public participation was different.

Also as an example, both the Margueira renewal operation in the south river bank of Lisbon and the Victoria's New Waterfront in Melbourne are public central government initiatives, although an opposite attitude to local and other institutions determined its failure and non-realisation or its success.

The Dutch operations of Rotterdam and Amsterdam or the Helsinki Western Harbour operation resulted from the city's initiative, all having acceptable standards of town integration.

Non-coordinated, isolated or autonomous town planning actions in these renewal operations tend to be factors of town segregation, in the cases that they don't fail before start and have the capacity to be implemented.

Anyway, some common occurrences might be defined as general factors of town integration, being synthesised bellow:

(1) THE CRITERIA UNDER WHICH IT WAS SELECTED THE HARBOUR AREA AS A PRIORITY FOR URBAN RENEWAL, being or not include in the realization of some special event, such as universal and world exhibitions, sports events, cultural events and others.

In the selection of the site the general context of city development supports the decision, which might corresponding to:

- (a) An intentional creation of new development tendencies and basic infrastructures generated by the operation, considered at the town planning level;
- (b) The intention of enlarge the dynamic effect of the local operation to the existing urban areas in its surroundings, inducing their transformation;
- (c) The creation of new centralities and the connection between different existent parts of the city, or;
- (d) The understanding of the new waterfront space as the excellence urban space for the development of some specific program, including national level programmes as the new CDB of Shanghai or regional and city's programmes as aquariums, conference centres and others.

(2) THE INCLUSION OF THE OPERATION IN THE MASTER AND IN THE STRATEGIC PLANNING OF THE CITY, therefore being a part among others of a general coordinated and global conceptual idea for the city and its development, integrating the passive and normative planning of the master plans with the operative actions of these special operations, including other simultaneous renewal operations in other parts of the city.

In some cases the master plan is no longer the most decisive instrument of urban planning in the development of cities, being the «proyectos urbanos» most efficient forms of bottom-up urban intervention.

(3) THE RENEWAL OPERATION AS AN OPPORTUNITY FOR THE COORDINATION OF DIFFERENT MAIN CITY'S INFRASTRUCTURE INVESTMENTS, independently from the different forms of coordination adopted in each case.

Several renewal operations allow for the articulation of different urban planning actions, frequently managed separately by different urban management companies, integrating specific infrastructures.

Port's transformations, the underground city railroad, the metropolitan train, the supplying infrastructures companies, the regional and city's main road system, the public transport systems, environmental infrastructures, new bridges and others, approached in a general urban vision, are included frequently as initiatives of the intervention, sometimes extending the range of its proposals largely outside the specific area of the operation, therefore clearly constituting a city's action.

Not having the value of a conclusion, another factor might be considered as a method that tends to contribute for town integration: the participated maturation of the proposals for the renewal of the harbour area.

The public debate for some time of the possible forms and methods of the renewal operation, in which main city concepts, urban design patterns, site characteristics and new ideas are progressively considered as hypothesis and juggled by the participated process, tend to assure a probable most mature and appropriate

final solution, as we saw on some examples, such as the Kop van Zuid in Rotterdam, the Expo98 in Lisbon, or both the Aker Brygge and the Bjorvika operations in Oslo.

The Canary Wharf operation in London also verified this large period of public debate, but it wasn't a continuous maturation of the concepts and methods, once suddenly a new strategy was introduced, breaking with the work done until the moment.

4. THE FACTORS OF SITE INTEGRATION.

Contrarily to the town integration, extensive key bibliography on the renewal of harbour areas covering specific subjects of site integration does not exist; therefore not justifying it's over viewing.

The next lines will directly develop some case-study analysis, trying to identify which might be the general factors of site integration.

4.1. *FACTORS OF SITE INTEGRATION IN SOME CASE-STUDIES.*

(1) - Contrarily to what could be expected, in the Expo98 renewal operation, in Lisbon, site integration was not a reality.

As we saw the area was a special planning area, developed by a public capitals development agency, being the accessibility infrastructures and the detail plans for the areas in the surroundings developed by the municipality.

As a result, the areas around did in fact benefited from:

- (a) The improvement of the accessibilities to the area;
- (b) The extension of the network of efficient public transport systems to the area, and;
- (c) The proximity to the new centrality, its services, equipments and high quality public spaces.

Apart from these indirect benefits, which don't regard intentionally site integration and result from the immediate proximity to the area of intervention, the existence of such rigid limits on planning jurisdiction, having different urban management institutions, lead to a segregation on the public spaces, comparing both sides of this limit.

In fact, if one can consider exemplary the public space design inside the area of the operation, on the contrary, immediately outside of its limits on the other side of the train line, it decreases substantially, having no relation at all with the interior areas.

One of the factors that might strongly contribute to this might be the non-continuity of the public spaces outside the area of intervention, due to the maintenance of the existing elevated tramline, which constitutes an effective barrier between the area of intervention and the surrounding areas.

The crossings of the tramline, elevated bridges (over the elevated tramline) for car and pedestrian traffic aren't comfortable pedestrian spaces, therefore not stimulating site integration.

Anyway, the fact that the main transversal structural roads have continuity to the intervention area might be considered as a factor of site integration, once it represents the attempt to mix the new urban structures in a larger and continuous urban tissue.

In reality, it did happen for car traffic, although in terms of pedestrian circulation and permanence it didn't, having been created segregated spaces.

(2) - The 1998 experimental plan for the renewal of the harbour area of the Lisnave Company, in the south part of Lisbon, being, as we saw above, an example of absolute inexistent town integration, tries to establish some measures of urban design in order to achieve some site integration – although the general philosophy for the project didn't allow for larger initiatives.

In fact, being the intervention area at the level of the river, and the existent urban areas 30 metres above, the attempt to dissolve the aggressive existent barrier caused by the relieve through passages within the buildings and public elevators was a possible form to break the urban barrier; this initiative might be a factor of site segregation.

The proposal of complementary urban design initiatives in the surrounding public spaces, in order to improve its public space physical quality and integrate those spaces in a continuous of high-qualified urban areas was certainly another factor of site integration.

The continuity of the main road system of the area through the connection of the two urban structural axes was another priority of the proposal, also being a factor of site integration.

The 1998 experimental plan for the renewal of the harbour area of the Lisnave Company is an example of how in fact the two levels of urban integration are independent one from each other, and how town integration regards to the general planning of the city and site integration refers to the site urban design proposals.

(3) - The Marseille Euroméditerranée urban project adopts an original form of site integration, once the proposed operations, including the ones in the eastern harbour territories, are disseminated through the city, covering a transversal axe perpendicular to the coast.

The group of operations doesn't cover, therefore, a concentrated territory, neither having a precise regular limit.

In the urban project of Marseille, including the harbour's territories operations, the disseminated form of contact with the existing urban tissues not included in the interventions presents a higher capacity of urban integration, once one can't clearly establish a perceptible frontier for those two areas.

Not being able to identify those territories, it is very difficult to identify a segregation of spaces at the local level.

A second factor of site integration is the urban design transformation in the area of the Littoral, being the road infrastructure transformation, through the construction of a tunnel, and the new profile for the local traffic, creating high quality public spaces and large comfortable pedestrian areas, a form of suppress an urban barrier and allow for an easier contact with the port territories and the waterfront.

(4) - In the Kop van Zuid operation, in Rotterdam, the plan proposes the continuity of the southern main road axes, the west-east and the two south-north roads, one of them crossing the west-east main road.

With this proposal, the plan assures the continuity between the existing urban areas and the new ones, therefore being a factor of site integration.

On its north limit, the same technique of urban design was difficult to be extensively done, once the river is wide and can only be crossed through important investments on bridges, as the Erasmus Bridge.

When the area of the plan meets existing urban tissues, both on its east and west sides, the solution adopted is to connect the two areas through an urban street, parallel to the existent buildings. The building difference is dissolved through the public space design of these streets and the use of vegetation and two lines of trees – one the eastern limit.

(5) - In the Eastern Docklands operation, in Amsterdam, site integration wasn't a main priority, once the area of intervention is almost exclusively island and peninsulas on the IJ River.

Those new urban areas are entirely surrounded by the river, being the main question, therefore, to solve its connection to the water.

The different peninsulas have adopted different proposals in the connection to the water, allowing to the area to have variety – from the houses over the water on the Entrepot-West, to the houses on the water of the Borneo Island, and to the public streets and squares over the water on the KNSM and Java islands.

The southwest limit of the area of intervention is a main railroad line which connects the Central Station to the Airport and partially, on the east-west part of this limit, although a canal.

This key infrastructure has become a strong barrier separating the area of intervention from the city centre and can only be crossed on specifically located points, enlarging the distances to the city, therefore, partially segregating the intervention area from the city. Being geographically near the centre, no natural continuity was possible to establish with the surrounding neighbourhoods.

It is an eccentric urban area (which would always be due the fact of be constituted by islands and peninsulas), accentuated by the separation from the city through the railroad barrier.

This form of site segregation isn't so important as in other operations once the dominating program is residential and its eccentric situation is, after all, its character.

(6) - As we saw above, it is very difficult to identify factors of urban integration in the Canary Wharf operation, in London.

Regarding to site integration, once again the operation was turned into itself, being the main accessibilities the only contacts with the surroundings.

Those infrastructures characteristics are exclusively functional circulation (the train and the car); its public space design isn't concerned with the pedestrian connection to the surrounding areas. In fact, in Canary Wharf, the connection to the City by car and train is the main concern, from which depended the real-state success of the operation.

The surrounding areas, still to be developed, weren't particularly considered in its design, once the area should function autonomously, having its own restaurants, services and shopping.

(7) - In the Western Docklands operation, in Helsinki, a similar situation to the Eastern Docklands of Amsterdam occurred, being Ruoholahti and Jatkasaari (phases 1 and 2) a peninsula and Munkkisaari (phase 3) another.

Looking now only at Ruoholahti (phase 1), the only one realised at the moment, the area connects to three different existing urban areas (an industrial area in the north-west, a park in the north and the city in the north-east), and to the Jatkasaari area (phase 2), being the rest waterfront limits.





Site views of four case-studies: Kop van Zuid in Rotterdam, the Bund in Shanghai, Canary Wharf in London and Aker Brygge in Oslo.

The connection to the industrial area and to the park is an urban avenue, which corresponds to the access of the city centre to the west, having the same urban design characteristics and quality as its interior streets, but an higher intensity of traffic once its is a main regional road-infrastructure.

The connection to the city is more difficult due to: (a) the stranguation that happens in the local, having several streets confluent, and; (b) the double tramline, the first serving the harbour area of Jatkasaari, still in function, and the second running through the perimeter of Helsinki, both crossing over the small area of contact of Ruoholahti with the city.

This tramline, which justifies its crossing by bridge in the northern main avenue, functions today as a barrier, being located exactly in the most difficult point to be solved by its urban design. Some alignment continuities established by the new streets with the existent ones, in its connection to the city at east, are in fact only visual alignments, once they are interrupted by the tramline barrier, not allowing pedestrian and public space design continuities.

(8) - The Aker Brygge operation, in Oslo, having as we saw some characteristics of town integration, has different attitudes to the areas in the surrounding, depending on whose we consider.

In fact, its connection to the City Hall Square through the waterfront is natural and continuous, profiting from the west-east tunnel constructed under this space and from the quality of the public space design of its surface.

The integration in the northwestern existing city is resolved through an urban avenue, the Munkedamssveien, which its curve form accompanies the limit of the phase 4 of the operation.

On the northwest side of this street there are the existent building and its south side the new ones, being its public space object of high quality design.

The integration of Aker Brygge into the north-eastern existing urban area and into the west harbour area is not resolved until today, seaming that an urban project is still missing to complete those urban connections, being he second one more difficult once it corresponds the traditional urban program of connect new city with existing segregating port areas.

(9) - The Bjorvika operation, in Oslo, still in phase of planning, as we saw, presents already several site integration problems, which are subject of intensive debate.

The area is a bay, being surrounded by:

- (a) The renaissance city to the west, having some old harbour storehouses in between, interrupting some existent linear streets;
- (b) To the northwest, the square of the Central Station, needing some public space design;
- (c) To the north, existing urban areas, separated by the huge group of tramlines of the Central Station;
- (d) To the north-east, the new urban park, including some small scale group of buildings and the ruins of the old Viking City, and;
- (e) To the east, the large group of road and train infrastructures, followed by the Ekeberg Hill.

The final plan has the difficulty of connect all those different areas with the program for the site of intervention, being the new

structure and the options to lead with the infrastructures barriers, specially to the north, main tasks of its urban design.

(10) - At the Victoria's New Waterfront, in Melbourne, site integration is also a measure of town integration, as previewed on principle 3 – responsive to the site.

As we saw, integration and design excellence were the main goals of the operation, being the search a geometrical continuity with the city's existing streets on the east a major urban design goal, which is clear in the final plan.

As the new area was supposed to be a continuous part of the city, 5 car and pedestrian crosses were proposed over the large tramlines concentration, prolonging the existing linear main streets.

The maintenance of some harbour / industrial activities and of main accessibility infrastructures on the south and west side of its limits meant that difficult site integration could be done in these directions.

The public space design of the areas immediately on the other side of the intervention, some industrial areas between the city and the tramlines, is still an open question, which might contribute for a better site integration.

(11) - At the Lu Jia Zui operation, in Shanghai, site integration in a minor question, once the entire limits of the area of intervention are: (a) the waterfront of the large Huangpu River, and; (b) other new urban areas, corresponding to other operations of in the Pudong New Area.

The urban design proposals include a major structural avenue, which connects by tunnel the old city to the Central Green Park, the heart of Lu Jia Zui, and continues through the Century Boulevard until the Century Park, the central park of the Pudong New Area.

The Century Boulevard is the structural axe that organises the urban design of Lu Jia Zui and connects it with the Pudong New Area, being an example of what also happens in other urban axes, which continue outside Lu Jia Zui in existent and new residential and industrial areas.

Apart from these concepts of urban design, the destruction of some Chinese traditional two floors and high-density residential areas that existed behind the harbour and industrial areas, justified due to healthy reasons and to liberate the lands for the project, might be questionable in terms of site integration, therefore justifying the un-existence of urban areas in the surroundings to be integrated in.

The large areas of quality public space and the well-designed buildings existent within Lu Jia Zui continue outside the area of intervention in a continuous form, not allowing for the perception of its limits, therefore being a factor of site integration.

(12) - At the Bund waterfront renewal, in Shanghai, the 7 meter-high flood prevention wall protection against high tides, having technical reasons to be done, constitutes in fact barrier that brooked the existing direct relation between the Bund architectonic facade and the river.

Being a 15 meters elevated platform of public space, it doesn't have contact neither with the water, neither with the existent high-quality architectonic facade and buildings, loosing a large part of

what could be the full potential of the waterfront space.

This fact is accentuated by the maintenance of the 10 lines traffic lanes (created in the operation), which also constitute a strong barrier that can only be crossed by uncomfortable pedestrian tunnels.

The adopted urban design solution accentuated in fact the longitudinal barriers (the elevation and the car traffic), segregating the waterfront from the existing city instead of reinforce the transversal comfortable pedestrian connections of the city to its waterfront.

In this case, the urban design proposals them-self are a factor of site segregation, corresponding to an urban politic under which engineering problems such as floods and traffic capacity are the main priority, relegating the public space design and the pedestrian causes to a secondary plan.

(13) - Regarding site integration issues, the South Boston Waterfront operation won't be considered for the case-study analysis developed at this chapter.

The reason is the fact that the operation is still in a planning phase, being the site design relegated to a second period of the plan, after defined the main town planning decisions presented above.

(14) - At the Port Vell operation, in Barcelona, complementarily to the factors of town integration mentioned above, also some factors of urban integration can be observed.

The very sensible connection of the former harbour area with the existing building facade of the city was done having in consideration integration objectives, due to:

- (a) The main longitudinal road infrastructure was object of a special urban design project, by Manuel de Solá Morales;
- (b) The public spaces in these areas were conceived as a hole, from the building facades to the waterfront, creating an unitary image;

Therefore, being a factor of site integration.

The searching for a continuity of the main existent urban axes, as the Ramblas, through its prolongation in the water (the Ramblas del Mar) was also a factor of site integration, although it was more a conceptual idea than a reality, once it isn't an immediate continuation.

The physical continuity of different waterfront interventions itself might also be assumed as a factor of site integration, although its conceptual and abstract planning proposal being a factor of town integration.

Finally, the creation in the intervention area of an answer to specific deficits of the urban areas in the surroundings, in this case the Ciutat Vella, being created large public spaces and specific equipments that the area needed, might also be considered as a factor of site integration.

4.2. THE MAIN FACTORS OF SITE INTEGRATION IN THE URBAN RENEWAL OF HARBOUR AREAS.

Comparatively to the main factors of town integration, a first conceptual difference can be established, being a characteristic of the factors of site integration observed in the analysed operations of renewal of harbour areas:

Site integration regards directly to the urban design, being the factors of site integration options or proposals made by the urban design projects;

Although, the conceptual abstract definition of site integration as an objective for the operation might be considered a factor of town integration, independently of the final success of this measure after the plan implementation.

A note must be done at this moment regarding the previous conclusion: the case-study analysis focused exclusively on town planning and physical issues, not observing economical, social and other interventions on problem areas of the surroundings, which could exist parallel to the operation.

Those non-physical types of proposals could also constitute factors of site integration, once they try to integrate excluded or dislocated populations in the society, therefore being social and economical actions of integration.

The question is, therefore, to identify which common urban design occurrences might be established as factors of site integration.

From the case-study analysis developed above, it could be identified as the main factors of site integration the following ones:

(1) THE BENEFIT OF THE SURROUNDING AREAS FROM INVESTMENTS REALISED IN THE RENEWAL OPERATION, DUE TO ITS PROXIMITY AND EASY ACCESS, such as:

- (a) Its benefit of the improvement of the accessibilities to the area, being also directly served by these new infrastructures, such as the extension of the main road system;
- (b) The extension of the network of efficient public transport systems to the intervention area, such as light urban train, subway or regional trains, and;
- (c) The proximity to the new centrality created inside the intervention area and from its services, equipments and high quality public spaces.

All these three possible benefits of the existent urban areas from the renewal operation depend directly on the existence of easy pedestrian access from the surrounding areas to them, factor without which the geographical proximity has no effective application to the reality, therefore not allowing to these areas to benefit from these aspects.

These indirect benefits might in some cases not correspond to intentional site integration urban design measures, but they can in fact exist even not programmed, being real benefits.

(2) THE APPLICATION OF EQUAL PUBLIC SPACE DESIGN QUALITY CRITERIA TO PUBLIC SPACES INSIDE THE AREA OF INTERVENTION AND TO THE NEAREST PUBLIC SPACES OUTSIDE THIS AREA, as a form of guaranty a continuity between those areas and dissolve the perception of the physical limits of the operation.

The existence of public space continuity between the operation and the surrounding areas is a technique to dilute the contrasts between those areas, therefore diluting possible existent segregation between them.

This urban design measure also means the extension of the urban politic of high quality public spaces to the surrounding areas, not confining the intervention exclusively to the perimeter of the operation.

(3) THE GENERAL SUPPRESSING OF THE EXISTENT OR PREVIEWED URBAN BARRIERS, allowing for an effective connection between the area of intervention and the areas on the other side of the urban barrier.

The existence of longitudinal urban barriers is a very frequent occurrence in harbour areas, once these areas were normally limited and closed areas, which needed to be served by good road and train accessibilities to connect to its hinterland and to be economically viable.

Being closed longitudinal areas, its perimeter was also the appropriate location for some urban main infrastructures, which very frequently duplicate the harbour accessibility infrastructures, such as:

- (a) The closing of city's beltways by the water, parallel to the historical consolidate urban areas, which were frequently constructed benefiting from the creation of land extensions on the waterfront as part of the development of the harbour areas;
- (b) The regional train lines that were created in the end of the 19th century and in the beginning of the 20th, having its departure station by the city centre, also benefiting from harbour's land extensions on the waterfront, and;
- (c) The existence of relieve abrupt barriers with accentuated level differences is another type of possible urban barrier, which might not allow for the connection of the existent urban areas, above, to the renewed harbour area, below, possibly on artificial land extensions to the water.

The urban design proposals lead with these urban barriers is a key action regarding site integration, once it will define the possibility of create frequent continuities to the existent surrounding areas or, on the contrary, maintain the barrier between those two urban areas, therefore contributing to special segregation.

(4) THE EXTENSION OF THE EXISTENT MAIN URBAN AXES TO THE AREA OF INTERVENTION, integrating the structure of the new urban area as part of the existent urban tissues.

The urban design search for continuities and alignments with existing urban spaces represents the attempt to mix the new urban structures in a larger and continuous urban tissue, therefore being a factor of site integration.

Those existent urban axes could be from one of following two types:

- (a) Transversal main avenues and streets, which penetrate into the territory starting in an existent longitudinal axe, located immediately outside the former harbour area;
- (b) Longitudinal urban main axes, which were interrupted or deviated from its natural course due to the special needs of the former harbour area, including interior avenues and waterfront pedestrian axes.

(5) THE CONSIDERATION OF THE ALIGNMENTS OF FACADES OF THE EXISTENT URBAN AREAS IN THE DEFINITION OF THE STRUCTURE OF THE NEW URBAN AREA, benefiting from its possible architectonic value and creating specific urban design solutions, such as:

- (a) Public spaces esplanades, as a form to directly connect the existent urban facade with the waterfront, or;
- (b) The duplication of the alignment of facades as a form to

create a new street or avenue, which should be object of public space design as a technique to integrate the two groups of facades.

(6) THE RESOLUTION, INSIDE THE AREA OF INTERVENTION, OF SPECIFIC NEEDS OF THE SURROUNDING URBAN AREAS, APART FROM THE NORMAL QUOTE OF URBAN EQUIPMENTS THAT IS AFFECTED TO THE AREA.

Those specific needs of the surrounding areas might regard to historical areas, illegal urban extensions, extensive or dated residential areas, being the specific needs large high quality public spaces and green areas, and public equipments such as schools, health services, sport and leisure facilities and others.

Those needs are intentionally solved in the urban design proposals, not corresponding the quote of city's equipments, public spaces and others that the new urban area has to fulfil as part of its program.

5. CONCLUSION: FROM THE FACTORS OF INTEGRATION TO THE CONSTRUCTION OF A METHOD OF ANALYSIS OF THE URBAN INTEGRATION IN THE OPERATIONS OF RENEWAL OF HARBOUR AREAS.

The developed town planning theoretical definitions, regarding the urban integration on the operations of renewal of harbour areas, consists, at a first level, the synthesis of a group of practical experiences, having the value of questioning the subject for future professional activity.

Although assuming that each case is a single case, having its own physical characteristics, urban management processes, town planning practices, architectural aesthetics and technologies, site characteristics, and other specific aspects, some general questions can be identified on a comparative analysis of other case studies.

That might certainly be one of the utilities of the conceptual framing presented on the lines above.

But the definition of the two levels of urban integration and the identification of the specific factors of town integration and factors of site integration has also an academic potential.

It consists on the possibility to use these conclusions as a starting point for the elaboration of a general theory for the evaluation of the urban integration in these operations.

Evaluating, not as a simple evaluation act, but having the objective of develop comparative analysis as: (1) a form of better identify the problems, learning from other experiences, and; (2) a technique for include urban integration as one of the criteria of an urban design analysis of the city's proposals, developed in those operations.

To understand which new city are we creating today on those new strategic urban areas, by using extensive comparative analysis, the use of disciplinary techniques is a must.

As larger it is, comparative analysis must simultaneously be a more objective and measurable technique; it will cover more examples, therefore, not allowing to achieve such a deep knowledge on each one.

In this perspective, the main question might be: which questions shall we do to each case study?

And that is the moment for the factors of urban integration to be useful.

By defining at each level the factors of integration, one could

establish a method, based on a selected group of questions, which could be used to verify the urban integration in an operation of renewal of a harbour area, and compare it with others.

The concept could be that, by the analysis of some previously defined criteria, one could evaluate the urban integration of different operations and compare the obtained results.

Each defined factor of town integration and of site integration would be, therefore, a criterion to be verified in each operation of renewal of a harbour area.

That means, if we would want to analyse the urban design proposals of a case study and include in the analysis the relation of the new urban area with the existent city, one should verify, separately:

(1)The town integration of the operation, by verifying the following occurrences:

1.1. The criteria under which the harbour area was selected for urban renewal, being or not include in the realization of some special event, and the reasons that lead to the decision – to induce urban development to that part of the city or to the surrounding areas, create new urban centralities, to integrate main infrastructure investments, to help re-convert the surrounding areas, to create new waterfront leisure spaces for the population as part of an urban network of leisure/environmental/cultural/touristy spaces, and others -, and the fulfil of those urban objectives.

1.2. The relation of the urban planning of the operation with the town planning of the city/region, by verifying its coordination with: (a) the regional, master and strategic planning of the city; (b) other operative urban actions on the city – other «proyectos urbanos».

1.3. The coordination of the renewal operation with city's major infrastructure investments, such as accessibility, public transport, environmental and basic infrastructures, justifying the opportunity for its realisation, even if those investments are done by different urban management entities.

1.4. How did it existed public debate and public participation in: (a) the major decision of realising the renewal operation, and; (b) the progressive maturation of urban design ideas, concepts and physical proposals, progressively achieving an agreement on some aspects of the operation (although this 4th criterion might not have direct implication on the town integration of the operation).

(2)The site integration of the operation, by verifying the following occurrences:

2.1. The benefits of the surrounding areas from investments realised in the renewal operation, due to its proximity and easy access, such as the improvement of accessibilities and public transports, infrastructure benefits, and the access to the services provided in the new central area.

2.2. The existence of pedestrian continuity with equal high-qualified public spaces, inside the area of intervention and in the areas immediately outside, guarantying that the new urban area isn't a segregated space.

2.3. The suppressing of existent or previewed urban barriers,

such as main road and train accessibilities, both for port and city's use, or relieve barriers, allowing for physical continuity between the new urban area and the existent surrounding areas.

2.4. The logical extension of the existent main urban axes into the area of intervention, having pedestrian and car comfortable continuity, both the transversal and the longitudinal axes.

2.5. The consideration of the existent alignments of facades in the new urban structure, benefiting from possible architectonic or heritage value by the creation of: (a) public space esplanades, connection again those facades to the water, or; (b) new urban axes integrating the existent facades within the new built structure.

2.6. The intentional answer, inside the area of intervention, to specific needs of the surrounding areas, apart from the quote of equipments normally affected to a new urban area, such as un-existent high-quality public spaces and green areas, health services, schools, sport and leisure facilities, and others.

The verification of these criteria should be comprehensive and should attend to the specific characteristics of the operation, considering the existent situation and town planning practices in its evaluation.

This means urban integration can not only be measured simply by the fulfilling of these criteria, but it also should consider the relative importance of each criteria in each case study.

This technique should be able to be applied to different realities, therefore being general, but should also consider that the interpretation of a physical and planning reality implies the understanding of its major site characteristics and history, of the process developed and of the town planning reality of the region.

Finally, it should be mentioned that urban integration analysis is only a part of what might be the development of a general technique to the analysis of the urban design proposals in the operations of renewal of harbour areas.

The operations themselves, its conceptual idea of city, its physical proposals, its quantification, its program, will also integrate this analysis, and will be object of similar previous technical definition, as part of a methodology developed by the author to support its research on the subject.

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Preservation as Art: Japanese Waterfront s

Richard W. Berman
Architect

INTRODUCTION

This paper will look at preservation as public art... and this art as a contributor to an area's perceived identity. Whether a single object in an urban space, or a series of related objects, it can enrich the larger area it lies within.

As art can add character and interest to a setting, preservation can as well. It can heighten an area's uniqueness through a balance of predictability and surprise. The preserved elements may create the fabric of an area or act as a series of historical highlights in an otherwise modern setting.

The preserved past does not have to be strongly differentiated from the everyday. However, a site may not be noticed unless it is somehow set apart from its surroundings. A site or area's 'specialness' becomes highlighted when set against a contrasting background. A historic building within a larger historic area will not be as noticeable to a visitor as a historic building within a larger contemporary area.

Beyond merely noticing the historic structure in this setting, this one building has the potential to affect people's perceptions of the larger area, as well. There is an element of predictability and surprise in the landscape that helps make places distinctive. The more common newer buildings (in the above example) become the predictable background. The surprise is the single preserved site. The combined area then takes on a more unique overall character, as well.

Preservation also corresponds to site art in how it can emotionally and intellectually stimulate people. At one level, a historically preserved site can add beauty to the environment. At another it can make people think about an area's past and their own connections with that history.

In many examples of historical preservation, the exteriors of structures are preserved to evoke the past, rather than the interiors or the functions within them. Yet, even the exteriors can be meaningful artifacts that serve as useful conceptual entrees into their origins.

A preserved structure can be viewed as a sculptural object or a functional container. It can be approached and examined in detail or stepped back from and seen in a larger context. This physical artifact from earlier times may only hint at the rich history behind it.¹ Still, understanding the history is made easier by viewing a physical object that links to that past literally.

This preserved object becomes a visual anchor for a deeper meaning. Lowenthal suggests that "however depleted by time and use, relics remain essential bridges between then and now. . . . We respond to relics as objects of interest or beauty, as evidence of past events, and as talismans of continuity."²

Case Studies will be drawn from several waterfronts within Japan. I visited these locations to see if historical aspects of the sites were used to enhance their distinct identities. They include the

¹Priscilla Boniface and Peter J. Fowler, *Heritage and Tourism in 'the global village'* (London: Routledge, 1993), 73.

²Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minneapolis Press, 1977), 187; David Lowenthal, *The Past is a Foreign Country* (Cambridge: Cambridge Univ. Press, 1985), xxiii.

preservation of a single site in Kobe, a district in Otaru, and a series of interrelated sites in Yokohama.

KOBE

Kobe is located within the southwest portion of Honshu, the main island of Japan. It is situated nearby Osaka. Located along the waterfront, there are a series of sites both new and preserved that were created to attract visitors to the water's edge. They include an observation tower, maritime museum, amusement park, and assorted walkways.

The most powerful site along the waterfront, however, is a small section of ruptured pavement frozen in time from 1995. That was the year of the recent earthquake that devastated the area.

That small preserved section of paving is part of the larger Earthquake Memorial. This memorial also contains a series of explanatory plaques of the earthquake and subsequent rebuilding efforts. Though this extreme example of preservation was from a very recent time, it struck me as succeeding on many levels.

Initially, the contrast of the shattered paving against the pristine condition of the newer surroundings, brings attention to the preserved site itself. It makes it distinct from the surroundings and therefore noticeable and special.

More importantly, the frozen section of pavement reveals the power of the earthquake. You can sense the helplessness that a person must have felt during that time. The contrast of old and new has the added meaning of highlighting evidence of the dramatic recovery.

The section of pavement and nearby explanatory tablets are not located within a building, but rather along an outdoor plaza. This allows people to easily wander in and out of the space. Through the text and photos on the tablets, people can learn about the history of the area without having to enter a separate building.

Visited during a light rain in mid-December, there were still a number of people experiencing the memorial. Overall, an important historical aspect of Kobe has been highlighted with this preservation. The monument has become an integral part of the larger landscape.

OTARU

Otaru is a small city on the northern island of Hokkaido. One of the prime preservation sites within Otaru is its canal. The canal was formed during land reclamation in the 1920s. By the 1980s, the need for a working canal was no longer vital for Otaru's economy. It came close to being totally filled in and destroyed. Citizen reactions created a compromise.

The canal was only partially filled in. The part that remained was then reduced in width to create a walkway. Stone and brick

warehouses that lined the canal were preserved and converted to uses such as antique shops and restaurants.

Stone warehouses are rare structures in Japan. The canal and walkway within the city are also very different than the surrounding streets with their cars, paved roadways, and sidewalks. The canal brings attention to itself through its contrast with the surroundings.

Where the surrounding architecture of the city becomes the 'predictable' for this setting, the preserved canal becomes the 'surprise.' Together, they create a unique identity for the larger city.

While strolling along the walkway overlooking the canal and stone warehouses, the maritime history of this city is casually brought to mind. Informational plaques mounted nearby further detail this history.

Additionally, there is a picturesque beauty in this walkway and canal. A stroll along it has become an attraction of this city and a strong element in its identity. The city of Otaru, for visitors especially, has become known for this preserved canal district.

The spaces in between buildings, the views, scale, colors, and textures all contribute to the subtle feel that makes an urban space unique. Individual site preservation, as important as it is, can often lose that quality since it is focusing on the parts, not the whole. Otaru uses a broad approach to preservation that includes focusing on districts as well as individual buildings.

YOKOHAMA

Yokohama is located about 20 miles from the largest city in Japan, Tokyo. It is a relatively young city by Japanese standards. It was nothing more than a small fishing village until the middle of the nineteenth century. But then it quickly grew, as did its importance in recent Japanese history. Two very different waterfront areas within Yokohama will be briefly discussed, Yamashita Park and Minato Mirai 21 (MM21).

Yamashita Park is located in the Kannai district of Yokohama. It was originally completed in 1930 and at first glance appears to be a simple, informal park. It is very open in layout with crisscrossing paths and a continuous promenade along the shoreline. The park itself is not inward looking, but rather opens outwards towards the bay. People can casually come to the park to look out over the water, to meet others, or to people watch, as they wish.

Nothing appears dramatically new or old within this setting. However, within Yamashita Park is a series of small landmarks, sites that are distinct, some of which clearly point back to history.

One of the focal points within the park is the India Memorial. This unique object attracts attention to itself by its difference from the surroundings. It appears somehow exotic and historical. At this level it may evoke a historical ambience. It may reassure a visitor that the area has a rich past, without specifically defining it.

Whether an explanatory plaque tells a story or the structure itself serves as a physical clue of a story to be told, the site still can act as a historical reminder. The India Memorial may serve as an ornate canopy that a passerby admires for its aesthetics. It may serve functionally as a seat in a shaded area, or spiritually as a space for contemplation. It may also serve as a physical clue for questioning and delving into the history of the area. Why is this object here? Why does it look different than everything else around it? Why is it located in Yamashita Park?

Questions like this allow people to historically and geographically anchor these locations and possibly themselves within them. If they did not already know, they could learn some of the history of the area from either a plaque or brochure. They also might learn from a companion who is familiar with the monument's history. The sites become physical reminders for stories, values, and communal memories.³

Through understanding the India Memorial, people might also learn of the Great Kanto Earthquake of 1923. They would learn that there were many foreign residents from India living in this area at that time. Those residents donated this structure in memory of all the assistance they received in rebuilding. People could also learn that Yamashita Park itself was built from the rubble of the earthquake, which was dumped on the water's edge as part of the rebuilding plan.⁴

The Hikawa-maru is another site within the setting of Yamashita Park. It is an ocean liner that travelled between Japan and the U.S.A. from 1930 to 1960. Now, permanently moored alongside the park, it is used as a restaurant and beer garden. It is also an example of historic preservation, a ship no longer travelling, but still afloat.

With only the horizon line in the background, it is set off as a distinct and special place. It is firmly rooted in the nautical history of the area and serves as a physical reminder of it. The ship also adds an element of interest and beauty to the overall scene.

An interesting counterpoint to Yamashita Park is MM21. It is the major new development on the waterfront of Yokohama. The 21 of MM21 stands for the 21st century. It is a third sector project in Japan, meaning it includes both private and public sector investment.

Begun in 1983, it is built on former industrial sites, as well as new landfill. It includes commercial, residential, cultural, and recreational facilities. The population for this area when complete is projected to be 190,000 people working there and 10,000 living there.

It is conceptually and physically a distinct site from the rest of the city. Most of downtown Yokohama appears to be mid-20th century architecture, which at this point in time seems fairly subdued and nondescript.

In contrast, MM21 jumps out at you. At first glance it appears startlingly new and high-tech, set off from everything around it. It includes the Intercontinental Hotel whose shape was inspired by a sail.

It also includes high-tech commercial developments within it, such as Queen's Square. Within this structure is an internal arcade

³Keith H. Basso, "Wisdom Sits in Places: Notes on a Western Apache Landscape," in *Senses of Place*, ed. Steven Feld and Keith H. Basso (Santa Fe: School of American Research Press, 1996), 61.

⁴"Yamashita Park," available: <http://www.city.yokohama.jp/me/yoke/theyoke/yscene/y.park/park.html>, 2 April 1999.

lined with retail shops, offices and another hotel. Landmark Tower is another highlight of this new district. At 70 stories, it is the tallest building in Japan.

These sites and others contribute to the overall image that many people have of MM21. Yet surprisingly, even within this sea of 'new' there is a series of historic sites that were preserved in some way. One of the most dramatic is at the base of the extremely contemporary looking Landmark Tower.

It is called Dry Dock #2 and harks back to the industrial history of the site. Originally used for large ship repairs, this dry dock was filled with water to float the boat in. It was then drained so repairs could be made to the hull. And finally it was filled again to float the ship out.

Dry Dock #2 has been preserved and is presented devoid of water, creating a dramatic space with its huge rough-hewn stones. Functionally, it provides one way to access a retail mall beneath the tower, as well as serving as a gathering space for large events. As importantly, it also acts as a visual and historical counterpoint to the tower above. It provides a dramatic hint of the area's earlier history.

Dry Dock #1 has also been preserved. Not outwardly as noticeable as the other, it has been filled with water. An old sailing ship, the Nippon Maru is permanently docked within it.

This dry dock and ship are both part of the Maritime Museum. The museum building itself is subdued in design and actually partially bermed beneath ground level. It is the masts of the ship that act as the landmark for the museum.

A very different preserved site in this area is Kishamichi Promenade. This is actually an old railroad bridge with its tracks converted to pedestrian use. The bridge was originally built at the turn of the 20th century to allow freight trains to move materials to and from nearby warehouses. No longer needed for trains, a boardwalk has been built along it, while still leaving the original rails exposed at grade.

This promenade also includes two early steel bridges manufactured in the U.S.A. and the U.K. They are significant in that they were imported prior to major steel manufacturing in Japan. One is original to the site, the other relocated from elsewhere in Japan. There are plaques along the bridges briefly explaining the histories.

Kishamichi Promenade is a subtle integration of new and old. It is far less dramatic than the dry docks, but possibly more appreciated. It is preserving more than a structure, but a location as well. The site offers a sense of seclusion from the main portion of MM21. The wood walkway helps give it a more informal and less 'master planned' feel than much of the development.

It also allows a view of the new, futuristic MM21 structures from a distance both geographically and historically. You can gaze at the gleaming future while standing on its industrial past.

These locations are the tip of the iceberg for the area's history, physical remnants hinting at the past.⁵ The structures can spur stories from locals who knew this site before its transformation. Informational plaques, brochures of the area, and the Maritime Museum can also add additional layers of explanation and meaning to the area.

⁵Priscilla Boniface and Peter J. Fowler, *Heritage and Tourism in 'the global village'* (London: Routledge, 1993), 73.

The extreme contrast of these sites against their futuristic surroundings strengthens their power as cultural anchors in the landscape of Yokohama. They provide dramatic spaces and contemplative ones. The historical sites are linked together physically and conceptually as visitors wander through the grounds of the development.

They are interrelated and speak of the industrial and shipping history of the area. Yet ultimately, these preserved sites work together with the contemporary ones to create a unique identity, both for the immediate area of MM21 and for the larger Yokohama.

CONCLUSION

A measure of good preservation, like good public art, is whether it is appreciated by the public. While in Yokohama, I had conducted a survey of over 100 people. Participants were shown 36 recent photographs of various sites along the waterfront, both new and preserved. They were then asked to choose the locations they liked or found most interesting.

The top 3 locations in order of preference, were Kishamichi Promenade (photo #23), Landmark Tower Shopping Mall Atrium (photo #18), and the Hikawa Maru (photo #34). Notably, two out of the top three favorite sites include examples of historic preservation.⁶

⁶ Richard W. Berman, *Assessing Urban Design: Historical Ambience on the Waterfront* (Ph.D. Dissertation, University of Pennsylvania, 1999).

As good art often does, preservation can affect people intellectually and emotionally. Hopefully some preserved structures will add an element of beauty into the environment, as well.

Many cities are now trying to emphasize their uniqueness and capitalize on the qualities and physical forms that set them apart from other locations. The goals are often to attract visitors and businesses, as well as to satisfy local residents. Preserved structures, whether kept intact or adapted to new uses, have the potential to strengthen an area's unique identity.⁷

⁷ The Japanese waterfront sites discussed within this essay were all visited during November and December of 1997. The visits and initial research were sponsored and supported by the Japanese organization, WAVE (Waterfront Vitalization and Environmental Research).

Sydney harbourings, rehabilitations and the politics of procurement

Catherine De Lorenzo
*Architecture Program,
FBE, University of New
South Wales, Sydney,
Australia*

Abstract

In the last three years Sydney has been transformed to an unprecedented extent by public art projects, most of which have been developed by government instrumentalities, agencies or partnerships. The central city council has initiated a Sculpture Walk through the streets and around the rocky foreshores of the inner city; the Sydney Olympic site at Homebush Bay is home to a number of public art works; the government's water utility company has sponsored an annual, temporary art installation walk along a spectacularly rugged ocean escarpment linking several medium-density suburbs; another instrumentality recently established to oversee the reuse of abandoned heavy industrial sites in the harbour, has established the 'Promenart' program along fifteen kilometres of harbour foreshores; and a government-appointed statutory authority responsible for the redevelopment of an extensive and highly polluted former industrial site between the CDB and the airport, has worked closely with designers and artists to develop comprehensive briefs addressing environmental rehabilitation and social interaction. This impressive list is by no means exhaustive.

The surge in bureaucratic and artistic creative energy demands critical evaluation. In this paper I will contrast two sets of projects. This first concerns actual projects, in or near the spectacular Sydney Harbour setting, which are premised on placemaking principles and on the whole elicit actual or imagined histories for the delight and reverie of the promenader. Despite the popular and aesthetic success of these projects, one of them, the ambitious Sculpture Walk, is currently being re-evaluated. The second set, in more mundane suburban environments and centred on toxic waterways, concerns projects that at this stage are either being implemented or nearing commencement by interdisciplinary groups of artists, designers, engineers, environmentalists, community representatives, and other specialists. Their measure of success will include delight and surprise but must also include environmental and cultural sustainability.

I will argue that the more environmentally challenging the brief, the richer the likely aesthetic outcome. This will be done by evaluating selected works against their relevant policies. These policies, in turn, will be evaluated against current 'best practice' policies in Australia and elsewhere.

Introduction

A turning point in Sydney public art came with *Edge of the Trees* (1995), a collaborative piece by Janet Laurence and Fiona Foley, commissioned by the curator of the newly established Museum of Sydney. The title recalls a comment from historian Rhys Jones, who imagined the indigenous people observing the newcomers in 1788 'from the edge of the trees'.¹ Incorporating words in the local, pre-settlement Eora language, names of convicts from the First Fleet to arrive from Britain, and local botanical names, *Edge of the Trees* reflects the requirement that the artists engage with the historical archive. The significance of the project, located on Aboriginal land and on the site of First Government House, was that the art be required to deal with the poetics and the politics of place.² Within the public domain it was timely to address issues of occupation and of (tentative) exchange. In 2001 these issues remain at once urgent and delicate, as Australians seek to redefine themselves as a people who can own up to past atrocities.³ In presenting this paper to an international audience I am mindful of an observation made recently by Australian anthropologist Ghassan Hage, that we Australians address the world in a particular way because we *know* we stole the country (and we want to ensure no other nation does it to us!).⁴

1 Dinah Dysart Ed.), *The Edge of the Trees. A sculptural installation by Janet Laurence and Fiona Foley from the concept by Peter Emmett*; Sydney: Historic Houses Trust of New South Wales., 2000, p. 1.

2 That contemporary Australia has been built on Aboriginal land was not recognised in law until the 1992 Mabo Case in the High Court of Australia

3 . In 2000 tens of thousands of Australians marched for Indigenous/non-Indigenous reconciliation. However the Prime Minister of Australia still refuses to apologize on behalf of the nation for past Assimilationist policies that have destroyed social cohesion and resulted in widespread loss of language and culture amongst Aboriginal and Torres Strait Islander peoples.

4. This comment was noted by the author during a discussion following the presentation of Hage's paper 'The Neo-Liberal Aesthetics of Australian Multiculturalism' to the Globalisation+Art+Cultural Difference: On the Edge of Change conference, presented by Artspace at the College of Fine Arts, University of New South Wales, 27-29 July 2001.

The *Edge of the Trees* was transformative in terms of articulating a new address to place, whereby past and present were brought together in quite immediate ways. In the rhetoric of post colonialism, one could say that it created a 'third space' (Fredric Jameson), an 'interstitial space' (Homi Bhabha)⁵, 'indeed', argues Homi Bhabha, 'something like culture's "in-between", bafflingly both alike and different'⁶ - where indigenous and non-indigenous Australians work at working together. Translating these ideas into an Australian context, Indigenous Australian scholar, Marcia Langton has argued that:

"Aboriginality" arises from the experience of both Aboriginal and non-Aboriginal people who engage in any intercultural dialogue,..."Aboriginality" is remade over and over again in a process of dialogue, imagination, representation, and interpretation.⁷

Edge of the Trees demonstrated how the urban environment could be enriched by these exchanges.

Part of the success of *Edge of the Trees* is that, in dealing with central cultural issues in Australia today, it avoided both stridency and sentiment. On entering the piece, a recorded voice recites random words from the now-extinct Eora language that had been noted by early settlers. The sense of loss of language, of ethnocide, is palpable, and yet the work speaks of reconstruction, survival, resistance, hope and ultimately of welcome. The 'trees' are made of the materials of the city centre: the yellow sandstone on which central Sydney is built, steel, glass and wood. Transformed by memory, by research, by dialogue, by labour and by natural weathering, the materials of the central business district speak to over two hundred years of cultural exchange.

I want to foreground this work because of the significant role it has played in the maturation of public art in Sydney and because it speaks of a cultural politics concerning possession, dispossession and perhaps reconciliation that lie at the heart of the contemporary Australian experience. The bulk of this paper, however, focuses on an examination of particular responses to the Sydney environment. The politics of post colonialism and of environmentalism are not only of immense importance in terms of local and global contexts, but constitute the most significant framework for the analysis of the art under discussion.

The three themes I will consider within a framework of environmentally-concerned art are urban land/scape, phenomenology and ecology. After introducing a few representative projects within each of these themes, I will then consider how one might evaluate them against their stated policies and best practice national policies on art and the environment.

***Urban /Land/scape*⁸**

Sydney is built around a series of harbours and bays, some of its myriad waterways being captured in the now classic photograph of *Sydney Harbour seen from 16,000 feet* (1966) by David Moore. So spectacular is this setting that from the early nineteenth century planners, architects and property investors were quick to exploit the 'view'. When Sydney hosted the Sydney International Exhibition in 1879 the main

5. For Bhabha's critique of Jameson see Homi K. Bhabha, *The Location of Culture*, London & New York: Routledge, 1994, Ch. 11.

6.. Homi K. Bhabha, 'Culture's In-Between' in *Multicultural States: Rethinking Difference and Identity*, London and New York: Routledge, 1998, p. 30. See also D. Benner and H.K. Bhabha, 'Liberalism and Minority Culture: Reflections on "Culture's In-Between"', *ibid.*

7. Marcia Langton, 'Well, I heard it on the radio and I saw it on the television...', *An essay for the Australian Film Commission on the politics and aesthetics of filmmaking by and about Aboriginal people and things*. Australian Film Commission, North Sydney, 1993, p. 81.

8 I use the slash to disrupt the word 'landscape', because in Australia the cultural (aesthetic, representational) baggage that accompanies the word is quite foreign to Aboriginal ways of thinking about 'land' as sites for embodied dreamings, as an agency for protection and reciprocal stewardship, and as the very foundation for the legal, political and spiritual claims for land rights.

building was called the 'Garden Palace', in recognition of the views to be had from the site of what is now called the Royal Botanic Gardens adjoining the CBD.⁹ In Sydney, 'owning a view', translates as seeing the harbour from one's residence. Given that the demographic epicentre of Sydney is in Parramatta, 30 kilometres west of the city centre, where the land is relatively flat and suburbia interminable, few Sydneysiders actually get to own a view. This paper considers art on public land mainly in and close to the Central Business District (CBD). Here, the buckled landforms bounded by a deep and intricately-contoured harbour, by cliff faces and beaches edging the South Pacific Ocean, and other waterways that boast some of the most spectacular pollution levels in the state, can be enjoyed by all comers.

Some of the new art in Sydney is embedded in the CBD and seeks to address the scale and toughness of the urban setting (Simeon Nelson, Lynne Roberts-Goodwin). Some of it consciously contradicts the received historical wisdom concerning enlightened architectural and urban design by the founding fathers of the colony, by interrupting the masculinist civic virtues with work referencing the roles of women and servants who lived and worked in the city (Robyn Backen, *the Archaeology of Bathing*, Woolloomooloo Bay, Domain 2000; Anne Graham, *Passage*, Martin Place, Macquarie Street, 1999). Much of the art, however, takes the viewer away from the tar and cement, not so much to avoid the urban condition as to more fully enhance and rehabilitate the experience of being in the city. This public art opens up the complexity of the urban experience and reveals that the city is more than the financial CBD. An impulse to reconnect city and landscape, and to affirm non-functionalist art within and around the hub of economic rationalism, may seem quaintly retro in our age of 'biocybernetic reproduction',¹⁰ yet I think the suggestion of nostalgia in some of the new public art, the invocation of 'memory, history [and] identity', that underpins so much of the work, has been effectively countered by a culture of dissent that makes us look and think afresh about the city and perhaps the world in which we live.¹¹

I am thinking in particular of the City of Sydney's Sydney Sculpture Walk project which dates back to 1996 when a policy was created to develop twenty place-specific works over a ten-year period and all within the ambit of the CBD local council.¹² According to the project brochure:

*Each artwork is site-specific and created directly in response to its location ...and require[ing] artists to contribute in a dynamic way to an appreciation and understanding of the city's environment and character. The art works deal with issues such as memory, history, identity, language and the environment and utilise a diverse range of materials including sandstone, glass, marble, solar power, steel, copper, terrazzo, fibre-optic lighting, fog, trees, sound and marine buoys.*¹³

'Environment' is used twice, firstly as an exhortation that the art work address its urban setting and secondly, as I understand it, that the works 'deal' intrinsically with environmental issues – whatever they might be. The citing of the ten works currently completed range across urban, landscaped and natural environments, and each piece draws as much attention to its setting as it does to itself (Bronwyn Oliver, *Palm*, Farm Cove, Botanic Gardens 1999; Lynne Roberts-Goodwin, *Tankstream*

9. See Peter Proudfoot, Roslyn Maguire, and Robert. Free-stone, eds., *Colonial City Global City: Sydney's International Exhibition 1879*, Sydney: Crossing Press, 2000

10. W.J.T. Mitchell, 'The Work of Art in the Age of Biocybernetic Reproduction', The 2001 Power Lecture in Contemporary Visual Culture, Sydney, 14 August 2001.

11. City of Sydney, Sydney Sculpture Walk, brochure, undated [2000/2001]

12. The 'Public Art Policy' is published by the City of Sydney. In Australia there are three levels of government: national, state and local. The City of Sydney is the local municipal council with limited powers over the Central Business District and some inner city suburbs. The Sculpture Walk was to have comprised 20 commissioned permanent place-specific public art works in and around Sydney. After the installation of 10 works between 1999- 2000, and the significant development of several more, the program was suddenly terminated in mid-May 2001 following a decision by the Lord Mayor of the City of Sydney to redirect his arts budget towards propping up the financially-strapped Museum of Contemporary Art. Alas his ambitions for the MCA were greater than any resources would allow. Having backed away from his majestic gesture towards the Museum, the Mayor has now replaced the highly-experienced former Curator with a Project Officer who sought to advise me that the completion of the project has not been 'axed' (my phrase in the initial abstract for this paper): 'Council is committed to the conservation and maintenance of existing works in the Collection, and marketing the SSW for wider recognition. While this period may be quieter in terms of installation of new works, it is an important period in evaluating the contemporary works and the process of their commissioning and installation thereof, in order for the implementation of even better practise when future commissioning of works take place' (Brigette Leece, Project Officer, SSW, in personal email 24 September 2001). It appears from this that there is a renewed emphasis on maintenance (a fundamental component of the commissioning

– into the head of the Cove, various city streets, 1999).

Two works have been selected to show the micro- and macro-understandings of the environment. One is Janet Laurence and Jisuk Han's *Veil of Trees*, where Red Forest gums are interspersed with steel and glass panels which themselves incorporate seeds of the plants that used to proliferate in the area. The work is in part a kind of regeneration of the landscaped environment – re-landscaped again to suggest, if not re-create, a sense of the pre-colonial setting. On coming in close to the panels, not only do we read the musings of Australian writers and poets on the land, but through the panels we take in something of the extended view across the water to the northern shore of the harbour. The engagement with the detail connects us to what Bachelard has called the 'felicitous amplitude' when we sense 'immensity with no other setting than itself'.¹⁴

W.J.T. Mitchell argues that we should ask 'not just what landscape "is" or "means" but what it *does*: how it works as a cultural practice. Landscape...is an instrument of cultural power [and] it naturalises a social and cultural construction'.¹⁵ Mitchell is referring to representations of landscape, but his argument holds true for an analysis of public art *within* the environment. It would seem that asking how landscape functions as cultural construction informed Fiona Hall's *Folly for Mrs Macquarie* (2000). This work shifts the understanding of landscape away from the botanical and scenic to issues of complicity between the colonial settlers and their transformation of land into symbols of property and power. *Folly*, a near-circular stone 'seat' topped by an aviary-like cage structure, is placed on a spot where Elizabeth Macquarie, (whose husband was the Governor of New South Wales in the second decade of the nineteenth century) had erected a folly oriented so as to allow her to sit and look to the heads of Sydney Harbour through which she might one day travel 'home' to Britain. Daydreaming of home was a sentiment more than matched by her contemporaries' determination to control the land and all who lived there. Taming the land through axe and scythe was one strategy for asserting control; marking cadastral boundaries through (barbed wire) fences was another. The tensions that result from this brutal encounter are also echoed in the terror of the unfamiliar, seen here in the 'ceiling' comprised of the skeletons of bats, flying foxes and other nocturnal animals proliferating (almost to pest proportions) in the Royal Botanic Gardens where the art work is positioned. When sitting in this work we are reminded of both the natural beauty and the unnatural conquest that together underscore the profound sense of unease in the contemporary Australian response to the land.

Veil of Trees and *Folly for Mrs. Macquarie* show something of the range of the Sydney Sculpture Walk and its attempt to recover and project meaning. In different ways the cultural (Brenda Croft (*Wuganmagulya* (*Farm Cove*), Farm Cove, Botanic Gardens, 2000), historical (Kimio Tsuchiya, *Memory is Creation without End*, Tarpeian Way, Macquarie Street, 2000), botanical (Bronwyn Oliver, *Palm*, Farm Cove, Botanic Gardens, 1999), political (Debra Phillips, *Viva Voce*, Speakers Corner, Domain, 1999), and to a minimal extent the sustainable/ ecological (Nigel Helyer's *Dual Nature* Woolloomooloo Bay, 2000 which uses solar panels to power the integrated sound system), landscapes are evoked.

ing process anyway) and marketing, but very little on the commissioning of new works.

13. City of Sydney, Sydney Sculpture Walk, brochure, undated [2000/2001]

14. Gaston Bachelard, *The Poetics of Space*, [1958] trans. Maria Jolas, Boston: Beacon Press, 1994, pp.191, 195.

15. Mitchell, J.W.T., 1994, Introduction' in J.W.T. Mitchell (ed.) *Landscape and Power*, Chicago and London, University of Chicago Press, 1994, pp. 1-2

Similar attributes could be applied to the annual Sculpture by the Sea project, which uses the temporary installation of art works along a kilometre or so of rugged ocean coastline from the popular Bondi Beach and in so doing attracts record crowds of sightseers who enjoy the art as much as the scenic walk.¹⁶

Both the Sydney and the Bondi projects exploit the natural terrain. More significantly, I think they serve to reinforce how important and fragile are these public lands that have not yet succumbed to commercial and developer interests. Both projects succeed in making the land and the water's edge more visible to a wider public and at the same time showcase art that is fun, intriguing and compelling.

Phenomenological place

Australian playwrights, authors, and artists have perceptively noted the links between landscape, property and profit.¹⁷ Yet surprisingly Sydney Harbour has retained a significant number of vegetated headlands free of residential development, thanks, ironically, to both defence and industry! Now, as major defence establishments are relocated to more strategically viable places, and as the Harbour loses its status as a port city to become a post-industrial site for cultural tourism, many headlands are being transformed into sites for both public access and private gain.¹⁸ It is against this context that one might situate *Tied to Tide* (1999) by Jennifer Turpin and Michaelie Crawford.

Tied to Tide launched the newly-established Sydney Harbour Foreshore Authority's (SHFA) 'Promenart' series in October 1999.¹⁹ Promenart is the name given to site-specific contemporary art works commissioned 'for installation along the foreshore walk of approximately 15 kilometres'.²⁰ Situated on Pyrmont Point, *Tied to Tide* in part signifies the makeover of the industrial/working class inner city suburb into a site for intensive high-density residential development, in the middle of which is the flashy new Sydney Casino. The rehabilitated foreshore park cannot be separated from this reconstructed cultural economy yet, with astonishing deftness, *Tied to Tide* quietly asserts a different value system from both the profiteering around it and the overtly historical underpinnings of the Sculpture Walk. It affirms a phenomenological presence, one that is endlessly responsive to wind and water, to the moment of 'being there'.

Using white and vermilion crane-like forms that evidentially constitute the visual language of adjacent maritime industry, the work then shifts register to respond to the tides, waves and wakes of passing vessels, and to sea breezes and at times gale-force winds that carry the salt spray up the nostrils of the onlooker! From a distance *Tied* jauntily asserts its presence on the waterfront; close up, the never-still work invites a kind of stillness as we connect with the wind and water around us.

Tied to Tide more than meets the Promenart criteria of equity (in terms of projects and artists), responsiveness (to SHFA policies), location (interpreted as meaning places of high visibility); artistic excellence; and relevance to the SHFA's brief (which includes attention to contextual scale, socio-cultural history, public safety, maintenance, and budget): it exudes confidence and delight.

16 for more information see http://www.sculpturebythesea.com/index_home.html

17 I am thinking here of playwright David Williamson's 'Emerald City', and many authors the most recent of whom is Peter Carey (30 *Days in Sydney*, Bloomsbury, 2001). Visual artists who have satirised greed and land as possessions include Bob Clutterbuck and Ruth Waller. If we go back to the nineteenth century to see how artists have responded to the environment, we can find examples of those who were prepared to desecrate the land in order to see and record a good view, as well as those who put their considerable artistic skills to use in order to support those environmentally-active groups that sought to preserve the harbour-foreshore wilderness. For both these arguments see Tim Bonyhardy, *The Colonial Earth*, Melbourne: The Miegunyah Press, 2000.

18 Since writing this, an article has appeared in the leading Sydney newspaper demonstrating the struggle on the waterfront between those who see Sydney as port city and those who want unrestricted residential development. See Geraldine O'Brien, 'The working harbour fights back', *The Sydney Morning Herald*, August 28, 2001, p. 13

19. The SHFA was established on 1 February 1999, Promenart on 29 October 1999. See <http://www.promenart.com/2000p/promenartteam.html>

20. See <http://www.promenart.com/2000p/introduction.html>, p.1

Ecology

My final set of examples aims to consider environmental issues through an ecological filter.

The first concerns a work at the Olympic site at Homebush Bay in Sydney. Homebush Bay is on the Parramatta River which flows east into Sydney Harbour. The heavily polluted land and its estuarine waterways led the Olympic Coordination Authority to adopt a 'green' policy for the site. Aerating fountains designed by the landscape architect George Hargraves express a sense of play and delight through soaring arcs of water. But amongst the bona fide art works, only one really attempted to address the politically sensitive issues of contamination, remediation and ecology. Janet Laurence's *In the Shadow*, (2000, in Boundary Creek, next to the Tennis Centre, Homebush Bay) is a piece that alerts us to some of the problems in the site. Its 'wands' suggest a monitoring of the pollutants in the water; the embankments, revegetated with casuarinas and the creek with bulrushes, actually assist in stabilising and filtering the water. The evocation of transformation is most fully felt when the mist machines help to fuse the disparate elements of bridges, embankments, water and wands. This work does not feature in the Environmental Reports on the site, but one could argue that its ecological contributions operate on a *symbolic* level by creating what the artist has called 'a poetic alchemical zone [functioning] as a metaphor of the actual transformation of Homebush Bay'.²¹

The second is a community and environmental project in the western suburbs around Fairfield, where strong pockets of ethnic diversity are interspersed between five degraded creeks. In an attempt to address both community and environmental needs, Fairfield City Council in 1994 commissioned the Australian Conservation Foundation (ACF) to develop proposals to restore urban stream corridors in its region. Named 'Restoring the Waters', the project was headed by a landscape architect who worked with hydrologists, fluvial geomorphologists, ecologists, engineers, and biologists to develop a design brief and concept plan.²² Significantly the project team raised funds to employ artists Turpin and Crawford to work with the community so they might 'embrace a process of change and restoration'.²³ One result was *Memory Line* (1996), a meander of ryecorn grasses that brought to the surface the original course of Clear Paddock Creek which had long since been engineered into concrete channels.²⁴ The artists' translation of community aspirations into delightful – and visible – outcomes was crucial in leading to the implementation phase of the project. Seven years since its inception, Restoring the Waters has resulted in a partially-reconstituted creek, where grasses and young saplings reach down to the waters' edge offering residents a joyful experience of their recreation spaces.²⁵

The final example, Alexandra Canal, runs 3.9 kilometres from near Sydney Airport on Botany Bay, through to the suburb of Alexandria [sic], finishing half way between the Bay and the city centre. Built in the 1890s as a jobs skills project during a severe depression, it was imagined that upon completion the canal might provide safe passage for boats needing to collect cargo from Port Botany, Sydney Harbour and the industrial estates in between. With an upturn in the economy, the Canal came to an abrupt finish just before Huntley Street, and its now heritage stone walls came to contain some of the deadliest indus-

21 Olympic Co-Ordination Authority, Public Art Program (brochure) November 1999, [p.3].

22 See report by Barbara Schaffer and Bronwyn Maelzer, 'The Australian Conservation Foundation: Restoring the Waters Project', Sydney: Australian Conservation Foundation, [1995]

23. See report 'Restoring The Waters Project; Clear Paddock Creek, Fairfield Sydney Australia', October 2000, supplied by Stephen Frost, Catchment Manager Coordinator, Fairfield City. I would like to thank Stephen Frost for his generous assistance in my research.

24 See Barbara Schaffer, 'The rehabilitation of Clear paddock Creek', *Habitat Australia*, December 1995, p.11, and 'Water Stories', *ibid*, October 1996, p. 30.

25 The first phase of the implementation stage was launched by NSW Premier Bob Carr on 17 September 2001.

trial waste in the state. In 1997 the northern section of the canal came under the jurisdiction of the just-formed South Sydney Development Corporation which shortly afterwards put some seeding funds into a University of New South Wales studio bringing together students from architecture, landscape architecture, interior design and art whose job it was to consider options for the communal and environmental rehabilitation of the site. Most students made use of scientific research to remediate toxic sites, and proposed ways to maintain an improved watercourse as a vital centre to a new and rapidly expanding community. Attracting much publicity, it was anticipated that the new Masterplan would prioritise ecological imperatives to which designers, artists and others would need to respond. Indeed the just-released Masterplan (September 2001) is ecologically-driven, with a commendable emphasis on clean water, access, land use, heritage and landscape as the key determinants for transforming the formerly huge industrial estates into lively interactive areas. Sadly, there is no special provision for artists, although their contribution is implicit in the document.

Ecologically-informed projects pose quite a challenge to artists. They demonstrate, as do the many projects covered by Matilsky and Gablik, that artists can be productive members of an art-science team, complementing the scientific knowledge with a capacity to symbolically express a complex range of environmental and cultural issues impinging on the site.²⁶

Evaluations

Not a huge amount has been published on the works under discussion, and those articles that do exist, in specialist art and design magazines as well as newspapers, tend to be very enthusiastic.²⁷ I too revel in the intelligence and delight offered by the works: it is really something of a treat to take the time look at the works and their too-easily overlooked settings. And yet I think it is worth asking whether there might be room in the art programs (although not for every art work) for some pro-active models of environmentalism. One way to begin such an evaluation would be to measure the works against past, existing and future policies.

At a national level, it is hard to conceive of these new public art works as having been possible before the establishment of the Community Environment Art and Design (CEAD) program initiated by the Australia Council for the Arts in 1989. This program sought to bring together aspects of both the Community Cultural Development Unit and the Visual Arts Crafts Board, by offering seed finding to integrated urban design projects.²⁸ A significant innovation was the requirement for environmental issues to be factored into community-based art and design. For over ten years the program helped generate ideas – but it stopped short of implementation assistance. Perhaps this is why no major study has yet been published on the success or otherwise of the environmental strategies proposed by the CEAD-funded projects.

The art works I have examined have all occurred within the last ten years, many within the last three years. All have been steered through by local government authorities or by statutory bodies established by the state government. Each of these authorities has chosen to demonstrate a commitment to the arts by developing and imple-

26. Barbara Matilsky, *Fragile Ecologies: Contemporary Artists' Interpretations and Solutions*, New York: Rizzoli International, 1992; and Suzi Gablik, *The Reenchantment of Art*, New York: Thames & Hudson, 1991.

27 See, for example, Sue Best, 'Immersion and Distraction: Environmental Art works of Janet Laurence', *Art and Australia*, v. 38, no.1, Sept-Oct-Nov., 2000, pp. (84)–91; Courtney Kidd, 'Just Take a Walk', *Sydney Morning Herald*, 29 July 2000, Spectrum 12.

28. See C. De Lorenzo, 'Integrating Public Art, Environmental Sustainability and Education: Australia's 'Creative Village' model'. *Journal of Art and Design Education*, 19 (2), 2000, pp. 153-160, and C. De Lorenzo, 'Discursive Spaces', in *Spatial Cultures: Conference Proceedings*, University of Newcastle NSW, June 2001, forthcoming.

menting relatively sophisticated policies addressing community, urban and cultural domains. The result has seen an exciting transformation of relevant Sydney public spaces. In contradistinction to the start-up-only funding from the CEAD program, all the instrumentalities discussed in the paper have the capacity for the implementation of environmentally-engaged art.

Much of the activity I have talked about was catalyzed by the Olympics. In the immediate future, it would appear that opportunities for new works, and works that address landscape, place and ecology, will proceed very slowly. The recent leadership exhibited by the City of Sydney has abated.²⁹ The Sydney Harbour Foreshores Authority is slowly progressing with its Promenart series.³⁰ The Office of Sydney Harbour Manager (OSHM), which for the last three years has acted as a kind of *agent provocateur* for new research on Sydney Harbour, is sympathetic to possible collaborations between artists and scientists but unable to fund proposals that come before it.³¹ And the major new project by the South Sydney Development Corporation makes no overt commitment to public art. Against the sobering litany, the example given by Fairfield City Council is heartening indeed. It suggests that integrated environmental works can be achieved when the appropriate team of experts, including artists, is assembled, where mutual research underpins the (long) process, and where the expectation is that the artists are not brought in a five minutes to midnight.

Conclusion

I began with a story about a public artwork that addresses some of the significant issues of cultural politics in Australia today, before examining art that responded to various environmental issues. A truly sophisticated art policy would acknowledge the seamlessness of these goals. A lead has been taken in this regard by Mandawuy Yunupingu, of the Yolgnu language group of Eastern Arnhemland and lead singer/songwriter for the band Yothu Yindi who, in a nationally-broadcast radio talk, shared his traditional story of *Ganma* which interweaves the natural and the cultural through the metaphor of water:

...Ganma brings another image to my mind. A deep pool of brackish water, fresh water and salt water...In each of the sources of flowing water there is ebb and flow. The deep pool of brackish water is a complex dynamic balance. In the same ways, balance of Yolgnu life is achieved through ebb and flow of competing interests, through our elaborate kinship system. And I feel that in the same ways balance between black and white in Australia can be achieved.

Ganma is a metaphor. We are talking about natural processes but meaning at another level. *Ganma* is social theory. It is our traditional profound and detailed model of how what Europeans call “society” works.³²

29. See fn. 12

30 The most recent information to date is that art proposals three new sites are being considered progress here is slow because of the complexity of stakeholders. New work must meet high standards set by the SHFA, and even then can only proceed when other development plans for the site are ready to be activated.

31. Nonetheless, some attention was given to these possibilities in the first Sydney Harbour Research Conference, held at the University of Sydney, 16 June 2000, See http://bearings.nsw.gov.au/re-source/resource_content.html

32 Mandawuy Yunupingu, ‘Yothu Yindi – Finding Balance’ in *Voices from the Land*, Mandawuy Yunupingu, Dot West, Ian Anderson, Jeanie Bell, Getano Lui (Jnr), Helen Corbett, Noel Pearson, Sydney: Australian Broadcasting Corporation, 1994, pp. 8-9.

Rio de Janeiro's Waterfront: Urbanism and social representation of reality

Iwata, Nara
**Architect, PROARQ - FAU/
UFRJ**

Abstract

Post-modernity and economic globalization is inciting the competition among countries, regions and cities, in search of investments, consumers and resources. To pursue a new position in this global market, cities use new urban practices to re-discover and re-invent their identities and traditions, taken as attributes to attract consumers. In the city of Rio de Janeiro, the mythical dimension of the South Zone is inseparable and incorporated to its identity. In evaluating the history of Rio de Janeiro's seaside, the social construction of its imagery and the projects that redesigned its urban signs, we can identify an intermitence of urban interventions, marked by the lack of a continuous management of the waterfront. We verify that, even though tourist marketing appraises the seaside as the main image of the city, it does not receive proportional attention from urban interventions, may be in account of not being understood as a social construction. We conclude that the importance of caring for the seaside must not be understood only as an esthetical question, but also as the valorization of Rio de Janeiro's image, its inhabitants' self-esteem and citizenship itself.

Urbanism and social representation of reality

In the capital of Rio de Janeiro, the mythical dimension of the South Zone seaside is despicably incorporated in its identity. Rio de Janeiro is a plural city in its over-positioning over the passing years, in its way of space arrangement and its portraying possibilities in appearance. But within the diverse images that form the imaginary "carioca" town layout there are a few that just stand – out: the city's relationship with the sea and the image of Rio (and its people) related to beauty being laid back and the beach.

The beach itself can probably be made responsible for the creating of the "carioca" way of life. According to Monica Velloso (1986), Rio de Janeiro was already described to be a "contemplating city, surrounded by mountains, over looking the sea" as early as in the 1920's and the carioca was said to have "a navigational instinct which would make him/herself to crouch over at the end of a dock always in search of new horizons". The mere presence of the beach is seen to have a fundamental influence on the cariocas personal character. According to the historian, from a critical paulistano point of view, *"the summer in Rio de Janeiro was a consequential cause for promiscuity in the streets and squares, the yawn and simply taking it easy"* and the carioca is also characterized as "promiscuous vagrancy on the streets" while on the other hand the paulistano would represent the *"aristocrat sobriety"*.

The mere presence of the sea might not be enough to explain the water-like identity of Rio, being that cultural and social aspects did contribute to the imaginary construction of the carioca urbanization linked to its waterfront. But one cannot ignore the influence of the seaside on the quality of location construction. As Tuan affirms (1980:129), *"the environment cannot be the direct cause of topophilia, but it does supply the sensorial stimulation that, as acting as a seen image, gives form and happiness to our ideas"*. Charles Moore (1994:22) states that in

seaside projects *"both reality and poetry on the continent limits should be evoked"*. As well as this, there are a number of intervention examples in which the presence of water has served as a catalyser through its means of usefulness in symbolic connotations and ludic possibilities as shown in Boston, San Francisco and Baltimore (del Rio, 2001).

Lucrécia Ferrara (2000:88), while collecting images that were used in the press over the first five years of the 1990's, also shows the landscape as a symbolic image of the Rio de Janeiro capital: *"its image continues to be everything an exporting product has: sunlight, sunshine, heat, outdoor health and all under a clear blue sky"*. According to Rio de Janeiro's 1998 Annual Statistics (2000:605), tourists (Brazilian & foreign) as well as residents appoint the *"natural beauties"* as the city's biggest quality. [fig. 1, 2, 3]

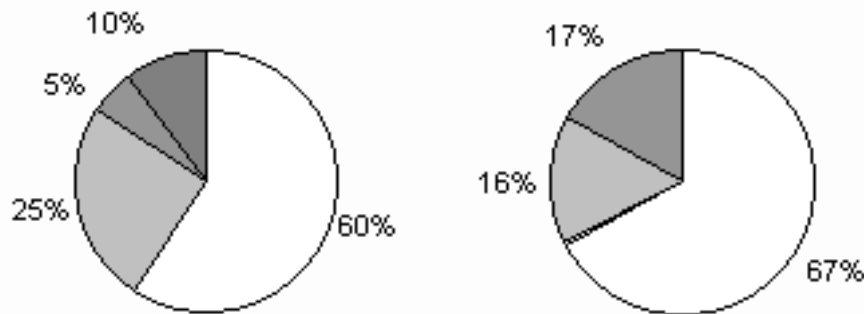


Fig. 1,2,3: The city's external image – the best in Rio according to Brazilian tourists; the best in Rio according to foreign tourists; the best in Rio according to the cariocas. (The city of Rio de Janeiro's Annual Statistic'. Rio de Janeiro: The Perreira Passos Municipal Institute ,2000).

This valuing of the seaside as a tourist attraction can sometimes cloud – out the fact that Rio's "touristic nature" a historical and cultural fact, and not an external one. The organized tourism began to emerge in the city in the 1920's when the first guides, hotels, official organs and tourist agencies came on the scene with the intention of attracting and receiving tourists.

The comparison between a 1930's carte touristique and a 1990's Riotur map show that, as opposed to the present maps, the old map doesn't highlight the South Zone but it highlights the downtown area which is shown at the bottom of the map where from which you "enter" the city by ship. If we consider the maps, not as "replicas of reality, reduced scale copies of a sensitive part of the world, but as representatives of reality, constructed on an account of choice and options as to what should be represented" (Castro, 2000:12), then this comparison does prove that the touristic image was socially constructed.

And so, the urban identity of Rio de Janeiro is a social construction, formed by a continuous agregation of values from an urban form, from cultural expression, from the residents' imagination and from the official construction and city image promoting incentives. Throughout the construction of this imaginary carioca urban, the connection between Rio and its seaside has always been present. In contrast to the construction of shoreline "subjective reality" being linear and continuous, the pathof which conducted its present urban form was marked



Fig.4: Carte touristique de la ville de Rio de Janeiro, la capitale des Etats Unis Bresil, c.1930 .(From the cosmografo to the satellite – maps of the city of Rio de Janeiro. Rio de Janeiro: Architecture and Urbanism Center of Rio de Janeiro, 2000. p.74)



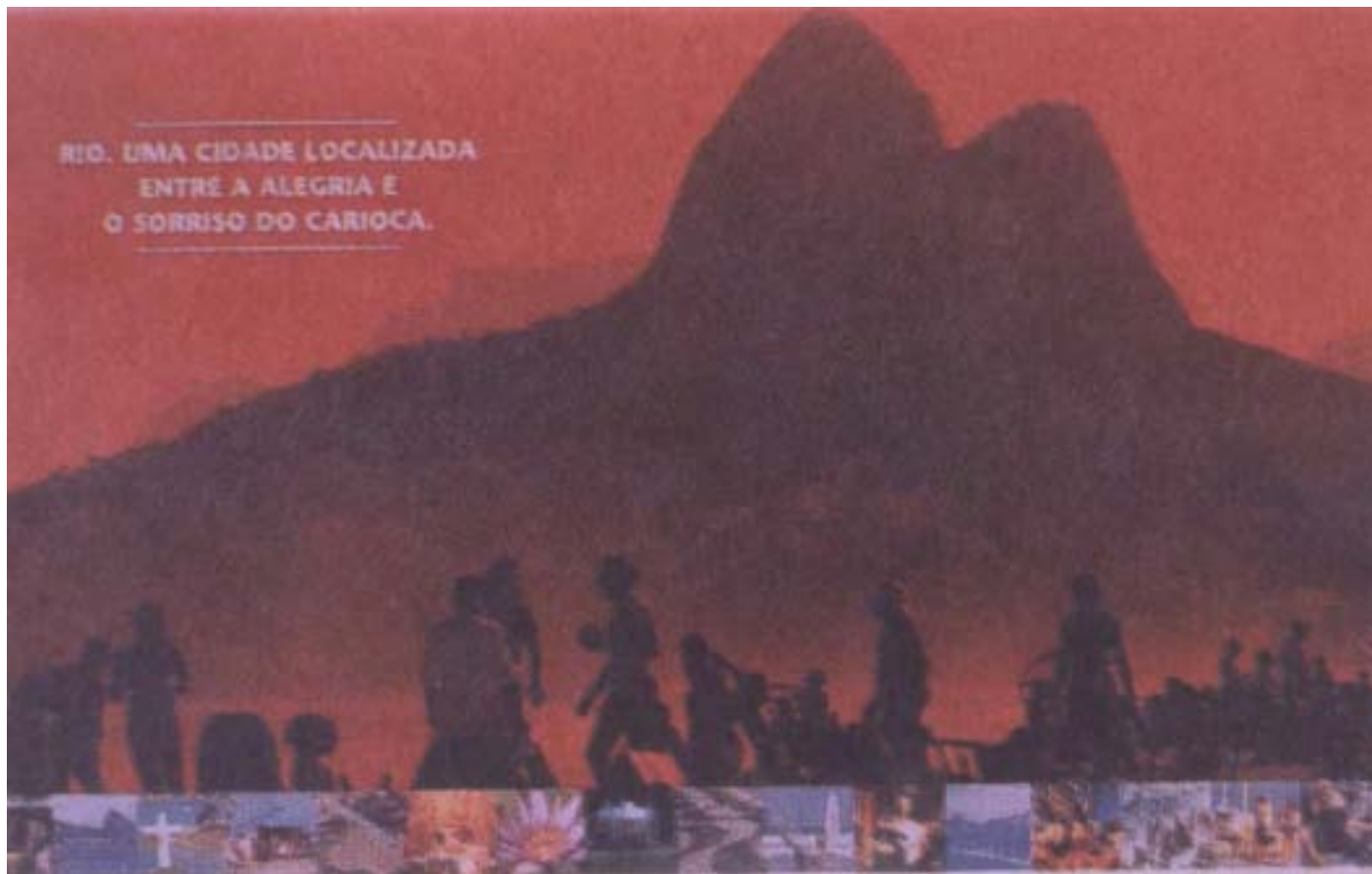
Tourist map,
1999

by the inconstancy of interventions. Continuity was inexistant; a unified management of actions taken was also absent. Actions were normally guided by immediate necessity for the solving of problems related to traffic or urban infra-structure. In between these interventions, the seaside continued to be in the city's imaginative construction, but it received little attention from public administration regarding its urban form.

The new urbanistic practices that were adopted in Rio de Janeiro were reflections of the accelerating economic globalization that turned the cities into world economic actors. These practices assimilated the tendency to rediscover and reinvent the identities and traditions. Through the recognition of the seaside being the city trademark, these projects could have represented an administrative change for those areas, but that just didn't happen. The interventions that occurred were isolated ones: the Rio-Orla Project (1992) for example, which made a significant impact on the seaside's urban structure, was impelled by taking place of a specific event (the UNO conference, ECO-92) and it didn't have great consequences after the event as one would expect for an area that was continuously in use. Instead of isolated projects, Rio de Janeiro's seaside requires a prolonging program.

It is important to point out that this isn't negligence of the seaside's importance from Rio's public administration. On the contrary, the seaside in Rio has always been the most repeatedly used image in official publicity. In spite of "Plano Maravilha" – Rio de Janeiro's Tourism Strategy Plan (1997), to diversify Rio's identity, the natural beauties are still the images that appear on most of the city's promotional posters.

Fig.6: The Carioca Pride Publicity Campaign. (PLANO Maravilha – Rio de Janeiro's Tourist Plan – Progress Report. Rio de Janeiro: Special Tourism Bureau, The Rio de Janeiro Town Hall, 1999. p.37)



It may very well be that this valuing of the natural beauties as the city's main attraction has been one of the motives why little attention has been given to interventions in that area. The understanding of the seaside as something that belongs to nature would automatically take the responsibility away from the public bodies to construct on it. This a situation that is similar to the one described by Berger (1987:122) when presenting the reification concept: *"reification is the apprehension of the human activity products as if they were natural facts, results of the cosmic laws or manifestations of the divine's desire. Rectification implies that man is capable of forgetting his own creation of the human world, and what's more, that the dialogue between man, the producer and his products is lost from sight by awareness."*

But it cannot be denied that the recent acts – eventual urbanity interventions and the social and economical actions that were taken by Rio de Janeiro's Strategy Plan (1995) and Plano Maravilha (1997) – had positive affects of the image of Rio de Janeiro. Since the Strategy Plan implementation there has been an increase in the number of foreign tourists and national as well as international events (markets and conventions) taking place in the city. [fig.7, 8] To benefit from this positive picture, maybe this is the right moment to position the city beyond touristic horizons, and with that also seek other investments.

Public authority itself recognizes in the Strategy Plan the necessity not to limit the city's image to tourism and the natural beauties, valuing other markets such as tourism events and culture. It also seeks to consolidate Rio de Janeiro service nucleus and a centre for big national and international companies, betting on a positive effect on both jobs and city income. But the opening of these new markets doesn't exclude the investments to improve the seaside's image as these investments shouldn't be seen as positive solely for the tourism. The strengthening of Rio de Janeiro's image by use of its seaside is not just

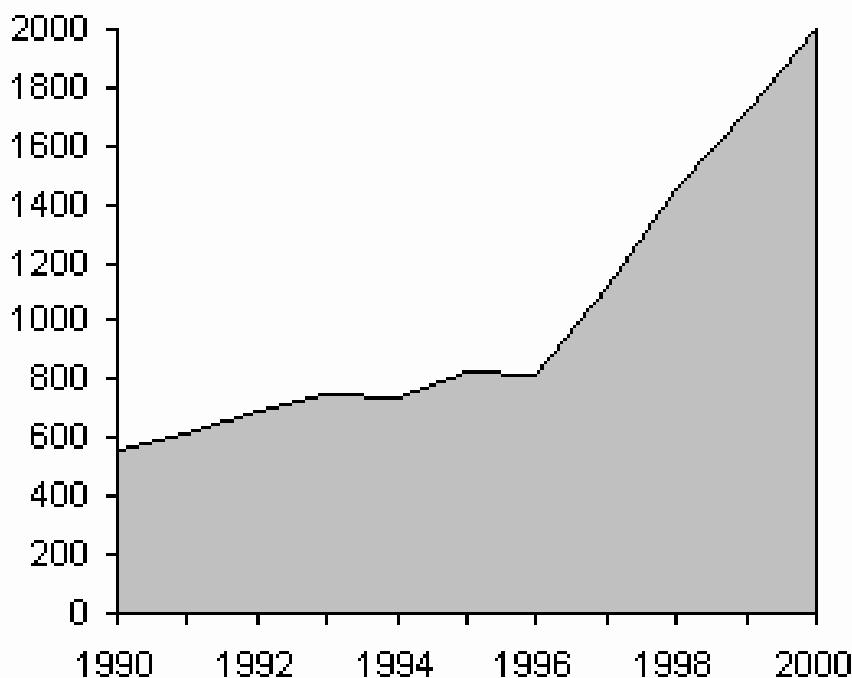
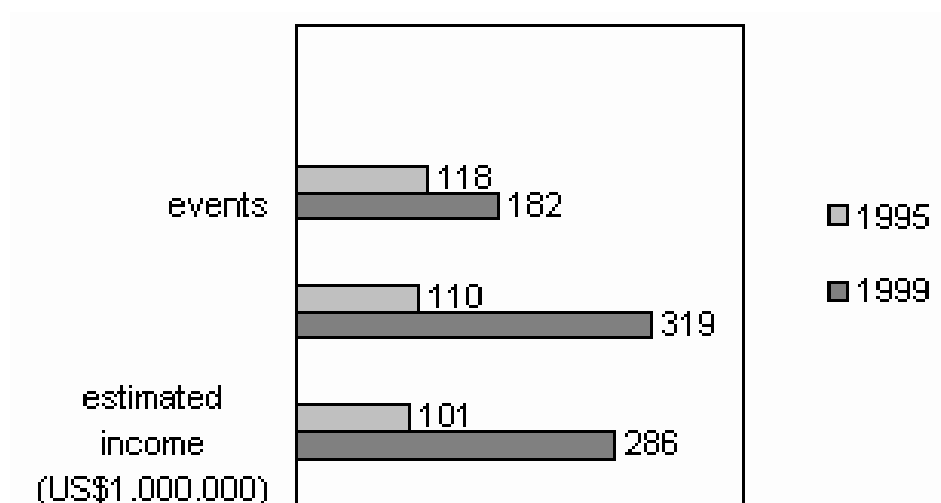


Fig. 7, 8: Foreign Tourists in Rio de Janeiro, 1999/2000; accomplished markets and conventions, 1995/1999. (AVALIATION by Rio de Janeiro Strategy Plan. Rio de Janeiro, 2000.)



to attract visitors: on the "global market" a city with a strong image has more chances attracting new residents and investors. Besides this, the seaside is part of the carioca's life and identity and its valuing has a direct relation to the resident's self – esteem. According to Rio de Janeiro's 1998 Annual Statistic (2000), 54% of the cariocas consider natural beauty to be the city's best characteristic and 55% have going to the beach as their favourite activity.

It is important for the carioca seaside to become a strategic point in the city and not just something used for postcards, so that there can be recognition of the direct relation that exists between the political acts, the urban form and its social representation. The understanding that the seaside's embellishing and treatment isn't just a mere esthetical question, but one value the city's identity as a whole, and it may very well be the kick-start for the public authority to have a change of posture towards its image. The recapturing of citizenship that was proposed by Rio de Janeiro's Strategy Plan could have its beginning by valuing what is the city's biggest and most democratic public space: the beach.

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The Waterfront Image and Urban Culture. The waterfront as the City's Facade. Barcelona Case

Nadia Fava
UPC

Current urban waterfront reforms question the role of harbor cities' coastal space, and specifically, the conception of this role as part of a physical and cultural system within the city, and not as a place different from the city.

In the course of the nineteenth century –with the introduction of the steam engine, the advent of the industrial revolution and of new means of transportation, such as the steamboat and railroad, the creation of new forms of government and, mostly, the emergence of a modern economy based on trade– “the modern city” appears.

The modern city deals with a new organization of working hours, which include a time for rest or free time, in order to improve the efficiency and productivity during working hours.

From the end of the nineteenth century, alternating port-related activities coexist in the port area with sport and pleasure activities. I will highlight how different and contradictory aspects of the industrial revolution are carried out in two city-planning projects for the city of Barcelona at the beginning of the twentieth century, and how the vindication of Barcelona as a marine city, as a “resort” that demands a seaside walkway similar to those in marine cities at the end of the eighteenth century, and/or as a “business card” to show to tourists, has a long history up to the present.

The waterfront, in relation to the city-territory, the city and its geographical characteristics, and with the global city, through the sea, oscillates between established city rules and becoming a “Potemkin Corridor”¹, or a constructed place in order to commercialize its image.

We can consider the waterfront as land on the edge of a body of water, as a limit zone between city-sea, considering the ships that dock at the port as vectors between the city and the rest of the planet. In the waterfront there are local, regional, and global processes involved and it is interesting to realize which of these factors most affect the construction of the city façade, considering that the image of the façade is

1 Rem Koolhaas, *Igual que los rusos construían pueblos mayores y mas sano que lo reales bajo la direcciones de Potemkin para las inspecciones del zar, estos Corredores Potemkim, que se construyeron con relación a los movimientos por el país del presidente Mao, que daban lugar a largos strips, con un nivel optimo de equipamiento, en los anhelos de la revolución se habían alcanzado como por arte del la magia. cada uno de estos corredores sugiere que estas mas allá de la realidad.* in Mutaciones, Actar, Barcellona, 2001, Pg. 330



something shown in order to “sell”, to improve the city in relation with other port cities. The façade is the identity of the city (local aspect) and what the city wants to show to other cities (global aspect).

The waterfront is presented as a zone where aspects of “globalization”, understood as a place of exchange and economic exploitation of the image, were present from the beginning of its construction in the fifteenth century.

There are two city plans that I will compare, while outlining the problems arising in the Waterfront plan that Barcelona is developing in preparation for the Fòrum 2004.

In particular, I will review the Jaussely Plan of 1907, the Macià Plan of 1934, and the new eastern profile of the city based on Ferrater's project for the Litoral coast, and the plans for towers at the end of Avinguda Diagonal, designed by Jean Nouvel, Jacques Herzog, Dominique Perrault, Richard Rogers in order to show in which way local and global forces or trends have influenced the construction of the waterfront.

I will outline, first, the concept of the border or the limits of the city in general that emerge from the master plans, and second, the concept of coastal area in the case of the coastal city, divided in different topics:

- the functional role of the port, the role of the coastal façade,
- the image of this part of the city, and its role and meaning as an interface between sea and city and city and world.

1.- The Romulus Plan

The Romulus Plan by Leon Jaussely (1876-1933) winner of the “*Concurs internacional d'avantprojectes d'enllaç de la zona de 'Eixample de Barcelona I els pobles agregats'*”², held by the city in 1903, describes a city delimited by ring roads, which place a boundary on the growth of the city³

The ring roads act, in this manner, as a border and/or container of the city within the territory. In the Jaussely proposal the port as a specialized part of the city is projected on the west part of Barcelona, connected to the transportation system specifically for the port itself. The architect imagines that the port activities related to industrial production have a zone of influence much larger than the metropolis contained within the ring roads.

Not only does he place the port on the West side, but he also foresees a *Paseo Marítimo* (seaside promenade), placing into evidence the representative role of this part of city.

The architect foresees a series of functions that are actually conflicting, without resolving the relation between ring road, rail-way track, factories and the *Paseo Marítimo*.

On the east coastal zone, specifically, he designs:

- the *Paseo Marítimo*
- a ring road
- a rail system for passengers and for merchandise
- an industrial belt
- a housing development at the end of Avinguda Diagonal

On one hand the author drew the *Paseo Marítimo* with the intention of stimulating local tourism and the citizens' practice of going to the sea, while on the other hand he did not image to eliminate the factories and the railway that remained in the limit zone from the city to

2 M. Torres y Capell “*Inicis de la urbanística municipal de Barcelona*” Ajuntament de Barcelona 1985, Manuel Torres Capell “*El plan Jaussely tres veces moderno*”, Arquitectura Bis, 1985,- Manuel Guardia i Bessols, *L'estructura urbana de Barcelona. De les annexions a la fi de la guerra civil*. In Historia de Barcelona, Vol. 7, Barcelona 1995

3 Manuel Torres Capell, *La formacio' de la urbanística de Barcelona*, Mancomunitat de municipis de l'area Metropolitana de Barcelona, Barcelona, 1999, page 80

sea.

Two perspectives ⁴ describe the Paseo Marítimo on the east coast of the city and its relation with the environment. Jausselly studies the waterfront through a landscaping scale, imagining someone looking at it from the sea, faraway. The waterfront is described as a uniform skyline, where Montjuic is the prominent element. The architecture represented has a Beux Art language without any reference to the Catalan tradition either morphologically or architecturally, but respects Barcelona's traditional symbol of the sea facade, meaning he makes Montjuic stand out.

The promenade would have had to contribute to make Barcelona a winter tourist station, as is stated in the memoir ⁵, "Barcelona could easily become a winter city, perhaps the most remarkable and frequented of Europe".

The waterfront is constituted by four-story buildings, parallel to the sea, and by a road where Jausselly projects a widening of the streets in strategic points in order to provide space for a public square, a place where people can recognize their identity as citizens, taking advantage of the sea's scenic value.

The image of the waterfront on its west side is basically a port, the industrial city, modernity presented on the façade as technological progress, while on the east side Jausselly foresees a seaside walkway, as used in fashionable French resorts at the beginning of the twentieth century.

4. It is possible to see the perspectives in AAVV, *Historia del Urbanismo en Barcelona*, Editorial Labor, Barcelona 1970 and Memoria of the Jausselly project of 1907 held in Archivo Administrativo Municipal the Barcelona. In 1991 there was a fire that destroyed most of the documents regarding the Jausselly project.

5. Memoria del Plan del 1907, page 33.





2.- The Macià Plan of 1934

The Macià Plan of 1934 ⁶, was designed by the G.A.T.C.P.A.C (Grup d'Arquitects i tècnics Catalans per el Progres de L'Arquitectura Contemporanea), architects and carried out with the help of Le Corbusier (1887-1965).

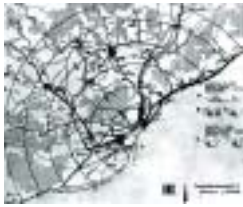
The Macià Plan deals with a series of analyses of the city that take into consideration the architects' idea of the city's potential growth. Specifically, Plan III at a scale of 1:50000, defines a zone of influence and a future expansion of 30 km. The historic center of Barcelona is the center of the concentric rings of the city's development.

In this way, the coast appears as a fracture in the homogenous development of the city, and the concentric rings accent the architects' obsessive search to make the territory geometric. As opposed to the Jaussely Plan, which projects Barcelona's growth within a specific area (the ring roads) where the coast defines one of its sides (the walls which are transformed into roads ⁷, in the Macià Plan Barcelona appears as a city with an interrupted expansion on its coastal side, because of the

6. Mirador, Issue 1934, AC, review 12-13, 1935 and Quaderns, review 90 and 94, 1972.

7. Cesare de Setae Jaques Le Goff, *La ciudad y las murallas*, Catedra, Madrid 1989

presence of the sea. It appears as if the sea has traced a cross section along the entire city, and that this offers the possibility of viewing the



city from the inside out to the surrounding areas.

This plan deals with subjects that are important for the image of Barcelona's façade: ideas that Le Corbusier elaborated in his sketches⁸ when he left the city by boat to Mallorca. In these sketches he designs the city's skyline, emphasizing the importance of Montjuic in relation to his proposal of building three skyscrapers: "*Il foudre gratte-ciel même hauteur que Montjuic*" ("The skyscrapers should be of the same height as Montjuic." T.A.).

Then, in another drawing, he outlines Montjuic together with the Sagrada Familia, the cathedral, and finally with the city skyscrapers.

In the Macià Plan he designs three towers concentrated in the financial district of the city⁹, (the contextualization of the Ville Radiouse) which would have been formed by stealing land from the basin of the port, close to the historic center, and which would have been placed in relation to the mountain, thereby providing a symbol of the city's economic power.

The strong image of the waterfront is concentrated in one single area, while along the rest of the coast there are houses and industrial constructions projected.

The three towers had to be the symbol of Barcelona itself and the symbol that Barcelona is one of the ports projected by le Corbusier. Both authors, albeit with different languages, express their ideas regarding the possible growth of the metropolis through their projects. In both projects the architects attempt to distance themselves from the complex reality of the city by developing a schematic image, using a very local-topographic scale at the moment of defining the image of the façade.

Both waterfront projects are related to the local, topographic and global aspects of the city.

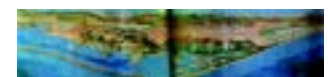
3.-The extension of Avinguda Diagonal to the seafront

The extension of Avinguda Diagonal to the seafront and the construction of the eastern part of the waterfront, are long-standing goals, dating back to the time of the Cerdà Plan of 1859, which is gradually becoming a reality and which forms part of Barcelona's projects for the Fòrum 2004.

In Barcelona's waterfront there were contrasting processes which slowed down its construction: from the middle of the nineteenth century until the present day, the idea of "Barcelona as the pearl of the Mediterranean" contrasts paradoxically with the actual situation of the zone during the modern era, which was for a long time where industrial emissions, drain-pipes, and huts were present, along with centers

8. Le Corbusier, *Carnets*, 1914-1948, vol.1, Electa, Milano, 1981 Drawing 636 and 637.

9. Le Corbusier formulates a theoretical proposal, *La Ville Radiouse*, to resolve the problems of the contemporary city, applicable to the territorial-geographic aspects of any city. The city, the financial center of the city, is always thought of by Le Corbusier as the first visible element of the port city, as demonstrated in his proposals for Barcelona, Buenos Aires, Algeri. The city demonstrates its economic power, which is at the same time the communication node and the connection with other cities.



for heliotherapy, sports, and bathing.

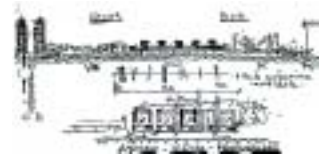
The waterfront is not only what is constructed along the coast, but all those elements which shape and provide a structure to the profile; in this sense, the vertical elements become very important. The transformation of the waterfront into a public space, with a seaside walkway and with the recreational use of the beach; the transformation of the waterfront into a presentable image; the transformation of the waterfront into a space within the infrastructure; these are concerns that to this day affect its construction. The plans executed along the coast for the Olympic Games have resolved the problem of the integration of the highways with open public spaces, including the beaches, the seaside walkway and the gardens, without, however, resolving the image of the eastern part of the waterfront. The problem of accumulation along the coast was clearly presented in the Jaussely Plan, who resolved it by juxtaposing elements rather than integrating them.

Two overlapping profiles of the city have been projected in order to define Barcelona's eastern waterfront: Ferrater's project of, a local architect, proposes five towers along the coast, recalling the dimensions of the Cerdà blocks. The second project defines a profile behind the five towers composed of skyscrapers on the end as Avinguda Diagonal clearly visible from the sea.

In this case, the economic corporative power of the city is reflected in the construction of the towers, emphasizing that the new economic center and the future of the city is being constructed in the eastern part of Barcelona. Le Corbusier had concentrated Barcelona's symbols as three skyscrapers placed in the port's basins, close to the historic center, while in this project the new skyscrapers indicate a diffused center, a route.

The waterfront has a double profile; where the dwelling houses designed by the architect Ferrater evoke the classical tradition in the construction of the city, while behind these buildings the skyscrapers state that *"the ascendance of information industries and the growth of a global economy, inextricably linked, have contributed to a new geography of centrality and marginality. National and global markets, as well as globally integrated organizations, require central places where the work of globalization gets done"*¹⁰.

In this way, perhaps, Barcelona wishes to speak the same language as the global cities—with the construction of a new skyline and the development of the Poblenou@22 quarter, where activities regarding new technologies will take place— completing in this way the waterfront's project begun more than a century ago.



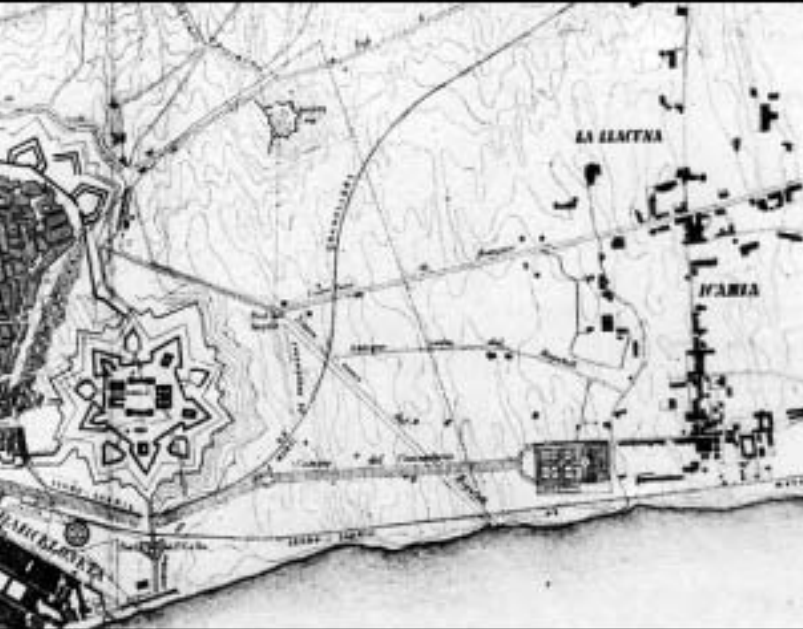
10. Susan Sasken "La ciudad: lugar estratégico / nueva frontera", Quadrens 229, Barcelona, 2001 Pg 6-10

Participatory processes in the Barcelona's waterfront development

A. Remesar - X. Salas -
S. Valera
CER POLIS



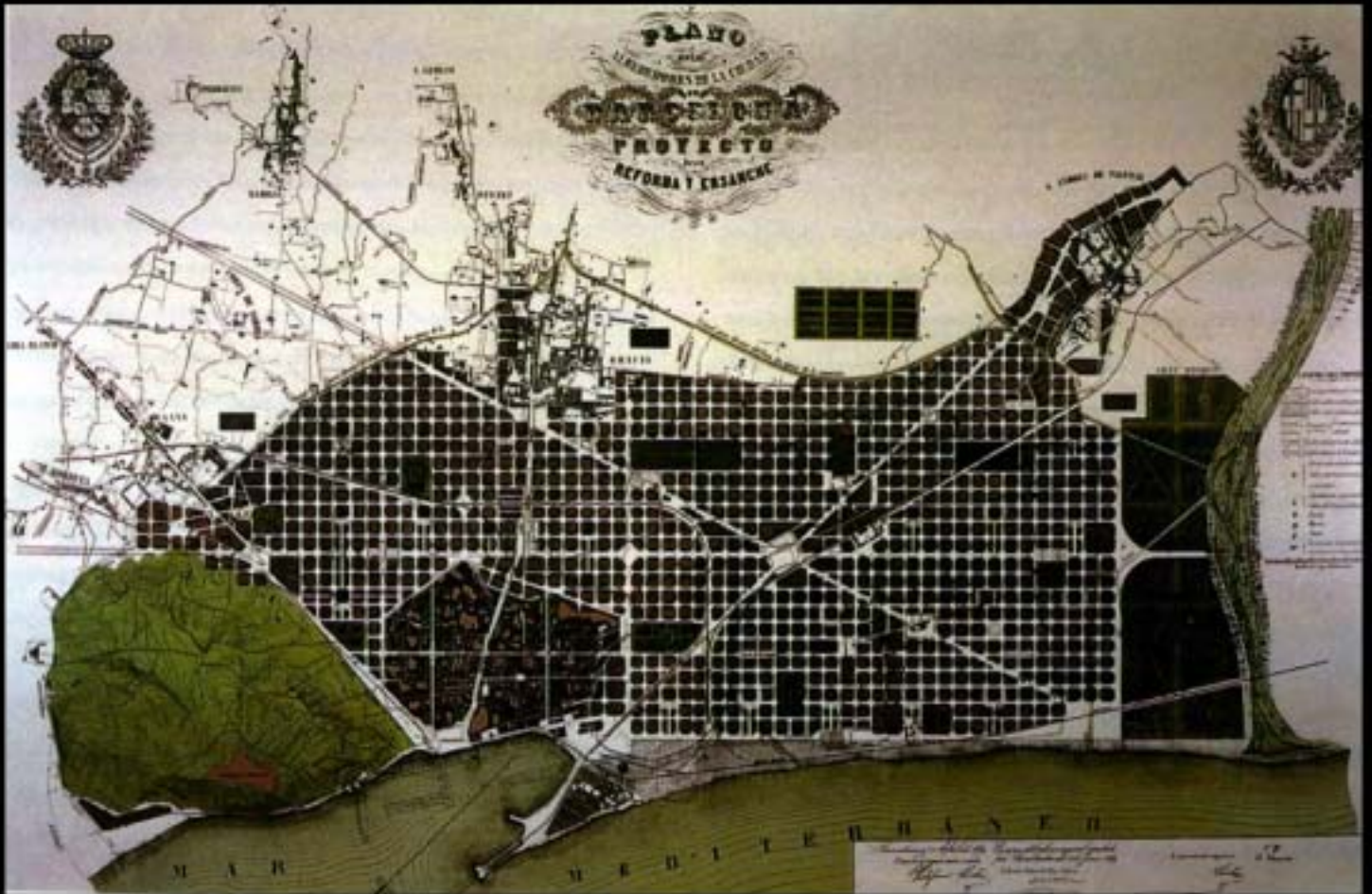
- Poble Nou, the old industrial district of Barcelona, is and will be in the next years, the area to develop the new Barcelona's Waterfront.



- In 1854, when I. Cerdà started his work to plan the development of the walled city of Barcelona, the Poble Nou was a neighbourhood of the industrial city of Sant Martí de Provensals.
- The main road and train infrastructures that linked Barcelona with the north of Catalonia, crossed the Poble Nou.
- That has been one of the reasons of the relatively isolation of this area respect to the city

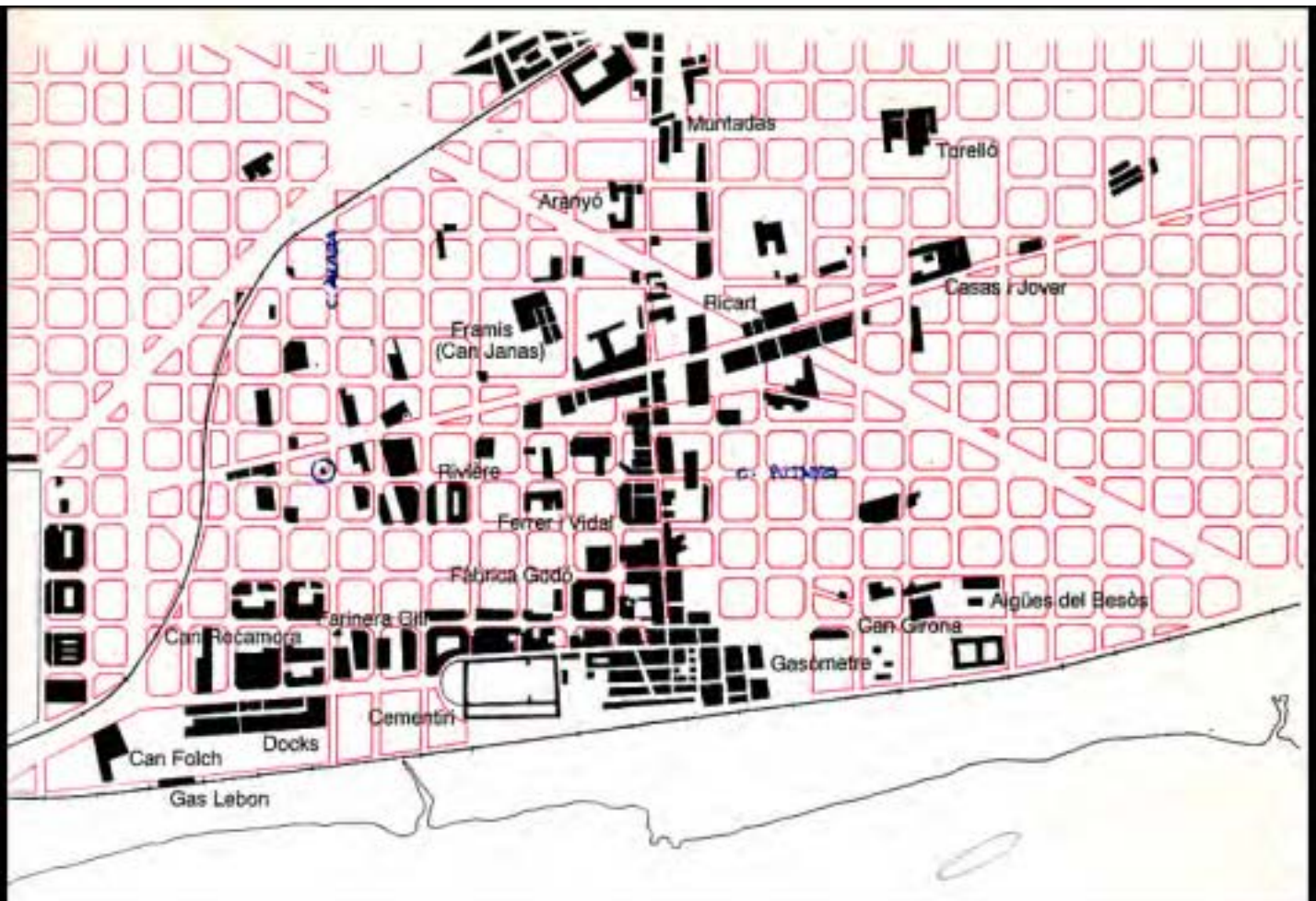
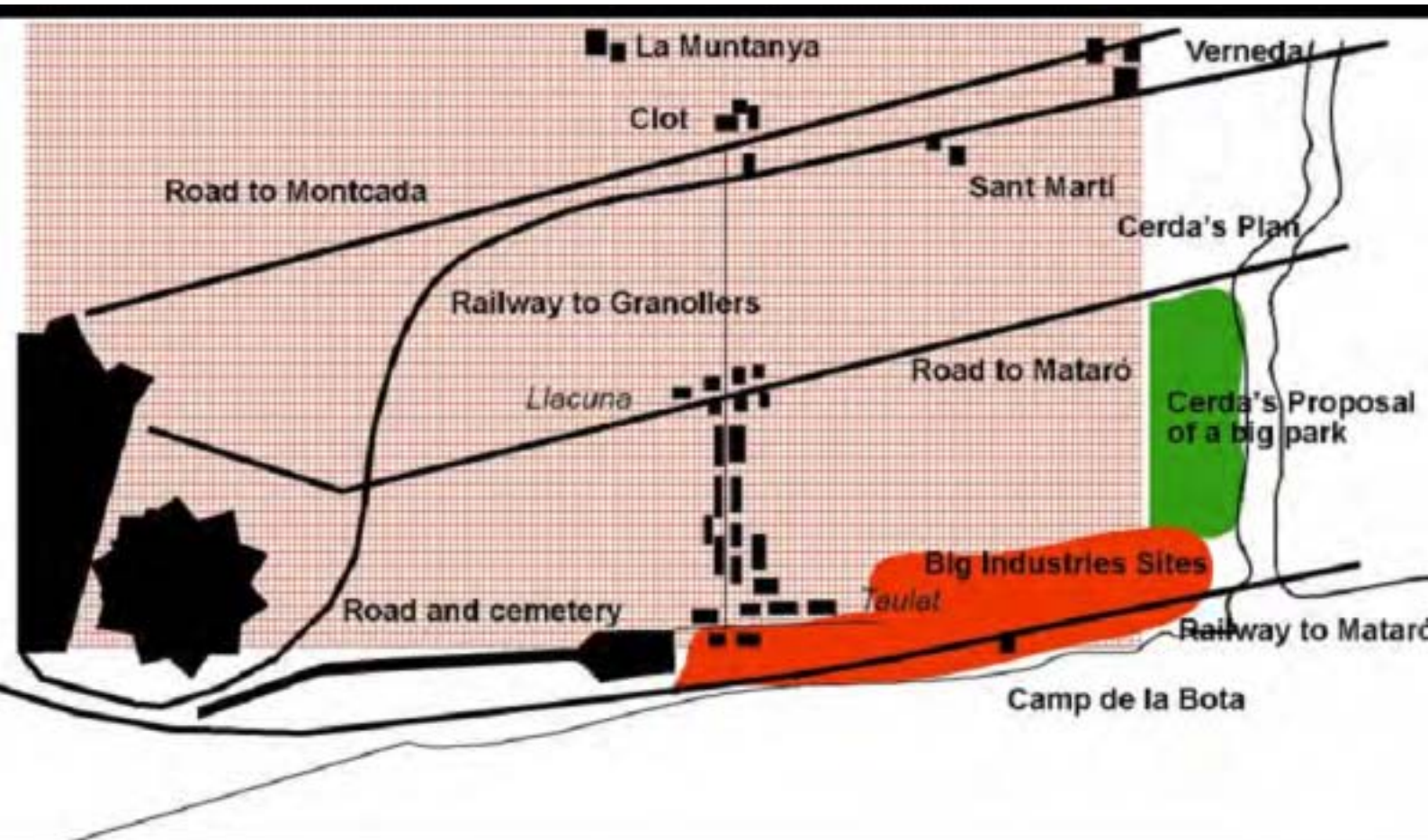


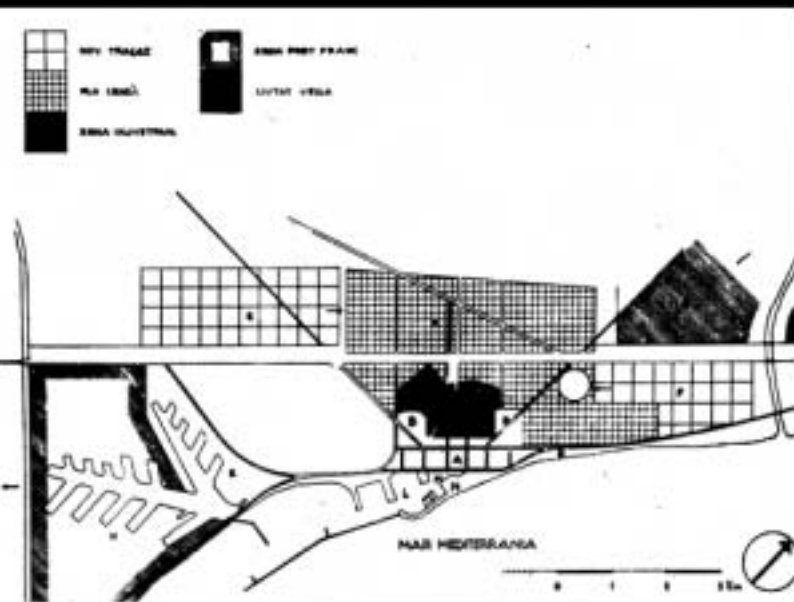
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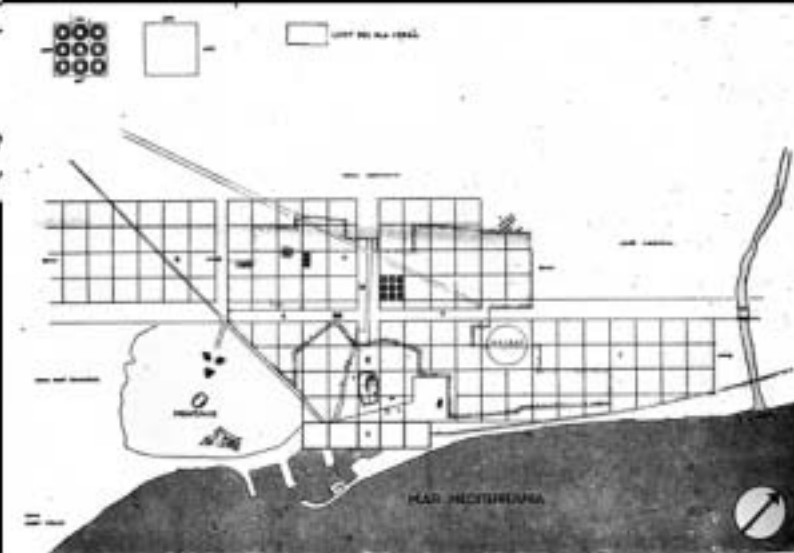
- Both, in his original version 1859, and in the revision of the plan (1862) Cerdà has the clear idea of the importance of the Poble Nou development:

1. Because its vicinity to the Port
2. Because its natural characteristic: an area rich in water very useful for the industry
3. Because its proximity to the main transport infrastructures in the area





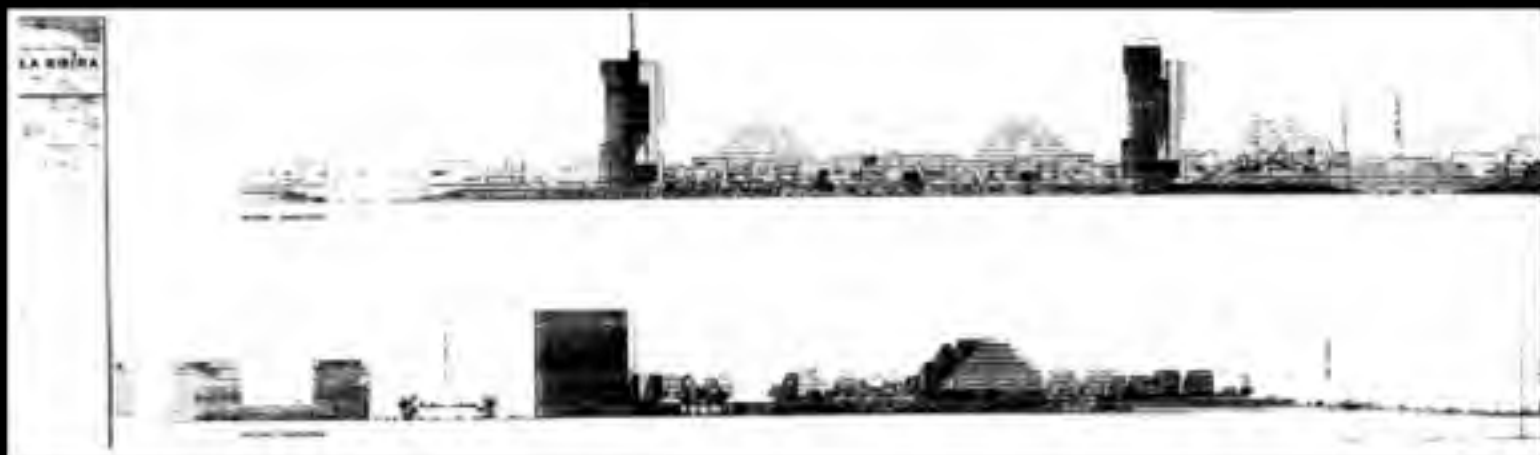
- Later developments like the proposals by Le Corbusier and GATCPAC, insisted in the idea to consider Poble Nou like an industrial district



- The Master Plan in 1953 recognised this idea and too, the Cerdà's plan to build a big park in the Besòs' shoreline

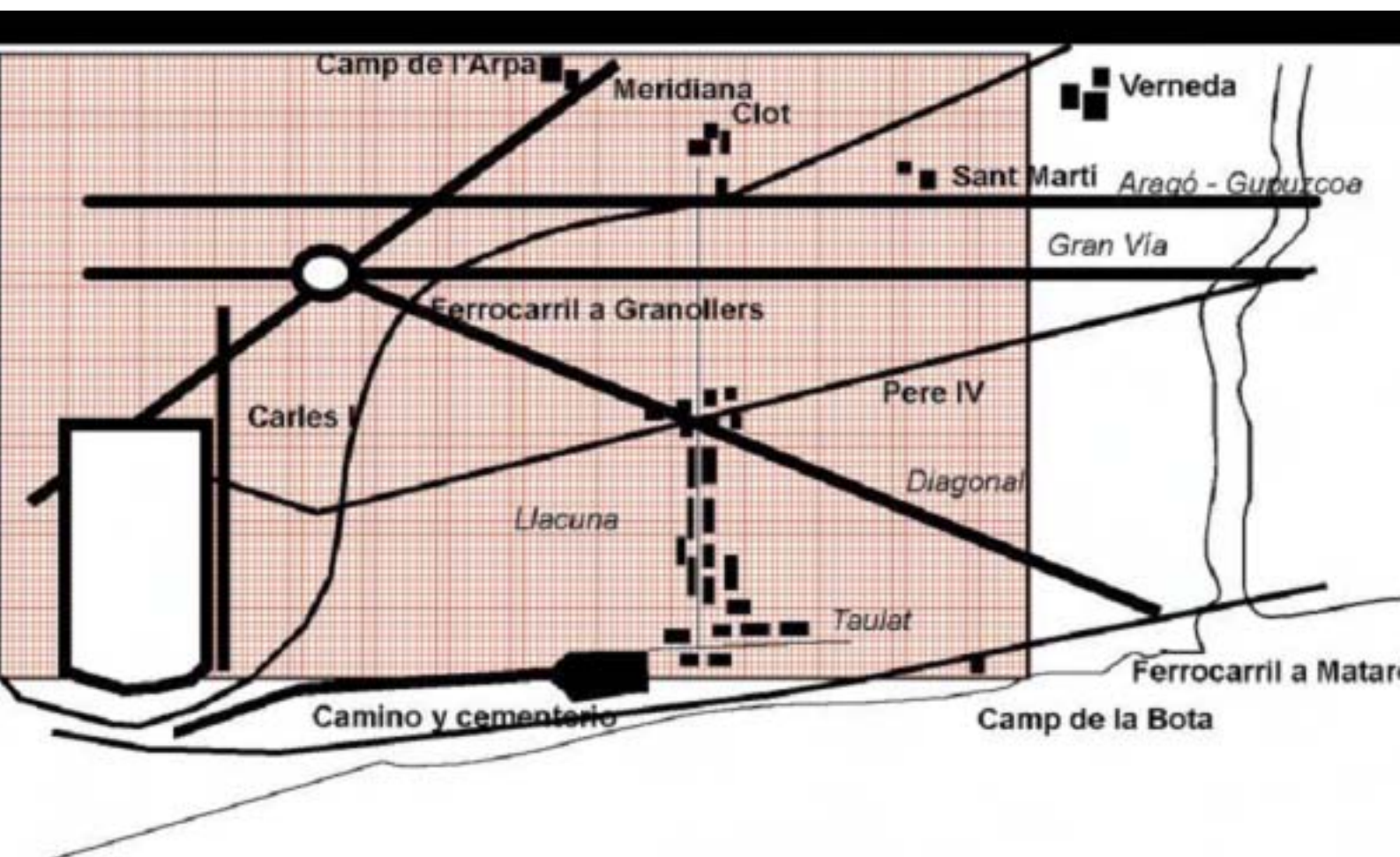


- Early in the 60's a new territorial strategy, related to the growth of the Port and the development of road infrastructures, promotes the development of the Zona Franca Industrial State, near the new port and the areoport.
- 1965 Plan de la Ribera
- Popular actions and demonstrations stopped this plan
- Then, the big industrial companies sited in the Poble Nou, move to the new industrial states





Francoist popular housing policy since the 50's to the 70's produced a dense concentration of "residential housing schemes" in the area of Poble Nou and Besòs River





1986

BARCELONA I ELS MOVIMENTS SOCIALS URBANS

MIQUEL DOMINGO I CLOTA
MARIA ROSA BONET I CASAS

Pròleg de Pasqual Maragall



Fundació Jaume Bofill

The recovery of civil rights and democracy, the nomination for the Olympic Games 92 and the adhesion to the European Union, represented 3 key points in the development of the city and, too, for the plans for Poble Nou



The creation of 3 Olympic sites (Valle Hebrón, Montjuïc and Poble Nou) were key issues in the development of the "New Barcelona" and of the "Barcelona's Model"



A model whose main elements are:

1. Decentralization
2. Recovery of the Central City
3. Monumentalisation of the outskirts
4. Creation of New Centrality Areas





- 1.To end the Diagonal Ave.
- 2.To reconvert Poble Nou in a new industrial district 22@
- 3.To end the waterfront development
- 4.To develop the "Park" in the Besòs River
- 5.To shift the tendency of urban development to the North- east



"Diagonal Mar" is one of the biggest developments in the area.

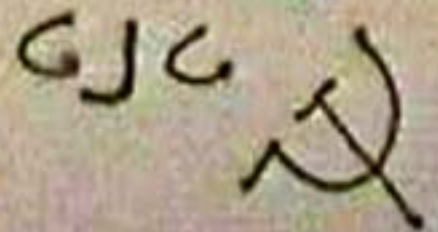
Managed by the Hynes Corporation it represents a new "way of creating city", more proxy to the American operations than to the normal ones developed in Barcelona in the last 30 years





City's neighbourhood associations have denounced that Diagonal Mar's Operation represents the failure of the "consensus policy", introducing a lack of public control in the speculative "background" of this important multifunctional operation.

DIAGONAL MAR SOLO
ES PARA RIKOS.



Diagonal Mar is only for rich people



Last May, Diagonal Mar set up a "Participative Process". The neighbours, specially the young ones through the schools, were called to express their ideas about the new "public space" that is the core of the operation



In your neighbourhood,
The life makes way
The new big park
Of Barcelona





This Saturday come to the party
Big Participation Party
Of the New Park Diagonal Mar

Animation
Games for the youngest
Popular "tapas"
And

A LOT OF PARTICIPATION





Coastal Band. Pilot case in the Bay of Panama

*Tatiana Sousa
Landscape Arch.*

*Geronimo Espitia
Planner*

Panama, the key link of the American continent, is located in the tropical belt of America, bordered by the Pacific Ocean and the Caribbean Sea.

The Panamanian coast has thousands of kilometers in the Pacific Ocean as well as in the Caribbean Sea. Its climate, tropical humid, characteristic of the area, is reflected through the 2,500 mm of rain fall during nine months of the year, giving us a ninety percent (90%) of relative humidity. The Panamanian economy depends greatly on its water abundance, because the Panama Canal will not function without it.

This reality has been projected in various regional master plans in the last five years, one of them is the “metropolitan plan” for Panama and Colon City.

Its purpose is to regulate the development of the urban areas, to define and to establish rules for the land use, to guide economical activities and investments in urban infrastructure. Within this plan, a series of rules and programs were proposed to improve the citizens' quality of life, which includes the system of open space developed by the Ministry of Housing and the Civil Organizations, with the purpose of offering opportunities for recreation to the people living in the metropolitan area.

Considering that water confers to the city of Panama its main esthetic feature, drawing its borders, reflecting its buildings and acting as a frame for the urban grid, it is proposed to use these transoceanic waters as the structural base for new and existing open spaces, within the metropolitan area.

The open spaces system defines the following types of recreational areas:

Urban green area, Coastal band, District park, Community park and Plazas

The coastal band is a designed narrow public urban space, that allows the development of the passive and active activities proper of a urban center and it also facilitates the main body water supplies of the metropolitan area. Its minimum width is 50 meters based on the half average of the high-tide. The model of the coastal band should narrate forms and cultural expressions of the country that reflects the relationship between the urban people and water. This pilot project will be located in an area known as “Balboa Avenue”.

The selected area is the waterfront located between the seafood market in Balboa Avenue and “Punta Paitilla” residential area. This site was selected because it has a great potential for recreational and tourist use, for its historic value as a space in the common memory



of the citizens.

The coastal area selected is divided by the fishing yacht club and the miramar hotel, resulting a partial obstruction of the view to the sea and the marked unequal use of the coastal line. Currently, this area has a sidewalk of about 2 meters wide, alternated with 2 urban parks. By paitilla you will find the delta of the “matasnillo river”, which goes through the city.

Nowadays access to the space is insecure for pedestrians, due to the change of the balboa avenue's nature, from a way of gentle vehicle flow to a way of massive traffic. The lack of adequate access walkways to the coastal line does not facilitates the intensive use of the open space located toward the sea. The coastal space counts with various perpendicular streets that connects itself with the urban grid, however the main corridors are parallel to the balboa avenue.

There are other open spaces close to the coastal area, but they are not connected visually or physically with it.

The most outstanding activities on these areas are macro businesses, banking and financial institutions, and residential use. It is evident the lack of small businesses like: restaurants, bars, discos, recreational centers, and other activities that could attract tourists toward the coast to enjoy it.

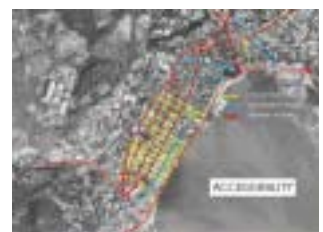
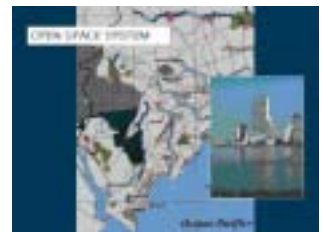
In spite of the lack of accessibility and the contamination, people continue using this area for recreational purpose.

The coastal band will be framed within the following main principles:

- The physical development should be a joined vision integrated with the surrounding.
- The coastal band should contribute to improve the environmental quality of coastal line and include its immediate urban surrounding.
- It will be a public and recreational space. Commercial use will be acceptable, as long as it is integrated to the open space and contributes to strength the public value of the coastal band.
- It should also contribute to project the landscape and historic values of the territorial coastal hub and its natural and urban surrounding.

Once the basic development ideas were defined, three different conceptual scenarios were created to be consulted with the civil organizations by a public forum. In this way, the community had the opportunity to participate in the creation of the final concept to develop this coastal band.

In the first scenario, two big development centers will be located in the extremities of the coastal line, which permit the establishment of all kind of commercial – recreational activities. The west limit will have a moderate development oriented to cultural and educational activities which dimension should not exceed the already existing



adjacent buildings, to avoid breaking the present vision of the old city. The east limit will permit a more intensive use and will shelter services and commerce destined to satisfy a variety of recreational needs.

These development centers facilitate the creation of an open space to the public for all the city, so that the panoramic view of the bay of panama is kept and will be accessible to all the citizens. at the same time, the development centers will have the responsibility of generating financial resources to sustain the public open space. As well as the open space itself, development centers are connected by means of walkways to the other side of the balboa avenue. these walkways are extended as far as the first line of adjacent buildings, with the purpose to attract the transversal traffic of walkers to the public space.

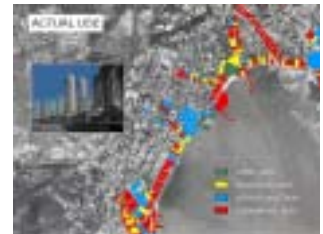
The second scenario consists of a complete commercialization of the first line adjacent buildings on the other side of the balboa avenue, promoted by fiscal supports and special urban norms. this will imply the increase of the capacity of the walkways required to encourage people to use this sector. By the seaside a landfill will be done which will become the public open space, located between the seafood market to “punta paitilla”.

Both spaces will be connected by sidewalks, located in those points where a greater concentration of activities is generated. In this way, the commercial development on the landside of the balboa avenue will guarantee a continuous flow of persons to and from the open space, and also will provide the economic resources for its management. By the seaside of the open space, recreational commercial services, for a very low intensive use, will be allowed to satisfy the need for snacks and beverages, or the use of any recreational equipments.

In the third scenario a considerable landfill is done on the balboa avenue that will shelter public open space sectors with zones of recreational commercial development and cultural and educational activities of a moderated intensity. the new generated space will have 50% of open space and recreational zones combined with another 50% of tourism, commercial, maritime and cultural development zones.

As in other cases, the walkways connecting the land side and the seaside will be important. this scenario suggest working only on the landfill area without intervening in the existing surrounding. in this way it is proposed that the public open space procures its own financial support.

The result of the public forum was a recreational space that could be visually and physically open, available and self sustainable. today the balboa avenue is still an important space in the memory of the citizens, but it is getting more deteriorated and environmentally threatened, due in part to the lack of concrete decisions that could allow the development of the coastal band.



Resume

Representations of urban utopia, so relevant in recent waterfront projects, challenges us before anything else to understand change - the inevitable mutability of cities. Public art, architecture, landscape design and other urban design disciplines that operate the new kind of postindustrial urban projects, must question themselves about their own actions, in the processes of change.

Being obvious that i won't be able to do these things alone, i purpose myself to start with two lines of thought - that certainly will be returned to in the debates, first about city as image and movement, following the two parts of the sentence: The eyes that see // moving cities.

After that, a set of thopics on the theory of interdisciplinarity regarding city questions and on the importance of ethics in it, as it is a fact that ethic values draw a significative role in all design cultures, specially when they are concerned with cities, and life in them.

To preface it all, the visual cenario of Lisbon's waterfront, and some short inspirations.

Foreword

A pot is formed from clay. But the empty space within it is the essence of the pot.

Lao Tse

I come from Lisbon. Like in other cities changes have occurred regarding urban activities and the waterfront is somehow the showcase. Like in other cities urban design and art projects must be questioned about their own participation in the process of change. This is about the evaluation of our experiences, but also about us and our knowledge concerning cities, today.

Today we have the capacity to instantaneously connect distant things. So, is there a new type of public space? To answer that, we need to widen our fields of thought, in a way that things far away start looking near in our mind, like in the strange organizational method of Alberti in his final book of "the art of building":

Since we are talking about restoring buildings we need to inquire into what causes buildings to deteriorate, one of those causes being water. That being so, i will talk about water in various forms – swamps, water supplies,

**Lisbon images and 4
metaphysical
dissertations
on waterfront urban
design:
vision, move, ethics,
and interdisciplinarity.**

**Pedro Brandão
C.P.D**



wells, springs, cisterns, the planning and irrigation of vines, rivers...Now rivers are used to transport goods and so are roads and canals, so i will talk for a moment about the construction of highways and the digging of canals. And since a prime concern with canals is the maintenance of their banks, i will talk about the seashore, which like a canal-bank is a meeting of water and land...

Perhaps new forms of urban life are evolving in unsuspected places, perhaps not so conducive to personal relationships nor to the close cohabitation with past or context that we keep tending to look for in public space, but yet have a sort of adequacy or userfriendliness, and a new kind of intermodal and energetic centrality.

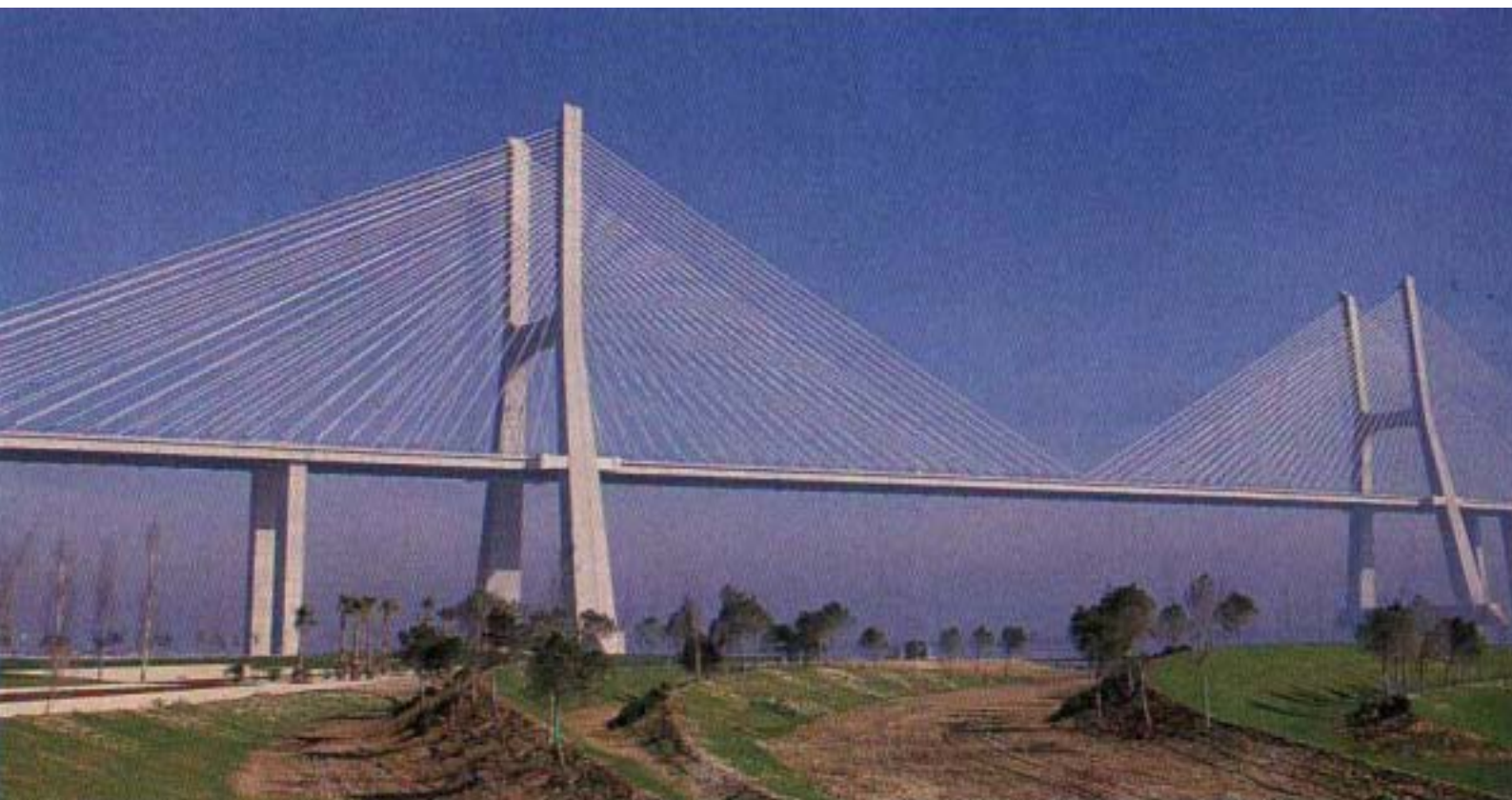
The new kind of public places that our cities now are breeding should not serve us merely to certify a pessimist parti-pris about the “state of things”. On the contrary, even if they seem aggressive and inhuman, comercial or superficial, we could accept that new places have a part on architecture, landscaping, art, and vice-versa : whenever the contemporary design cultures are working together to give a meaning to the places of our lives, they have a part .



1. Dissertations on city as image - the eyes that see

You see things; and you say, “why?”. But i dream things that never were; and say, “Why not?”

Bernard Shaw



Today it isn't easy to make clear one dissertation on cities without a bridge to the visions of other fields of knowledge. Literature, History, Geography, Anthropology, Arts, together with Design disciplines, are the eyes that see. And if vision is tending to assume too large a role in the evaluation of reality, truth is that urban life, is more than vision.

Cities in images - a critical cartography

Photography provides us with amazing sequences of documents of the successive states of the city landscape. Historically it stimulated new media supports of the city's common image such as the picture postcard. By that way photography helped the spreading of interest in architecture and city landscape. In our days still more and more of that interest on cities depends on the culture of images.

Curiously cities are not photographable...because to take a picture is to frame, to select by excluding, and the city is just the opposite. What is not inside the frame is the smell and the sound and the move of life.

City Landscape in film – errant spaces

If photography is the choice of a point of view, a selective technique that reveals or conceals the landscape, on the other hand cinema, by taking the mobility of the eye for granted, cutting and editing, gives us a not merely contemplative landscape, but a part of the argument, the performing of new forms in our lives.

Often cinema announces the radical contradiction between place and human relation, by choosing as a set ambience, errant spaces like highways, hotel rooms, petrol stations, trains, airports. As in a novel, place gives grist to life or vice-versa. Does in that way our city landscape become really understandable?

Architecture and Literature – something about names

Architecture is difficult to communicate. Specially by wording because its language belongs first of all to space, to volume, to light. To try to explain it in the register of words, out of its own thing, is like to look for animals at the butcher's – They are surely there, but they lack a little bit of life.

We don't tell architecture and cities. But we tell stories about architecture and cities. Besides that, although there are other things in life than buildings, we have to recognize that every thing in cities has a place. City's are, at the end of the line, places and names, verbal relation.



Lisboa



The landscape in geography - recording the passing of time and man

Making the “anatomy” of the landscape - classifying the chief families, divisions, and their boundaries, composing an inventory of their units or components (geology, vegetation, topography, settlement).

One of geography’s main subjects, as it tries to explain the man-made landscape (physical, economical, cultural) is to develop a kind of a “landscape memory” - stratified, and by that way “historical” and “economical”, through the identification of resources, whether they be vineyards, pinewoods, mines or the means of communication.

The final perception of the “humanised landscape”, is the urban construction.



Representations in art history

To make a survey on city through art is, in itself, a journey through vastness:

- from medieval to renaissance - from city and countryside in the

same landscape, to the building as a visual sign, a definer of landscape;

- from baroque to romantic - from hierarchic landscape of axes and scales, to the new shining life;
- from futurist to rationalist - from increasing dynamics, modern and passionate, to the abstraction of function.
- from Pop to post-modern representation - humour, provocation, or triviality, or stage and set designing.

The role of art in the conscience of city landscape, i think, may lie in the sum-up of it's plural possibilities. The range of roles that we know art historically exercises, be it in description, in ephemeral emotions, in the idea of mapping time in city life, in the exercising of social sarcasm or colective representation.

2. Dissertation on time - moving cities

We look at the present through a rear-view mirror
Marshall MacLuhan

Experience, is also a fleeting phenomena: we know better the city's permanence, when we see it moving - the evidences of the intertwined participation of man and places, call upon the simultaneous presence of different times. To understand and love contemporary cities we must include a movement idea.

Global and local condition

The easiest diffusion of models and information, the accessibility and mobility, has brought to our cities the signs of an ever-increasing "global landscape", by :

- simplification (restricting the range of components),
- reduction (elimination of specific or "typical"),
- standardisation (referring to a model, repeatable),
- and dislocation (indifferent to the context, virtual).

We ask ourselves if the disappearance of a local condition has been announced. Anyhow if architecture and urban design still seek contextual justification, it must be required to clarify, when and how it still makes a sense, for we can't built a contemporary landscape apart from contemporary life.

Nostalgic criteria...

In the lexicon of urban themes, "protection of the city landscape" has come to assume a defensive connotation. It's an attitude that tends to diminish the effects of changes, more





than to understand and master emerging forces, as “to make a city”

Conservative and protectionist positions in relation to the the role of art and architecture in the city, promote an idea of city as an antiques shrine or the idea that future should look like past, and to conceal the new elements of life with a fear to the unknown. Nostalgia can never therefor be the main thinking structure for the designing of contemporary cities.

...and mediatic visions

In our times dislocation is a new programme for the city landscape. The speed of modern means of transport, the nomadism of contemporary leisure in tourism, sport and communication, the dislocation by emigration, maybe are the beginning of new paradigms of the notion of place, or home, of which the city life is also a sign.

City landscape is not only a stage set. It is both a meaning and meaningful. In other words, our way of life is our landscape. If waterfront landscape has always been connected to movement (the place of meeting between diferent travellers, ships and docks, cranes and cars) today it more often is beeing specialised in the representation of a place for meeting – a metaphorical representation of past and future, work and leisure, global and local...

Lisbon story

To limit the question of city change, in time and in space, i refere to the last ten years, in Lisbon´s waterfront.

After the mid-70´s April Revolution, when housing was the central thematic of urban matters, and after the neoliberal Lisbon's management, during the 80's, offices invaded the city with a strong inflation on land value, and one fifth of the population went to live in the periphery.





The ninety's finally gave opportunity to qualitative factors. The local elections in Lisbon that would be won by the left, are disputed in relation to environmental proposals, brought to the daily agenda by an alternative ideas competition for the waterfront, by the Architects Association in 87.

Lisbon Port authority began in the early 90's a program to redefi-ne part of the waterfront area with leisure facilities. At the same time Lisbon's subway's adopted a qualification strategy of public space with Art works stimulating a receptive attitude among the public. Urban festivals now include ephemeral artistic interventions with public art offering a kind of exemplary theme to draw the public's attention to the quality of the environment.

Rethoric exceptionality

With the political statement of Mega Ferreira about EXPO98, "The Exposition of 98 is the exposition of Democracy", it is obvious that this was the main symbolic project for Lisbons new times. In fact EXPO 98, among other rethorics, demonstrated that urban design is a concept of environmental quality, part of a globalisation experience of a creative act in the public realm.

The paradigm of totality – a new town - and the paradigm of freedom - the unlimited power of creation legitimating the design options, in the origin of the move. There was nothing left from the former: only the docks and a petrol refinery tower that were kept as a sign – as a witness. The plan, is really a "ground" project, that establishes both the rules for the "architectonic invariable", as the design of open spaces, the profile of the street layouts.

In spite of the exceptionality that was behind its origin, EXPO was designed to be a normal part of Lisbon. The proof of endurance has to be made now that the feast is over, not only in its own area, but in the Lisbon areas that are always disregarded and that surrounds it – east Lisbon.





3. Dissertation about interdisciplinarity

Beware of artists

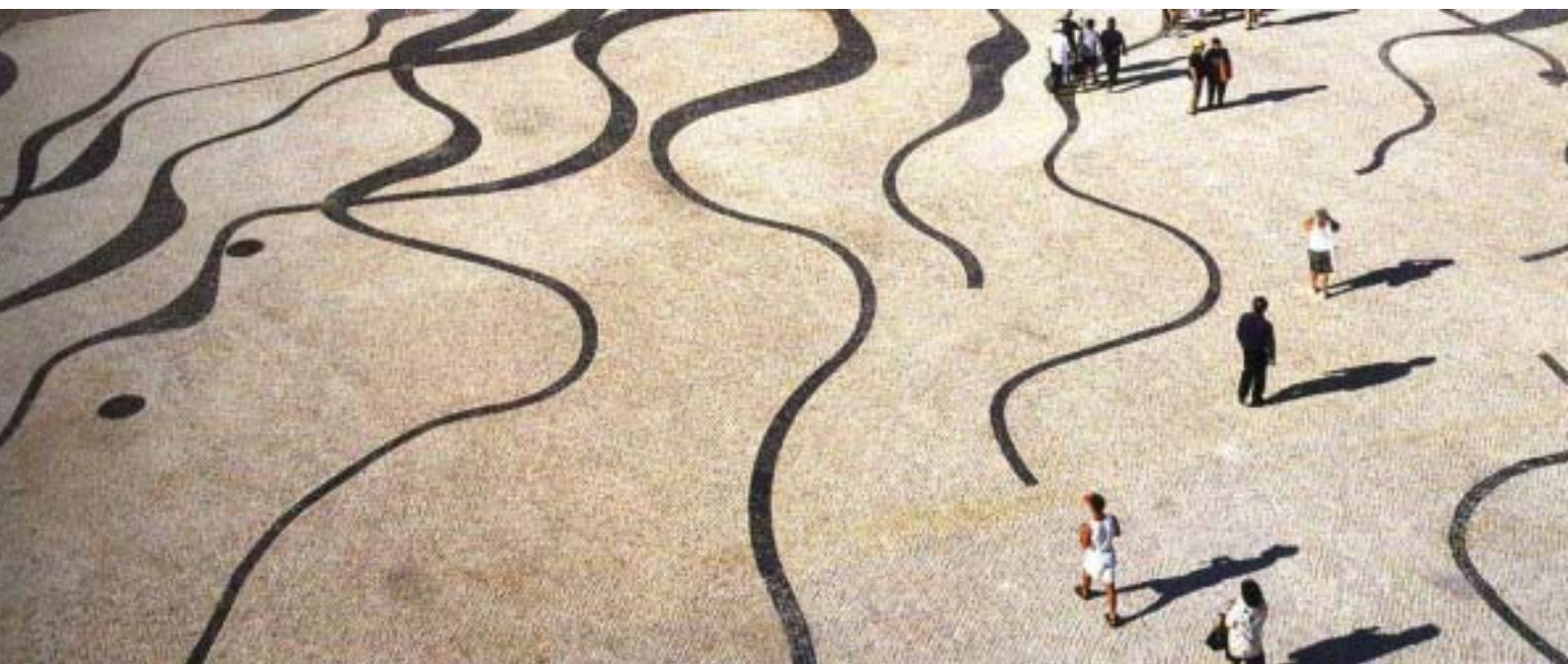
They mix with all classes of society and are therefore most dangerous. Queen Victoria

The city is the essential place of modern living. In the search for that essentiality, every discipline of knowledge aims to decode its own meaning dealing with city matters. Naturally, each professional area moves to take possession of the territory or to declare its leadership in it. It's clear that interdisciplinary in public place projects implies interaction, among different actors, concepts and subjects. Only a receptive culture can provide a plus/plus conflict resolution, in urban designing today .

A common playground

We are not just calling for classical cooperation between the arts. If we want a set of thopics referring to the urgency of interdisciplinarity approaches in urban waterfront projects, we can attempt with some emergent issues:

- New questions about the quality of urban environment, for example: The new types of public spaces – are they non-places or the new city centers?
- Strategic issues of public space, such as: A “ground project” is it a system, or is it the summing of parts?
- Or issues about significance, such as how to design future prospects about the way of living – and how to give people a meaningful place in it?





Lisboa

Interdisciplinary collaboration requires mutual recognition of capacities, the search for a conceptual common playground and the managing of interdisciplinary principles and techniques.

So how does it go?

A) The public space design activities enforce a higher variety in functions and organizations that are more complex. They appeal to the competence of new professionals – lawyer, manager, public relations, commissioner, financial adviser, new technical specializations – which changes the traditional relationship between professionals, until recently limited to the traditional dialogue architect - engineer - contractor.

B) Negotiation techniques. The biggest complication in procedures involves not only the exchange of information between the different actors. It requires the arguing techniques and the working up of compromises. The traditional system of professional territories, based upon the rational division of tasks, gives little room for the negotiation mechanism of roles, freedom and power between parties.

C) The temporality of the projects. On one hand the understanding of distant time, of the durability that is expected from a pub-

lic space structure, and at the same time the uncertainty that requires more and more consent, agreement and sense of opportunity, for the advantage of a sudden cooperation, which can put investment into practice financially or politically.

D) The communication between the relevant actors. Public space meaning is not deciphered when we present the glossy design plans and presentations. The iconographical representations formalized from our own competencies are not enough, today. There's a demand for a higher ability and creativity in communication strategy, in the range of non-professionals' reading pattern.







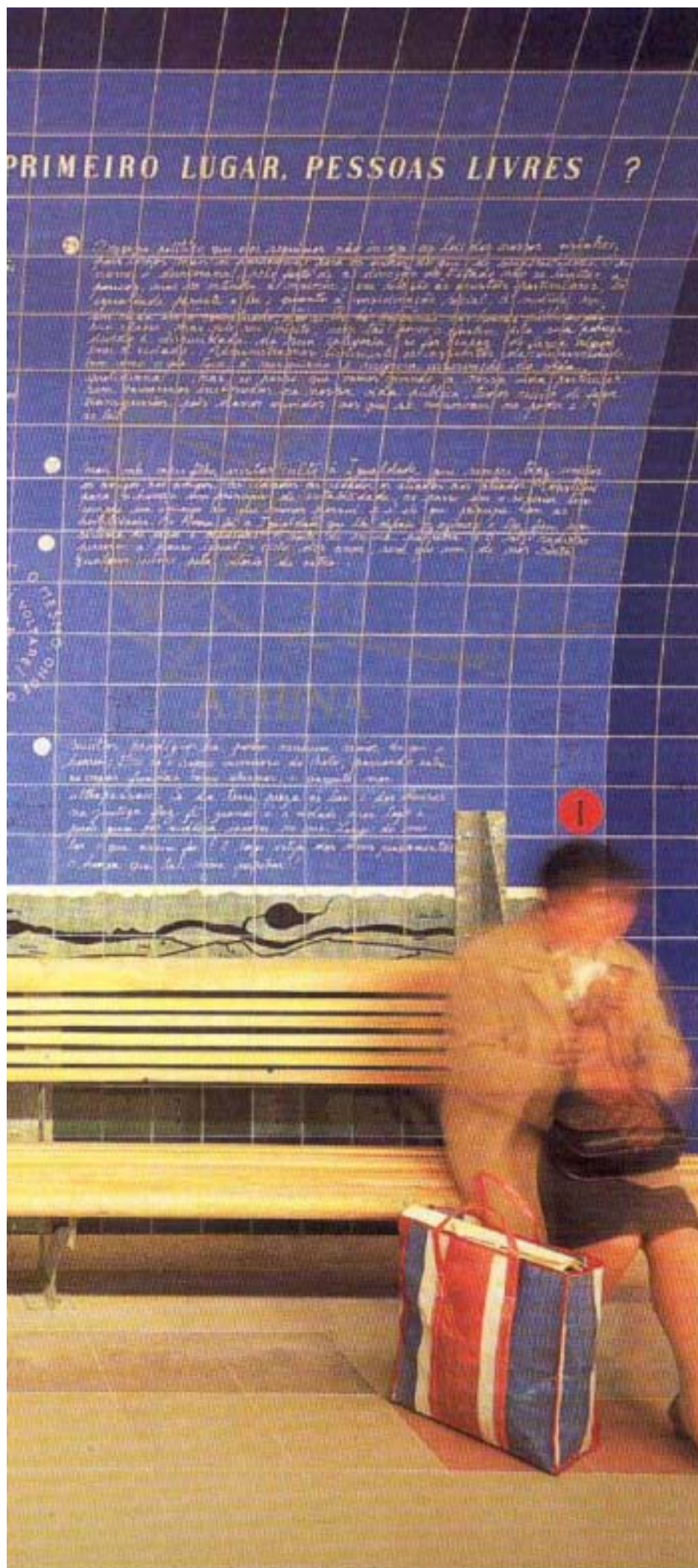


E) The dematerialization of the project design. No longer the work is marked by pre-established stages of design process, the moments where it was possible to communicate in the inside of a technical, formal or legal code. Design is now a processual definition, a sophisticated work of control, co-ordination and permanent adjustment. If the «craft» loses its traditional rhythm, the «great moments» require new forms of interaction.

Professions – values and convictions

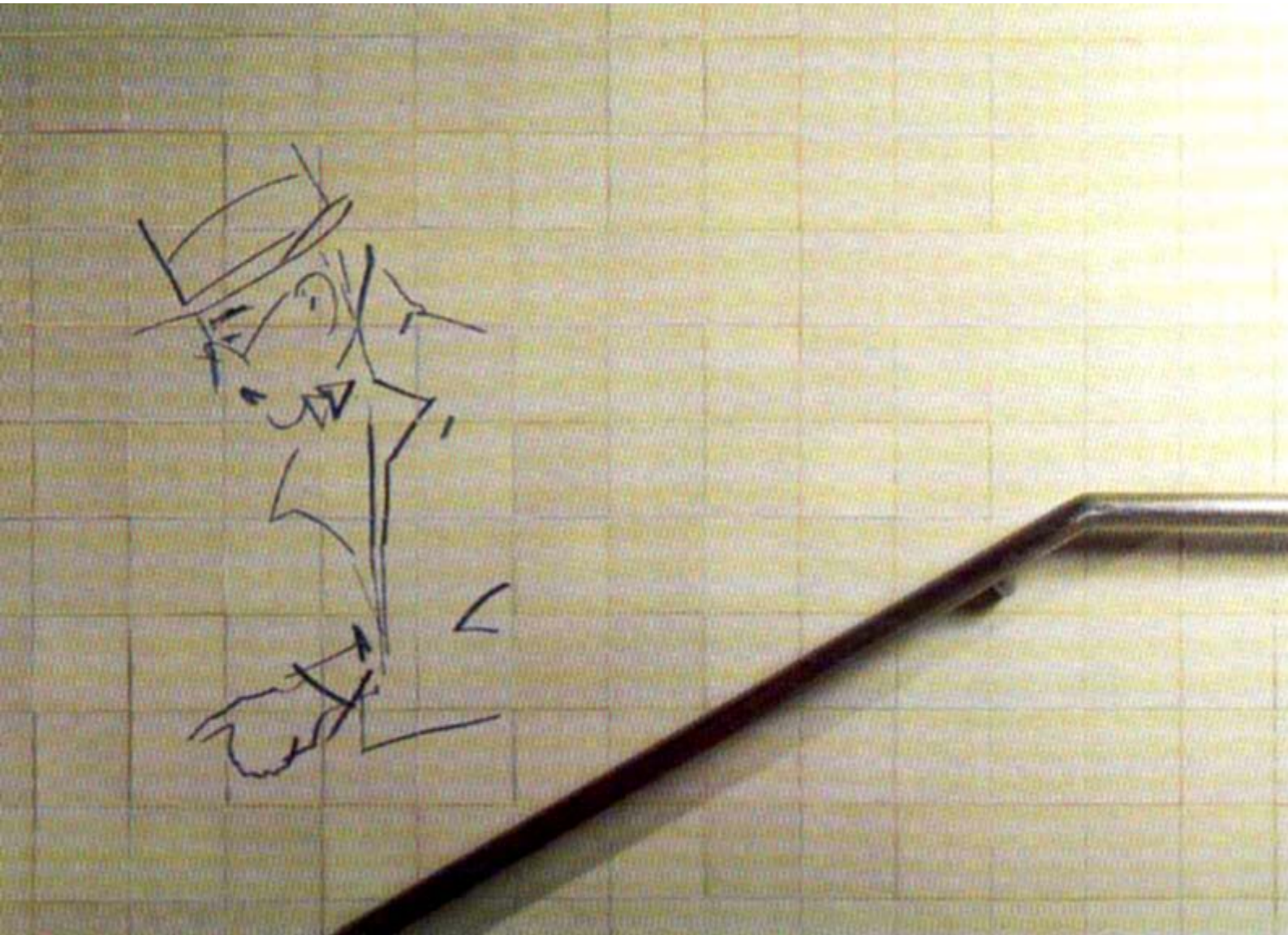
New experiences in Public Space projects, out of traditional professional limits may lead us to question professionalism. To find a better setting for interprofessional collaboration it is best to clarify what a profession is. New theories about professionalism say that profession isn't only a combination of a group of social constructs (training, rules, organization, and conduct) but is also a product of social life, depending on relations ; roles and powers ; normative conditions ; and social expectations.

If public space projects gather different professional profiles, in fact professionals all share the same interactive reality. Can we also share common values and convictions? Do we have a strolling role between design and life?



4. Dissertation on ethics and Design cultures

Art, like morality, consists in drawing the line somewhere.
Chesterton



We can say design culture has different professional subcultures: architecture, landscape architecture, visual arts, industrial design. Each of them has convictions, expressed in its own theories, manifestoes or traditions. Each of them has its own technicality, like other professionals such as engineers and city planners. But the design professional cultures also exercise a sense of mission: To provide the good life.

a) The architectural culture has roots in two intellectual European traditions:

- Classicism from the 18 and 19 centuries with “Beauxarts” academy and state “Grand Travaux” public architecture, a strong mythology that still today typically drives many architectural studio’s way of life.
- Idealist tradition coming from modern heroic references of the 20’s, the mainstream of the Hegelian beliefs that history

moves through great ideologies, in the construction of a new world, and a new man.

b) The landscape architectural main culture has different intellectual tools:

- Naturalism, coming back to Rousseau's argument that we are the most human near the state of nature. The nature as wildness, as a refuge specially from poor urban culture;
- Ecology, the understanding of territory, how nature works and what it means so as to truly know how to make things happen as they really are supposed to be.



c) Industrial design also brings a set of convictions to nourish its practice:

- The empiricist idea of Arts and Crafts movement, of a designer again working side by side with craftsman, to create simplicity and truth in everyday life artefacts;
- The functionalist ideals of Art Nouveau and Bauhaus for cosmopolitan happiness, providing products and ambiance with modern taste and practical life for common people's.

d) Visual arts with its contemporary sequence of styles in its "spirit of the time" both ways mission:

- Romanticism, with its topics on imagination, perpetual innovation and permanent creativity, justified on the grounds of individual artistic vision and sense of freedom;
- Realism, searching the every day life meaning, be it in the ordinary, even vulgar or ugly expression of community expectations and identification.

The Other



Rationalism, Idealism, Naturalism, Ecology, Empiricism, Functionalism, Romanticism, Realism – how can we find in them one only ethical tradition? Although we acknowledge the trend to separate design cultures, and that after time passes some of these beliefs and convictions seem like superficial dis-

putes, the fact is that design professionals value beliefs, more than techniques, in their pursuit of the common good.

The "other", that essential moral category of public space design, can be seen as the «public», the object of the show being staged, or as «users», that is, those who will live public space. The meaning is in the use, says Wittgenstein. The meaning of public place is only fulfilled in the final relation with life values. The "other", therefore, is the center of design process.

Public space is an eloquent manifestation of urban life, life of people in the space between buildings, translated in the infinity and diversity of contacts in which city is manifested as a part in our lives. Public space is not only the biggest attraction of the city but also the place of the other.



II

The arts and the city Strategies and Tactics

Shaping Cities: Culture as Development Work

Malcom Miles
Urban Futures Research
Unit . University of
Plymouth

INTRODUCTION

Culture is (as Raymond Williams argued) a way of life, evidence and expression of a set of mutable values produced in but also conditioning people's encounters with the world. The question, now, is: what ways of encountering the world will produce sustainable urban development?

The challenge for policy and planning, then, is that change is produced in everyday life and often despite policies developed in political, social and cultural institutions to be delivered from a position of authority. This is not to say that policies have not at times been progressive; indeed, the planners and designers responsible for the concrete housing projects on the peripheries of many European cities were progressive, often socialists, and inspired by the modern promise that a new society can be engineered through design. The difficulty is, as Marvila demonstrates, it cannot be done through design alone, and perhaps does not begin there at all. If social change is to take place, perhaps it begins in a mutual interaction, a dialogic exchange in a space between dwelling and the ways in which consciousness becomes formalised in design or planning. Otherwise, in a separation of concept from actuality, of art from life, and of design from the occupation of space, is a hiatus in which fear and distrust are likely to grow. Opposition then takes the form either of vandalism or a desperate resistance which fails against the greater force of the dominant society or culture. But where do we look for alternative scenarios? This text reconsiders Paolo Freire, whose *Pedagogy of the Oppressed* (1972) followed his work in adult literacy programmes in Brazil and Chile during the 1960s. Freire writes, in its introduction:

«From these pages I hope at least the following will endure: my trust in the people ... and in the creation of a world in which it will be easier to love (Freire, 1972: 19)».

The text begins from the context of globalization, citing a UNESCO report on cultural diversity, reconsiders Freire, and moves to the question as to why radical social change is so elusive, looking to political ecology for a framework which brings some of Freire's insights into contemporary debate.

CONTEXT: QUESTIONS AND REVISIONS

We live in strange days when it is difficult to write, difficult not to be drawn into the futility and addictive adrenalin of a world at war. Yet the world has been at war for a long time: in the last century and the one before the struggle was class war, and was lost. To say its final act was the collapse of ideological choice with the fall of the Berlin Wall in 1989 is not to apologise for a system in the eastern block which reproduced covertly many of the power abuses the European revolutions of 1789 and 1848 in Paris, 1917 in Petersburg, 1918 in Berlin,

and 1968 in Paris sought to overturn. But neo-liberalism has become naturalised in political discussion as the only ideology, while, consequently, the gap between rich and poor widens (Bauman, 1998), both within the affluent world and between it and the non-affluent world of the south (Seabrook, 1996).

The map, in postmodernity, is more complex than a division between classes - not only are differences also in terms of gender and ethnicity, but also difference rather than homogeneity is now seen as the condition of urban society. Part of the difficulty is that choice is too often presented as a duality of opposites - from a division of a thinking subject from an objectified world over which power is claimed, but which is in process reduced to its representation in a system of signs. Hence the plan, a sign-system depending on a remote view-point, takes precedence over the act of building, and the cleanliness of design over actualities which mess it up - the idea is always purer than the reality. Despite its limitations, the beginning of an alternative is found in Marx, in the philosophy of practice of his Theses on Feuerbach in a notebook of 1845. Ernst Fischer summarises:

The 'philosophy of practice' transfers the active, creative principle from the systems of idealist philosophy into materialism: reality as process, movement, change, and social reality as the intervention of objective and subjective factors, of objective circumstances and human activity (Fischer, 1973: 153).

In other words, although changes in conditions affect the person living in them, the person, too, can intervene in the process of change to affect conditions. This is the model of interactivity found, too, in Saussure's construction of a mutual relation between langue as the rules of the game, the structure of language which informs its use, and paroles, the game as it is played, language in use, acts of utterance which inform the structure. Categories condition cases, but cases reconstruct categories to which the cases belong only in as much as the categories belong to them. The point is that this is non-hierarchic. In contrast, most binary divisions in which the elements are seen as static - art and society, or beauty and use - lead to a privileging of one term over the other; and when terms are defined by their opposites - beauty is not-useful - there is no space for negotiation. But if that is so, what happened to all the hopes for a better world? If freedom is not-unfreedom, how does it come about? Or not?

The failure of successive avant-gardes which sought to reveal ideological truths as they saw them to the mass public is more than a failure of tactics, even than of inappropriate conditions. It follows a structural flaw in the concept of the avant-garde as revealer, as interpreter of the world for others who are assumed incapable of interpreting it for themselves. Again, one term, art, or artist, is privileged over the other, society, or mass public, to the exclusion of the creativity which people bring to ordinary life, often in their systems of survival, such as informal cultivation and house construction. But what else? Where is a way to reconstruction for a world which is sustainable - culturally, socially, economically and environmentally, for all of these are ecologies in their way?

The UNESCO report 'Our Creative Diversity' (1996) begins by

proposing a new global ethics to counter a globalization of capital which has no use for ethics. The report states its aims as

«To secure for all human beings in all parts of the world the conditions allowing a decent and meaningful life requires enormous energies and far-reaching changes in policies» (UNESCO, 1996: 16).

It seeks identification across national and cultural boundaries of shared values named as human rights, democracy, protection for minorities, conflict resolution, and inter-generational equality. But while the report asserts that “it is incumbent on all governments to give effect to such policies” (UNESCO, 1996: 17), there is little prospect of this under neo-liberalism. Economic policy in forms such as free trade agreements is currently made in global fora, largely by trans-national interests such as the oil industry and their governmental service providers such as George W Bush. Several trans-national companies have budgets larger than those of states such as Denmark, or perhaps Portugal, and it seems from press reports that only the largest countries have a right to speak: George Monbiot cites a delegate from an African country to the World Trade Organisation in Geneva in October, 2001: “If I speak out too strongly, the US will phone my minister ... I fear that bilateral pressure will get me, so I don’t speak” (The Guardian, 6th November 2001, p17). But if this seems to invalidate hope, it can be noted that not only capital and its control of production and labour are globalized; communication, particularly by electronic (uncensored) means, and resistance are also global, and there is, perhaps, a new awareness that an alternative is needed if climate change as well as social exclusion is to be addressed (Houtart and Polet, 2001). The difficulty is in how the alternative is produced when it is the process itself, rather than the end (no longer the objectively given end of history of orthodox Marxism), which determines outcomes.

The question becomes acute in the case of sustainability, one version of which is appropriated by neo-liberalism, another seen as contrary to the interests of capital. Jennifer Elliott writes of contrasting roots of the concept of sustainable development since the 1980s: on one hand in economic development which seeks to secure future opportunities for growth which do not destroy the planet’s eco- and social systems but maintain opportunity for wealth accumulation; and, on the other, in an environmentalism for which “economic growth and environmental conservation are contradictory”, leading to a case for “a steady-state economy and the distribution of resources more equitably” (Elliott, 1994: 108-9). But if there is to be a radical shift - to acceptance that markets do not expand forever and the poor have as much right to a voice, and the fruits of the planet, as the rich - then what practices of everyday life, rather than institutional policies, will bring this about? Because any top-down approach, in city planning or economic development, reproduces exploitative, colonial power relations.

‘Our Creative Diversity’ sees a possibility for culture as empowerment. Carlos Fuentes writes:

«... the cultural question therefore is this: Don’t we possess the tradition, imagination, intellectual and organizational reserves to elaborate our own models of development, consonant with the truth of what we have

been, what we are, and what we want to be?» (UNESCO, 1996: 22).

This suggests the making of new cultural narratives, stories of a world imagined as it might be rather than as prescribed, to offer people a scenario of their own making within which to act. Arran Gare writes, in *Postmodernism and the Environmental Crisis*, that “Narratives are not simply produced and received by subjects, but are temporal processes which constitute subjects” and, drawing on Paul Ricoeur’s idea of *emplotment* - the making of structures through which to organize understandings of the world - adds that “People are provided with the means to think about the way they live and to appropriate the new structure to organize their own actions and lives” (Gare, 1995: 64). The model has its limitations, and is still linear, progressive like the model of ape to spaceman; but what can be grasped, perhaps more from Bakhtin’s model of culture as a dialogic process (Bell, 1998), is that subjects are active in their own disempowerment and hence have a capacity to empower themselves through a change of interpretation. This means that cultural reception, rather than cultural production, is an arena for the work of a re-construction of consciousness - which Freire calls ‘conscientization’, or learning to perceive contradictions in the dominant society and to take action against oppression (Freire, 1972: 15 n1).

The importance of culturally produced narratives in framing how we encounter the world is demonstrated in the notion of a ‘wild west’. It is specific to white immigrants to north America in the 18th and 19th centuries, a counter to the industrialised terrain of the eastern seaboard where capital is based, and its purpose is to legitimate the exploitation of the ‘discovered’ land. Because the new land has a negative image of wild(er)ness, and is inhabited by wild people called Indians, it must be developed, its blankness, like an empty space on the map, filled in. But Lucy Lippard, in *Lure of the Local*, cites Luther Standing Bear of the Lakota people:

«We did not think of the great open plains ... as ‘wild’. Only to the white man was nature a ‘wilderness’ and only to him was the land ‘infested’ with ‘wild’ animals and ‘savage’ people. To us it was tame ...» (cited in Lippard, 1997: 129).

Cultural narratives, then, are effective in how we see reality when we cannot know it directly. Because reality is always changing, including our own as thinking subjects, narratives are open to revision. If economic development, or power, is naturalised - likened to weather or biology - it is set outside history and beyond intervention; but when this is seen to be a story, it can be re-written. Freire’s importance today is in his efforts to assist people in undertaking such re-writing for themselves.

FREIRE AND LIBERATION PEDAGOGY

Freire begins by deconstructing the colonial frame by re-writing the student-teacher relationship. Conventionally, this is a power relation in which one, as it were, fills the other with new knowledge. This assumes implicitly that the other is an empty vessel into which

knowledge, for which gratitude is required, is poured. Freire calls this the 'banking concept' of education, and sees it as mirroring the relation of colonist to colonised subject. He makes a number of arguments against this concept: that the teacher describes reality as static, that elements are detached from totalities, and that "Words are emptied of their concreteness and become hollow" (Freire, 1972: 45). He notes the numbing power of repetition and mechanical memorization, and describes this kind of education as restricting the scope of learning to "storing the deposits" of the teachers. He states:

Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry men [sic] pursue in the world, with the world, and with each other ...

Adding that

«In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education ...» (Freire, 1972: 46).

Is this reminiscent of urban planning and its cartographic conventions which assume a white sheet of paper, as if the ground does not exist?

The banking concept of education makes its objects manipulable while institutions such as regulated schooling produce disciplined publics, in Foucault's sense, and workforces for industry. In a post-industrial period it is consumerism which takes on this role. Sharon Zukin notes:

Styles that develop on the streets are cycled through mass media ... where, divorced from their social context, they become images of cool. On urban billboards advertising designer perfumes or jeans, they are recycled to the streets, where they become a provocation ... The cacophony of demands for justice is translated into a coherent demand for jeans (Zukin, 1995: 9).

Freire's context for the banking concept of education is exploitation; his work in adult literacy programmes - for which he was arrested in 1964, after the military coup in Brazil, jailed, then exiled to Chile, where he worked for five years in a UNESCO agrarian reform programme - impacted the power of land-owners for whom an illiterate peasant class was a labour-force. In countries such as Colombia or Nigeria today it is oil companies who carry on this role, employing their own or the state's compliant militias. But an interesting reflection emerges from Freire's account: that power is re-constituted by the oppressed in their own consciousness.

In a colonial situation, repressive thinking is ingrained in the subject population, the power of the colonist seeming inevitable. So:

«The central problem is this: how can the oppressed, as divided, unauthentic beings, participate in developing the pedagogy of their liberation? Only as they discover themselves to be 'hosts' of the oppressor can they contribute to ... their liberating pedagogy. As long as they live in the

duality where to be is to be like, and to be like is to be like the oppressor, this contribution is impossible. The pedagogy of the oppressed is an instrument for their critical discovery that both they and their oppressors are manifestations of dehumanisation» (Freire, 1972: 25).

Just as alienation dehumanises the owners as well as servants of capital, so does oppression. Realisation of this is the beginning of an alternative scenario: The truth is ... that the oppressed are not marginal ... living 'outside' society. They have always been inside - inside the structure which made them 'beings for others'. The solution is not to 'integrate' them into the structure of oppression, but to transform that structure so that they can become 'beings for themselves' (Freire, 1972: 48).

Transformation undermines power, and begins in conscientization. For Freire this is recognition that unlettered perceptions are of value alongside those of philosophy - that people in their ordinary lives have and state transformative understandings. His method was to identify what matters in the experience of the student, from which a politicised awareness grows - a dialogic form of education, like Bakhtin's dialogic culture. 'Our Creative Diversity' concurs:

The notion of creativity itself must be more broadly used, not just to refer to a new artistic object or form but to problem-solving in every imaginable field (UNESCO, 1996: 23).

And as Freire writes in his last book, *Pedagogy of the Heart*:

«Hope of liberation does not mean liberation already. It is necessary to fight for it, within historically favorable conditions. If they do not exist we must hopefully labor to create them. Liberation is a possibility, not fate nor destiny nor burden. In this context, one can realize the importance of education for decision, for rupture ...». (Freire, 2000: 44).

REFLECTION: WHY TOMORROW NEVER COMES

The difficulty is that, as Freire hints in his rehearsal of the idea of praxis, conditions are not always ripe. In 1967, at the Dialectics of Liberation Congress in London's Roundhouse, Herbert Marcuse argued for liberation from the affluent society. Seeing a possibility that technology will solve the economic problem of scarcity, he foresaw a libidization of work, and a new consciousness in which, as he puts it, society becomes a work of art (Marcuse, 1968: 185).

Written in the days leading to the insurgency of 1968, hope was possible, and the new culture of dropping out and turning on seemed like a new society in the making. But 1968 failed, too. In a lecture at the Free University, Berlin, in the same year as the Dialectics of Liberation Congress in London, Marcuse identified a key problem, a flaw in the concept of revolutionary struggle. After his lecture 'The End of Utopia' a questioner says:

«...the center of your paper today was the thesis that a transformation of society must be preceded by a transformation of needs ... this implies that changed needs can only arise if we first abolish the mechanisms

that have let the needs come into being as they are. It seems ... you have shifted the accent toward enlightenment and away from revolution».

and Marcuse replies:

«You have defined what is unfortunately the greatest difficulty in the matter ... for new, revolutionary needs to develop, the mechanisms that reproduce the old needs must be abolished. In order for the mechanisms to be abolished, there must first be a need to abolish them. That is the circle in which we are placed, and I do not know how to get out of it» (Marcuse, 1970: 80).

For the new society to come into being, the need for its realization must previously be felt, yet the burden of creating that feeling which gives rise to the need is located in the new. If the work of creating the conditions for change is in the new, as Marcuse says, there is no exit from the dilemma.

Yes and no: as Marcuse expresses it the situation is bleak. And in his later work he withdraws to an aesthetic dimension as the one safe house left in which the revolution can be plotted in face of an unyieldingly grim reality. At the same time, he writes:

«... what appears in art as remote from the praxis of change demands recognition as a necessary element in a future praxis of liberation ... Art cannot change the world, but it can contribute to changing the consciousness and drives of the men and women who could change the world» (Marcuse, 1978: 32-3).

Which is close to Freire. And Marcuse is close to negotiating his dilemma: the problem of revolution is its temporality. Shift the ground of the problem from time to space and the new already exists intermixed with the old, and does not have to be invented but recognized. This relieves the new, which becomes the co-present, of the need for both the making of new conditions for its inception, and of the need for interpreters to reveal it as a new truth.

LIBERATION ECOLOGY

But what do Freire and Marcuse, both writing their key texts more than thirty years ago, have to offer now? Does Freire's trust in people remain? Or is the post-industrial world, seen through a post-structuralist lens, a place more stark than Freire, or Marcuse, imagined? The problem remains one of power: the oppression of new colonialisms; and the reproduction of power relations in the avant-garde as revealer of the new - for others, not by them. In an essay which argues that no general theory of economic planning is available despite the failure of both socialist and liberalist models through the 20th century, Charles Lindblom, emeritus professor of political science at Yale, writes that "our thinking about social organisation, including political organisation and planning, carries a powerful bias in favour of the authoritative mind" (Lindblom, 1999: 57). He continues that it is time to expose and thus be rid of it. Perhaps the place where this is happening is in the non-affluent world.

Richard Peet and Michael Watts, in *Liberation Ecologies* (1996) argue that the restructuring of capitalism has transformed the regulatory environment, noting “new institutional forms of globalization ... coupled with new and more destructive technologies ... in a climate of aggressive deregulation” (Peet and Watts, 1996: 3-4). Peet and Watts see problems in the non-affluent world as the result not of ignorance on the part of local people but of external constraints. They propose a concept of liberation ecology which has much in common, if expressed differently, with Freire’s liberation pedagogy. Applying discourse theory to development studies, they write:

Such reconceptualisations of power-knowledge ... see development as perhaps the main theme in the Western discursive formation: ... the passage of time is understood developmentally, that is, ‘*Things are getting better all the time*’. By contrast, poststructuralism has increasingly come to see development efforts as ‘*uniquely efficient colonisers on behalf of central strategies of power*’ (Peet and Watts, 1996: 16-17). adding that «*the modernist discursive formation privileges a core notion of development which subjugates alternative frameworks “which Third World peoples have articulated to express their desires for different societal objectives”*» (Peet and Watts, 1996: 17) - and which might extend to include urban (re)development. Amongst those objectives is what the affluent world calls, in its new buzz-word, sustainability; but if the rich countries see this as sustaining a model of global economic growth, the objection is that Disneyfication and MacDonaldisation are corrosive factors in the lives, or deaths, of other cultures. It is not accidental that the one item of neon-like colour in the centre of Marvila, next to the mall, is a MacDonalds sign. As Zukin argues (above), displacing demands to consumer goods is a means to control, and in this respect Marvila is to trans-national companies no different from south Los Angeles or Mozambique.

But, it is easy to bemoan an economic colonialism which even more than its military-political predecessor subdues its recipients. Far away, informal settlements are more sustainable, producing more cultural glue, as it were, than government housing schemes; and the ingenuity of survival is regarded almost as an art form. But if the landless peasant can empower her/his self, what happens if liberation ecology, or pedagogy, is mapped back onto the affluent world? In Marvila the artists and cultural activists of the month-long programme *capitaldonada*, an antidote to European Cities of Culture, have through their presence drawn attention, politically and in the national media, to the plight but also resilience of dwellers here. Once such a process begins it opens eyes to hope, and there is no prediction as to where it ends, each encounter which fractures the dominant structures lending confidence for the next encroachment. The individual projects have had varying kinds of reception, not surprisingly, but, for instance, the unannounced arrival of a grand piano and opera singer in a play area, and public performance of high culture, immediately draws attention to the banalities of pervading cultural organisation and categories. In a different way, workshops in which children make drawings and models of their neighbourhood begin to open a possibility of a shift from passive description to active aspiration and expression. A month-long project cannot deliver the means to carry this forward, the experience of radical planning (Sandercock, 1998) being that nurturing (rather

than directing) such energies takes considerable time, but it is in any case for people themselves to do this - not to be asked to subscribe to the dreams of artists but to make visible and audible their own dreams. The role of professionals then is to facilitate, using their influence to validate and their technical or intellectual knowledge to collaborate in a process of transformation which is not about interpreting the world but about making it. To end with Freire:

Cooperation, as a characteristic of dialogical action ... can only be achieved through communication ... there is no place for conquering the people on behalf of the revolutionary cause, but only for gaining their adherence (Freire, 1972: 136).

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'Places between': three tactics in critical spatial arts.

Jane Rendell
Barlett School

Despite current enthusiasm for interdisciplinarity, multi-disciplinarity and collaboration in art and architecture, I argue that there is still a deep-seated anxiety concerning the edges and crossing-points of disciplines. This anxiety is expressed through a tendency to make separations between different disciplines rather than connections. Making connections is necessarily a difficult business because it demands a questioning of terminologies and methodologies normally taken for granted, and a willingness to let go and to allow transformation. . .

Theoretical debates concerning urban culture have reformulated the ways in which we might understand the anxieties around the boundaries of disciplines as well as the potential places in which connections might be made. From cultural geography, for example, we have the notion of the 'socio-spatial dialectic' which suggests an inter-active relation between people and places, allowing us to consider the city as multiple sites of desire and flux. From feminist theory, we can understand the 'internal' space of individual subjectivity and the 'external' space of the urban realm to be a series of overlapping and intersecting boundaries and thresholds between private and public, inner and outer, subject and object, the personal and the social.

It is at these thresholds that many of the current debates about public art practice are located. On the one hand, often considered to focus on their own 'private' worlds and the personal interests, artists who work in public spaces are often thought of as self-indulgent and arrogant. On the other hand, art works that attempt to relate to the 'public' as a particular social group or number of individuals who identify with one another, have often been criticised as simplistic and patronising. These kinds of ambivalent attitudes that respond to the placing of 'private' art outside the gallery in 'public' urban sites, raise important questions about the definitions, inter-relations and boundaries of the term public art.

The paper goes on to look at three modes of contemporary critical public art that help us to explore places between spatial theory and practice and between public and private. These are:

1. walking 'as if'

Recent work in feminism, cultural studies and human geography, is highly spatialised, with words such as 'mapping', 'locating', 'situating', 'positioning' and 'boundaries' appearing frequently. Positionality in these cases provides a way of understanding knowledge and essence as contingent and strategic – *where* I am makes a difference to what I can know and who I can be. For Rosi Braidotti, the nomadic subject describes an epistemological condition, a kind of knowingness or unknowingness that refuses fixity, that allows us to think between, or to think 'as if'. An emerging way of dealing with the complex relationship between space and subjectivity in terms of the fleetingness of travel, or 'gaps' in knowing, is the artist's walk. Walking exposes the audience to series of encounters with differing aspects of place, focusing

on the journey between particular sites as much as the places themselves. Knowing when walking makes manifest the ever-changing and transitory nature of our personal viewpoints in public space. This paper looks at Marysia Lewandowska's 'Detour' walk (Paddington, London, 1999) for the Public Art Development Trust as one such mode for rethinking our relationship with 'site'.

2. spatial dialectics

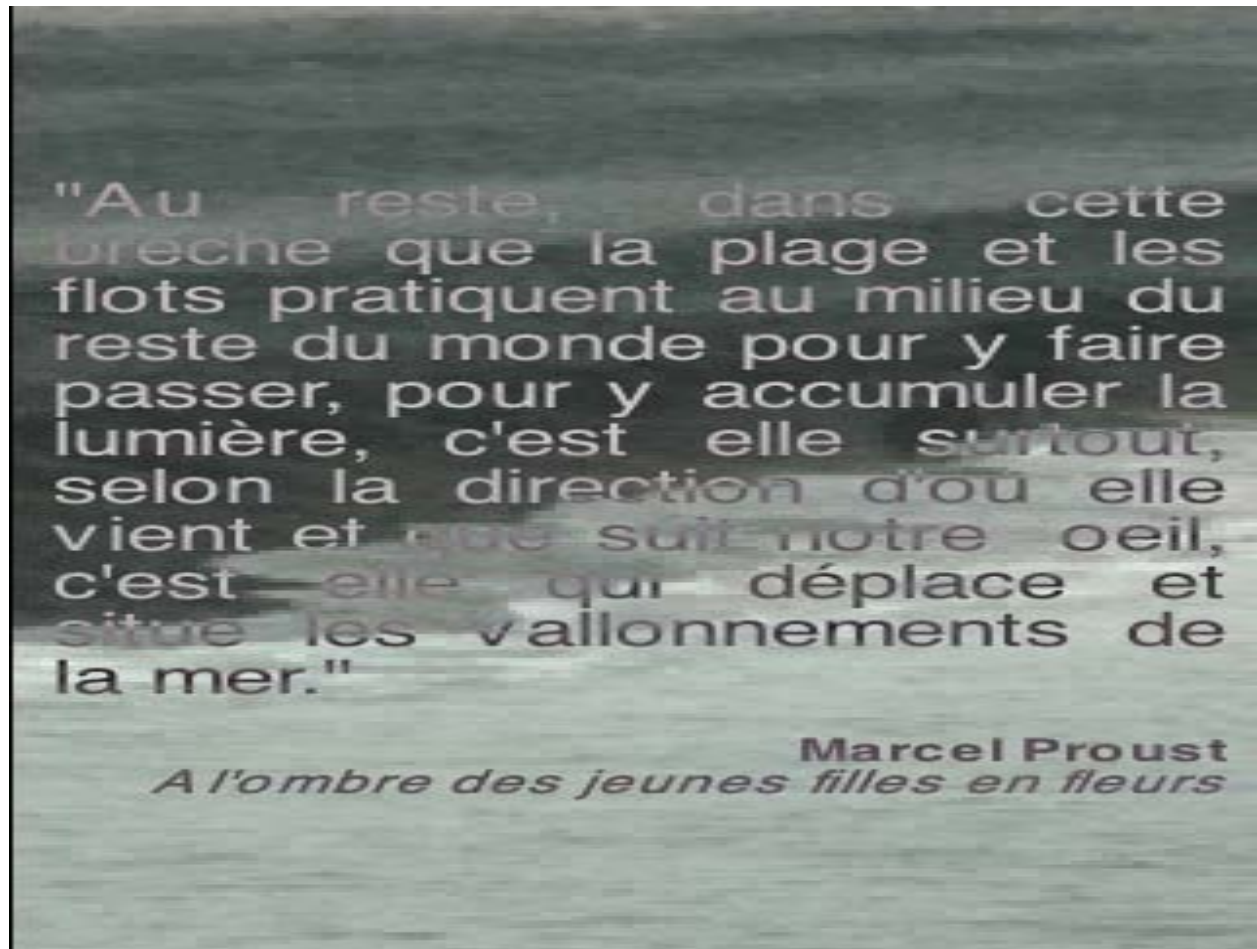
In *One-Way Street*, Walter Benjamin played on the juxtaposition of sub-title and content in each of his prose pieces, using the sub-titles to bring to life hidden meanings in the text. In art/architectural practice working dialectically can mean transforming places through the addition or subtraction of texts, sounds, light, objects. Such juxtapositions create spatial constructions which can reveal existing social relationships and histories in new ways, allowing audiences to respond dialectically with a public space, to re-think familiar terrain from a different perspective. This paper looks at poet Mario Petrucci's text-based installations in the Imperial War Museum, London as one such text-based critical intervention.

3. animate objects

For Luce Irigaray, the potential of inserting the word 'to' into the well-known phrase 'i love you' making 'I love to you' suggests a new social order of relations between two different sexes. This new ordering might also provide a new way of considering how certain objects can transform the power dynamics of the relationships made between the makers and the users of art, architecture and public space. Focusing on how relationships are made between makers and users can constitute a major part of the conceptualisation and realisation of an art project, providing its aesthetic and formal value. This may tend towards the choreographic, where the work is manifest less as a final object and more as an event, a social sculpture, or series of relationships or exchange that individuals make 'to' one another. Such working methods necessitate engaged and committed contact with others, they present opportunities for questioning one's own ways of thinking and making. This paper looks at the benches produced by art-architecture collaborative practice muf in the UK in this context.

A City from three points of view

Ron Kenley
Architect



Abstract

The paper proposes a presentation of a pedagogical methodology for the understanding of place and site in contemporary network conditions. A number of seminar sessions were held on London, to introduce the city to fifth year Architectural students enrolled in a course entitled "Territories of the Contemporary City", that took place at the Paris - Malaquais School of Architecture in 2001. As an instrument, the material was prepared on CD-ROM, allowing consultation away from the classroom. It consists of three distinct parts that introduce the current condition of the city, the tools of reference (cartography, imagery, legislation), discusses key initiatives and proposals, while opening the potential links between the different elements of the study. Chronologically, the first part is ludic in character allowing sequential and aleatory navigation, the second is a collaborative case study around a report produced by a partner University (UNL), while the final part presents the documents which constitute the substrate for urban regeneration activity in the United Kingdom. They are exemplified by projects on the Waterfront of Liverpool, in Manchester and the Thames Gateway London, described as "Europe's largest and most ambitious regeneration initiative. Extending from Tower Bridge eastwards to Thurrock and Bexley, the area has a powerful strategic location offering outstanding development opportunities for new jobs and homes, as well as environmental improvements" (Thames Gateway London Partnership presentation). The English texts are summarised in French and appear in distinct windows or screens, allowing annotation from discussion and persisting between the parts as an aide-memoir.

The work has as an objective to identify the relevant systems and phenomena involved in urban practices, whether of a professional nature, or belonging to the urban experience. At the same time, at stake is understanding how respectively complex systems exemplified by the potential of networks, may be at once consistent and coherent, as well as defining their relationships (transformations, pluralism, proximity, simultaneity, autonomy, dependencies, associations...)

The Plot of Reality

I wish to present the CD-ROM “Trois angles sur une ville” from the point of view of its implications rather than describing its production or detailing its contents. I will however make ample reference to it during the presentation. The title of this section is chosen to draw attention to the working potential of different readings of the subject matter. If the “plot” is my construction, the reality influences it and is influenced by it. A “plot” is a term of multiple uses: it is a story line, *a narrative plot* - conceiving and arranging the action and incidents (as in literature and other narrative arts). It is a graph *plotting* the course of navigation (as in Geography), a measured area, *a plot of land*, a ground plan, as for a building (as in Architecture or Surveying), *a geometrical plot*, *a diagram*. It is also *a Mathematical plot* - a location by means of co-ordinates, a connection of points... I did not intend to discuss it as a secret plan although it is interesting that in law and politics the term is also present. All the disciplines mentioned above, present in most respectable Universities, are concerned with plots.

Society and its constructions, well reflected in cities, are still very much regulated by property lines, that is by land divisions into plots. Although they are not necessarily or singly determinant factors of urbanity, they constitute an omnipresent factor affecting urban architecture.

Bruno Latour remarked in his study of Paris, that we can no longer grasp or describe the city solely by its built form. In fact, we cannot at any moment describe it as a whole. Every city is a multiple city, where the traces of the ephemeral make up, when linked, the “figure of the social”. The “figure of the social” leaves its imprint in the “figure of the city”. As they configure each other respectively under different temporalities, the combination of the plots of land, the plotting of the traces of life as the city is used and their linking remain a constant reference framework for the development of urban life.

In the introduction to his book “*Projet Urbain*”, my colleague Philippe Panerai, President of the new Architecture School Paris-Malaquais, suggests that the importance of the plots of land lies in their capacity to constitute a generative framework for urban projects:

“Instead of aping the ancient city, or giving it the “signs of urbanity”, thus depriving the inhabitants of the possibility of inscribing themselves the signs of their own history, we propose... to rethink the techniques of land division into plots (lotissement), as a means to create the initial framework which will allow urban life to develop” .

This remark questions the role of the architect: who traditionally was bound to become the provider of the ‘ideal’ shell for urban living. To open the discipline to other conditions than the conventional commission implies the acquisition of a certain level of competence in areas not covered by conventional practice. To declare an interest in multi-disciplinarity is no guarantee of coherent and fruitful collaborations; the question of built form measures with ease the areas enclosed by edifices and the corresponding infrastructures and facili-

ties, but does not necessarily determine the development of urban life in the conditions of often unpredictable evolution at irregular pace.

Reality exceeds and modifies the conditions of a commission at urban scale. A programme is less a vision than a reflection of reality. As such, it will quantify and enable particular configurations, but not determine either outcome or urban experience. That will happen as a result of the interaction of different programmes, each set up following certain aspects of urban reality:

“Starting from reality means accepting the actual programmes in the way they are established and financed, while inscribing them in a new perspective which takes into account from the very beginning the possible evolution, the densification, the substitutions, the changes of use. It means to predict that sooner or later shops will arrive in a residential quarter, that the patterns of work evolve, that the urban fabric will have to respond to demands that would not have yet emerged at the time of construction”.

All we have seen above, points to the need to recognise the existence of two kinds of reality which impact on contemporary urban experience. I would suggest that it is necessary to introduce both explicitly both as part of the research and in the proposals for regeneration or any other form of development of urban life.

The first is the macro-physical reality of cities as buildings and infrastructures: they are the carriers of the information we use to spend our daily lives under the scaffold of fixed relationships. The second is the one where we operate on a territory of connections, associations, memories and projections which open our behaviour to spatial and temporal conditions different from those encountered in the macro-physical reality. This is bringing up another level of perception made possible by the contemporary ubiquity of *cyber-space-time*. This makes for “another” city, open to discontinuity and to juxtapositions not necessarily bound by property and authority lines, or by their subsequent cause and effect logistics. It functions by the process of indefinitely unfolding and folding the materiality of information towards the creation of other generative conditions for urban projects and programmes.

It seems that at stake is a re-configuration of two key elements in the fabrication of programme and its development as project: time and space or rather timetable and site. Bernard Stiegler renames them as *calendarity* and *cardinality*. He defines the aspects of these two elements as qualities of social organisation and material articulation. They are linked and mutually inclusive:

“- *Calendarity*, which accentuates social life by writing the cosmic rhythms in a ritual symbolism: this means the calendar as such, but also the “soup” of local singularities which form the *behavioural programmes*;

- *Cardinality*, which traces the limits of territories, confines the representations and constitutes the systems of orientation an the instruments of navigation in space as much as in time (from the maritime map to the thesaurus and the index, passing through the school textbook and the names - whether of cities and streets

or of people, which are in this case cardinal elements as much as calendar ones).”

Planning, drawing plans, is no longer sufficient to configure urbanity, although the land in our cities is still very much used according to sub-division in plots. Recognising the fluid quality of contemporary urban life implies operating with different instruments than those given to fixed geographic descriptions. Every river has a basin, a catchment area, but within these large denominators, the flow is not adequately described. If we extrapolate this simple example to our cities, it implies that the notion of proximity is no longer primarily a physical measure of neighbourhood. Instead, it becomes a condition of programme. A programme that admits juxtapositions, uncertainty, the ephemeral. It becomes necessary to choose the instruments and the methods of work accordingly.

Networks and Programmes

I referred above to the notion of proximity as a condition of programme. In the case of two people using telephones at the same time in an international airport, proximity is more a condition of who one is talking to - a parent say, at 2000 miles away, than of the physical distance between them. The networks of communication exceed the limits of pre-determined territories, transform them without negating them. These networks carry rhythmic flows of data (material) and in this sense they are already programmatic. They do not represent at any time a single programme: communication in the form of network allows a grouping of programmes in multiple configurations, never assembling a whole, regulated by conditions of locality and temporality.

The traditional Cultural Industries, first radio and then television have established for more than half a century the relationship of programmes and networks, creating their own formats both as patterns of distribution over local or regional territories and of inscription in a daily, weekly, seasonal timetable. Whether short wave, long wave, medium wave or fm, uhf or vhf, they were operating within the space of a central broadcasting system, producing and distributing information within their catchment area. This was fitting central planning models, engineering infrastructures of strategic importance, clear boundaries. As the broadcasting stations and their transmitters are replaced today by connected servers and the waves technology by digital encoding, the conditions of accessibility replace those of proximity.

Under the terms outlined above, the task of the architectural educator involves the conscious production of pedagogical instruments and methods able to address the questions raised by the potential of practice in the contemporary urban conditions. This objective is part of the founding texts of the Paris-Malaquais School of Architecture and which I endeavour to develop in the format of the CD-ROM.

In the graduate seminar “Territories of the Contemporary City”, that took place at the Paris - Malaquais School of Architecture in 2001,

a number of sessions were held on London, to introduce the city to fifth year Architectural students. This task led me to the necessity to construct an *instrument* that would function in network conditions. It is an attempt to find ways to gather and present information on a contemporary urban condition, as well as to incite the students to make choices so as to constitute their own database and to develop their own competence in the field of knowledge which would eventually enable them to address the issues of urban development.

Turn and Roll, Interface and Format

Narrative Plot Construction

The interface which I constructed for the CD-ROM on London, develops two modes of “navigation”, which I define as “turn and roll”

In French, cinematographic vocabulary refers to two successive operations in the making of films: *tournage et montage*. The first is the shooting of the film, creating the raw takes, whereas the second one is the assembly of the chosen scenes (*prises*) in sequences of various durations. In English, the equivalent operations are called *rolling the camera and editing* the resulting sequences.

It is not my purpose here to discuss the semantic differences, but rather to draw attention to what might bring together these culturally different descriptions of the same operations. And this on a wider territory than the national, as exemplified by the Internet. If we accept that *turning and rolling* are mutually revealing, the topological notion of *feuilletage*, offers a modelling device for the use of this network of networks of communications, which accesses information not merely by following an arborescent organisation, but by projecting it on a reticular space in folding and unfolding circulation patterns..

The format of an autonomous CD-ROM has certain advantages over a web site: it is designed with interaction in mind, it is not constrained by the capacity of the server available, not limited by the speed of connection, easier to handle the higher resolution images, or optimised movement, as well as high fidelity sounds. Furthermore, it is suited to public presentation through its portability, especially if it can run in parallel with a low-band internet connection for the purpose of live or delayed exchange between interested parties.

P(l)anorama of London: Choice and consequences

Plotting the course

In the CD-ROM, the game is to identify a territory and to mark the factors contributing to that identity. The advance is not aleatory: the images and related maps are following a West to East direction and the basin of the River Thames; however, the speed of the stream of images creates an almost continuous and unpredictable flow with the help of retinal inertia. It is one form of representing the diversity and simultaneity of urban experience. The counterpoint is given by simultaneous multiple photographic exposure of the same scene creating a frozen reverse panorama. On the one hand, time as programmed dissolves the location, on the other, it adds the depth of

multiple aspects. The result is an invitation to explicitly construct out of these complementary and in some ways contrary elements, one's own image of the city at a given moment. From this starting point, made to look like synchronised databases, further research hypotheses and specific proposals can emerge. The conventions of representation used are: assembled simultaneous photography, sequences of maps related to aerial photographs and a series of photographs of specific projects and places. They appear in separate windows rendering possible different combinations. They can be stopped and retained, or advanced following the internal logic of each window as well as the interaction between the aerial photographs and the map. The advance is cyclic and often controllable by the "reader". Autonomy and connection find their expression in differentiating the material. This first part of the CD-ROM is primarily visual, no texts are introduced. The choices were made with a course bibliography in mind. The result is neither a panoramic view, nor a map; instead, connected samples obtain the legitimacy that expression confers a portrait.

An Urban Regeneration Project: The Team

Diagrams and Connections

Perhaps the most interesting aspect emerging out of the Holloway Transverse Discussion Group Report is the potential links between the different aspects of the projects under development for this SRB Urban Regeneration proposal. For its presentation, the published report was unfolded into three sections: key elements of the study were identified, the conclusions, or rather the proposals made by the report were presented and on-going student projects for the area were illustrated with their complicity. As the Report was primarily text-based, a partial translation to French was simultaneously provided. The "Elements" are offered in the logical sequence of the Report, the "Proposals" are overlaid on the corresponding diagrams and re-grouped, the "Studies" are drawing attention at an architecturally urban scale to aspects implied but not treated as such by the Report. The three parts of the presentation draw on the differences of approach and practice inherent in the disciplines engaged in the fabrication of the content. The construction finds its potential of collaboration in the transgression of the initial logic by future cross-linking. The activation of such links would, as the Report implies in its conclusion, create the necessary Urban Regeneration dynamic.

Urban Renaissance: Rules and References

Political and Legal Plans

An ensemble of documents produced at the initiative of the Government and linking central funding to the proposals and guidelines contained within regulates the reality of Urban Regeneration practice in the United Kingdom. As these are available in Portable Document Format (PDF) on the British Governments' Department of the Environment and Transport (DETR) site, they were included as reference. The accompanying translation attempts to give a summary of the issues as well as a help to orientation between the different projects and areas illustrated. The Thames Gateway area in particular measures

the necessity for collaborative investment and action in the extraordinary stretch in need of redevelopment, as much as the difficulties of the initiative.

Conclusion: Containers

It would be premature to compare the effects of the introduction of an instrument such as the CD-ROM or of a method of work such as the “turn and roll” with the impact of containerisation on the transformation of waterfronts worldwide. Philippe Panerai observed:

“We are moving towards an activity of corridor-harbours or terminals with a tendency to make the harbours themselves disappear; the traditional activities of wharfage, loading and unloading of ships, customs clearance, would all be done upstream, in the inland cities.”

I would propose however that the shipping container and the CD-ROM share some characteristics that are worth meditating upon:

- Both devices are standardised empty shells, whose transportability is directly determining their purpose and is determined by their contents.
- The logistics involve networks of different kinds, timing is of essence in the functioning of the systems thus constructed and as such are of programmatic nature
- The consequences of their use are the need to reconsider in terms of the urban domain the physical terrain they traverse, such as harbour basins and waterfronts (the Thames Gateway, Rouen, Le Havre or New Orleans and of course Barcelona).

There are of course many differences, as the containers and the networks they belong to are part of macro-physical reality. The space-time materiality constructed in the medium of the CD-ROM belongs to a different kind of reality, one in which both linear causality and the sequence of cause and effect may be suspended and where discontinuity can not only be thought but also experienced. The mechanism that the CD-ROM develops in tune with the Internet, is interaction as an instrument of navigation through indefinite turning and rolling, arrested in the autonomy of the sufficient consistency of information for action. The primary interaction which is intended and which is part of the processes of learning and of invention, is the internal one, the one with ourselves in the different processes engaged in the constitution of the “imaginary”:

“For the first time in history, there is a possibility of integration of the finite which we are, in the unity between the infinitely small and the infinitely large. In the measure where this “finite” is the crystal where is reflected the infinitely conscious, we assist perhaps at the birth of the first historic kind of ternary interaction (infinitely small, infinitely large, infinitely conscious). There is here an ontological chance, which can easily

be wasted, missed if it is not recognised as such." .

I think that this chance may be grasped in the first place, by looking afresh at the "containers" we propose for the acquisition of knowledge. Shipping containers are neutral objects, yet their effect is both localized and widespread. Would it be worth considering the potential of our own pedagogical instruments as a step towards integrating the different levels of reality presented by the contemporary condition of the city to the perceptive citizen?

Whether we are talking about plots of land disposed vertically or horizontally, shipping containers or the cd-rom, we are dealing with what I would call "framework objects" engaged in networks which are multiply figuring in interaction. Their interest lies in their potential to influence by calendarity and cardinality the relevant conditions of urban development.

Post scriptum

Since the production of the CD-ROM, developments in Britain have rather slowed down the dynamic of "Urban Renaissance", so emphatically proposed by the Urban Task Force led by Lord (Richard) Rogers. An Urban regeneration Bill was expected to follow up the Government's White Paper on Urban Renaissance and to "cement" (M. Goldschmied, President of the RIBA) the proposals. This has not been included in the next legislative session of the Parliament. The related overhaul of the planning system was also put on hold and it looks like it might not come up on the legislators' agenda until 2003. Finally, the complications of Regeneration Finance make the practical set up of Regeneration proposals dependent on too many factors that have braking rather than facilitating effects.

Under the alea of political and legal progress, it becomes even more important to continue to search for ways of overcoming the limitations of current practice. I consider that the educational environment, especially in the field of Architecture, is a fertile territory for innovation. Instead of working in a reactive way, responding to conditions already set or in abeyance, we need to work within the confines of the pedagogical and research opportunities at the creation of instruments and methods such as I attempted to describe above, as much as to seek to develop the theoretical grounds for these constructions. This may create a pro-active environment via a qualified approach to understanding and addressing societal development both creatively and professionally.

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Public Art Policy and Planning: the Australian way

Richard Brecknock
Public Art Consultant

After many years of enthusiastic but ad hoc commissioning of public art, Australian cities and state governments are engaging in the formation of public art policies and master plans. The paper will explore the relative merits of the different policy models and assess their benefits and negative impacts on the development of innovative and creative art projects in urban developments. This assessment will include consideration of the impacts of policies on creative freedom, addressing bureaucratic interference in decision making and counter-acting negative public and press opinion.

A recent trend is the development of public art master plans that set-out a strategy for future planning of artworks within a conceptual framework, identified physical locations and diversity of artforms. In cities, such as those in Australia, with little or no traditional public art, there are great opportunities for a considered and planned approach to developing a city wide commissioning strategy. A range of public art master plans for waterfront environments, corporate developments and entire cities will be presented and reviewed. The paper will address issues confronting the development of master plans for public art especially the concept of planning for an anarchic activity such as art.

As an extension of the policy and planning discussions the paper will present the concept of “Convergent Practice” that locates the diversity of public art practice in a structure for debate. Convergent practice articulates the range of artist involvement in public art from total collaboration to artwork created in total isolation from other design professionals.

The paper focuses on public art activity in Australia that by virtue of its physical size, geographic isolation, small population and diversity of cultural influences provides an interesting site for study on contemporary public art.

National Context

Australia is a continent of great fascination due to its relative isolation, unique flora and fauna, vast range of geological landforms and climatic variations. Culturally the country is also one of great diversity developed from the mix of an ancient indigenous culture, European exploration and settlement and more recently the arrival of a diverse multicultural immigrant population. Creating a society where virtually every cultural group from around the globe are represented and are making a contribution to the development of a very rich and exciting cultural life. Admittedly, the white anglo-celtic population is still the dominant group.

To understand the current state of the public art policy environment it is important to understand the governmental structure of the country. We are currently celebrating the centenary of federation. Australia is a federation of six states and two territories, with three

tiers of government, the federal government, state and territory governments and finally local government. Australians often complain of being over governed, this may or may not be true but there are certainly many areas of conflict, duplication and competition between the various tiers of government.

Federal Government context

Without going into too much detail I will present an overview of the various levels of public art policy activity within the three levels of government. Firstly the federal government has no formal policy relating to public art associated with its infrastructure projects across the country. Generally it deals with projects on an as needs basis. For example, our company has been engaged as consultants on several federal government projects working with an art budget determined by the client agency, not as a whole of government requirement. Where the federal government has had the most impact, has been through the central arts funding organisation, the Australia Council. Over the years the Australia Council has been able to support and influence the direction of public art through the distribution of funds through its grant program. During the 1980's and 1990's the Australia Council had a special interest in the development of placemaking and funded the involvement of artists in local community cultural development projects and as members of design teams on infrastructure projects.

State Government context

From the early 1980's the state government arts agencies have been interested in public art as a key opportunity to generate employment opportunities for artists and for art to be a contributor to the public realm. All the states and territories have supported public art although only a handful have formal public art policies or dedicated public art agencies. Currently neither Victoria or NSW, the two biggest states, have policies or agencies while Queensland, Tasmania, Western Australia have formal policies and percent for art schemes. The South Australian government boasts one of the oldest public art programs with a dedicated public art committee, it has never had a formal policy. Despite the fact that our company undertook policy development work for the state government in 1999 there is still no evidence of a policy being ratified.

The Queensland government has been the most recent to implement a wide ranging public art policy. The policy "Art Built-in" sets a requirement of 2% for art on all state building projects. This is a significant development and is the largest percent for art program in Australia with the potential to inject many millions of dollars into the arts industry every year and to build a massive collection of artwork.

In addition to state governments directly commissioning public art on their own capital works projects there are some examples, such as the Melbourne Docklands, where the government has set a requirement for private sector developers to commit to a percent for art scheme. This may occur where the development is on government land or is in partnership with government agencies.

Local Government context

Across Australia there are many hundreds of local government authorities. They will range from capital city councils to councils responsible for rural areas the size of many European countries but with a population no larger than that of a small town. With the exception of the Brisbane City Council the major metropolitan centres such as Sydney, Melbourne and Adelaide have a large number of councils in addition to the central city council. For example in addition to the Adelaide City Council there are, in metropolitan Adelaide, more than a dozen other councils each with the same powers under the state Local Government Act. Clearly such complexity makes for a high degree of diversity and unevenness in the approach to and delivery of public art. Interestingly local government is currently very active in developing public art policy.

Public Art implementation

It is likely at this point in time that the majority of public art in Australia is happening despite the lack of formal policies, especially the lack of percent for art schemes. Although with the Queensland government's Art Built-in picking up momentum the balance may change.

The growth of public art in Australia has not led to a proliferation of Public Art Agencies such as those found in the UK and USA. There are to my knowledge no dedicated non-profit agencies such as the Public Art Development Trust in England or the Public Art Fund in America. The public art agencies that exist are all government bodies established to administer the government's public art program. Some public art management has been undertaken by one or two artist membership organisations as a fee for service activity, although these organisations have found it difficult to balance their membership obligations and fee for service work that at times places them in conflict with their own membership. In the Australian climate of free enterprise there are growing opportunities for private sector consultants to provide services in the public art area. For example the Art Built-in program requires the engagement of curators and art managers to ensure the effective and efficient implementation of the program.

These opportunities have led to an increasing number of individuals establishing themselves as Public Art Consultants and provided the opportunity for our company, Brecknock Consulting P/L, to develop as a major national consultancy. We now have offices in Adelaide, Melbourne, Sydney and Brisbane and work with all tiers of government and with the private sector. Our services cover the full range from the development of public art policy, master planning for public art programs on individual development sites or for entire cities, site curating and project management of often major projects involving teams of artists and significant budgets. Over the last three years we have undertaken over 150 policy, planning and project management projects and managed commissions for over 100 artists.

Arts Practice

The other important dimension to the debate is the diversity of arts practice encompassed by the public art programs. As might be expected, around Australia there is a wide range of outcomes from public art projects and as such there has been considerable debate about the pros and cons of public art generally. It is my perception that some of the discussions have missed an essential aspect of public art and that is that the term “Public Art” is a generic phrase “covering a multitude of sins”.

Much of our thinking about public art has to be conditioned on a series of sliding scales. The first of these scales relates to the intent of art making. [see Fig 1] At one end of the scale the intent can be to generate a high level of public involvement in the conception and creation of the artwork itself. Such approaches have become known as community art, a mode of practice where the artist subjugates individual expression in order to draw others into the art making process and to generate a high degree of community ownership and pride in the resulting artwork. At the other extreme is the stand alone art object created

by an individual and totally uncompromising with regard to its siting in public. It is a fact that between these two extremes there are many diverse modes of practice that helps to create culturally rich public environments. For example as we move along the scale from the true community art project we can position the creation of street furniture and other functional objects by artists who are responding to the community’s desires and aspirations while being the individual creator of the objects. While towards the other end of our scale the site-specific artwork is a unique blend of individual expression informed by an understanding of site and society. I believe that one of the crucial considerations is not to allow value judgements to get in the way of validating all these variants and acknowledging their role in the total public art sector. This is not to say that one does not apply aesthetic judgement to work but it must be done with an understanding of the intent of the work.

Perhaps two of the most debated concepts of recent times are integration and collaboration. They are often used interchangeably but they have quite different meanings. An artwork becomes integrated as the result of a process: the process of integration, while collaboration is a coming together of two or more individuals to work towards a common goal.

I first presented what I refer to as the concept of convergent practice [Fig 2] at the Art+Architecture conference in Copenhagen, Denmark. This is a graphic representation of the potential working relationships between artists and architects. The chart shows the con-

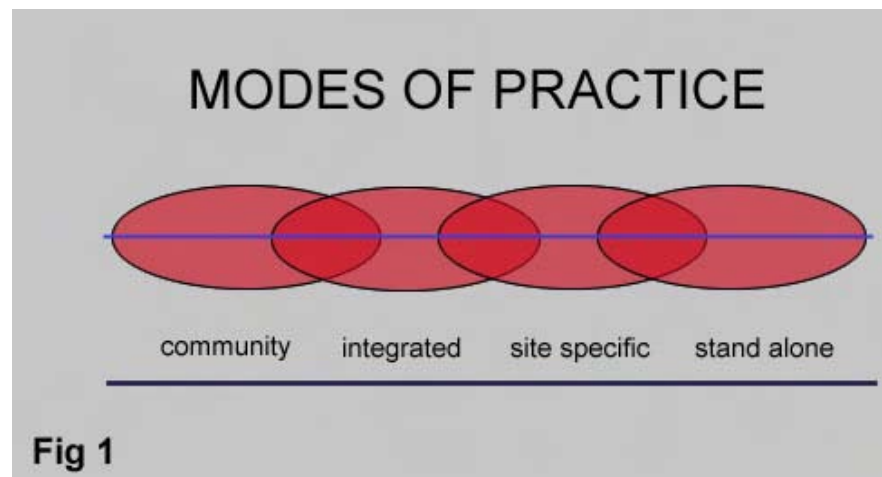


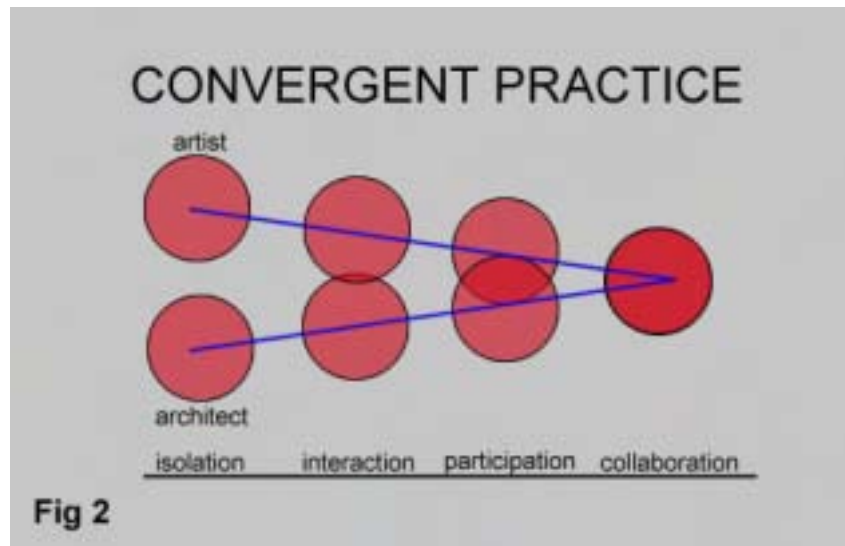
Fig 1

verging relationships starting with works created in total isolation from each other, for example a sculpture created for a building that already exists or the purchase of an artwork that already exists. Reaching a total collaboration where there is no way of differentiating between the in put of either discipline.

Policy Frameworks

As previously stated there are a limited number of established public art policies. The Tasmanian State Government and the Melbourne City Council both have had a percent for art policy in place for well over ten years. In both cases reviews have taken place over time and changes made, such as the Tasmanian percentage has been lifted from 1% to 2% and the Melbourne percentage has been shifted from individual projects to a pool of funds for strategic application. Recent policy work by our company has included the concept of a mandatory percentage for art where cities and states have requested that approach. However we have been strong advocates of basing the percentage on the total capital works budget rather than applied to individual projects. There are several good reasons for this approach, firstly there is the ease of calculating an annual budget, secondly it allows for the strategic allocation of funds and finally it allows the government to be seen to be giving money to projects. This final point is a significant psychological advantage as the percent for art is often seen as taking money away from projects and giving it to the arts.

The structure of the policy can also have a significant effect on the artwork outcomes and commissioning processes employed. For example the Queensland policy “Art Built-in” implies a high degree of integration, however the reality is that many opportunities for integration are lost through the overly bureaucratic structure and the time it takes to get participating agencies to agree to the commissioning process. Brecknock Consulting were the Artwork Managers for Art Built-in’s largest project to date, the Roma Street Parkland project. Despite the wishes of the landscape architects to employ us early in the design phase to ensure integration it was over a year before we were formally engaged, through an open tender process, by which time the design was completed. We were then faced with limited time and a daunting task. We were required to implement more than a million dollars work of artwork, by sixteen artists, in a period of six months. It is hoped that with time and review the Art Built-in process will become more flexible and streamlined and achieve its aim of integrating art and architecture. It has however been the experience of our consultancy that the more collaborative projects happen outside the formal policy frameworks where teams of artists and architects happen because of commitment to the concept rather than as an obligation of a policy. Increasingly we are being engaged to work with the



architects from the very inception of a project to ensure we are involved in the planning stages and thereby giving us an opportunity to make sure that the artists are brought into the project at an appropriate time. This a good development.

To address the need for encouraging diversity of art practice we have in a recent policy for the City of Adelaide provided a framework that includes three commissioning categories. The 'Outdoor Gallery' for stand alone or signature art pieces, 'Integrated Art' for artists working on capital works projects and 'Community Art' for those projects either involving an artist working with the community or where the community participates in the creation of the artwork. This will allow each area to be treated differently from the perspective of aims, process and assessment of outcomes.

Public Art Master Plans

Of special interest to this conference is the Integrated Urban Art Policy of the Docklands Authority in Melbourne. The Melbourne Docklands is a vast area of derelict waterfront land adjacent to the central business district of Melbourne and covers an area almost as big as the current central business district. [fig 3] The Docklands Authority is a State Government statutory authority charged with the planning and overseeing of the Docklands transformation but not with the actual development process. The Docklands has been divided up into five major development packages, each of which has been tendered out to the private sector. [fig 4] Included in the tender package for each precinct was a requirement for Integrated Urban Art. In the early planning stages the Docklands Authority established an Integrated Urban Art Committee to advise it on strategies for the integration of art through an arms length process. The committee, of which my fellow director Carol Atwell and I were members, recommended that a percent for art requirement be included in the tender package to ensure that all those developers tendering would have to address the issue. The resulting requirement is in retrospect a little complex and is causing some problems as the first developments take place. Rather than a simple 1% of development costs having to be spent on artwork the requirement broke down the 1% into three parts. Part one being half of the 1% that must be spent on artworks integrated into the buildings or in public spaces within the property title. The remaining funds are then divided between monies spent within the public realm in the developers precinct and funds transferred to the Authority to be spent at the Authorities discretion.



Fig 3

For the last year and a half our company has been developing master plans for Yarra's Edge, one of the large development precincts, for the Mirvac Group. While I cannot talk about the specifics of the project for commercial in confidence reasons it is public knowledge

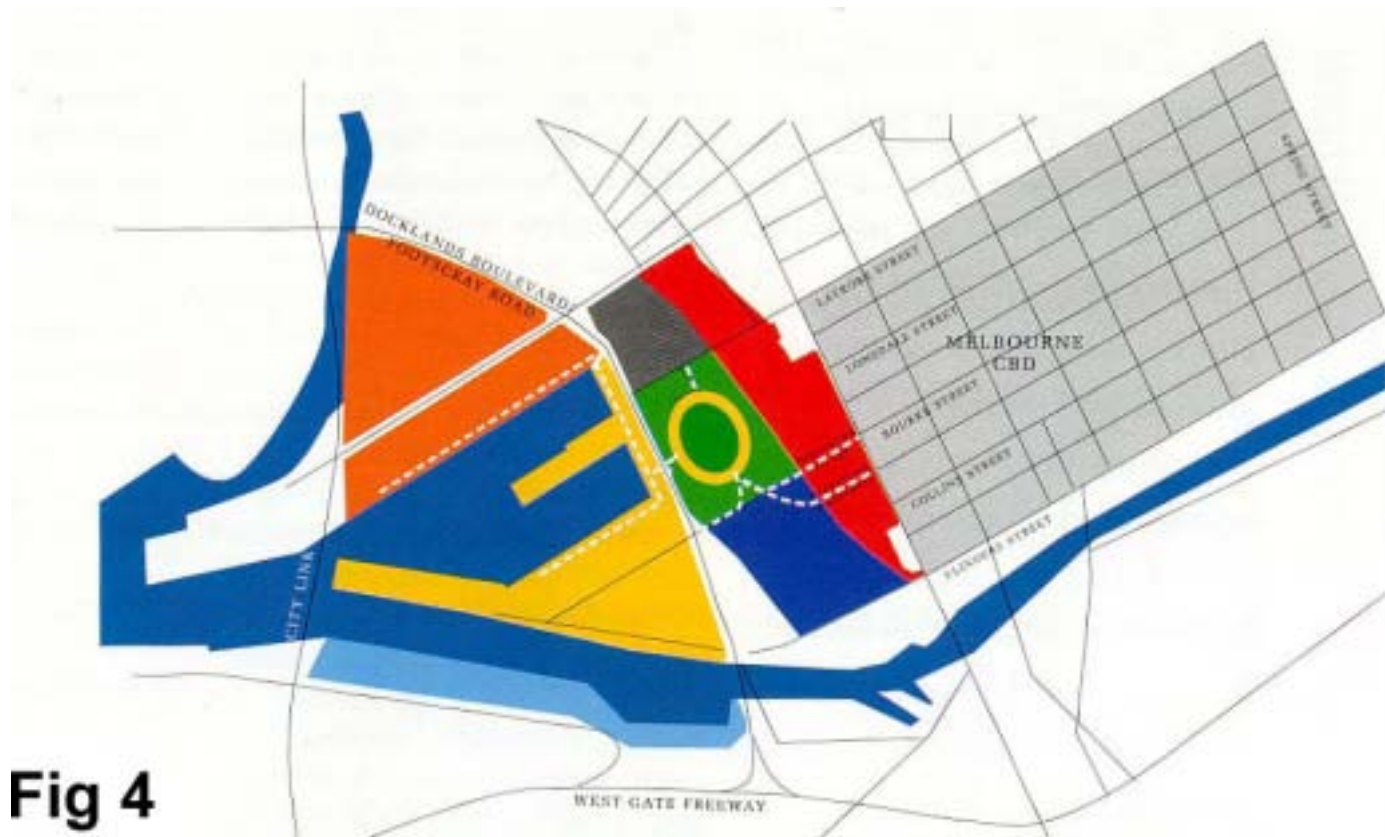


Fig 4

that this development precinct covers a vast tract of land along the southern edge of the Yarra River between two major road bridges.[fig 5] Published development costs for this and other precincts provide a basis for calculating that more than one of the developers will have a potential art budget in excess of five million and potentially up to ten million dollars. As there are a total of five precincts covered by the Integrated Urban Art policy one can see that the Melbourne Docklands will become the site of the largest concentration of public art in the country. Our approach to the Yarra's Edge involved a range of aspects such as a detailed analysis of the development plans and the proposed staging over approximately a ten year period and gaining a clear understanding of the architecture and urban design approach. The master planning aimed to develop a conceptual framework that would underpin the selection of artists and to provide some linking themes and conceptual starting points for commissioned artists. This planning process also involved considerable thought to ensure that artworks could be commissioned within the staged development process and that art opportunities were effectively distributed across the percent for art categories as defined by the Integrated Urban Art policy.

Our work on master plans for development projects around Australia



Fig 5

such as Yarra's Edge have involved us in extensive research and site analysis followed by the identification of art opportunities. We usually prepare an Art Opportunities Report that summarised the research and sets out a framework for the identified art opportunities, both providing geographic distribution and a conceptual framework. This conceptual framework, or curatorial rationale, will provide a conceptual starting point for artists engaged to develop the identified opportunities and to provide a linking mechanism or site narrative to the collected works. Finally the Art Opportunities Report provides the commissioner with an appropriate implementation methodology for each of the identified projects. The challenge is to develop the conceptual framework in such a way that it provides a structure ensuring the incrementally commissioning of works can take place within the curatorial rationale without it restricting an individual artist's creativity.

A recent development has been the growing interest by Australian cities in public art master plans for the whole city. Our company has been engaged to undertake city plans for cities such as Wodonga, a regional city in the state of Victoria, and the City of Adelaide. We are currently preparing the City of Adelaide's first five-year 'Public Art Plan'. These planning projects usually require consideration of the conceptual and locational dimensions for public art and the strategic implementation of the plan over a five to ten year timeframe.

Implementation Issues

With an increasing focus on policy development and master planning what are the issues to be confronted by policy makers and consultants working in the field?

Perhaps the most contested aspects of the public art commissioning process are the artist selection and concept approval phases. There have been numerous projects where all the appropriate procedures have been followed in selecting artists and approving concepts only to have the whole process fall apart when politicians have personally intervened and overruled committee selection. There is nothing more frustrating than the old "I don't know anything about art but I know what I like" factor when personal taste overrides considered professional judgement. While it is possible to develop policy that minimises political intervention the nature of public art seems to act as a magnet to controversy.

Once a commission is underway there is a real need to ensure that commissioning processes are carefully considered to provide appropriate support to the artist while also ensuring the commissioner faces minimal risk. There is a danger of over managing public art, especially where a level of participation or collaboration is required. The project manager must be very sensitive to providing effective co-ordination while not creating a barrier between the artist and design team. There has been a lot of talk in Australia of 'Best Practice' in project management. What though do people mean by Best Practice? I suspect that to some people the concept of Best Practice suggests a fixed formula for commissioning such as standardised calls for expressions of interest and limited competition models. I like to think that Best Practice relates to having a thorough knowledge of public art

practice and the ability to establish the most appropriate commissioning model for each individual project.

Master planning has the distinct advantage of providing a framework for incremental development of public art programs. It can also assist in the commissioning of a collection of works that fit within a predetermined conceptual context. The potential negative side of master planning is that it can become too proscriptive or set out themes requiring literal interpretation all of which restricts individual artist creativity. It is therefore beholden on consultants and commissioners to develop conceptual frameworks that are robust but adaptable and open to creative interpretation.

In conclusion I would like to stress that I believe in diversity, flexibility and planning. Including diversity of artistic practice to allow for the free flowing of creative ideas. Flexibility in developing policy to ensure appropriateness to the local political and environmental conditions. Forward planning that is robust and allows for what I call 'Incremental Opportunism', that is having plans in place that allow commissioners to take advantage of opportunities as they present themselves in a strategic rather than haphazard way.

Public Art and its relation to urban-planning challenges : The french experience

Pierre Gaconnet
Town Planner

In the last ten years, french towns such as Strasbourg, Montpellier, Nantes and Orléans have successively chosen to have contemporary artists working on the public spaces along their new tramways.

For these often growing conglomerations (as well as more recently for Paris), the tramway has been the latest expression of a urban project that could be shared between local authorities and the population in an « almost consensus », whereas through out the country the legitimacy of the standard urban project is more and more contested and therefore less regarded by local authorities as a political opportunity. It probably has something to do with the fact that the objectives of a tramway are equally referring to urban planning stakes as well as to an every day preoccupation of most of the actual inhabitants of these conglomerations.

This is the context in which, the promotion of Public Art (a choice usually known for being controversial), has finally been made by local authorities and was not opposed (at least not yet...) the hostility that could be expected from inhabitants and users, since the « national controversy » about Daniel Buren's work at the Palais Royal took place in 1985/86.

From that point it seems interesting to bring about a questioning on the nature of the link between Public Art and urban planning through out recent history and thereby on its evolution consecutive to the coming out of new challenges given to town planning.

Indeed, this recent « enthousiasm » of local authorities for Public Art needs to be questioned, and especially on the relation it supposes between Public Art and the notion itself of project, as it can be understood in town planning.

In that purpose, the institutionnal foundations of public art in France can be related to the successive meanings of the project in the understanding of the leading actors in the sector of planning.

First of all, it has to be pointed out that through out the history of Public art in France government institutions have held the leading role. Local authorities really appeared in this sector in the middle of the eighties, the initiatives coming from the private sector or associations are still discreet today.

In this part, government institutions and naturally the Minister for Culture had from the very beginning a clear intention of supporting economically artistic creation and artists: in 1951, with the creation of the 1% procedure, and in 1983 with the creation of a specific national fund and of the FRACs (regional funds for contemporary art).

This intention remains an important issue : nowadays, the key role of State institutions like the DRACs (regional directions for cultural activity) which intervene in almost every public art commission-

ing, is to bring artists (and fundings...) to every local authority who initiates a project. The background objective being one of promoting artistic creation in a relevant way referring to the art network values.

The second crucial point is that, the frame in which this support has taken place is another sector in which government institutions have had the leading role : town-planning and construction, its successive approaches and methods and therefore through different « projects » .

The development of a territory

Two periods are characteristic of this « nation-wide » project :

The national reconstruction after World War II. The project is not only one of reparations but it deals with social, economical and industrial development planned on a national scale. Every professional category is concerned, and of course especially engineers and architects according to an approach which is widely influenced by fonctionnalism and the Athene's chart principles.

If the task is nation-wide, the artist's part is conversely proportionate...As we mentioned before, the involvement of artists is based on an intention of economical support which takes place, therefore as a pure decorative addition to the architecture : since 1951 artists are invited, as in every 1% procedures, to work on sculptures or paintings situated in administration buildings. It is interesting to notice that the idea of ornamentation in itself is not yet contested even though Walter Gropius and the Bauhaus ideas are already known. Nevertheless, this period founds a long lasting link between public art and architecture, in its contemporary understanding.

The project of the « New Towns » which began in the sixties is also to be considered as part of a « nation-wide » strategy of development even if it only concerns a few sites and Paris in particular. The government is still in charge and the concern is mainly one of economical and social efficiency of the biggest french conglomerations. But the social context has changed and more and more the methods and the institution's approaches of town-planning are being contested.

Artists are part of this contestation. According to Michel Ragon Jean Dubuffet intends to « spread cancer in the fonctionnalist city ». His main target is the economic center of La Défense which begins to raise its buildings behind the Seine, in the western Paris (at the same time, other artists like François Morellet, Piotr Kowalski, Gérard Singer and Daniel Buren begin to think that public spaces are more relevant for artistic expression than museums and galleries) .

The methods will change...partly. Institutions and planners intend to get rid of fonctionalism, but « the only way that was found to oppose to quantitative abstraction was the approach of the « practicable », which led to a reinforcement of the fonctionalism that was at the origin of the quantitative and abstract... ». For public art this

means that it still depends on the good will of architects and planners, and if the intention to open public spaces to art exists, the nature of the public spaces that are planned is still highly functionalist. Therefore public art often takes place as an ornament, no more to the building but to the urban framework.

Nevertheless, different initiatives are launched to involve artists with an openly confessed intention of bringing « humanity » into town-planning.

In 1974 an international competition on public art is organised for the economic center of La Défense (following Jean Dubuffet's first target...) and the same year an administrative structure takes place, meant to promote public art in the planning of the five « new towns » surrounding Paris. This is where « public conceptual art » finds its way of expression, but on the other hand this period founds french public art especially as a compensation for the roughness of town-planning's latest achievements...

A few experiences in new towns led to a more ambitious approach of public art. These experiments tried to change the methods used in the projects by reorganising relations between artists, architects and planners. The more emblematic example of this is the « Axe Majeur » designed by artist Dani Karavan in the new town of Cergy-Pontoise. The artist and the planners achieved there a real collaboration which led the work of art to have an important impact on the city's plan. If this experiences remains unique and not really relevant for the future, it is probably because the artists who had left galleries and museums could'nt be satisfied for long with the only perspective of fulfilling an 'ambiguous and institutional demand for Art' ?

Nevertheless, the art that was involved, mainly by conceptual artists like Piotr Kowalski or Nissim Kerado, was meant to be « conceptual and autonomous ». « It's a concept about space itself and not a collaboration to improve its aesthetics ».

At this point, we could consider that planners and artists had at this time a similar understanding (compatible even if irreconcilable) of space as a sort of « fac-simile »: it is a neutral material for the planner to receive « quantitative abstraction », it is a material from which the artist wants to point out a meaning « conceptual and autonomous ».

On both sides the project generates a necessity to « keep a distance » with the object.

The « urban project »

An institutional turning point comes in 1982 with the decentralization laws. Local authorities are now able to conceive their own project. Still, the state technical knowledge and fundings remains often important in the first years to assist local authorities and this is especially true for Public Art, for which the DRACs when it is not the initiator, is still the

essential partner of local projects.

In 1983, the minister for Culture launches a new important program to support artistic creation, and creates a specific national fund as well as regional institutions meant to endorse local strategies for contemporary art (FRACs).

The regeneration projects

The economic and social context in which local authorities find themselves is often difficult, with the end of a certain type of urban industry (and therefore of income), unemployment and disrepaired housing problems.

The regeneration of town-centres :

Now considered at the local scale, the issue is one of national or even international communication to promote local development.

The public image of a town is then one of the first issues for local authorities to be competitive. In this perspective the regeneration of town-centres gives the opportunity to highlight an architectural heritage, symbol of cultural value. But to « look competitive », heritage has to be highlighted in a modern environment. Because modernity cannot more be expressed through architecture in this context of renovation ...It's Public Art who will be then in charge to give the « modern touch », this essential characteristic of a competitive public image.

No doubt this is the background intention of the big public works initiated in Paris like the Grand Louvre's pyramid by architect Pei or the public art work of Daniel Buren at the Palais-Royal.

But a more emblematic example of this politic is the town of Lyon, which begins then an important regeneration project of its historical centre (its buildings and public spaces) with spectacular projects like the renovation of its opera house by architect Jean Nouvel and the work of Daniel Buren on the Terreaux's square.

The regeneration of the suburbs :

The other project in which public art has been involved is the regeneration of suburbs, especially where big social housing projects had been initiated during the sixties and where important social problems had taken place since the end of the seventies. The financial needs were so important that in most cases here, the state is still largely involved through funding an administrative structures.

Confronted with important social issues inside the suburbs and often political ones outside, public art couldn't really allow to express itself out of the social vocabulary. This context which obviously favors community art led to a difficult debate in public art commissioning.

As we mentioned before, the DRACs objective is to guarantee the value of the institutional command of art, by assuring it is relevant in its choices with the art market. Therefore it led DRACs to keep a distance with community art and to experience, for example, the work of Jean-Pierre Raynaud for Venissieux in 1984 (The white tower) which, for relevant it was, had absolutely no chance of being carried out.

On the contrary of the public art in town-centres, which was meant to be seen from the outside, here art had to be seen from the inside, to guarantee to the inhabitants of a down-going environment that they were recognized as real partners and citizens. This intention often led to experiences like wall paintings and therefore stayed out of the art-institutions' main strategy.

Conglomeration projects :

Another important change comes in 1997 with a law meant to promote the gathering together of local authorities through institutional partnerships. This law was essentially meant to reinforce partnerships that had already been carried out by most of the biggest conglomerations in the country.

The political and urban issues are then the improvement of the urban networks and especially on the transport side. For public art it led to new projects, already mentioned, along tramways and subways. If such experience like in Los Angeles can lead to community art, with a relation established between the stations and the people living around, the experiences carried out in Strasbourg, Montpellier, Orléans etc are more or less a logical extension of the art work initiated with the regeneration of the town-centres.

Nevertheless a few exceptions introduced the seeds of what could be a new form of public art, no longer considering only the site or the space as meaningful, but also the way of living that space and site as a matter of inspiration. The artist Bill Fontana composed, for example, « loud postcards » from the sounds of eighteen sites in Lyon, which are broadcasted in the stations. It then shifts people from a place to another, just like the tramway...

The environmental project

Last but essential change is the law called « Solidarity and urban renewal » adopted in the year 2001. It requires from local authorities to change its planning tools to a better expression of sustainable development stakes, considering urban renewal as a major objective instead of urban development. Considering this evolution of town planning, from a culture of project to a culture of management (from urban regeneration to urban renewal and sustainable development), it seems obvious that the demand for public art, which has been founded on the culture of project (architectural and then urban) needs to be redefined.

Two points are to be considered as essential in the actual defini-

tion of sustainable development (which has to be seen as a questioning on the totality of public administration and not only on the ecological side) to help us foreseeing the form of a new command regarding Public Art :

- the globalization of public activity: the usual practice in the organisations of local authorities dividing responsibilities tend to increase risks of ecological and financial problems
- the renewal of the « deciding process », no longer owned by elected representatives but which need to include inhabitants and associatives at different stages.

Both items can be regarded as opportunities for Public Art to express itself out of the only field of architectural and urbanistic projects. Confronted to a new kind of challenge, related to its own organisation and management, the local authority can relay on artists for creating a real context for public debate and questioning on its activity.

That doesn't mean everything has to be reinvented : it already exists through different aspects.

In the first place there is the « Nouveaux Commanditaires » program. Managed by the Fondation de France which is the gathering of different partnerships acting in humanitarian or civic issues. It represents another approach of public art coming directly from the expression of a need by inhabitants of a neighborhood, workers of an hospital or any other kind of association. Its aim is to give to these demands the means that are necessary to carry out the original idea. An art councillor is missioned to assist the people, he has to propose different artists whose artwork seems relevant confronted to the context and the demand and in the end to find the fundings. This way, we cannot consider it as pure « community art », because it still supposes that the artist involved is recognized as relevant by the art-network. In fact, the main purpose is to keep the people in a constant relation with the artist, so as to share until the end compatible objectives. If local authorities are often part of these projects through funding, they are no longer at the origin of the idea. It means that, this way, public art can manage itself outside of an architectural or urban project. But this « alternative way » as shown its own limits : most of the time it leads to interesting projects in the countryside or inside big corporations, but seems difficult to achieve in an urban environment, where local authorities have to be largely involved. Nevertheless it brought out in the open new methods, especially in the approach of the link between the artwork and the public, that could be adapted to an ordinary command of public art.

How can local authorities get involved in public art within this preoccupation of sustainable development ?

The example of the Borough of Barking and Dagenham in East London can give us a first answer. It launched an important public art program called Artscape along the A13 in a context of urban regeneration and with the main objectives of protecting the inhabitants of the borough from noise and pollution and further on improving its im-

age.

An important thing is that Artscape got fundings from the european community's RECITE program through the LOTUS 2000 project (long term urban sustainability) which aims to provide a long-term sustainable strategy for improving the urban fringe of major european cities. Public Art is therefore highly recognized as an important matter for sustainable development. It certainly deals with the fact that Artscape provides an ambitious relationship between the inhabitants of the borough and the artists involved. Working on the ecological side (protection from the noise and the pollution coming from the trafic of the A13) as well as on the social side (residencies of artists in the Borough, projects discussed in local forums etc.).

If the borough's decision process is concerned, it is also interesting to notice that the artscape program was recently transfered from the Regeneration department of the borough to the department of education, arts and libraries, although it still deals a lot with the town's planning stakes. This could be seen as relevant, considering the globalization of public activity mentioned before, to see culture and arts highly involved in the urban project of the borough...

Mr Geoff Wood, public art consultant for the borough, mentions the fact that what really creates a difference between artists and designers is their different time scales. Art « creates » time and that is one of the reason it is relevant towards town-planning. Today's big challenge, sustainability, deals with no more than the city's various time scales. To bring this point open to public debate and understanding is an objective that artists can naturally fulfill.

In Paris the recent « Centre d'art en mouvement » proposes, through artistic projects, to « show the city's and its movements ». It already began to work with institutions in charge of the planning of a large area around the Bibliothèque Nationale de France, so as to get artists to intervene on and during the public works through three different ways at least : intervention on or with public services, on the architecture and on the sounds of the area. In London, the architects and artists of FAT (Fashion Architecture Taste) initiated innovative partnerships with local authorities and property companies of shops confronted with a commercially down-going neighborhood. FAT commissioned thirty artists to make shopping bags that were given to everyone who bought something in the area. Just like Fontana's loud postcards, the artwork is here not only considering the site but also the way it is lived and practiced. They are actually commissioned by the city of Bristol to work on an « artistic strategy » to improve the use of public transport. The artwork of FAT often questions the monumental. It also brings commerce and public transport, and the behaviours going with it at the centre of public art's expression, dealing this way with town planning's actual stakes.

These are few of the experiences that can lead us to think that public art can be highly involved in the local authorities strategies for pro-

moting sustainable development. Confronted to the recent history of french public art it means that the link between artists, architects and planners has been changed. The artist can find in the new challenges of town-planning a large spectrum of relevant issues, from the classical ornament of a roundabout to the way people are living an urban space, can foresee and discuss its development. Without this ability of getting the inhabitants and users of a city to feel and question their environment, it seems difficult to carry out the objectives of a sustainable development .

Publications :

- « L'art et la ville, urbanisme et art contemporain » SGVN, SKIRA, 1990.

- « L'invention du quotidien » Michel de Certeau Gallimard, 1990.

- « L'art renouvelle la ville » MNF, SGVN, SKIRA, 1992 .

- « Et maintenant, pourquoi et comment produire des œuvres d'art ? L'aventure des Nouveaux Commanditaires ». Supplément Beaux-Arts magazine, 2001.

Thanks to :

Peter Watson, Geoff Wood and Jackie Poncelet at Barking and Dagenham.

Sean Griffiths and Charles Holland from FAT architecture

Pierre Marsaa, mediator at the Fondation de France.

Web sites

Artscape :
www.a13artscape.org.uk

FAT www.fat.co.uk/

CAM : www.metafort.org/ecoute

The Public and The Private in Public Art. Some case studies of recent and current projects in Cardiff Bay

“... public art should make an integral and important contribution to the creation of a vibrant new area within the City.”¹

Wiard Sterk
CBAT

“... (Public Art) projects such as Cardiff Bay, where contemporary art becomes the sign of ‘success’, whilst obliterating the political and ecological development.”²

The Public Art programme in Cardiff Bay originates from the regeneration initiative of Cardiff Bay Development Corporation (CBDC). This QUANGO or quasi autonomous government organisation was set up in 1987 by the then Conservative UK Government under Margaret Thatcher, to revive the economic fortunes of the Cardiff Docks area, now known as Cardiff Bay, and to create a new urban landscape, reconnecting the City with its waterfront.

The Chair, Chief Executive and Board agreed that in order to create a new and good quality environment for Cardiff Bay, public art should be an integral part of this new public realm, and investors in the area should be asked to contribute. They commissioned a panel of experts³ to produce The Strategy for Public Art in Cardiff Bay, published in 1990. The framework of this document ensured the establishment of Cardiff Bay Art Trust, the forerunner of CBAT The Arts & Regeneration Agency, and the completion of a programme of over 100 permanent projects and several temporary works, some incomplete and abandoned projects and some studies and reports by artists. This programme is documented in the book *Decade: Ten years of Public Art in Cardiff Bay*, published by CBAT⁴.

It is from the strategy document that the first quote is taken and it is to the strategy that Malcolm Miles responded in 1997, in his book *Art, Space and the City. Public art and urban futures*. Miles has confirmed that his words were a response purely to the content of the Strategy document, and should not be seen as a criticism of the subsequent programme of works developed by CBAT, in particular in recent years. Whilst the ambition of CBDC expressed in its public art strategy may have been genuine and well intended, it could be seen as blighted by the perhaps more contentious aspects of urban regeneration development corporation style. However, to make the art complicit in every real or perceived negative aspect of the Corporations activities and to suggest that the regeneration of Cardiff Bay is substantially suspect, is an unjustifiable simplification and ignores the genuine and positive transformation of a long blighted area of the Capital City of Wales.

I will not linger on the nature of urban development corporations under the successive Tory governments in Britain, or on their relative merits. Suffice to say that not all was rosy and some were

1) Public Art Consultancy Team; The Strategy for Public Art in Cardiff Bay.; Cardiff Bay Development Corporation, Cardiff, 1990. Page 5.

2) Miles, Malcolm; *Art, Space and the City. Public art and urban futures.*; Routledge, London and New York 1997. Page 114.

3) The study team was chaired by Vivian Lovell, then Director of Public Art Commissions Agency and included Robert Breen, Lesley Green, Andrew Knight, Tamara Krikorian and Alison Scott. It was the first time in the UK that such a team was established for the purpose of undertaking a feasibility study for a large-scale scheme.

4) *Decade: 10 years of art and regeneration. Cardiff Bay Arts Trust 1990-2000.* CBAT The Arts & Regeneration Agency, Cardiff 2001

short-lived, others downright ineffective and blighted by suspicions of malpractice. CBDC however, did achieve a great deal in Cardiff and whether you disagree with its remit and philosophy, and while inevitably it left much unfinished, causing controversy over some of its projects, the city can now boast a vibrant waterfront development that sets the tone for many other improvements to the public realm in Cardiff as a whole. It has also stimulated substantial inward investment, improved property prices, the economy of the city and employment opportunities for its residents. CBDC was also the only Development Corporation which did not have planning control and which was therefore obliged to obtain permission from the local authorities for its developments, as were all property developers who established projects in the Bay. This ensured a high level of involvement from the local authorities, who retained a strong element of control.

With the adoption of the Strategy came a “Percent for Art” mechanism, mostly enforced through land sale agreements between the corporation and private sector developers, but also imposed by CBDC on their own infrastructure projects. Whilst this mechanism was useful, since it provided a benchmark for the value of the art element within a site and set this budget apart from the overall development cost, it also encouraged a tendency for commissioning free-standing works, placed at a conveniently out of the way place, rather than an integrated approach in line with contemporary developments in public art practice.

Around 1998, with the demise of CBDC imminent, CBAT began to implement a change in its approach to commissioning, to prepare for a future where it would have to negotiate its funding and the finance for projects independently and within a wider geographic field⁶. The quality and potential scope of projects could no longer be defined through a budget: benefits, real or perceived, had to be demonstrated. It is this justification that forces us to venture into interesting, difficult and sometimes contentious terrain.

6) CBAT is currently involved in projects in Wolverhampton, Blaenau Gwent and London.

Whilst artists, art critics and art historians are happy to justify works amongst their peers in artistic and aesthetic terms, justifying the arts in terms of the public benefit, or even worse, economic benefit to a commercial client, goes against much that is held sacred in the art world outside the gallery system. This is the murky terrain between the position set out in the two opening quotes, where the commissioning agent tries to promote the expertise and skill of contemporary artists, bridging the divide between these opposing views. It is in the careful balancing of these that CBAT has found fertile ground

The projects I describe here come forth out of the legacy of The Strategy for Public Art in Cardiff Bay, but the opportunities have been achieved through a process of negotiation and a careful balancing of aspirations, expectations and pragmatism. The projects have also developed a new practice for CBAT, and are more likely to highlight political and ecological processes, than to obliterate them, although I also question whether public art has the power to disguise and distort to the extent implied by Miles.

Deep Navigation, a project by Stefan Gec, was given a site with a varied context of historical and contemporary urban development

and a potent mix of good and bad social, political and economic fortune. It also contained strong metaphors through the filling, during the mid 1960s, of the Bute West Dock and Basin, with the waste from the notorious Aberfan tip, which during a landslide in 1966 buried a school and obliterated a generation of children in this small South Wales mining town.

The County Council of Cardiff and its planning committee expected some commemoration of mining and seafaring; the architect, though sympathetic to the project and artist, was concerned not to clutter the place with objects; and the client, in this case CBDC, wanted a marker which would justify their expenditure from the public purse. None wanted to make reference to those terrible events in 1966.

CBAT had exhibited Gec's work in its gallery and considered that he was an ideal artist for this job. CBAT was keen not to establish a design competition in this particular case, to avoid the object becoming the focus of this commission and allow the artist to find his own response after a period of research. Although certain parameters were set, these were broad enough to allow room for development of the idea over a period of time. The client bypassed required tender procedures by invoking the powers of the Chief Executive, who was able to approve appointment on a single tender basis on the convincing arguments put forward by CBAT, backed up by terms laid down in the strategy.

Gec regularly visited the archives of the former Industrial and Maritime Museum in Cardiff, the South Wales Miners Library in Swansea and Tower Colliery in Hirwaun, the last surviving deep mine in South Wales. This research shaped his work into a subtle expression of transformation, commemoration and aesthetic. A publication to accompany the project was also prepared. Gec proposed two pillars cast from salvaged metal from two significant sources, the Basin itself and Tower Colliery, which now stand side by side, next to the basin. Each carries a brass collar, one etched with the names of all the deep collieries still in operation when the dock was filled, in the 1960s; the other with all the ports to which Cardiff exported coal. The names have been faithfully copied from records held in the archives Stefan visited. The steel is untreated and coated in rust, which gradually stains the surrounding light grey paving slabs. The work was unveiled by Tyrone O'Sullivan, Managing Director of Tower Colliery in June of this year, to coincide with the launch of the publication with the same title ⁷.

7) Gec, Stefan; Deep Navigation;

Early in the year 2000 CBAT was approached by Nicholas Hare Architects, also responsible for the redevelopment of the Oval Basin, and their client MEPC, to develop a project to be integrated in the colonnade of a prestigious new office development at No. 1 Bute Square. The Square is a major section of new infrastructure in Cardiff, just south of the main Cardiff to London railway line, technically in the Bay, but essentially an extension of the City Centre. The square is also at the centre of a number of development plots purchased by MEPC. Bute Square is part of the Bute Avenue Project, a major urban public infrastructure project implemented under a Private Finance Initiative or PFI. Under this deal MEPC purchased development land around Bute Square and the offices at No. 1 is their first building.

The client was keen to commission a work that would provide an outstanding contribution to their development and had set aside a substantial budget. A colonnade stretching the full width of the slightly curved building was to be the location for the work. With already a good understanding between Nicholas Hare Architects and CBAT, we encouraged the client to offer three artists a significant fee to develop an idea. The new building offered neutral ground and in this case the aesthetic qualities of the work were the primary concern in selection. This process also allowed the client a level of choice and to share the responsibility of this choice with others. CBAT established a panel comprising an independent County Councillor of Butetown and a CBAT Trustee, as well as the client's Project and Development Managers and the Architect. The three artists were Ian Randall, Ron Haselden and Lilian Roosenboom. All had substantial experience of working in the public realm, within commercial development projects, although their media and approach were quite distinct. It was encouraging that the unanimous choice was not for the most accessible work, but for that with the most promise, but which also required further development. The client agreed that Lilian Roosenboom develop her proposal with the architects and CBAT.

The resulting work, which is currently under construction, is a black granite flooring, stretching the full 120 metres of the colonnade. This is dissected by lines of stainless steel insets, with at specific crossings 150 small, round, cast glass elements, some lit from beneath by multicoloured LED units, others reflecting light from fibre optic spots in the ceiling. The work is titled "Tide of Black Diamonds" and again refers to the global trade of coal from Cardiff. In each glass unit are set small pieces of coal; anthracite from South Wales' last deep mine. Tyrone and his colleagues at Tower are indeed responsible for a significant amount of artistic inspiration.

Although not directly connected, this project may have encouraged Norwest Holst, after all with MEPC a partner in the City Link consortium, to commission several artists to work with the Butetown community in developing a project which now stretches almost the full length of the historically significant Bute Street, and inscribes upon it some of their story. Significantly, although bus shelters, fountains, telephone boxes and seats have been subject to vandalism, the artworks have remained untouched.

The final project illustrates best how CBAT has been able to integrate artist's practice in the framework of the city and its operations. During the summer of 1999 we were approached by representatives of Cardiff County Council and Hyder Industrial, with a request to develop a commission for an artwork to celebrate the partnership between the County and Hyder in managing a large waste landfill and the extraction of landfill gas for power generation. Landfill gas is produced through the rotting of organic matter in household waste and contains high levels of methane, a gas contributing to global warming. Legislation requires that it be burned, or flared off. However Hyder uses the methane in landfill gas to power generators, producing electricity which is fed to the national grid, thus providing power for approximately 2000 homes per generator. The site particular to this project provides enough gas to power three generators.

The joint commissioners were looking for a work, which would celebrate the partnership and the power generating activities of Hyder and their initial expectation was something that would be a beacon or a landmark, that would indicate the number of houses powered by the gas extracted from the site. CBAT encouraged them to develop a brief, which would suggest a more conceptual engagement with the issues of waste management through landfill, waste to energy, recycling and other associated practices and developments. A strong shortlist of artists was attracted to the commission and Dutch artist Jeroen van Westen was selected from a line up which included Mags Harries, Buster Simpson, Jonathan Ford and Adrian Moakes.

Inspired by the research of Dr. William Rathje in landfills in the USA, van Westen's initial approach was to analyse the landscape as a construct, to look at form and function and to dissect the artificially created hill into its components: archaeology, geology, engineering, management, content of fill and gas extraction. He formulated a response to each and proposed a multi faceted work, which would fulfil the expectations of the client body and provide a resource for information exchange and discussion on issues related to landfill, waste management, waste production, waste mining and many other subjects.

Van Westen provided a new layer of real and virtual landscape. First of all he developed a web site, which would not only visualise the hill in its completed form, but also, through video clips, look at its operation, content and make up. Various partners will be invited to provide pages for the site or to attach relevant links. The site will grow in accordance with developments and interest of new partners. To complement the web site, the public footpath around the site will be marked with blocks of compressed aluminium cans, carrying enamelled plaques, again providing information on various aspects of the landfill.

Within the landscaped grounds itself, the 23 gas wells will each be marked with a small red light, which fluctuates in brightness in accordance with the pressure produced by the well. This will give the impression of a "breathing constellation" when travelling around the hill. Finally the hill will be capped with a large landmark work in glass, recycled aluminium and light. A large eye, glowing in the colour spectrum of methane, gives the impression that the hill is alive, like a giant dragon. A freeze constructed out of recycled aluminium asks us questions about our actions and a greenhouse, extending backwards from the eye, gives us a glimpse of the inside of the hill.

Various activities with local schools and community groups are planned as part of the implementation of the project and a parallel project has been established with Tesco stores, who occupy a site close to the landfill. The additional partnership with Tesco, a large supermarket chain, has enabled CBAT to secure the funding for the project, through the so-called Landfill Tax Credit Scheme. This makes a portion of the taxation on land filled waste available for projects encouraging waste minimisation and recycling.

Each project has been or will be documented in its own right and I have only been able to give a brief overview. What I have sought

to demonstrate however is that within the complex socio-political and economic environment of urban regeneration, an organisation like CBAT can play expectations off against each other and create a legitimate and meaningful role for professional artists. In each of the projects the artists compromised little of their integrity and placed themselves on an equal footing with other parties involved in infrastructure works. Budgets were achieved through a mix of public and private funds, thus providing value for money for all parties concerned and avoiding the “should have been spent on hospitals” argument.

The projects also empowered those who contributed or participated and whose story is told. The participation of the Butetown community, Tower Colliery, those who assisted Gec in the research for Deep Navigation, those who have witnessed the massive transformation of the area and see now celebrated in the works, some of their history to be carried into the future, will find satisfaction in these works. The objection of the community is not to change itself, which is inevitable, but they object to the lack of continuity, the lack of recognition of their historic role in the shaping of the area and therefore their ownership in cultural terms. These works help to provide this continuity and recognition, and, in the case of van Westen’s work, will also contribute to a change in approach and practice in some of the mechanisms of our society.

NB. TO PUT THE MINDS AT REST OF THOSE WHO HAVE BEEN CONCERNED ABOUT THE DEVASTATING EFFECTS OF THE “ECOLOGICAL VANDALISM” CAUSED BY THE CARDIFF BAY DEVELOPMENT AND THE BUILDING OF THE BARRAGE; THE COLONY OF REDSHANCKS HAVE FOUND NEW AND PERHAPS CLEANER FEEDING GROUNDS NEAR NEWPORT. IN THE BAY ITSELF A PAIR OF CRESTED GREEB HAVE RAISED THEIR YOUNG THIS SUMMER AND NUMBERS OF SHELLDUCK, TEEL, RUDDY DUCK, MALLARD, CORMORANT, SWAN AND OTHER WATER FOWL HAVE CONSIDERABLY INCREASED.

The Body of the Beached Whale

John Gingell
UWCI

*"Ours is an age of a multitude of socially undirected technical advances, divorced from any other ends than the advancement of science and technology...this technological explosion has produced a similar explosion of the city itself: the city has burst open and scattered its complex organs and organisations over the entire landscape...with the result that we are witnessing the sort of devolution of urban power into a state of randomness and unpredictability...our civilisation is running out of control, overwhelmed by its own resources and opportunities."*¹

1. L.Mumford. The City in History.
Pelican 1966 (London) p45

As a working freelance artist I have been involved in several public art projects as a sculptor, using glass, steel and controlled lighting, usually in city centres. Since July, I have been commissioned to provide a work as part of the integrated public art strategy being applied to the Baglan Site Reclamation.

The Baglan Project proceeds the strategic growth of a huge conurbation which emerges around the Severn Estuary. This nascent city comprises Bristol, Newport, Cardiff, Barry, Port Talbot and Swansea. These historic centres are linked by 2 bridges across the water and plans exist for a power generating road link barrage. Effectively with the M4 / M5 motorways the scene is set for a megalopolis to arise. It is an area emerging from primary production - coal mining and steel making. Now car assembly, aircraft production and high-tech industry together with chemical processing form the basis of the new economy around two modernised Euro - scale steel plants. It could be Detroit again - a Green Detroit ?

The Baglan site of 500 hectares forms the western tip of the coastal industrial strip of Port Talbot, bordered here by the River Neath at Briton Ferry. The Victorian engineer Brunel worked to deflect the river into a single channel and the site was formed from the drained marshes which previously enclosed the river mouth. A hundred and fifty years of activity culminating in the BP chemical complex of the sixties have left the now largely cleared site heavily toxic.

On site stands the old power station which is being demolished and has one remaining chemical plant yet to go. Central to the scheme of regeneration is the construction of a new steam gas turbine power plant, one fifth the size of that it replaces, producing five times the output, with high efficiency and low emission. This structure resembles a new school or library, and by providing low cost power to the new industry to be attracted, is the key to the new plan.

The toxicity has been eradicated by hugely costly earth processing, and a strategy of environmental enhancement, nature reserves and amenity planting, pathways and a high quality infrastructure layout is underway.

A ten year masterplan encompassing design led architecture, a Public Art strategy and amenity provision to create a place fit for people



to work in, evokes the old notions of idealistic planning to make a green and pleasant land, where once stood the dark, satanic mills.

The idea is invested in a ten year strategy driven under the Baglan Energy Park title, funded by the local authority Neath Port Talbot, BP Chemicals who own the site and the Welsh Development Agency (WDA) using Objective One funds from the EC. The plan is to reclaim this part of the old industrial complex of Port Talbot. Steel production is the main activity; with five large furnaces run by Corus.

The BP site is unique. It is over one hundred years since its creation from the marsh which once was here. In the 60's, BP created a power station run on oil brought into the site as crude, and developed all the main chemical processes on it to produce the industrial solvents residual from the cracking process. Now that whale is beached. The processes have moved to Hull on the North Sea - closer to the current oil source, and the site is almost cleared of its former factories, leaving the remains of the power station which is under demolition. In all, as with the rest of the Port Talbot working community, three thousand workers are displaced. The legacy of the industrial heavy industry of the 19th and 20th Centuries leaves them on the same beach, here by the sea in South Wales. It is typical of a thousand such sad sites in Europe.

Oil, coal, chemicals and power are the vital organs or were, of the great body of the city grown large - the Megalopolis. Men and machines worked together in urban proximity. Now the connection is less. Communities remain, bewildered and unemployed; the machines are smaller, more efficient and largely run themselves. Turing's General Machine - the computer, has replaced the hands of men as well as the minds. So what is new ?

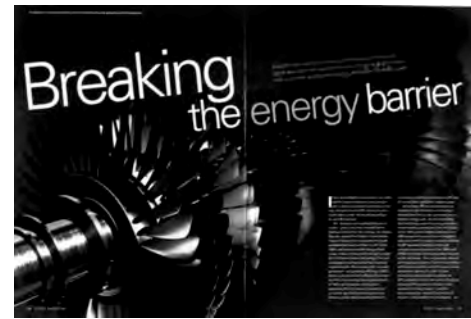
Well, it is new in Port Talbot. This huddled town, built in the mid-industrial age of the late 1890's, squeezed uncomfortably below the hill-line and the sea. The big names here are Corus Steel, and BP Europe. With Objective One Funding, the WDA has declared its vision for the future - "The first Green Industrial Town Of Europe." Can this be realised?

The present publicity states the case and lays the claim:

"Our vision is to create a green industrial town and we're looking to the Energy Park as the magnet to attract high quality, high skilled employment."_ "Building a strong relationship in partnership is crucial. We have such a partnership in the truest sense. We're all driven by the same common goal but we have to be sensitive to local agendas, politics and differences in opinion."

Central to the success they claim for Baglan Energy Park is the unique partnership forged between the local council, the WDA and BP Chemicals. The Energy Park's management board comprises senior representatives of each partner organisation.

The most dramatic change is the current demolition of the former power station. In its place, and under construction is a combined Gas Turbine Power Unit funded solely by BP. This Power House is one fifth the size of the one it replaces and will produce five times the



output with minimal emission. The site as an industrial park will be supplied with power 30% cheaper than normal supplies. This combined with the low rates (taxes) will be the foundation of the Project ; to attract high intellect technology businesses, housed in well designed buildings, set in a working environment built to prestige levels of detail. BP itself is developing its production of renewable energy as a major subsidiary business.

So that is the story. Is this a viable model for a socially modified, well invested, imaginative scheme? Can it build continuity and provide a realistic hope for the community? The question is relevant when virtually all the operations at this scale in the past have left the community dependent on primary single industries abandoned to a patchwork of re-training to the service industries or investment from abroad for components. Will this address the re-direction of high engineering skills now abandoned to a new form of demand - precision high technology assembly? South Wales has seen the loss of mining in the past 25 years and remains an area of derelict towns strung along the old mining and steel valleys.

The comprehensive Public Art strategy will levy 3-5% of inward investment to the provision of interventions by artists from the UK and Europe, principally to create a grand avenue which will connect the entrance to the sea coast with commissioned works using aspects of self-generated energy signals to the non-cynical, a hope that the ambitions and thinking in this case is of a different order. This will take ten years and the work will extend to art projects which will work with wildlife reserves and plant restoration projects. This Champs Elysee once created will be quite dramatic - an avenue of light and action. This will provide for those who work here a heady delight in the past reserved only for grand parades or city centres. The whole program will be a long-term correspondence by artists who have been chosen because of the way they work, with imagination and sympathy to the integral aims of creating a sustainable environment ; one within which the art reacts to and enhances areas of ecology and technology alike. Rather than a crude imposition of structures, they will be working 'with' the environment.

*"The traditional patterns of Industrialisation at Baglan and other 20th Century sites, created an historic sense of isolation from surrounding communities. This strategy establishes a means of solving the problem by providing increasing public access and by the formulation of a public realm which can act as framework for an ongoing series of collaborative artworks....The role of art will not be merely to act as decoration - artists should be seen as co-inventors, to be able to articulate change, and to uncover the special characteristics of place."*²

This dramatic project is meant to identify the function of the site to attract innovative high tech developing industry. The site itself is being detailed to a university campus level, with broad-spectrum planting, nature reservations and sea coast sand dune enhancement. Environmental artists and ecological works, ponds, lakes etc. are included.

The plan by the development group has all the right components. The time scale is sufficient - ten years' essential funding



2. Ken Sawyer, Chief Executive of Port Talbot, quoted in a BP publicity release Summer 2001.



is present - BP is committed to massive investment in combination with generous EC Objective One Funds - and the government both local and national is at the heart of the strategic planning team : Team Baglan.

My sense is that this project provides the first model which stands alone against the re-generation schemes of the past which have ignored the continuity of skills of an older workforce and the needs of the host community and have operated only at the level of market demand and exploitation. This typically involves speculation and the development of badly designed off the shelf responses to the exploitation of the old docks and waterfronts as new suburbs of glamorous condominiums and office situations in the private field led by speculative construction companies.

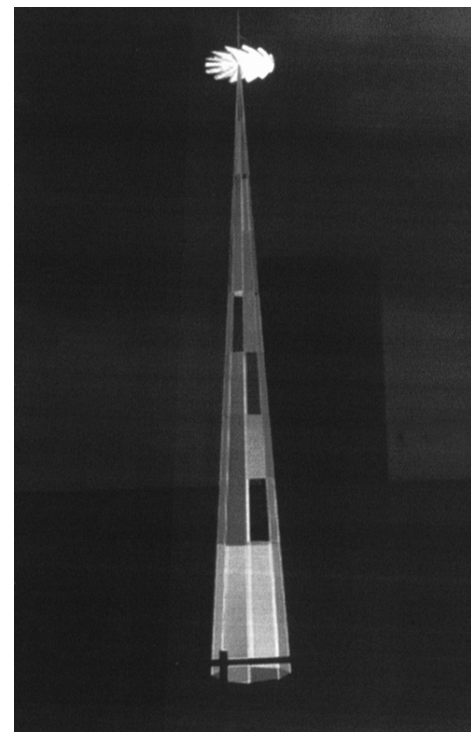
Most industrial parks are as boring as housing estates, developed with minimum outlay as the object and development of maximum profit - unrelated to social and community aspects, and beholden only to the Annual General Meeting of shareholders and to the creation of 'shareholder value'.

Public Art has usually been brought in as dressing up of such enterprises, to decorate and placate and to be a token of some higher purpose - a cynical high-jacking of the perceived nobility of Art to speak to higher human sensibilities. It has largely been an added decoration, good for artists who need the work, but contributing often only as a sweetener to the low level of the projects they adorn.

Involved as I am at an early stage, I report a completely new sense within this project. It feels good and has all the components in place for an innovative development which could succeed where others have signally failed. It could be the exemplar Europe needs to address the complex problems of regenerating communities, abandoned as relics of our heavy industrial history. The struggle is to find a way for such communities to have a future in a changing world of rapid communication and lightweight technology. This is the challenge not only for the UK but for many communities within Europe itself. This cannot be met by political rhetoric alone, nor by cosmetic re-directions to the service and leisure industries. The problem is complex and needs a complex and subtle response.

Energy and its provision is the key question of the 21st Century. It is the fundamental conundrum - you have to have energy and have more of it, but the damage caused by resulting emissions rival those of arcane manufacturing technologies now defunct. It's a question of the survival of the planet and the key relationship of the developed world and its ever expanding needs to the inherent necessities of the Developing world.

One swallow does not make a summer. But as a practitioner in the Public Art field, to be engaged and involved in a project which addresses the list of desired criteria for intelligent realism in solving the complex problems of regeneration and the community, I am impressed, inspired and hopeful that this massive experiment will achieve its stated aims.



The publicity issued by the Baglan Energy Park project sets out the aims and objectives. It is at the heart of renewable energy research. A work force drawn from the nearby Port Talbot community will be retrained in a comprehensive programme. The strategic planning of site, environment, infrastructure at this stage is matched by the quality of the buildings being constructed and the detailed care of the environment. The place in itself will in large measure be better than home. Most people locally live in houses built to accommodate the burgeoning workforce of the old industrial revolution. This is a Campus - a place fit for old industrial heroes to be. Could this be a kind of Utopia? Is this how Heaven appears - slowly before your eyes? Kyoto hangs in the air here: restoration, the greening of a toxic tabula rasa is deeply exciting when men and women are as important a species to protect as are the lapwings. The task really is the turning of what has always been a site - into a place - in which memory connects to the present in the dynamic reconstruction of a demanding 'campus of life' possibility.

Wind, water, solar are the new slogans which fill the public relations broadsheets. The site itself has been facelifted like the visage of an old actor. The woods are being planted, the soil has been washed down to 2 metres, a lake restores the aspect of the former marsh from which the young engineer Brunel created the site in the early 19th Century. People will be able to get to the restored sea coast by the walkways and cycle tracks meandering through young saplings on their way to becoming woods. Ecology, environment, community, finance, strategic planning, investment, art, small businesses, intellect, re-training; these words are the words attached to this enterprise and are already present on the ground as visible signs. The new power station looks like a local library; the small business buildings like university halls. The gateways will resemble those of Welwyn Garden City, in twenty years time.

For the first time in my working career as an artist involved with the public art domain, I feel involved with a project which encompasses a whole approach to the complex issues which attend the changing of a working environment as a considered industrial, social and aesthetic process. Perhaps it is the unique combination of public and private capital, driven by the idealistic parameters which attend to European Funding which seems to guarantee the sustainable nature of the venture.

This is a community centred enterprise. The site will be a verdant park integrated into the local community rather than cut off from it. It will be a good place to spend one's hours. It will provide demanding jobs involving skill and commitment. Provision for training and extended education will be on site. The history of industrial re-deployment in Britain in the last 50 years, has been marked by traumatic closure of single employers with little real regard to the social and economic factors affecting local working communities.

It is early days for this project. But as I write, the signs are positive. The plan is there; it is imaginative, responsible, achievable, and may indeed prove to be the beginning of the first Green Industrial Town in Europe. In the 1960s, Mumford wrote of a new pattern of Urban development:

*“Here is a pattern for a new urban constellation, capable of preserving the advantages of smaller units and enjoying the scope of large - scale metropolitan organisation. In a well ordered world, there would be no limits, physical, cultural, or political to such a system of co-operation: it would pass through geographic obstacles and national barriers...no organic improvement is possible without a re-organisation of its (the city) processes, functions and purposes and re-distribution of its population in units that favour two-way intercourse, I and thou relationships, and local control over local needs. The electric grid, not the stone-age container, provides the new image of the invisible city and the many processes it serves and furthers. It is not merely the pattern of the city itself, but every institution, organisation, and association composing the city, that will be transformed by this development. In this radical innovation, the great universities and libraries and museums...might lead the way , as did their predecessors in creating the ancient city.”*³

(He goes on to warn that:)

*“The prospect of a massive extension of our present mechanical - electronic facilities without any change in social purpose or any attempt to translate the product into higher terms of Human association remains ominous.”*⁴

3. Simon Bowen, BP Works General Manager quoted in the same BP publicity release.

4. Baglan Energy Park, Public Art Strategy Document. Drawn up by 'APART-APART: Robin Campbell, 2000

Does the development constitute an effective approach as a partnership between government, local authority and private enterprise ?

The structures required seem to be in place, the investment is enormous. Eventually this pilot at Baglan will be encompassed by the largest sustainable regeneration of the whole industrial strip that comprises Port Talbot - the core of this future Green Industrial City of Europe. At least the planning is comprehensive, socially inclusive and given over to a proper timescale. It is actually about the reconstruction of an historic working community around the new concepts of integrated financial, environmental and social planning with jobs provided by new technology.

Is this really innovation, or again another showcase for multinational corporations? Can we believe the rhetoric - or is this a true fore-runner of what must come if Europe is to sustain its civilisation, now centered largely on the cities and to re-generate the industrial remains of cold war Europe.

To conclude I extract from a BP house magazine called 'Horizon', from an article called 'Looking towards a Sustainable Future¹' by Michael Rook. His review is a reflection on the Reith lecture given by BP chief Lord Browne on businesses and sustainable futures.

Watch any film or TV show and the chances are the villain will be a businessman. Whether it's Citizen Kane building monuments to vanity in Orson Welles¹ masterpiece...the businessman is seen as the archetypal outcast, the despoiler of Eden. While such films peddle little more than clichés, they are based, however tentatively, on truth. Bhopal, Exxon-Valdes, Love Canal, Three Mile Island, names that have become bywords for the sometimes disastrous relationship between big business and the environment.

Devastating as these disasters have been, they pale beside the more profound environmental and social challenges to which the business world must respond around the world...

However it is the need for optimism that lies at the heart of the term sustainable development - a phrase that first entered the national vocabulary in 1987 when the UN's World Commission on the Environment and Development published *Our Common Future*.

Also known as The Brundtland Report, it contains the most widely used definition of sustainable development : *"development that meets the needs of the present without compromising the ability of future generations to meet their own needs."*

The report highlights three fundamental aspects of sustainable development: environmental protection, economic growth and social equity. These three have come to be known as "The Triple Bottom Line"...in other words, the concept of sustainable development, as it has been developed since 1992, rejects the idea that environmental problems - water shortages and climate change- and social problems which affect the developing world such as health crises, famine and regional conflicts over resource use can only be exacerbated by technological innovation and globalisation...

On the contrary, Browne points out that historically, fears of shortage have been met time and time again, by technological advances. Just as technology has continued to improve crop yields, provide drinking water and increase vehicle efficiency, so technology is behind the latest revolution : *"The Connected Economy...The simple fact is that business needs sustainable societies in order to protect its own sustainability"*, says Browne. All these concerns are issues for us too. many businesses have begun to organise around the concept of sustainability as a starting point for integrated thinking and for understanding the strategic elements of their environmental and social behaviour. Whether or not this is an impossible task at an operational level remains to be seen. But, in an interconnected world, it does point towards the need for partnerships at many levels to address the challenge that sustainability poses.

As we can see from this internal discussion of the idea of sustainability, this is a key issue for Big Business. Whether or not the impetus has been governed by notions of protecting its own survival as part of an increasing awareness towards social responsibility is perhaps not the issue. They are taking this on. With the participation of outside objective agencies such as the WDA in this case, the idealism inherent in sustainability is maintained as central to the practice of development as a social concern.

The Project Baglan is now at phase 1 and is underway as I described. At the operational level, all the managers and employees involved have struck me with their possession and passion for the big idea, which reaches beyond their normal business concerns and obviously infuses their practice with the concept of the greater good. The role of the artist representing "Culture" is part of a bigger understanding it seems of culture in its broadest sense - the restoration of a site into a place of the active present and the past of memory,

connecting an ongoing community with its need to emerge and take up life and hope.

“...significant improvements will come only through applying art and thought to the city’s central concerns, with a fresh dedication to the cosmic and ecological processes that enfold all being. We must restore to the city the maternal life-nurturing functions, the autonomous activities, the symbiotic associations that have long been neglected or suppressed. For the city should be an organ of love, and the best economy of cities is the care and culture of Men.”⁵



The driving philosophy behind Baglan Energy Park is environmental enhancement and sustainability. Phase 2 is being generously landscaped using predominantly indigenous species and managed Eco-environments. An on-site ecologist, David Clements has been appointed to ensure rare plants are preserved and to protect the ecology of the area. Saltmarsh and sand dune areas are recognised as future managed nature reserves. Pictured above on the recently completed Phase 2 area are Geoff Marquis and ecologist David Clements.

5. L.Mumford, op cit p655

The Millennium Square Leeds: Civic Space, Public Arts and Social Facilitation

Doug Sandle
Leeds Metropolitan
University

It is almost 20 years since Proshansky, Fabian and Kaminoff (1983) acknowledged that: the processes through which a person defines him or herself in a society are not restricted to making distinctions between oneself and significant others, but extend with no less importance to objects and things, and the very spaces and places in which they are found.

The same could be said of such as the city, in which identifiable spaces are both defined by, and also define, aspects of city identity. Bordered or marked spaces such as the city square or plaza with their ethnographic histories, traditions, and particular characteristics have a special and distinctive role in this process. In many cases such city squares become signs for the city itself, where such as Red Square, Tiananmen Square and St Mark's Square by their histories and uses colour our perceptions of the very cities in which they are located. But even less well known and modest city squares and plazas have important roles in embodying and representing local histories, cultural meanings and facilitating social behaviour. The plaza, for example, is a highly defined setting for everyday urban life where rich narratives of social, cultural and economic exchange embody dynamic and evolving representations of the sociopolitical nature of urban life. As Torre (1996:285) emphasises in her study of the Mothers of Plaza de Mayo, 'public space is produced through public discourse, and its representation in not the exclusive territory of architecture, but is the product on the inextricable relationship between social action and physical space.' Within this process such public spaces are also often contested and contradictory spaces, a process identified by Setha Low in her seminal work entitled *On the Plaza*, and subtitled *the politics of public space and culture*. Low (2000) in her extensive study of two plazas in San Jose, the capital of Costa Rica, provides a rich methodology for uncovering the cultural and political significance of such public space.

Low recognises that such urban spaces are not neutral, but are sites of competing and conflicting ideologies located within a spatialized culture, that is, physically, historically and conceptually defined by social relations and social practice. For Low, (200:127) there is not only the social production of space, i.e. all those factors, social, economic, ideological, and technological that result 'or seeks to result in the physical creation of the material setting', but also the social construction of space by which she means 'the phenomenological and symbolic experience of space as mediated by social processes such as exchange, conflict and control'. This social construction of space she sees as the actual transformation of space through peoples' 'social exchanges, memories, images and daily use of the material setting into scenes and actions which convey meanings.' Both the origins and development of the actual materiality, design and architecture of the plaza, and its meanings as mediated through the symbolic life of its users and participants, are social processes. Thus Low looks at both the history of the production and design of the plaza, and the phenomenological narratives and symbolic expressions of its users.

Her methodology in researching the two Costa Rican plazas she has studied over 25 years, Parque Central, and the Plaza de la Cultura, encompasses a range of approaches in order to uncover their social production and their social construction. Her book, underpinned by appropriate theories that highlight the social and spatial boundaries of culture, class and gender and the politics of public space, thus looks not only at the architectural origins of the Spanish American plaza and the ethnohistorical meanings embodied in its physical urban location and spatial material form, but also at the symbolic transformations of such, as mediated by the rhythms of everyday life and expressed in literature, biography, art, and by both formal and informal modes of expressive culture. Thus her methodology involves not only materialist history and quantitative processes such as statistical studies of usage and the mapping of human movement, but also qualitative knowledge gained through participant observation, non-verbal behaviour, metaphor, and the phenomenological experience of place as manifest in everyday conversation and action. Drawing upon this theoretically grounded and multidisciplinary study, she argues that urban public space reflects the cultural order, not through a one to one correspondence between spatial arrangements and meaning, but through a complex culture-making process in which 'cultural representations are produced, manipulated, and understood by designers, politicians, users and commentators within changing and dynamic historical, economic and sociopolitical contexts.' (Low 2000:50).

Low's work is timely in reminding us of the value of interdisciplinary and multidisciplinary approaches in studying urban spaces that are socially and politically complex and multilayered, and which require a range of methodologies for their evaluation. I also will draw upon Low's work as my own precursory study on Millennium Square, a newly constructed public space within the city of Leeds, is further developed.

The city of Leeds is 320 kilometres north of London, and with a population of 725,000 is the third biggest city in the United Kingdom. Covering an area of 562 square kilometres, it is also the largest urban area outside London that is locally governed by a single elected local government authority, the Leeds City Council. Although it does have areas of social deprivation, Leeds has been successful in resisting economic recession, and with one of the lowest unemployment rates in the United Kingdom it has a 'dynamic and thriving local economy that has coped with the decline of traditional manufacturing industries by embracing new sectors and turning itself into a national leader in the provision of financial services' (Smales and Burgess :1999).

The development and urban design history of Leeds is complex in which socio-economic and political factors all played their part. Without here going into a detailed history of Leeds, what is important is that from about the 1960s Leeds was faced within its city centre region with a number of urban design problems. These included a city centre area, which separated from domestic housing, virtually closed down after 6.00 in the evening, a city centre dominated by roads for cars and traffic with little pedestrian or recreational space, large and neglected civic or public sector buildings erected as part of the civic authorities 19th century use of monumentalism and grandeur

to stimulate a sense of civic pride, and also large disused factories and warehouses, neglected and run down as production moved away from the city centre areas.

A potential solution to these problems emerged during the 1990s when Leeds began to have aspirations to become a major European city, and in so doing reconstructed itself as a 24 hour city with a growth of heritage, tourism, entertainment and leisure opportunities, bars and restaurants -particularly for the younger consumer. It is within this context that an urban design planning process conceived and promoted the idea of new urban spaces that were to try to revitalise the city centre and to reposition Leeds economically and culturally as a European city.

At the same time, the UK national lottery established a new source of funds to mark the beginning of the new Millennium, and thus in November 1996 a bid was made by the city to the new Millennium Commission for a major new development entitled *Pride in the City*, (The Leeds Initiative :1996). [Footnote / endnote 1] The proposal was to create three new public squares, and also six new gateway areas to mark leading routes into the city. Utilising urban design, public art and involving wherever possible local community participation, the scheme aimed to 'add a new dimension to city life and civic pride' and 'a new quality to the public realm.' *Pride in the City* aimed to provide 'a stronger sense of place, and a greater sense of space,' while within these general aims the economic subtexts were clearly identified as the proposal spelt out what it saw as the impact and benefits for Leeds as it argued that:

Major enhancements to the centre of Leeds will further strengthen it as a shopping, business and leisure attraction for all citizens and for visitors. Moreover they will contribute to the economy of Leeds and the surrounding region since the city is an important element in the regional infrastructure. The growth of tourism in Leeds and the region is likely to receive particular support. Finally the national and international identity of Leeds will gain from the high quality images to be created in '*Pride in the City*. (:18)

One of the proposed squares lay in front of the Leeds Civic Hall, which completed in 1933, houses the official departments of the Leeds City Council, providing the council debating chamber, the Mayor's offices, reception rooms and offices for much of the bureaucracy of local government. The area also contained formally designed sunken gardens, which in 1983 was named as Mandela Gardens, symbolic of a political radical stance displayed by the controlling Labour Party city council, and which also marked several links that the city had in actively supporting the anti-apartheid movement. The area in front of the Civic Hall had not changed for 63 years and was surrounded by buildings, some like the Leeds General Infirmary hospital in the public sector, others such as The Electric Press,



The area in front of the Leeds Civic Hall showing the original Mandela Gardens and the site that was to be occupied by the new Millennium Square .

a former factory, while others were Edwardian and Victorian civic buildings in need of a new lease of life. The Pride in the City proposal was to develop this site as a new major square to create 'a genuine, large scale civic square for the people of Leeds, a place for civic events and gatherings, a proper setting for the architecture and a central focus for a cohesive civic quarter.' The proposal also contained plans for a large underground car park, a design feature that was to have a significant influence on the final development of Millennium Square.

Although Pride in The City, as a whole scheme, was turned down as such, the lottery's Millennium Commission suggested it be resubmitted as a single proposal for this one square. Thus a new bid, for Millennium Square, as it was now called, was submitted in August 1997 and was successful in being awarded a major grant of just over half the 11.9 million pounds towards a total cost of the project, the rest to be provided by the Leeds City Council, (The Leeds Initiative :1997).

The new Millennium Square retained the ambitions of the original proposal, but in the bidding process and with the advice and recommendations of the Millennium Commission itself, two themes gained importance and prominence. The first was that the new square should not only enhance the setting of some of the monumental and once grand buildings around its perimeter, but should stimulate major economic regeneration of the area. The second was that it should have an emphasis in providing a performance space and capability for a mix and range of events, including entertainment, civic celebration, civic ceremonies and community life. In a sense both social production, (the nature of its material aspect, its design and consequences for the physical presence of the buildings and environment), and social construction, (the provision of events and activities that could have lived cultural meanings for its users), were to emerge as major themes.

While Millennium Square is still not yet fully completed, with further development to take place around its perimeter buildings, the square and its gardens were officially opened by Nelson Mandela on the 30th April 2001. While at first sight its appearance is perhaps rather empty and austere, it is its potential as a major space for events and performances and for what it might become as a socially transformed experience, that will determine its success or otherwise.

Images, symbols and art experiences have an essential role in forming a sense of place and space, and while the intention is for Millennium Square to become an active venue for art activities and expressive experiences, such were also incorporated into its building and development. A Leeds based arts organisation, Pavilion, worked with the Leeds City Council to provide a series of activities and works as the site was developing. Pavilion instigated a programme entitled





General view Millennium Square



Construction Sights, in which the physical unfolding of the square also became a transformative expressive event. [Footnote /endnote 2] One of their activities was to transform the building site screens into a patterned polka-dot facade that contained a series of spy holes and porthole windows for viewers to gaze into the building site as it developed (hence the pun construction sights / sites). [visual 7] While such spy holes are common around building sites to allow the public to watch the building work in progress,

Pavilion used commissioned work by Deborah Baker, a photographer who worked with the commissioned architect Pierre d'Avoine, to present giant video stills of passers by filmed in Leeds City Centre. These images, not only had an aesthetic intensity, but set up all kinds of polemic contrasts between such as work and leisure, industry and art, object and body, and the inanimate and the living, thus raising issues within the semantic space between such entities. By symbolically peopling Millennium Square as it was being built, the work raised questions about the relationship of the square to the general Leeds public. These giant images of living people going about their daily business in the city, laid claim to the public nature of the space and were potent reminders that its materiality needed to be transformed into a public human experience.

Pavilion also presented a series of video and electronic digital images projected against one of the adjacent Victorian factory buildings, using a disused industrial past as a site for new emerging technology and forms of expression. While a visual spectacle, the event made claims for Millennium Square to embrace experiment, new media and to also become a living experience capable of mediating and transforming its physical presence.

An oral history project, also run by Pavilion, involved the recording of memories and conversations by workers from the old disused factories and warehouses around the perimeter of the square, highlighting and archiving past lives



Building site screen erected while the building of Millennium Square was in progress. (Photograph -Pavilion).





Views through porthole of
Deborah Baker's photographic
installation. (Photograph -
Pavilion)



and struggles embedded in work and materialist production. These recordings will serve as reminders of the industrial origins of the square's setting before it becomes transformed into a site of consumption, with the old buildings regenerated into such as new commercial bars, cafes, and restaurants. The records are contained on CD discs and websites and involved local schools, but it might be appropriate if listening booths could be in placed permanently within Millennium Square itself, to give contemporary access to its past.

In this respect Low draws attention to the work of Malcolm Quantrill (1987) and his book, *The Environmental Memory*, in reminding us that 'the examination of the built environment provides insights into meanings and values, and processes that might not be uncovered through other observations and offers mechanisms for exploring social and political forces of the past.' Designed landscapes such as plazas, she states, '*are a living history of local cultural meanings and intentions retained through a mnemonic process of environmental memory encoded in space.*'

Permanent art works are also to be featured in the square, and already in place is a cocoon steel framework structure surrounding the events control tower, conceived by the well known British sculpture Richard Wilson. The control tower contains electronic equipment for state-of-the- art light and laser shows, but it also is a watch tower with surveillance equipment, hence a mechanism of authority and social control like Bentham's all pervasive Panopticon. Perhaps the Wilson piece can be read as attempts by art to contain and hold in check the surveillance apparatus of the local civic power, reclaiming the square



Sculpture by Richard Wilson

for the freedom of imagination and the human spirit? Another large standing piece is a sculpture of two hands by a senior established British artist, Leeds born sculptor Kenneth Armytage. The piece echoes an Egyptian style, but it is not out of place within the garden design, which is more Mediterranean than English rose. The presence of public art within the square is a significant development for the city of Leeds, whose relationship with contemporary public art has in the past been problematic. (Footnote/endnote 3).

However, it is its potential as a performance arena that is important in considering how Millennium Square might be socially constructed and used. To this end there are five main features to its performing capacity:

- Firstly, a portable stage construction that can be erected as required for major events.
- Secondly, a digital electronic capability, providing sophisticated sound systems, light and laser performances, and digital projection facilities (soon to be augmented by a state of the art digital plasma screen).
- Thirdly, a unique underground logistic area, whereby original plans for an underground car park have been reformatted into underground dressing rooms, production rooms and recreation rooms to house the performers and the production facilities (including storing the portable stage). There is direct access to and from the surface, and to the stage when erected, by way of bunker-like entrances and a lift tower. At the far end from the stage area there are underground toilets that can be used for events involving thousands of people.
- Fourthly, its performance capacity and the logistics for such have been incorporated into its design with a gentle sloping surface that falls towards the stage area, and screening and gateway fittings that can erect temporary fences and entrances for small or large scale events. Part of these logistics are the moveable trees in planting boxes on discreet wheels that can be moved around the square to flexibly allow for different spatial configurations. Overall, the square has an events area of 300 square metres and a total project area of 450 square



Sculpture by Kenneth Armytage



The portable stage at Millennium Square with a test display of laser lights. (Photograph - Leeds City Council)



metres, if some of the perimeter building spaces are included. With the stage erected, temporary seating can provide for a seated audience of 2,500, and for a standing concert an audience of between 3 to 6,500 can be achieved, depending on how the temporary fences and gates are arranged.

- Fifthly, Millennium Square is managed by a young management team of the City Council, whose brief includes the commissioning of arts groups and performers, for example during the Summer Festival Rhythms of The City, which the City Council sponsors and organises. This management team is rapidly gaining expertise and imagination in the use of creative performance groups within an urban setting. (footnote / endnote 4)

There is thus a logistic, designed and material capacity for Millennium Square to be transformed from a socially produced physical space to a socially constructed transformative experience through art, celebration, events, ceremonies and so on. However, there are important issues to be considered, particularly if we question whose experiences and whose events. For example, what are the processes and mechanisms that will enable Millennium Square to be truly a

View of Millennium Square showing moveable trees and temporary tenting.



Temporary seating for a Millennium Square music concert. (Photograph - Leeds City Council)

democratic site of social construction, rather than a controlled expression of the ruling civic hegemony? Inevitably Millennium Square as a venue will be contested, as various social groups and interests lay claim to its social construction. The needs of commercial business to use the square as a promotional and advertising venue are inevitably different to those of local arts groups who require a central city space for performance. The attitudes and requirements of those who have purchased a prestige apartment in the regenerated buildings overlooking the square will be different to the young nightclubbers who will be seeking entertainment within adjacent bars and clubs.

The range of events and activities held on Millennium Square in its first seven months appear to have been quite diverse in nature, from large scale national concerts of both classical and pop music on BBC radio and television, to small local events involving local voluntary or community organisations. The events have not all been arts orientated, for example some have involved sport, commercial and private sector use for advertising and business gatherings and some have been public and voluntary sector events, including those of charity organisations. Some events have involved the use of a stage and all the technical logistics on offer, some only involve access to and use of the square. Examples of the range of events and performances include:

- A Palm Sunday procession, (religious event)
- St Patrick's Day March and events (ethnic minority event)
- Abba Tribute Band Live Concert (an event promoted and run by a commercial entertainment company)
- A Breakthrough Breast Cancer roadshow (charity health event)
- A Disability Festival Day (disability groups event)
- A Sikh Festival (ethnic minority event)
- Peugeot in The City, a motor trade car promotion and advertising event (private commercial trade sector event)
- A small jazz event used for fund-raising by a local women's arts group (community arts event)
- Battle of Britain Memorial Day (ceremonial event)
- Children's beach football and volley ball competition sponsored by Nike (commercial youth sports event)
- Athletes hospitality for the British Transplant Games (charity sports event)
- Open air film and video screenings as part of the Leeds Film Festival (arts event) and an open air theatre drama presentation (arts event).

Most notable in their organisation and popularity were perhaps, the Nelson Mandela opening of the square which featured African performing arts groups, a BBC televised concert featuring opera and popular classics, the installation of a temporary ice rink, which will be a regular Winter event, a performance by a French group of street theatrical innovators and performers, *Plasticiens Volants*, that told the story of Leeds through giant puppets, an inflatable Owl (Symbol of the Leeds Civic Hall), mime and pageantry, and a fireworks event by *L'Avalot*, a performance group from Spain, which as part of a Summer Street festival sponsored by the City Council, featured a parade of dinosaurs all breathing fire and fireworks.



Nelson Mandela officially opens Millennium Square and new Mandela gardens. (Photograph -Leeds City Council)



Temporary ice rink in Millennium Square. (Photograph -Leeds City Council)



Giant inflatable owl, part of performance by Plasticiens Volants in Millennium Square (Photograph Guzelian Ltd)



Scene from performance by Plasticiens Volants in Millennium Square (Photograph Guzelian Ltd)



Beginning of Street theatre performance / fireworks by L'Avalot, on the way to Millennium Square.



Fireworks event in Millennium Square

Such a wide range of events and a diversity of scale is part of the management policy of the square, and while they directly promote a few official events sponsored by the Council, (News Year Eve, The Temporary Ice Rink, the summer street musical festival Rhythms in the City, and one or two large concerts in association with the BBC), the management team act as a facilitator and will work with voluntary organisations, commercial music promoters, the private sector and the general public to provide facilities and back up services where required. If used for commercial or trading gain there is a fee for the use of the square, but otherwise payment is usually only required for technical logistics, facilities and expertise which can be hired from the council. In the first seven months of the year of its opening there were 100 event days of which 25% were directly organised or commissioned by the Millennium Square management team, 25% were voluntary and public sector organised events for which there was no fee for use of space, and 50% were commercial, trade or private sector events, paying fees for use of the square as well as for the services and facilities. While there does not seem to be a written policy of what kind of events can or cannot take place, anything breaching public health and safety, the Council's equal opportunities policy, or local public nuisance or trading laws, would not be accepted. The terms and conditions agreement for official sanctioned use of the square is detailed, but mainly refers to technical and logistic factors, music copyright, health and safety and so on.



Promotional private sector event for car promotion in Millennium Square.

Unofficially it seems that anyone can spontaneously use the square for an arts performance or event, although such could be prevented if considered a threat to the environment and fabric, the health and safety of others and so on. For example, students from the nearby Universities and colleges could gather unannounced for spontaneous arts events, and the square has already been used for political protest by way of a demonstration against the closing of care homes by the Council itself. It is likely it will become the focus of other political gatherings of one sort or the other.

Such an open usage policy is to be welcomed if Millennium Square is to become a genuine socially transformed democratic space. However there are inevitably potential areas of conflict and it could be argued that the 50% use by commercial and private business is already too big a proportion for a public space. There is already argument and difference between those who want a space to relax in, to sit or promenade and who feel that the garden is not secluded or colourful enough, that the square is continually being disrupted by the putting up of fences, gates, tents, marquees and the stage itself, which it is argued, disrupt the peace and spatial continuity of the square. There is environmental conflict, as the setting up of events often involve bringing

traffic onto the square that mark the surface, creating a scruffy dirty appearance. (footnote/ endnote 5) There is also an ongoing dispute between skateboarders with other users and the Council's Management. There are those who see the freedom to skateboard as a legitimate and important use of the square, and others who find BMX, roller blade and skateboarding a hazard, nuisance, damaging to the environment and an intimidation. The council itself is uncompromising and has gained a legal injunction to try and stop the Skateboarders. The resolution or containment of such conflicts will be have an important influence on how the square develops democratically and some issues may require imaginative compromise.

That the square should become contested territory is not surprising, as its dual purpose to provide a public city space and also to regenerate the local environment contains the potential for conflict. As a site for commercial consumption, with its inevitable postmodern emphasis on style, fashion and surface meanings, and given the needs of economic gentrification which such consumerism requires, it will become increasingly difficult to sustain Millennium Square as a genuine open public space. However, it is nonetheless to some credit of the Leeds City Council that they have so far emphasised the space as a living space for events and performances to happen, and that they are fairly open and relaxed about what those events should be and who should organise or own them. If Millennium Square is to be socially constructed as a living experience, then there should be wide diversity in its use for the broadest representation of the population as possible, and allowance made for events and activities that will also critique and challenge civic hegemony. There is a need for urban spaces, such as Millennium Square to 'welcome diversity and meet the contrasting needs of different social groups' (Beall 1997). As Beall further reminds us:

The structure of urban space presents both constraints and opportunities which impact in different ways on the lives of the different inhabitants of a city. Women and men, the elderly, children, teenagers, disabled people, racial, ethnic or religious minorities, refugees and newcomers, migrant workers, the wealthy, people in poverty - all have contrasting needs and contributions to make and they experience and engage with the physical environment in different ways. (Beall 1997 :3)

Perhaps the most exciting Millennium Square event I have witnessed so far has been the fireworks performance of the Spanish group L'Avalot, where strange dinosaur creatures emerged and paraded through the streets of central Leeds with fire and sparks, to a grand finale in Millennium Square that was as aesthetically glorious as it was exciting and even dangerous. Low in her book points out that it is such as fiesta and carnival that break the official order of the plaza, which temporarily appropriate the civic controlled space from officialdom and challenge the prevailing political hegemony by breaking normally applied rules, procedures and protocols. (footnote/ endnote 6) With the Spanish sense of fiesta, the fireworks, in their imagination, boldness and danger worried the Council officials and their concern for bureaucratic health and safety procedures and regulations. For an hour or so, the square was taken away from a

bourgeois sense of order and control and appropriated by fire, mayhem excitement and art. In itself, perhaps this is a powerful case for the place of art and imagination in urban space.

As Low implies this in itself is part of the democratic lived transformative process of plazas and such public spaces. In spite of often being controlled and commandeered for ruling political forces, in her conclusion she argues that: Meaningful public contexts must be conserved for this cultural significance and political importance and maintained as representational centers of social conflict and cooperation.....Through the making and remaking of public spaces, we retain the spatial and cultural dimensions of democratic political practices. (Low 2000 :247) (Footnote/endnote 7)

Such is an ambitious requirement for Millennium Square, but one that needs to be acknowledged in any evaluation and monitoring of the square. It is also clear from Low's methodology that any such evaluation needs to be rooted in a theoretical perspective that will allow the many facets of social construction to be assessed. For the Leeds City Council, Millennium Square already has become a success in its role in helping to rebrand the city, and by already bringing into the immediate neighbourhood 150 million pounds of private investment and regeneration. It has also provided the context for the city to transform its own nearby civic environment, with for example, a major refurbishment for the adjoining Leeds Institute building which is to become the site for publicly displaying the collection of the Leeds Museum. It could also be demonstrated that Millennium Square is helping to bring people back into the city centre, stimulating greater use of the city centre at night and has opened up new vistas in the city environment, so fulfilling its original ambitions.

Any future or on-going evaluation of Millennium Square will require a range of interdisciplinary methodologies, taking into account its history, ethnographic aspects, aesthetics and design functions, and above all how it was socially produced and constructed by its users and potential users. Indices other than the economic will need to be used to account for the socio-political aspects of the space. For example, there will be the need for some mapping and usage profiles to highlight class, gender, age, and disability to assess whether the square is truly an inclusive public space, or whether it is dominated by a particular social stratum by both use and by the nature of its users. There will also be the need for participant observation and the collection of narratives to highlight its emerging expressive and



Night view of refurbished Leeds Institute Building, situated on the perimeter of Millennium Square.



Open air tables at the café bar in Millennium Square

symbolic role in personal and social identity. Farrar in one of the discussion papers of the Millennium Intervention Group (Douglas, Gunn, Farrar et.al : 2000), suggests that events and activities held in Millennium Square might be characterised by polar opposites to determine whether they simply conform to prevailing ideologies or whether they are more radical and challenging. Such could form the basis for a semantic differential evaluation of its activities, which although initially bipolar, could through scaling and factor analysis provide a three dimensional conceptual map of the social transformative nature or otherwise of Millennium Square and its activities. [Footnote/endnote 8]

The balance between organised and spontaneous public use is another important factor in determining the extent to which Millennium Square will be successful as a public space. If events and celebratory use of the square depend solely on those officially organised, then no matter how well intentioned and varied these are, the space will be perceived as a civic controlled space and this in itself will be detrimental to its public 'ownership', purpose and use. Kirshenblatt-Gimblett (1999) makes the distinction between official space and urban vernacular space - the former designed, controlled, designated and secure, the latter mapped by temporary and spontaneous use. She cites Washington Square Park in Manhattan where on weekends in good weather 'strangers gather at the park and produce complex ensemble performance without plans, sponsoring organisations, funding, publicity or announced schedules' (:20). As Washington Square Park was never designed for such activities, urban vernacular space could be regarded as the creative manifestation of genuine public space, which by its spontaneous public use re-define the formal parameters of designed space. Within Low's framework it could be argued that urban vernacular space through social construction challenges or redefines its own social production. In the last analysis it is how Millennium Square will be socially constructed and used and how the space is to be transformed into a public living experience that will determine its success or otherwise.

Footnotes/ endnotes

1

The Pride in The City proposal was supported and directed by a coalition partnership of Leeds business, public sector and educational institutions, including the two major universities. Lead by the Leeds City Council and known as the Leeds Initiative, this partnership and its sub-committees is increasingly playing a major role in the strategic development of the city in all its aspects. The Leeds City Architect, John Thorp, was the creative author of the proposal and he also had overall responsibility for the creative development and management of the Millennium Square project that emerged from Pride in The City.

2

Construction Sights was funded by grant awards from the Royal Society of Arts (Art and Architecture Scheme), the Arts Council of England, and the Yorkshire Arts Board, as well as Leeds City Council. Curated and managed by Anna Douglas, the project included lighting and information presentation and the design of the building site's public interface.

Pavilion also set up a number of seminars and discussion groups bringing together local academics and commentators to form a Millennium Intervention Group that presented discussion papers examining the history, purpose and potential of Millennium Square and its socio-historical and political nature, (Douglas, Farrar, Gunn et. al.: 2000). The papers represent a salient intervention by an academic community into the civic urban design process. The Leeds School of Art, Architecture and Design at Leeds Metropolitan University, through project seminars with students and staff of its urban and landscape design courses, also contributed to a practical exploration of the potential design and uses of Millennium Square in its early development stage (Leeds Metropolitan University : 1998). These seminars involved local architects, politicians, relevant professionals and students, as well as individual members of the public. Workshops sessions, involving John Thorp and other Leeds City council officers, significantly provided for open debate and public scrutiny (albeit by a mainly professionally interested constituency) at an early developmental stage in a Leeds major urban planning project. (Smales and Burgess : 1999).

3

The political and cultural issues around Leeds and its relationship with public art are explored in Sandle (2001).

4

For example, representatives of the management team have visited Tarrega in Spain, and other show-case festivals in their search for street performers.

5

Criticisms of Millennium Square, as for example featured in the local BBC Website chat page, often highlight its apparent drabness and greyness. Aesthetically, it could be argued that the underground-stage entrances and lift blocks with their grey bunker-like appearance contribute little to the square's organic structure and are rather too austere. However, the appearance of Millennium Square will change considerably as the



Growing plantation display in Millennium Square.

Mandela Gardens, surrounding border plantations and the moveable trees thicken and grow.

The addition of new venues, including a proposed theatre around its south side perimeter will also improve its appearance.

Maintenance and environmental damage, however does seem to be a problem. The local opposition political party, the Liberal Democrats for example, are critical of the expenditure involved in replacing damaged paving stones that are caused by lorries and vans having to travel over the square's surface to set up shows and performances. There are also problems with the fountain, which has not been working regularly.

6

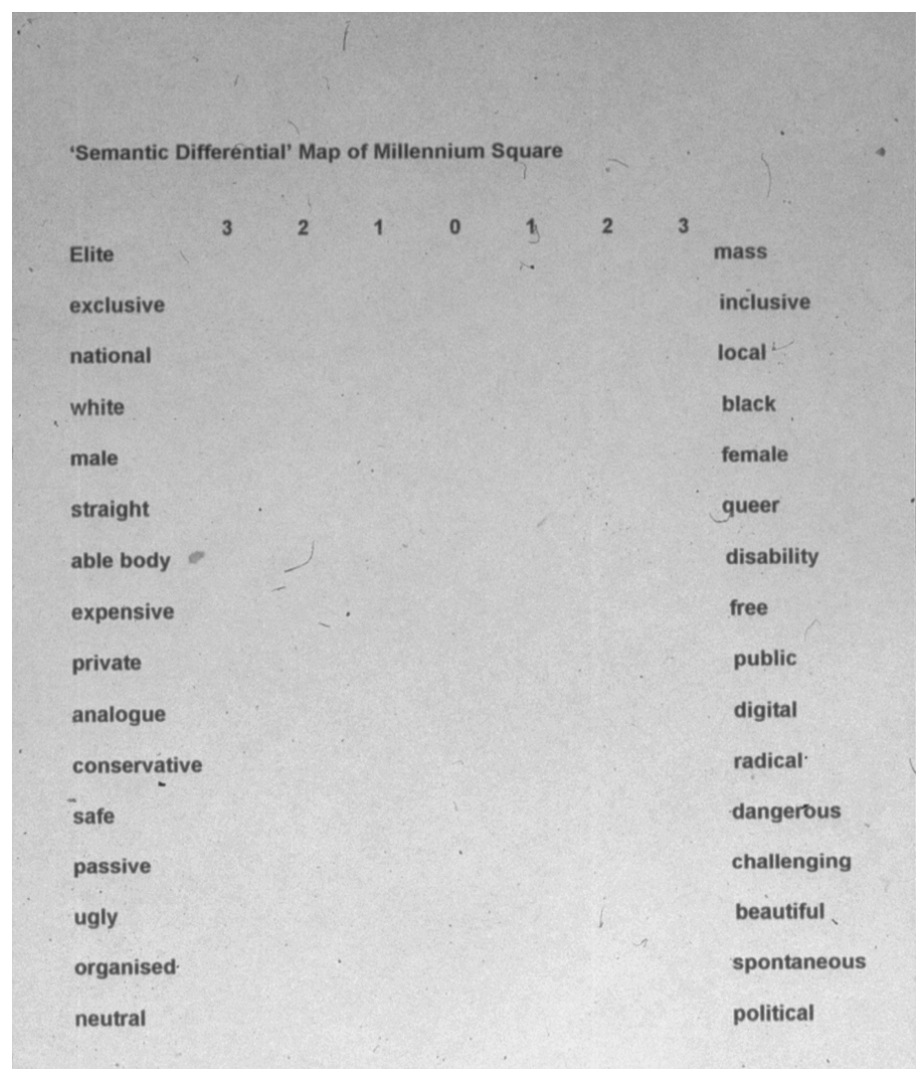
Kirshenblatt-Gimblett (1999: 21) highlights New York's Chinese New Year celebrations in which 'the rules are relaxed, and laws are selectively enforced.' Although firecrackers are illegal in New York, she observes that by the end of the Chinese New Year day, sidewalks and roads are littered with shredded red paper from the firecrackers. The carnival in appropriating space uses it in a different way to the normal civic and business life of the city.

7

Also Beall (1997:3) observes that :In these urban spaces social identities collide, collude and accommodate each other. Social relations are built and challenged and social divisions occur while political coalitions and organisational linkages emerge and fade. Struggles for survival and power are played out in physical spaces and built environments that are spatial and organisational expressions of social relations and contesting realities.

8

Using 7 point semantic differential rating scales of terms such as elitist / populist, inclusive / exclusive, queer / straight, able-bodied /



disabled, expensive/free, passive/ active, bland/sensual, white/ black, inclusive/exclusive, spontaneous/organised, political / apolitical/ bland/ sensual, and so on, an evaluation could be made of the perceived social and cultural meanings of different events and activities held in Millennium Square.

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Art crossing Hiroshima Project 2001, spring as an urban development strategy

Yasuyo Kudo

1) Hiroshima City, an overview

At 8:15 on August 6, 1945, the Atomic bomb exploded approximately 580 meters above the center of Hiroshima, instantly killing over one hundred forty thousands people, and leaving hundreds of thousands in agony from the aftereffects of the radiation.

Since then, the city has recovered and developed as a city that is famous for the A-bomb destruction it suffered. Known worldwide, the Hiroshima Peace Memorial Ceremony is held each year to comfort the souls of victims and to pray for everlasting peace. During the ceremony, held in front of the Memorial Cenotaph in Peace Memorial Park, a Peace Declaration, i.e., a continuing appeal for the abolition of nuclear weapons and the achievement of everlasting world peace is delivered to the world, by the mayor of Hiroshima. The site for the ceremony, the Peace Memorial Park, is located in the center of the city and has a number of other features, including a large number of art monuments built in hopes of world peace, Hiroshima Peace Memorial Museum, in which are displayed photographs of Hiroshima taken before and after the disaster, and the A-bomb Dome, now a world heritage site.

The A-bomb-Dome was originally constructed in 1915 as the Hiroshima Commercial Exhibition Hall. It was designed by Czech architect, Jan Letzel. This bold European-style building with its oval dome and undulating walls was the symbol of the city.

The explosion of the A-bomb, instantly devastated the building, burning it in its entirety. The fire blew in from the ceiling, but because the air blast came from almost directly overhead, a portion of the wall escaped collapse, leaving a lasting symbol distinctively topped by the dome's steel frame. This ruin is the "Public Art" of Hiroshima City a symbolic memorial of the tragedy, although many public works of art, mainly sculpture have been commissioned and installed around it since the 1950's.

Though the city is known as the A-bomb city, Hiroshima has a rich cultural and historical background. About 1000 years ago, the city was already known as an important political and economic center of the mid-western region of Japan. Hiroshima Castle, a magnificent flatland castle located in the Ota River delta, was constructed in the late fifteenth century and symbolizes the rich cultural, artistic, and sociological history of the city.

The city flourished as a Center hub of the mid- western region of Japan over for 1,000 years, and it abounds in traditional Japanese cooking, craft-arts, temples and shrines. Also, a fact not well-known world wide, is that Mazda cars are manufactured in Hiroshima. The total value of manufactured products shipped by the auto-industry was about 7.5 billion \$U.S. (1997 statistical survey "Industry of Hiroshima").



2) The Revitalization Plan and City Center Development Project (Kamiya-cho Project)

Although, Hiroshima has a strong industrial, historical, and cultural background, in addition to being internationally known for its A-bomb memories, the city is worried by the diminishing creativity and vitality of the central area of the city owing to prolonged economic recession, as well as the sprawling dimensions that motorization has brought to the city center. There are several other major projects covered by the revitalization plan for the city, however, it was the Kamiya-cho Project that was the first to be undertaken.

Kamiya-cho, partly because of the traffic congestion and the general aging of the facilities, has been suffering a decline in popularity over the past 10 years. It is and has been, however, the economic and cultural center, not mention the social hub, of the city following the Second World War, surrounded as it is by the prefectural government building, museums, and the Peace Park mentioned earlier. In addition, Kamiya-cho serves a pivotal role in public transportation (buses, street trams, and the new transportation system “Astram Line,” which is a new monorail connecting the city center with the suburbs). Astram Line turned out to be one of the major sites of the Art Crossing exhibition.

The site is located under the intersection of City Center Avenue. The budget for the construction was estimated at over 100 billion yen. The total construction of floor space amounts to 24,930², and the underground corridors run for distance of 225m and 390m, crossing under the avenues that run above ground. Over 90 shops are due to be housed there. The developer is the Kamiya-cho Underground Development Corporation, a jointly capitalized venture by the city government and local private sectors subsidized by the National Construction Ministry.

The construction of Kamiya-cho underground shopping center was planned in 1991 and started in 1995. The project was conceived mainly for as an economic urban development strategy for the area. Since it was located at the most prestigious place in Hiroshima area, it drew wide public attentions and expectations as the most advanced shopping mall amalgamating culture, information, and fashion. As the construction progressed, however, discussion about needs for public art arose among city officials, professors from Hiroshima City University, as well as the architects responsible for the project.

In 1992, the Public Design Committee, led by professor Ohi of Hiroshima City University, city government officials, and project architects, was formed to determine the principal concept of public art for the Kamiya-cho development. “Energy from/to Underground” was finalized as the title of the public art concept. The concept consists of three elements: the energy from above the ground, representing the vitality of the daily life of citizens; the energy from the underground, connoting layers of historical culture, art, politics and the lives of past citizens; the energy of the past and present culminating in the construction of the project.

Given the concept of the public art, a competition to designate seven professional art planners was held. Town Art Corporation in





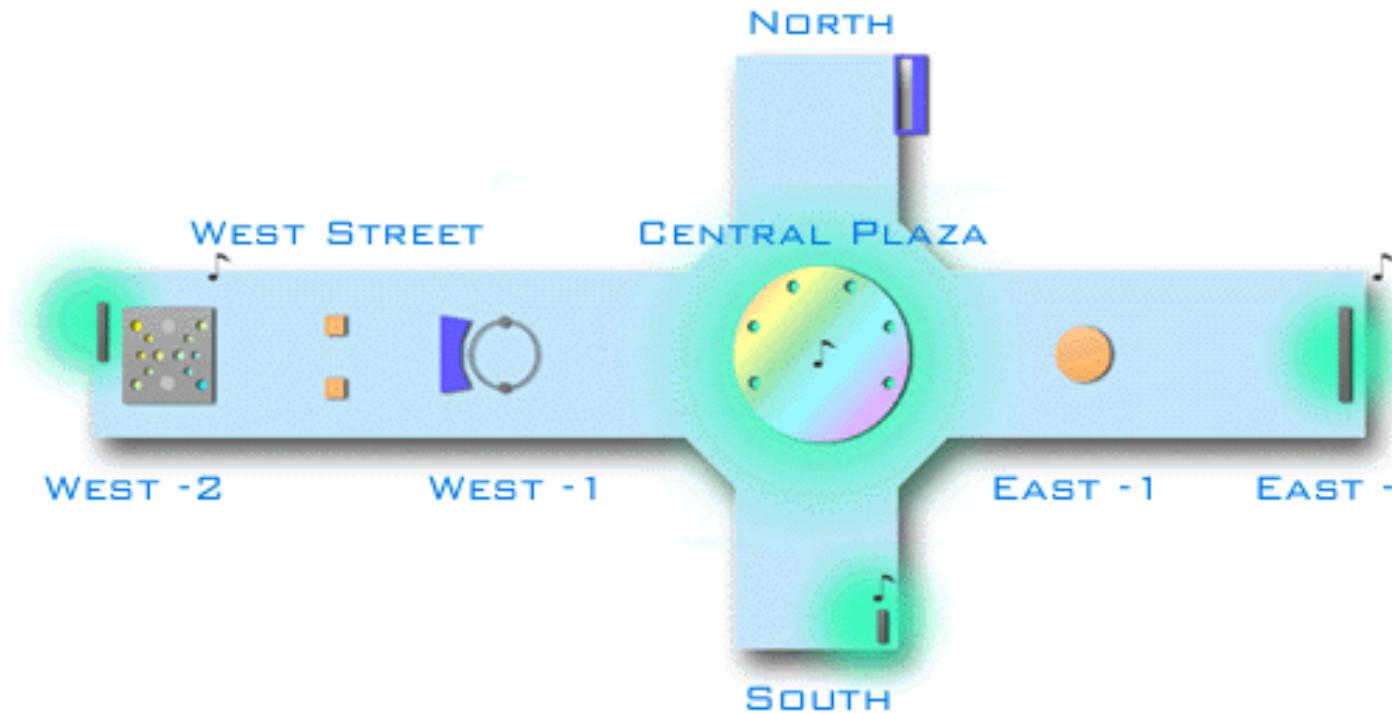
Tokyo, Japan, (Y. Kudo, A. Nishiwaki, S. Amano) was selected to undertake the task of the planning and installation of the public art project.

Discussion started within the newly formed committee consisting of professors, city government officials, the selected art planners and the project architects. The ideas underlining the concept of public art as follows:

- 1) In awareness that the existing public works of art in Hiroshima City are basically memorials relating to the A-bomb, Hiroshima's past, the public art to be installed in Kamiya-cho has to be art that opens up mind and heart of citizens to their future, i.e., the 21st century.
- 2) Artists to be chosen should be invited from not only Hiroshima or Japan but from the world over. Publicity by inviting artists from all over the world is meaningful, in that it is effective in promoting the city for an urban development purposes.
- 3) Not only permanent public art, but temporary public art is necessary to attract the attention and interest of the citizens and professional artists. This temporary public art section was later named "Hiroshima Art Crossing 2000 spring." (This case study focuses on this temporary art exhibition, Art Crossing Hiroshima as an urban development strategy.)

The ground plan of the Kamiya-cho site is shown below.

Seven sites, which are plazas of the mall, were selected. Works of art enhancing interaction and communication among citizens have been commissioned from one American artist and two Japanese artists. Five pieces by Glen Allen are in the form of video art accompanied by sound and music composed by the same artist. Stone fountain sculpture is by Akira Kowatari, and back-lit pavement art actuated by sensing the movement of pedestrians is done by T. Fujiwara. Another four mall objects built into the floor were commissioned from four graduate students at Hiroshima City University. The final works



are shown below.

During the process of commissioning art works, discussion concerning needs for the temporary art exhibition got under way among professors, the city officials, and the public art planner(Town Art Co., Ltd.).

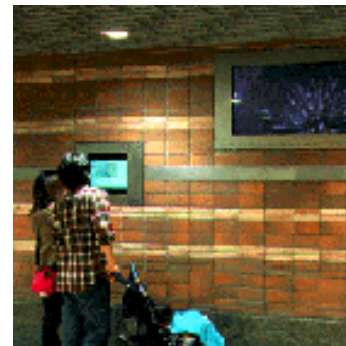
4) Concept and Realization of a Temporary Art Event, “Art Crossing Hiroshima Project 2001, Spring.”

During the process of commissioning these public art works, given the frequent argument that public art leads to further discussion of public participation, urban vitalization etc, several issues arose which were submitted to the committee.

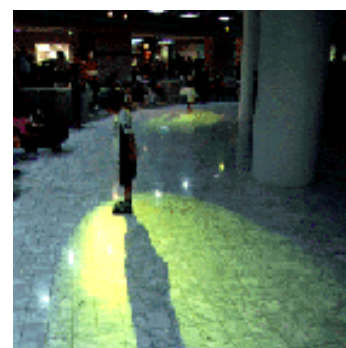
Of these, three major issues were adopted by the committee, which discussed how they could best be achieved. The three issues were:

- 1) How to preserve blocks used as temporary pavement during the construction of Kamiya-cho junction, which were to be displaced after completion.
- 2) The local artists lamented the lack of exhibition spaces for their activities. They needed and longed to find untraditional spaces for their exhibitions.
- 3) The transportation authority of the city government needed further publicity of their ten year old mono-rail line, “Astram Line,” whose terminal is Kamiya-cho junction.

The three issues described above were not related to each other



Time Scape: Glen Allen



Ripple: Akira Kowatari

but were implicitly and directly relevant to the completion of the public art at Kamiya-cho. The committee argued two alternatives: one was to incorporate the three issues in the expression of permanent public art, while the other, was to plan a temporary art event to coincide with the opening of the Kamiya-cho development. The latter seemed to have the intrinsic power to invigorate, public participation in the public activities, although this might conceivably be only transient.

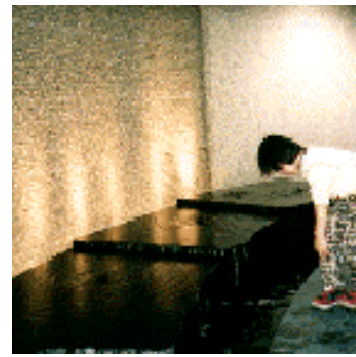
The committee discussed possible sites for the temporary art exhibition and concluded on following four sites in the city. Firstly, the committee chose the open space in Hiroshima University as the site for the preservation of the pavement blocks removed from the city center (Kamiya-cho) construction site. Professor. Kenji Ohi proposed the relocation of pavement blocks to the campus open space. His comments go broadly as follows:

Imagine you are swimming. Something at the bottom of the sea catches your eye, a glittering, sparkling but indeterminate something. You decide to bring it to the surface, to take a closer look at it. This project started with the same motivation, to pull something, something that caught people's eyes, out of the everyday life and spaces of a city (Hiroshima) and take a closer look at it. In this case, that something was a large quantity of industrial waste that was left over from the construction of a new underground shopping center in the center of Hiroshima, at Kamiya-cho junction.

Totaling more than 2000 pieces in all, each piece of waste was composed of concrete and iron one meter in length, two meters wide, 20 centimeters in thickness, and one ton in weight. This material was used, during the 10 years that it took to construct the site, lodging itself firmly into both human memory and the accompanying passage of time. Now plans are in progress to move the materials in its entirety to the campus of Hiroshima University, where it, as the former covering materials for a space in transience, can serve as a document, and expression, of city development. (Catalog of Art Crossing Hiroshima Project 2001, Spring.)

This newly created open space made by the pavement blocks in the University was decided on for the setting of the temporary art exhibition. Two professors of art from the university and three local artists were assigned to the project.

The University is located in the suburbs of the city, about a half hour's ride from the city center by Astram Line. The Astram Line was constructed and finished seven years ago. The line was planned to alleviate traffic congestion between the north-western suburbs and the city center, Kamiya-cho as well as to increase the efficiency of the transportation infrastructure of the city as a whole. Thus, the second logical step was to utilize the trams and stations of Astram Line. The city proposed that the trams and stations along the line could be utilized as interesting art exhibition sites and that the event could be an innovative publicity program for the city transportation system. The committee reacted enthusiastically to this proposal. Later, a city official further proposed using the city community bus known as "Bon-Bus" as an additional feature to a temporary bus service. The "Bon-Bus" service was to serve for two days as the transport for an artistic



Tracks: Takahiro Fujiwara

tour, during which time it would take in on its route the University, Astram Line stations, Kamiya-cho, and other public art exhibition sites.

Thirdly, the former Hiroshima branch of the Bank of Japan was selected as the exhibition site. The building was one of the few buildings to survive the A-bomb, but had long been closed to the public because it was contaminated by radiation. It was recently opened for the public use, being designated as a site of cultural and historical heritage by the city. The building had been lent free from the Bank of Japan to the city since last year and has not been renovated in any way, retaining the appearance of a bank built before the Second World War.

Naturally, the center of the art exhibition had to be the city center of Kamiya-cho where permanent public art works were to be installed by the time the development had been completed. In stark contrast to the quietness and serenity of the bank, the city center in the heart of the city is a busy area, following its recent opening. In total, work from eight artists was installed on the site, using the inside of the complex.

The committee after deciding on four sites for the temporary art exhibition, discussed and determined artistic genres and artists for each site, taking into consideration such characteristics of the site, physical spaciousness, historical element, geographic and functional properties. It also secured the agreement and obtained approval of the city. The budget of the temporary art exhibition was to be allotted a share of five percent of the total contract value of the permanent public art at Kamiya-cho.

The artistic genre decided on for Hiroshima City University was to be large sculpture in wood, stone or metal in view of the spacious dimensions of the site. Five artists were selected, two of whom are associate professors at the University, and three of whom are artists residing in Hiroshima.

The exhibition space in the stations and trams of the Astram Line is characterized as the space utilized by unspecified members of the general public. Such space is not commonly made available for temporary art exhibition in Japan. Thus, the committee believed that the most suitable genre of artists would be, emerging and experimental talent. One of two artists selected, Tsuyoshi Ozawa, viewed the Astram Line as one of the most modern section of the city life, connecting as it does the newly developed city center and currently developing suburbs. In line with this view, he utilized the site for his 3,000 stickers to be affixed on various parts of the site. The stickers used assimilated commercial stickers commonly seen in trains and buses, and are made of pictures of conventional or retrospective scenes of old Hiroshima city that the artist photographed himself.

The other artist was Yuichi Higashionna. Advertisements in trams and stations are a necessity, and the general public take them for granted. This artist adopts the same technique representing commercial advertisement, expressing his cynical insights into contemporary daily family life, and endeavoring to convey a contradictory message to the general public.



Tatsuo Ebisawa



Yoahiharu Maekawa

At the former Hiroshima branch building of the Bank of Japan, one of the A-bomb historical memorials, eighteen video works were effectively shown in many rooms, both large and small, from checking counter to branch manager's office. These rooms are divided by thick, old concrete dating from 1936. Alongside the video artists from Japan (were artists from overseas, including contributors from Spain, the USA, Thailand, the UK, and Germany). These artists from abroad imparted to "Art Crossing" a multifaceted, truly international flavor. While also serving as a very good darkened room for watching video works, the un-renovated room breathe the distinctive history and aura of the place. "Indeed, it is also worthwhile to note that although hardly any of the work included in "Art-Crossing" set out to emphasize anything from the Hiroshima region, the character of the venues created a recognizable undertone to the whole event, to such an extent that often it seemed as if they were telling an elaborate story about the region," said Motoaki Hori, curator of Kanagawa Modern Museum of Japan.

Satomu Saki(Japan) with her work "Shinjuku Passage," places nine TV monitors in the old bank checking counter on the first floor. She depicts from three different angles, a ball being kicked around quite unconsciously by passers-by in a crowded Shinjuku underground passage. Homeless people used to live in this underground passage but recently they were evicted as a result of complaints of passers-by. Through this video, she tried to convey the cynical reality of modern urban life.

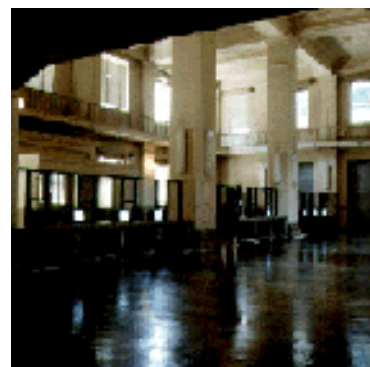
In the underground vault of the bank, Maniel Saiz (Spain) projected on the wall the scene of voluminous vapor being emitted from the top of a nuclear energy plant and then being sucked back, connoting a space with no exit and timeless time scale. "Brake-in-theater," an omnibus, was directed by Masato Wakabayashi(Japan) and Satomu Saki(Japan), and participants were Jeroen Offerman(Holland), Oliver Zwink(Germany), O'lof"Bjo"rnsdo'ttir(Iceland), and Kenny Macleod(U.K/Scotland

Michael Shaowanasai(Thailand) used the changing room of the female bank clerks to exhibit his video work called "Adventure of Iron Pussy." This work in the form of short dramatic movies, tells a story of a hero who fights against the Japanese Mafia to rescue a go-go-boy working in a red-light district. His sense of black humor lends his video work a satiric edge in its depiction of social problems in Thailand. Kristin Lucas(USA) displayed her "Involuntary Reception," while Ryoko Aoki&Zon Ito(Japan) presented their "Nen Sha."

Another seven artists joined the video exhibition to bring the total number of artists to 18. Hiroshi Kasahara, lecturer at Hiroshima City University, exhibited his "P-attention" and did the overall organization and direction of the video art exhibition staged at the Hiroshima Branch building of the Bank of Japan.



The Little Match irls Project: Yuichi Higashionna



Shinjuku Passage: Satomu Saki



Sticker Project: Tsuyoshi Ozawa

1) Conclusion

Dr. Kenji Ohi comments “We proposed and completed this project hoping that citizens would be able to explore what it is to express themselves in the city against its cultural and historical background. At the same time, we hoped that the project would function as an incubating device for creativity, stimulating further creativity in the city.” The project “Art Crossing Hiroshima Project 2001, Spring” has clearly fulfilled the purpose that Dr. Kenji Ohi mentioned above. This project connected three event sites, and one city center development site: Kamiya-cho (the city’s hub), the Hiroshima City University (a place of education), Astram Line (the city’s major public transportation system connecting its city center and suburbs), and the former Branch of the Bank of Japan. This project allowed these four sites, strategically important for city urban development, resonate with one another through the temporary art event. “Art Crossing Hiroshima Project 2001, Spring” was participated in by 33 artists.

The hearts of professionals and art lovers, ordinary citizens, city officials alike were moved by a common experience and shared emotion. This result as a whole was very encouraging. Although “Art Crossing Hiroshima” was planned as an artistic and cultural strategy to assist with the opening of Kamiya-cho Shopping Center, the planning team came to see the potential power of the art event as effective means of revitalizing Hiroshima. With an eye to future development, this team is currently at the planning stage of a project to turn “Art Crossing” into “International Art Crossing Hiroshima,” in which artists worldwide will be invited to participate in an international competition. Not only this, but it also hoped to expand the event so as to include not just visual art, but also performing art and music.

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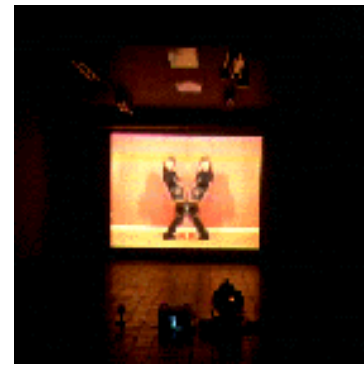
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Brake-in-theater: Wakabayashi&Saki



Involuntary Reception: Kristin Lucas



Nen Sha: Aoki&Zon



P-attention: Hiroshi Kasahara

River life: a meandering intervention

1. INTRODUCTION & CONEXT

David Haley
SEPRU. M.M.U.

“Water in one form or another circulates around us, all the time and everywhere.”_ [E. C. Pielou, Fresh Water (1998)]

Living things depend on water
but water does not depend on living things.
It has a life of its own

Two years ago I delivered a paper about art, ecology and global warming - “*O brave new world: a change in the weather*”_. Most people in 1999 considered climate change a rather strange topic for public art – an eccentric English preoccupation with the weather, perhaps? However, from the Deluge and Tempest of that paper, the PAO’s ‘Waterfronts of Art’ has brought me in touch with Barcelona’s Rio Besos whose flood rhythms and riparian community song carried me to the Rio Duoro where a disaster of global warming and global economy demonstrated the vulnerability of the people of Porto.

This paper is about a project in the English county town of Shrewsbury and Briton’s longest river, the Severn. . It develops my interpretation of ‘Waterfronts of Art’, responds to current global problems and focuses on future opportunities – “a dialogue for the beginning of time”.

2. SHREWSBURY IN THE LOOP: THE SITUATION

*Under the floorboards,
You could hear the fish singing.
A stream of meaning.*

In May 2001 Shrewsbury’s Museum and Gallery Director, Adrian Plant, invited me to contribute to an exhibition about the River Severn called “River Life II”. Five months after the River’s dramatic floods, my introduction to the project was the opening lecture of “River Life I” by a local historian to the town’s Traders Association. The gathering welcomed me as “the flood defence expert from Manchester”! I explained that I am just an ecological artist, but they



asked me to help anyway. I said I would see if my art was appropriate to their needs and they should have no expectations of what might be achieved. Driven by their fears and hopes, they sent me a report from the Environment Agency – “.... Flood Defence Strategy for the River Severn”.



The report compared three approaches to solving the problem. The chosen ‘hard defence’ scheme which should reduce the chance of flooding from 1 in 50 years to 1 in 100 years may have been driven by a £6,000,000 grant and an immediate political solution. Interestingly, much of the justification for Shrewsbury’s flood alleviation scheme came from the report’s aesthetic assertions “limiting negative visual impact” to maintain the “landscape value” and form “an attractive backdrop” for “important views”. The accepted scheme now has plans to add art to “minimise the visual and physical presence of the hard defences”.

The group I met have since lodged their protest against this scheme and I am now working with the Shrewsbury Museum Gallery on an artwork to network with other galleries and their communities along the course of the river. This gallery relationship is important in the process of questioning our cultural construct of a ‘nature’ aesthetic.

Starting in Shrewsbury, in July 2002, the initial work will include a poem to trace time from the first droplet of water that melted from the glacier that formed the river, to the droplet that brakes the surface tension of disbelief to cause the next flood. The installation will use ‘live’ webcam images to replace the views of river paintings in the museum’s collection and possibly witness a flood. A clepsydra (“water thief”) or ancient Greek water clock will measure the duration of our species and a river cruise will perform the buoyancy of re-insurance.

As the realities of Global Warming are comprehended, model-based solutions and the credibility of experts are being severely challenged - not least those of artistic and design practices. Here we consider the development of an ecological dialogue as a cultural construct for survival and the creative potential of Climate Change - “a new culture in which problems give way to capabilities”_ (Eduardo Paolozzi 1985).

The remainder of this paper is based on the elements common to all living organisms – Pattern, Structure and Process_ (Capra 1996). Providing it is understood that no one element takes precedence and that they are completely inter-related it presents a useful concept for understanding the dynamics of life.

STRUCTURE	PATTERN	PROCESS
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They also correspond with the inter-related areas of concern published in February 2001 by the Intergovernmental Panel on Climate Change (IPCC): Impacts, Vulnerability and Adaptation.

STRUCTURE	PATTERN	PROCESS
IMPACTS	VULNERABILITY	ADAPTATION

They form the basis of the IPCC's assessment "concerning the sensitivity, adaptive capacity, and vulnerability of natural and human systems to climate change, and the potential consequences of climate change."_ For the purposes of this paper, I will focus on the PATTERN and PROCESS.

3. "THINKING IS FORM" PATTERNS, SYSTEMS, KNOWLEDGE & DRAWING

The proponents of 'Deep Ecology' say that we need to be able to ask "deeper questions"_ and that our survival is based on the questions we formulate and how we answer them. In the simplest of terms, survival is based on the ability to recognise and respond to particular patterns. And it can at times be a simple matter of recognising the difference between a complex and complicated situation.

Noah said to God, "*God, what's an Ark?*" And God said to Noah "*How long can you tread water?*"

Given that the recent flooding of the River Severn is an expression of climate change, I have tried to empathise with the people of Shrewsbury by posing some fundamental questions:



A Systematic Approach

IDENTIFY PROBLEM

The accelerating effects of climate change are uncertain and I don't know how to cope

PURPOSES (WHY)
To survive & maintain Q of L
Me, those I love, others

CUSTOMER (WHO)
Me, those I love, others

CLARIFY AIMS

How am I and those I love able to survive the accelerating effects of climate change?

END PRODUCT (OUTCOMES)

*Survival / sustainability
well-being / quality of life*

SUCCESS/CRITERIA/STANDARDS/KSFS
(MEASURES)
My art is appropriate & capable of adapting to the needs of surviving the accelerating effects of climate change

INFORMATION

The effects of climate change are accelerating & we don't know how to cope

KNOWN

UNKNOWN (& NEEDED)
*How to adapt (attitude),
The risks*

WHAT HAS TO
BE DONE

WHTBD
BY ME

*Learn Adaptable skills
Learn to read the signs*

WHTBD
SOMEONE ELSE

*Invest in research
Reduce global warming
Promote biodiversity*

WHTBD
BY ME TO GET IT

*Shift attitudes (culture)
Develop appropriate technologies*

BY ME TO GET THEIR
COOPERATION

*Demonstrate economic
viability*

PLAN
TO DO IT

ACTION

REVIEW

PLAN
TO DO IT

ACTION

REVIEW

PLAN
TO DO IT

ACTION

REVIEW

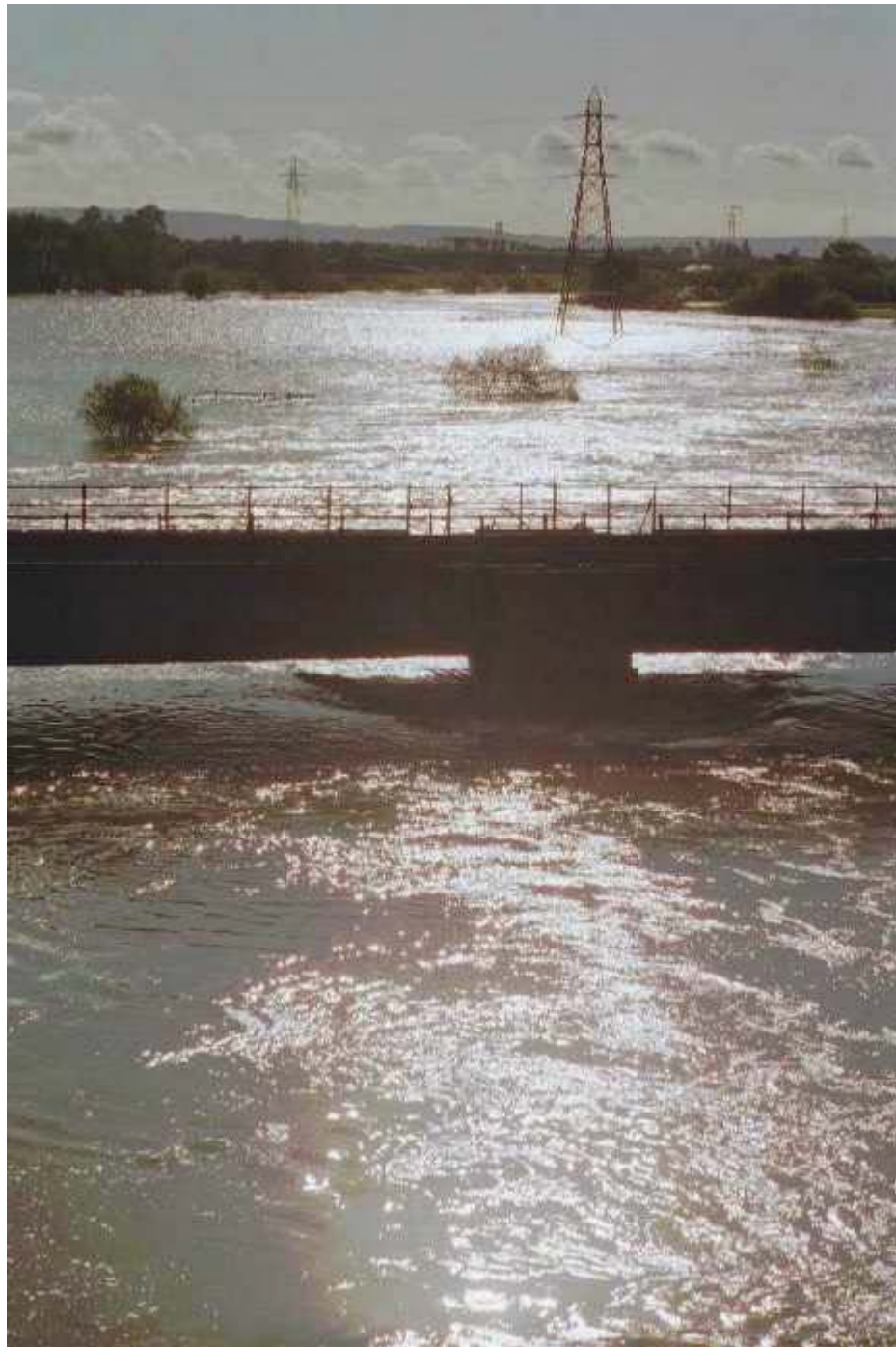
- How will I and those I love survive the accelerating effects of climate change?
- Is my art relevant for this purpose?
- What do I need to do to increase our chances of survival?
- What do I need to know to survive?
- Where do I get this information?
- How do we learn from this information?
- How do we apply this understanding to increase our ability to adapt to climate change?
- Will I and those I love survive the accelerating effects of climate change?

I realised that my enquiries were describing feedback loops and that I was constructing a systematic approach which could be applied to the situation.

I was, however, concerned that this process may become formulaic or constricting. But this was not a deterministic model, it was simply an approach that gave form to the process. By making the problems of others tangible, it let me take control of my situation and it demonstrated our dependence on each other. The activity of drawing the diagram helped too. It meant that I could 'capture' the complexity of the problem in an image – change it, erase it, rearrange it, visualize it, understand it, invent with it, and communicate this to others.

Science and research teach us the rationale of systematised methodologies and ecology as a science was invented to study "...organisms in relation to one another and to their surroundings..."_. Here, in the need to interact with others, art and science co-join in the creative process.

If "thinking is form", then drawing may be found in the dialogue between organisms - or the relationships between people. If ecology is the study of relationships between people, then the dialogue generated by these relationships may be a form of drawing and drawing may be a method of studying ecology. Could the creative activity of drawing/studying



ecology be an art?

So, we may 'draw' our own future - not predetermined mapping but improvised, inventive drawing - a flexible response to change. Drawing the relationships from which and with which we may creatively intervene.

I then realised that I had touched on a 'deeper' understanding of my own research ("Creative interventions: drawing in the art of ecology") and that despite my geographic separation from the people of Shrewsbury, we are inextricably linked by the deepest concerns to face our species since its creation.

So, I had drawn a 'creative intervention' to understand the 'art of ecology'! A drawing with words, a drawing as a metaphor - an



Living things depend on water
but water does not depend on living things.
It has a life of its own

experiential_ shift in meaning - from drawings of water to drawing with water, and the clepsydra drawing in time.

For me, many things fell into place: 'pattern recognition' - survival on the savannahs - Zen 'seeing' - Leonardo's understanding of ecology - 'phenomenological drawing' - 'drawing in the art of ecology' - the concepts of 'ecopoiesis'_ and 'ecopraxis'_ - witnessing the evolution of our kind - species nova_.

Sometimes reaching an ‘insight’ is like watching an accident taking place in front of you - everything goes into slow motion but the impact is inevitable – the arrow hits home even if the philosophy takes a while to catch-up. An intuitive improvisation: its like realising a great joy or a terrible secret – Globalisation? Debt? The profit of fear – insurance? It’s important to find expression for such understandings, unlike Charles Darwin (a son of Shrewsbury) who became subsumed by neurotic fear of releasing his blasphemous evolutionary secrets. Adrian Plant, the Museum’s Director, is contributing this area of research to the project.

Meanwhile ... regardless of our monoculture, the sea continually re-draws the land and rivers re-draw their needs, adapting to each situation as it occurs – this is drawing as making / invention and improvisation.

These are the drawings of our time. This is a dialogue for the beginning of time.

O n the ground the river draws the story from the end of the last ice age to now. And that story contains the understanding of our future - if we are able to see it, speak with it, join it.



But to think of a river as a mere linear form is a gross misunderstanding of its pattern of being, for a river is just one form of expression in the water cycle. The pattern of water is a dynamic energy that conforms to no cultural dictates, “... the abominable and awful evils against which no human resource avails ...” (Leonardo da Vinci). Each river is a multi-dimensional self-organising ecological system with its own rhythms, relationships and responses, operating “far from equilibrium”.

In cultural terms the River Severn is, therefore, a subversive form, knowing no political boundaries, no national loyalty. In drawing itself, its meander is a constant intervention maintained by its own structure. We use the river, abuse the river and think that we control the river, but in this instance the river generates it’s own ‘eco-morphology’. These understandings provide the basis for the River Severn’s catchment community to discover their river – a dialogue for the beginning of time.

4. AN ECO- CULTURAL PROCESS

So, if we are to live with the river, we need to develop those skills of 'pattern recognition' and here the project will question our ability to observe. Preoccupied with information and driven by media fear our society removes itself from reality with CCTV. Paralysed by impending disaster, tele-visual surveillance actually restricts the scope of our vision to prescribed views and responses.

In Shrewsbury, however, the threat of potential crime is substituted by the threat of flooding, a situation that the local press turned into a hate campaign against the river. So, to parody the situation, webcam images will replace views from the Museum's collection of paintings, transforming mythical heritage 'backdrops' into views of potential disaster. The images will also appear on the Museum's web site, providing a 24 hours a day service for local audiences to participate in their own aesthetic surveillance system.

Returning to the media, it is worth noting the role of the local radio station that provided local residents with vital information and comfort. In contrast with the newspaper disaster headlines, the National scale of TV coverage and the anonymous telephone information services, Radio Shropshire involved people by helping them to experience and cope with their trauma. The interactive quality of radio let people participate in their own narrative, creating stories in a dialogue of their own making. It is precisely this quality that we wish to develop and sustain.

However, of the twenty-two Agency led Government research and development projects linked to last year's floods, virtually all the effort is being put into more models of prediction, warning systems, flood disaster reaction programmes and defences focused on river channels. Little new research has been commissioned regarding health or the effects of flooding on people's lives, despite a statement in the Environment Agency's recent Climate Change Supplement_ recognising "... the psychological consequences as people see familiar places, seasons, wildlife, and flora exposed to climate change and loss that would normally take much longer periods_" and from the Agency's Lessons Learned_, "Many communities have been traumatised by their experience fearing the return of flooding each time it rains".

When 'normal' is no more, what is culture – a dialogue for the beginning of time?



Living things depend on water but water does not depend on living things. It has a life of its own

So, rather than perpetuate a deterministic, solution driven culture, the project will encourage us to learn from the river itself – giving time to meander, learning to adapt, learning to evolve, learning to make new habitats – building flexible forms of dwelling and “... making the space for life to move on”

Let us, then, consider this artwork, not as commodity, nor mere interpretation, but as invention, or as creative intervention - a catalyst to initiate change in response to change - a collaborative process of arts practices and disciplines to develop resilience, not resistance - the artwork as a river meander, as the development of community participation, as a dialogue . David Bohm, the renowned physicist contributed this insight ...

“ ‘Dialogue’ comes from the Greek dialogos: logos means ‘the word, or ‘the meaning of the word’ and dia means through (not two - a dialogue can be among any number of people ...). The image this suggests is of a stream of meaning flowing among us and through us and between us - a flow of meaning in the whole group, out of which will emerge some new understanding, something creative. When everybody is sensitive to all the nuances going around , and not merely to what is happening in one’s own mind, there forms a meaning which is shared ... It is this shared meaning that is the ‘glue’ or ‘cement’ that holds people and societies together.”

Building on a ‘community of need’ in one location, the project will flow to others, up stream and down stream to work with the whole river and its people as a dynamic inter-related water shed community.

And so this proposed artwork for Shrewsbury represents the start of a process, a creative catalyst to promote an eco-centric culture for people to live with their river.

We are setting-up a series of gallery initiated, creative interventions to flow into the river’s narrative. Stories joining the dialogue, each representing a feedback loop to diversify the story of the whole ‘eco-culture system’.

The process of dialogue like the river will become its own structure, and its own pattern

- a dialogue for the beginning of time ...

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"In the pervasive atmosphere of conservative democracy, it might be seen as an encouraging sign that today's widespread enthusiasm for Public Art has been tempered from the beginning by uncertainty about the definition of the term. Artists and critics have repeatedly asked what it means to bring the word public into proximity with art."

Rosalyn Deutsche, 1998

For public art: An interdisciplinary link

John E. Kenny

University of New Orleans

The Public:

Contentiousness between aestheticians, dealing with Public Art, and social scientists working in urban studies, begins at the most elemental level. When the art theorist says *public* the rejoinder from the social scientist is, more often than not, *which public*? It is a valid question and typical of the communication discontinuities between the disciplines. The artist, the arts administrator, the museumologist, and the vast bureaucratic organization of art funders¹ tend to think of the *public* as *audience* and have developed a stereotypical model based upon that assumption. What their statistical methodology has produced is a simulacrum of a *public* that has expressed an interest in the subject art form and has made an agreement to be audience. When art moves from the protection of its cloister within the museum, or from private collections or commercial galleries, when it is stripped of its *knowing* audience and placed in a public space, it has entered the Public Sphere and the rules of art *audience* become irrelevant.

The Public Sphere, a.k.a. The Public Realm is not a new arrival on the academic scene. Jurgen Habermas² adapted it to the bourgeois politics of Marx and Engels; Hannah Arendt³ expanded its sociological context and many other social scientists have used it as a bridge to other areas of research⁴. The use of the Public Sphere as a construct, within which an interdisciplinary link might be defined between Public Art and the social sciences, particularly urban studies, awaited the trenchant baseline work of William H. Whyte⁵ and Lyn H. Lofland.⁶ Neither dealt with Public Art directly, but both saw the Public Sphere as a social device, a place of lively discursive and contentious interchange of ideas, a place of political diversity, a place of inclusion, amenable to democracy.

This essay addresses the concept of the Public Sphere as it is currently argued amongst aestheticians, urbanists, and the artists creating, what we have come to classify as Public Art in our technical society. The view is through a matrix created by radical social changes in spatial politics preceding the start of the second millennium and the movement of boundaries within that sphere caused by the impact of technology on individual lifestyles and the resultant privatism of modern social life.

Before considering the theoretical aspects of the problem further, it is appropriate to examine an actual case history where the inability to communicate across disciplinary boundaries was the seminal causality for a Public Art fiasco. Absence of the spatial political and social skills necessary to conduct meaningful discussion of the space, place, or art in the Public Sphere resulted in the loss of an important

¹ The Nation Endowment for the Arts (NEA) one of the major sources for government support of the arts in the United States, has demonstrated a remarkably myopic view in responding to diversity of audience, and their public policy of audience, or the *public* for art, continues to be addressed to their idea of a stereotypical public. A recent sponsored study by Peterson, Hull and Kern (2000) *Age and Arts Participation, Research Division Report #42* is typical of the narrow view that cripples understanding of the *public* of Public Art.

² Habermas, Jurgen 1999, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, Translated by Thomas Burger, The MIT Press, Cambridge MA. The work, written in 1966, was published in German and French considerably earlier than this, the first English translation

³ Arendt, Hannah, 1958, *The Human Condition*, The University of Chicago Press, Chicago and London. Unlike the work of Habermas, Arendt's analysis treats the social ramifications of the subject rather than emphasizing the political.

⁴ The use of the public realm in this manner has been a continuous stream, the most well noted consisting of Gregory Stone (1954), Jane Jacob (1961), and Erving Goffman (1983)

⁵ Whyte, William H. (1980) *The Social Life of Small Urban Space*, The Conservation Foundation, Washington, D.C. and (1988) *City: Rediscovering The Center*, Doubleday, New York

⁶ Lofland, Lyn H. (1998) *The*

piece of art, devalorization of an urban space, vitriolic discourse between the United States government and the art community and extensive litigation through the United States Federal Court System.

The case of Richard Serra and his sculpture, *The Tilted Arc* is probably the most critically documented Public Art controversy in modern times and specifically represents the typology of the pernicious problems that are often encountered in major Public Art undertakings.⁷ In the process the terms *use* and *public*, and their specific meaning entered the common vernacular for the first time, but not necessarily in a clearly defined or understood manner.

In 1979, Richard Serra⁸, a sculptor well known for his massive works using huge, raw steel plates, was commissioned to create a site-specific piece of Public Art for the east plaza of the Federal Building at Foley Square in New York City. In his own words, Serra aimed:

...to dislocate or alter the decorative function of the plaza and actually bring people into the sculpture's context.

And his personal attitude toward the public and his work is specific when he says:

...trying to attract a bigger audience has nothing to do with the making of art.

It has to do with making yourself into a product to be consumed by people. Working this way allows society to determine the terms and concept of the art; the artist must then fulfill these terms. I find the idea of pluralism art-defeating.⁹

It is not difficult to sense the underlying problem in this communication for the urban planner, and yet, it is representative of most successful the artists' elitism and their sincere belief that a principal function of creative art has always been to confront the viewer with social truth and propaganda, political or religious, regardless of personal cost. Without this enabling concept, creators of Public Art would see themselves as decorative craftsman, a reversion to the artistic philosophy of the quattrocento.

Serra's design was approved by the funding government agency and installed in the plaza in 1981; the artist was paid in full (\$175,000). A photograph of the installed, completed work is shown in figure 1. It was a fait d'accompli, or so it seemed.

Almost immediately after placement, the work was the subject of derision, ridicule, vitriole, and aggravation. A campaign for its removal was initiated by Judge Edward Re of the Court of International Law, who had to pass the piece every day on his way to work and claimed that it was an insult to the government and all government employees. Serra ignored the complicated issue of discourse between the *public* and Public Art. As the art historian Erika Doss posited, Serra's narrow frame of reference blinded him to the oppositional political and social forces that were gathering against him¹⁰.

Although initially unsuccessful in his efforts, Judge Re continued his unrelenting attack through two federal administration periods. Finally, he found a powerful ally within the bureaucracy, a newly

Public Realm: Exploring the Quintessential Social Territory, Aldine Gruyter

⁷ The synoptic review of the Serra case contained in this essay is provided to whet the intellectual appetite. For rigorous analysis see: Weyergraf-Serra, Clara, and Buskirk, Martha (1991) *The Destruction of The Tilted Arc: Documents*, MIT Press, Cambridge MA. Richard Serra vs United States General Services Administration. 847 F.2d 1045, 1048,1049, (2nd Cir. 1988). Hoffman, Barbara *Law For Arts Sake in the Public Realm* Critical Inquiry 17(Spring 1991). For discussion of related Moral Rights or Le Droit Moral, see *Moral Rights, First Step or False Start?* Art in America 79 (July 1991): 37-45. For a critical review of the arguments cited in the forgoing literature, particularly the GSA and Serra arguments relative to site specificity see Deutsche (1998:260 – 70) Note 14

⁸ Krauss, Rosalind E., (1986) *Richard Serra/ Sculpture*, the Museum of Modern Art, New York. Serra has had installations of his sculpture in steel, lead, and concrete throughout the United States and Europe, including *Concrete Curves* (1982-1984) at La Veneda, City of Barcelona, Spain.

⁹ From an interview between the artist and the art historian Harriet Senie, *The Right Stuff* Art Bulletin 75 No.3, 1993:433-66.

appointed administrator of the original funding agency, the General Service Administration (GSA), who was anxious to undo some of the previous administration's public work. Together, they were able to leverage the system to have public hearings for the purpose of considering removal of the piece. In this case "removal" was a rhetorical nicety; some claimed that it could only be removed by destructive dismantling, but regardless, the piece had been created site specific for Foley Square.

The open hearings were held and 180 interested persons spoke before an ad hoc board. The speakers who provided testimony were a diverse group, ranging from low-level federal employees to an elite cadre representing the art museums of New York. The final tally - 122 speakers in favor of retention - 58 favored removal. The board voted for destruction despite the overwhelming weight of opinion for retention, and with no input from the real *public*, the thousands of people, mostly *strangers*, who use the building annually in the course of doing government business. The chairman of the board, in a textbook demonstration of *authoritarian populism*, as described by Lauria and Soll¹¹, and with unconscionable political aplomb, announced to the press:

*The people have spoken and have been listened to by their government*¹²!

On 15 March 1989, Richard Serra's *Tilted Arc* was removed. Rosler¹³ posits that, in the absence of a political public – or even the conception of that space in which political dialogue and decision-making takes place – government sponsored art can only be seen as government imposed art. Government imposed art has characteristic sameness when it is sourced by a bureaucracy that has a fixed percentile of building construction cost which by directive, it must spend on art and a regulatory *fact sheet* that determines the range of aesthetics. The resultant "cookbook" Public Art is generally somber, completely lacking in *joie de vive*. Despite protestations of site specificity, it can be best classified as "plop"art.

The Public Realm:

The space that Rosler felt was missing in the Tilted Arc debacle, where a political dialogue and decision making process could have taken place, was the Public Realm. That mystical place, the Public Realm, which Habermas conceived as a safe place for political dialog and discourse, has been the subject of serious reconsideration in the



¹⁰ Doss, Erika (1995) *Spirit poles and Flying Pigs: Public Art and Cultural Democracy in American Communities*, Smithsonian Press, Pg 44

¹¹ Lauria, M. and Soll, M.J. (1996), *Communicative Action: Power and Misinformation in the Inner Harbor Canal Lock Site selection Process*, Journal of Planning Education and Research.

¹² *Trying to Move a Wall*, New York Times, 13 March 1988, Sect I, Pg 48

past several decades. It is a place whose very existence has raised serious doubt, a place that has been ridiculed as mutually exclusive with democracy, impugned as an invention to further subjugate feminism by exclusion. And finally, a space under attack by political forces diametrically opposed to each other but unified by their animus toward, and fear of an uncontrolled, *undisneyfied* public space harboring strangers rather than audience. A space that is under most virulent attack, not by evil forces but by the wondrous advances of technology that have encouraged our public to forego the use of public spaces and seek a hermetic privatism in their homes. Many writers, including Michael Sorkin¹⁴ and Rosalyn Deutsche¹⁵, see the battle for the control of these traditional spaces, the streets, the squares, the courtyards and parks as a key to the exercise of free speech rights. In fact, they see the effort to reclaim the city as the struggle of democracy itself. There are no political, or social, demonstrations in Disneyland. Even a mildly untoward gathering in the Mall of the Americas would engender an instantaneous response by corporate police who monitor the space with an electronic shield that would cause George Orwell to shudder. A cursory inventory of the places formerly considered as *public* that are now controlled by the economic and political elite, can be surprising. This is not an ahistorical development. Control of the public space has been a concern of the ruling class and later of the well-to-do bourgeois. Scholars have argued for generations about the underlying motivation in 18C urban design. One consistent argument offered was that the layout of the streets in both Wren's London and Baron von Haussman's Paris was primarily about protecting the power and economic elite from intrusion by the rabble.

The Private Realm was not well developed until very recently and was materially impacted by the industrial revolution. Leisure and the division of labor accelerated the growth of the home as other than a place to sleep and procreate. Nevertheless, despite the growth of the Private Realm we know that, recently as the *fin de siècle*, American and European culture generally embraced the public space- it was critical for societal interface and communication. What does this mystical space look like today?

Is it still available, or as some suspect, has it dissolved? This essay posits that it is alive, not too well at this time, little understood by either the media or government at all levels, but despite these adverse symptoms, with a favorable prognosis because of the critical need for it if our society is to have a 21C democracy.

When one speaks of the Public Sphere, the thoughts of Jurgen Habermas are essential. His statement of the concept is concise and lucid: *the bourgeois public sphere may be conceived above all as the sphere of private people come together as a public*. In developing and honing that concept, Habermas (1966:28-56) traced the history and prehistory of *public* through its etymological and political development from medieval sovereignty to Marxian theory. In treating the social aspects of his hypothesis he drew freely from the work of Hannah Arendt (1958: 22-78), even though the theme of her work could hardly be classified as Marxian, but today, nearly fifty years after its publication, her book *The Human Condition* is still relevant and predictive. As onpoint as studies of the Public Sphere can be with sociology and politics, their

¹³ Rosler, Martha (1987) *The Birth and Death of the Viewer: The Public Function of Art in Discussions in Contemporary Culture* ed. Hal Foster, Norton, New York

¹⁴ Sorkin, Michael, (1992) *Introduction: Variations on a Theme Park* in Michael Sorkin, ed *Variations on a Theme Park: The New American City*

relevance to the study of Public Art has been a stretch beyond the limit of the argument. Lyn Lofland's *The Public Realm: Exploring the City's Quintessential Social Territory* lays out a map of the realm that offers a matrix which can include Public Art, perhaps explicate where it can fit naturally and possibly ameliorate some of the unneutralized vitriol amongst the players. We will follow Lofland into the *Regio Incognita* of the *Public Sphere*, a social space for strangers.

According to Lofland, *the Public Realm is constituted of those urban settlements in which individuals in copresence tend to be personally unknown or only categorically known to one another*. It is only in the city where we find the social-psychological environment supportive of the fecund space necessary to nurture a Public Realm. To maintain that environment on a permanent basis, only a city can provide collections of persons who are personally unknown to one another or composed importantly of strangers. As the city develops, so too the discrete Public Realm. Leaving safe private space, the domicile, and venturing into the Public Realm, the street, is to experience a world of many unknown others who do not share the same values, history or perspective. Following the work of Albert Hunter,¹⁶ Lofland uses a trichotomous distinction between the realms in society, rather than the dichotomous categorization used by many other authors in the field. She divides social space into three distinct parts. *The Private Realm*, is characterized by ties of intimacy among primary groups including members located within households and personal networks. *The Parochial Realm* is where members are associated by community, neighbors, acquaintance, workplace, or mutual interest. And finally, *the Public Realm*, the space of strangers or at best casual acquaintances, the street, a place for discussion, a non exclusive space, a safe place for decision, or the practice of democracy.

Now that we know what each of these realms should contain, where are they? This answer is not quite so straightforward, because realms are not geographically or physically rooted pieces of space- they are social and they are fluid. So, might not one expect that a public park would be a Public Realm at all times? No, not so. Whether a space contains any realm at all and which of the three types it is, remains changeable depending upon the proportions and densities of relationship types present and those proportions and densities are fluid. Cultural or legal designations notwithstanding, it is always a matter of the social relationships present. Rosalyn Deutsche (1998: 276-77) offers a fine example of this fluidity in her essay on *Agoraphobia*. Jackson Square Park, a small triangular park in the Greenwich Village neighborhood of New York City was a public space, dating back to the 19C, used by local residents from nearby upper-middle-class apartment houses and by a substantial number of local residents sans apartments - the homeless. The park was a public space by designation and fulfilled the *Public Realm* requirement by being occupied by strangers most of the time. After a \$1.2-million reconstruction of the park, a neighborhood group- The Friends of Jackson Park- decided to lock the newly installed gates at night. The City Department of Parks welcomed the assistance in protecting public space, a defense they equated with evicting homeless people from the city park. The New York Times and other media strongly supported the action¹⁷, consistently mistaking a parochial group for the *public*. In the context

and *The End of Public Space*
The Noonday Press .N.Y

¹⁵ Deutsche, Rosalyn, (1998),
Evictions: Art and Spatial Politics MIT Press, Cambridge, MA
¹⁶ Hunter, Albert (1985) *Private, Parochial and Public Social Orders: The Problem of Crime and Incivility in Urban Communities in The Challenge of Social Control: Citizenship and Institutional Building in Modern Society*, ed. Gerald D Scuttles



and Mayer N. Zald, Ablex,
Norwood, N.J. Pd 230-42

¹⁷ Roberts, Sam *The Public's*

of public space, what transpired was that a designated public park had been *appropriated* by a parochial group under auspices of the city government, and by denying use of the park to certain “undesirables”, the homeless, the strangers, created an exclusive, gentrified, parochial, “better” space. This is not an action unique in New York City and is considered as an appropriate, legal and socially responsible action to deny access to these *intruders*¹⁸. Similar exclusions are present, to mixed reviews, throughout the newly renovated city parks that dot the city. Aesthetically, there is no argument that order and pleasantness are improved and confrontation with the city’s social failure is minimized, but legal targeting has not reduced the homeless problem and there is no evidence that conversion of public space to exclusive parochial space will palliate it.

Right to Put a Padlock On a Public Space New York Times, June 3, 199 B1 and Siegel, Fred *Reclaiming Our Public Spaces*, The City Journal 2, No. 2, (Spring 1992): 35 -45

¹⁸ Amorosa, Elizabeth, *Personal Communication*, July 11, 2001

In the context of the planning for The Greater Globalized New York City, the homeless are classified as social detritus. This attitude pervades not only the real estate cabal that wields the economic power of New York development and redevelopment through its cryptopolitics, but is also demonstrated by the city planning department’s feckless treatment of these marginalized citizens under the guise of creating social harmony. Increasingly, we find that conservative urbanists, either ignore or misunderstand the spatial politics of the Public Realm with its inherent, conflictual terrain, and are supporting the transformation of public space into proprietary or parochial space. In most cases the intention is improving the domestic tranquility but, in fact, their attitude tends to obscure social disharmony. So, must the urban planner be a social worker? This essay does not argue for that, but it does follow Deutsche (1988)¹⁹ and does suggest a need for increased awareness, amongst professionals, of the impact of the planning act upon the social fabric.

Birth of a Public Realm

The diversity of the United States is obvious in San Diego, California where the Mexican-American barrio of Logan Heights became the largest *Chicano*²⁰ community in the country. The very existence of the neighborhood became problematical in the 1960s and 1970s when socio-political events associated with city redevelopment, including political rezoning, splitting the neighborhood with a super freeway, encouragement of industrial and state facilities construction, and developing a spider-web of approaches to the new San Diego/Coronado Bridge. Planners and politicians had certainty that there was no alternative but the dissolution of the neighborhood and dispersion of the population. For many residents, however, this had been their home since the turn of the century and they were not to be moved that easily. Initially, what was at stake was a six-acre area under the approaches to the bridge²¹. The community claimed the land as the public space that the city and state had promised to cede to the barrio as a park, innumerable times. Certain of their legal and power position, the State of California began their first project on the disputed ground, construction of a State Police station and parking lot for 300 automobiles. It was not to be. Faced with rings of outraged citizens and students who locked hands and surrounded the construction crews. Work stopped and negotiations began.

¹⁹ Deutsche, Rosalyn *Uneven Development*, October 47 (Winter 1988) 36

²⁰ Chicano is a derivative of the Spanish word *Mexicano* assumed by many Mexicans in the 1960s to replace the term Mexican-American. It is not universally accepted by the Hispanic community because of pejorative connotations.

It took a full three years, but in the end the *Chicanos* had their public space and then began a truly remarkable Public Art project, in a Public Sphere, and under democratic community auspices. Artists came from all over Southern California to participate. Later, the art was designated as a San Diego Historical Site²² and acclaimed as the finest set of murals outside of Mexico City.²³

That was not accidental or surprising. Salvador Torres, the leader of the team²⁴ selected by the community to paint the murals, saw the massive pylons that support the bridge as the perfect ground upon which to continue the tradition of social consciousness exemplified by Diego Rivera, Jose Luis Orozco, and Alfor Siqueiros the post-revolution Mexican muralist. Torres was most attracted to Siqueiros because he felt that his work, particularly his most recent, the *Siqueiros Polyform*, pointed the way to the pylon murals.

In 1973 when the city finally gave permission to start the murals, hundreds of spectators watched the transformation of these support columns into a statement of their traditions, values and their success in creating a Public Sphere where strangers were welcome. At first, in their enthusiasm of winning the prize, the young residents began a program of graffiti, much to the chagrin of the muralist team. With a little guidance they were turned to more productive painting. Now over thirty years old, Chicano Park, impeccably maintained, continues to be a physical demonstration of a truly public space. On several recent surveys of the park, I found the facilities well occupied by diverse individuals and small groups obviously known to each other, but generally the park was habituated by persons going about their own business and unknown, or only casually known, to each other. One of the conditions that Lofland felt was important to the growth of a truly Public sphere was the existence of a condition of *mild anarchy*. The original manner in which the community obtained their rights and the content of the murals leaves no doubt about the existence of that condition in their neighborhood. The space is open everyday to any user - no exclusions.

Keys to the Public Realm:

In our early discussion of the Public Realm, it was specifically said that only the city, rather than small towns and villages have the raw material to create it. How do they manage to create civility in the face of heterogeneity? Lofland (1998:236-41) argues that the city teaches *tolerance*- it is the substance of survival in the city; it is the catalyst that transforms the residents into cosmopolitans; when mixed in equal parts with strangers, it can produce a Public Realm. Although it sounds simplistic, it is a sound hypothesis and does not stand on brittle legs but sits firmly on a foundation of social science research.

The body of that research argues that the qualities of urbanity, civility and tolerance, in oneself, are linked to distance in the relationship of self and the relevant *others*. That is, the different *other* is tolerable, perhaps even worthy of appreciation only if, psychically or physically, that *other* is sufficiently distant to pose no threat. Those qualities are about the fact that humans differ significantly along important lines

²¹ Delgado, Kevin A *Turning Point: The Conception and Realization of Chicano Park*, The Journal of San Diego History 33, Winter 1988

²² Ferree, Pamela Jane, *The Murals of Chicano Park*, M.A. Thesis, San Diego State University, (1994)

²³ The murals have been a continuing community project since their inception and have expanded from the pylons to include approaches to the freeway and the athletic venue. The work has been maintained by community generated conservation.

²⁴ Principal artists of the original team: Salvador Torres (leader), Victor Ochoa, Guillermo Aranda, Coyote Tonacatecutli, Mario Acurdo, Armando Nunez, Arban Quevedo, Salvador Barajas, Guillermo Rosete, Jose Cervantes, and Arturo Ramon. The names are listed upon a side panel of one pylon and signed on the individual works.

The base is very broad and could use a subject bibliography, these are several milestones on that path-

Park, Robert E., (1925), *The City: Suggestions for the Investigation of Human Behavior in the Urban Environment in The City* ed. By Park, Burgess and McKenzie, Chicago University

and that these differences matter to them. Urbanity, civility and tolerance create the possibility of living civilly with that reality. The learning of tolerance requires repeated experience with *nonintimate* (non-private realm) and *noncommunal* (non-parochial realm) relationships. The Public Realm is one of the few social territories where this can occur and people can act together without being the same.

Lofland (1998:242-3) is very specific about the physical characteristics of the city, that together with social characteristics, are able to produce a Public Realm:

- The city must be small in area, compactly settled, and preferably mass- transit-oriented.
- The segregated areas should be proportionally small.
- The difference amongst citizens must be viewed by them, as meaningful differences. Cleaned-up, tidy, purified, Disneyland cities, where nothing shocks, nothing disgusts are pleasant but unlikely to create tolerance.
- The city must have a sharp edge, and an underpinning of mild anarchy, which means that occasionally its public space should generate *mild* fear. However, should the streets and public spaces be viewed as *too* dangerous, no lessons can be learned.

Conclusions:

Even under the extreme pressure generated by modern *technology* and its encouragement of an expanded hermetic private realm, *tourism* and its inherent power lobby for purified, disneyfied cities, and *timidity* which begets fear of *others* and prevents tolerance, the Public Realm persists. Had the *Tilted Arc* controversy been addressed in a Public Realm social space it is only mildly speculative to anticipate a less authoritarian outcome. Chicano Park and its renowned murals came into being because virtual strangers came together and created a real public space. At other locales in the world, the corporate need for tranquility and controlled space to operate their ventures, is putting daily pressure upon the public to release control of their public space. Simultaneously, development of technology is offering us a choice of becoming voyeurs of life rather than participants. It does not bode well for the Public Realm.

In the area of our interest, placing the matrix of the Public Realm over Public Art controversies could offer surprising solutions. Each time it is invoked, interdisciplinary barriers appear to crumble and it becomes obvious that these intellectual moats separating the disciplines are ego and self-interest driven. Most importantly, just to be conscious that public space does not originate by government decree or on the planner's drawing board, but in the mind, is a step in the right direction.

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The base is very broad and could use a subject bibliography, these are several milestones on that path-

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Nature as Protest: A Tree in the Machine

Nicola Kirkham
*The Art and Urban Futures
Research Unit
University of Plymouth*

How we understand the city is productive, it creates and structures the framework of possibilities which we see as available to interact with and transform it. Such understandings I refer to as 'operative intelligibilities'. They are the prevailing institutional and organisational formations, ideas, practices, values, discourses and knowledge circulating in society at large. In so far as the transformation of the city is effected and structured according to prevailing operative intelligibilities, the city will exclude some and not other patterns of operations for people to effect its transformation. The development of the city, in this sense can be seen to promote and to develop certain 'ways of life', and not others in relation to it. Social change is therefore rooted in a political space in which the transformation of the environment, by specific actors, on whose behalf, in whose interests and to what affect is at stake.

This argument was derived from 'Guerrilla Gardening', in particular a guerrilla gardening event I witnessed in London's Parliament Square. Guerrilla Gardening is the clandestine cultivation of unofficial squatter gardens in specifically urban settings. Despite, at the time, my initial shock at witnessing radical political protest gardeners de-beautifying Parliament Square I was comforted by what this event so explicitly and clearly exposed; public space can only ever fulfill certain needs, and in so doing fails to fulfil others. The decisions as to which needs and whose needs are fulfilled has very real social and ecological effects. Thus by using the uniform urban public space in an unconventional way the guerrilla gardeners fulfilled their own self-determined needs which this city space had not previously afforded them. A garden of herbs, vegetables, sapling trees, fruits and flowers planted during the event, created a space of 'inappropriate contact' with the public space. Although a consciously staged unconventional cultivation, guerrilla gardening clearly exposed the conventional cultivation of the city's public realm as simply a matter of 'operative intelligibilities' which it is possible to contradict and confront. It brought to bear on the productive or operative intelligibilities the political significance

of what is lost or excluded in human relations with urban environmental transformation. To exemplify their point, I address nature's materialisation in the city. How the general course of urbanization operationalises nature. How nature becomes a site of specific knowledges, discourses, activities and values which fundamentally inform the existing political systems and power relations in society and as such can so easily become a part of preventing alternative understandings and different organisational and institutional logics, that could affect different changes in society. The question then becomes, how intelligibilities which do not restrict the possibilities for alternative societal change can be seen to materialise and for this I look to the work of Henri Lefebvre. He understood the city as a spatio-temporal order such that it becomes possible to conceive of possibilities for its negotiation by people in their everyday lives. In other words, Lefebvre's spatio-temporal intelligibility, opened the city to alternative possibilities. Tantamount to the struggle for social transformation, following Lefebvre, are the two fundamental material expressions of society; space and time. To take seriously the political space to which the guerrilla gardeners direct us, I have incorporated a third expression into Lefebvre's analysis, nature. Nature in this sense characterises human relations with the world.

For Karl Marx the 'politics of nature' is the social agents constant and physical relationship to nature and the possibility of social change under industrial delusion. In Marxist analysis people interact with and change their close vicinity, thus they actively produce a different system of material reference that opens new possibilities for changing the social order. Through this interaction with nature, in other words we also change ourselves.

'By working on the external world and transforming it at the same time man transforms his own nature. A natural landscape is the result of this action, and the process of production is captured in its history [Marx, 1983:198].

This relation centred on the labour process, is the point at which society engages systematically with nature, through 'use-values' and 'exchange-values'. Marx encompasses only nature's material transformation overlooking the materiality of transformed nature. The

materiality of the social and cultural construction of use-values and exchange-values that structure nature's transformation. The questioning of nature and the environment must acknowledge that in the first place 'it is only through specific social human action and interpretation nature can be known and transformed at all' [Castree, 1998:19]. The moment human consciousness constructs and separates itself from the category 'nature', man the subject comes to believe that his new categories of thought are independent of social and historical conditions. The politics of nature cannot be rooted, as in Marxian analysis, in a negative dialectic (reified nature as ideology). Because nature is now information, representation, knowledge and discourse which are materially transformative, they are not simply ideological. Nature is *both* material *and* discursive.

This operative intelligibility of nature is termed third nature. It includes the simulated 'natures' of everyday lives; computer games which allow you to build cities, television, magazines, techno-scientific manipulations of nature as 'information'. Nature is 'collectively, materially and semiotically constructed – that is, put together made to cohere, worked up for and by us in some ways and not in others' [Haraway, 1997:301]. Nature as information is material-semiotic: 'The human genome project, new reproductive technologies, the genetic modification of food within agro-food complexes, geographic information systems' [see Castree, 1998]. The whole gamut of cybernetic systems is making nature known to us in such ways that it can be changed. The reproduction of nature is therefore always about something much more than simply 'nature'. Nature becomes, a focal point, for the matrix of political-economic relations, social identities, cultural orderings and political aspirations in society. To take for example the discourses of environmental transformation; 'waterfront developments', 'sustainable development', and 'biodiversity'. These are the rearticulations of authorised attitudes to and actions upon nature. It becomes necessary to reiterate within these discourses and discursive practices the mechanisms which operate to construct that which is produced and known as nature. As it is also through these discourses that whose nature and which nature comes to be produced and known is established and to what ecological and social consequence and effect.

This understanding of nature has emerged from post-structuralist sociology of science. Primarily I refer to the work of Donna Haraway who traces the emergence and the mechanisms underlying nature's materialisation. Primarily her work sites the new possibilities for envisioning and intervening in the world, as the realm of 'big' science, hi-technology and the media. These mechanisms produce the technological and coding devices which increasingly reproduce nature as 'information', nature as both machine and organism. She has revealed that specific social, economic, institutional and power relations organise and contextualise scientific enquiry. Thus the establishment of scientific 'truths' about nature are embedded in social, economic, technical and institutional relations. To stress the historical contingency of scientific truths reveals that 'the effects sedimented out of technologies of observation/representation are radically contingent in the sense that other semiotic-material-technical processes of observation would produce quite different lived worlds' [Haraway, 1997:12]. However volcanic eruptions and earthquakes would seem to contradict this thesis. Donna Haraway however focuses on the mechanisms through which we understand these events, rather than the events themselves, and for which we are responsible. Between these events and our understandings of them are formations of power, discourses, knowledge and practices which are cause and effect of the form of our understanding. She simply proposes that this is the location of where we are truly responsible for socially and ecologically destructive processes and effects.

Nature, as conceived by the category of third nature, as information, knowledge and discourses while inseparable from the construction and habitation of the material world seems to be offering something other than a 'real' space. It seems to limit the experience of nature to a purely mental phenomenon, that is to a realm of immaterial forms and processes. However this experience, as Haraway notes, involves the interaction of bodies and machines which is a material 'event' of complex social and power relations coming together and which cannot be reduced to a 'mental conception'. Therefore in response to thinking of third nature as a problem of the lived material world, the work of Henri Lefebvre provides the analytic solution. In 'The Production of Space' Lefebvre insists that lived social space

emerges where concept and practice intercept. Social space is not an abstraction mapped by a conceptual system, whether mathematical, semiotic or discursive, nor is it an empty container waiting to be filled with subjects or objects, as in Newtonian physics. Social space 'is not a thing but rather a set of relations between things (objects and products)' [Lefebvre, 1991a:83].

Lefebvrian social space is the production of three trajectories; material, conceptual and experiential. Material he refers to as spatial practices, conceptual are representations of space, and experiential, representational spaces. The understanding and the knowledge we have about our environment and the possible effects of our activities in relation to it (Lefebvrian representations of space) is determined by the physical and material flows, transfers and interactions in and across the social, urban or rural spaces. These flows, Lefebvre notes, ultimately assure the production and social reproduction of capital market relations (Lefebvrian spatial practices). This in turn marks a territory within which the ability to imagine or conceive of new possibilities is established, (Lefebvrian spaces of representation). Nature (third nature) is not simply a representation of 'lived space' but must take into account all three productions of Lefebvrian space. Moreover this implicates all three levels of these forces within the production of nature, which now consists of material, conceptual and experiential spaces. Any discussion of nature, certainly any criticism as to its production would need to take into account all three realms of social interactions.

Lefebvre notes how the dominant social space under post-industrial capitalism involves itself in the creation of a 'technological utopia, a sort of computer simulation of the future, or the possible within the framework of the real - the framework of existing modes of production'[1991a:9]. Within urbanisation the dominant representations of nature is 'nature' repackaged. For example, as aspirational 'lifestyle' in new residential spaces as 'parkside living', 'waterfront development' or in the form of 'green' environmental developments. The contradiction of urbanization is that it involves both the eradication of social and ecological systems, the urban poor, forests, wetlands and farmland by way of development investments in nature. Nature in the city, as both representations and material processes allows the

market of capital exchange, the dominant post-industrial economic space a new kind of omnipresence. Under capitalism third nature is reducible to capitalist relations of production and reproduction which can be regarded simply as the means to ensure maximum efficiency and best performance. Therefore the legitimating strategies of operative intelligibilities can construct this third nature as simply a matter of establishing the 'best possible input/output equation' [Lyotard quoted in Nunes, 2001:60]. The capital market functions to establish a third nature as representations of space in its own interests. This suggests the urban experience of nature is governed by circulation and exchange, in-keeping with the dominant social spaces of post-industrial capitalism. However it would also suggest the 'urban' itself has become incorporeal, a simulation of nature. Third nature provides spaces of 'simulated comfort', away from and distinct from the 'reality' of the city. A 'private city' is established sanitised of its social encounters but leaving in tact its function as a site of exchange and consumption. This third nature in the city is in no way offering liberatory potentials, it is simply offering the possibility of a 'spatial restructuring of society that accompanies the rise of a new form of capitalism'[Soja,1989:61-2]. The dominant space of nature in the city is therefore simply the processes of 'capitalist urbanisation' or 'uneven spatio-temporal development' [Harvey, 1996:414]. This parallels with the analysis of what Lefebvre has called 'the globalisation of the city' the course of 'a general urbanism under capitalism' [1991b:208]. The 'urban fabric' becomes an 'uneven mesh' that spreads indeterminably over suburbs and countryside. The everyday life experiences of this global mesh is an increasing disappearance of 'remoteness' from the post-industrial world. Geography becomes insignificant: distances, situated locations and urban public spaces are held together by an urban fabric of 'information flows'. Places become 'nodes' in the networked world of information exchange. The space of places is replaced by the space of flows.

In Lefebvre's analysis human relations (lived, experiential and conceptual) are placed, by operative intelligibilities into a system of 'traffic' and 'circulation' rather than encounter [1996:98]. Under such operative intelligibilities, the city is claimed to be defined 'as a network of circulations and communication as a centre for information

and decision making' [1996:98]. The 'spontaneous theatre' of the street is 'colonised' by the modes of rendering the city intelligible, by the dominant institutional and organisational bureaucracy [1996:170]. Lefebvre was arguing against such materialisations. It is, he argued a form of technological utopia that creates a rationalist city that no longer gathers together people and things, but rather data and knowledge. The dominant space of post-industrial capitalism, the operative intelligibilities which create third natures as representations of social spaces, seem to function to maintain, in a global network city, the premise on which it is being lived as only through abstract exchange-based social practices. How then to define a space which both interpenetrates and differentiates itself from this incorporeal materialisation of third nature.

Lefebvre notes that while dominated by a social space of urban planning and capitalist exchange, the city belongs to the order of human use: 'places of simultaneity and encounters, places where exchange would not go through exchange values, commerce and profit [1996:148].

'The eminent use of the city, that is of the streets and square, the edifices and monuments, is Le fete (a celebration which consumes unproductively, without other advantage of pleasure or prestige and enormous riches in money and objects)' [1996:66]

The use made of the urban fabric is conceived as the site of the convergence of capitalisms social relations. The strategic panoptic vision of the master planner, that is the materialisation of rationalist intelligibilities in disparate relation to the heterogenous, confused and labyrinthine negotiations of subjects within their everyday lives in the city. The claims to knowledge which are made when 'botanising the asphalt', Walter Benjamins flaneur, render the ordinary everyday practices of people in cities, the little narratives and local knowledges as the sites of real events of possible divergences, deviations and resistance. Resistances such as the student uprising in Paris, in May '68, transformed the Leninist question 'What is to be done?' into 'Where do we go next in the city?' The creation of heterogeneous spaces which can resist co-ordinating into the totalising rationalist city, are those divergences and differences which are irreducible to the homogenising

tendencies of capitalist space of flows. They are lived social spaces, 'enacted environments', producing and produced by the actions of people. 'People are both the users and the creators of space. People activate settings merely by their presence' (Hayden, 1997).

The guerrilla gardeners are an instance, however temporary of this potential emergence of resistant social spaces. A social formation that disrupts the logic of the mechanisms of abstraction of operative intelligibilities. They do not simply use, they disrupt the intended functions of an urban site. They make material use of the site, for food and plant life, for political purposes and for fun. They pose differing utilizations of material resources and differing experiences of interaction. The guerrilla gardeners create lived social spaces which allow for relations to be established which are not based on exchange value, production and consumption of regular urbanisation. Guerrilla gardening establishes a difference which is not reducible to what David Harvey defines as 'a difference produced in space through the simple logic of uneven capitalist investment' [Harvey, 1996:295]. Nature constructed as an abstract space of a general urbanism does not allow heterogeneity to occur on all three levels; material, experiential and conceptual as the guerrilla gardening event proposes. The guerrilla gardeners therefore pose a challenge to the general course of urbanisation. That is how to preserve and allow for 'differences' heterogeneous elements within the homogenising tendencies of capitalist social relations of production.

Lefebvre positioned the contemporary moment in a struggle between a post-industrial resistance to the dominant/dominating social space and a proliferating abstract space that is global and ever more discrete in its organisation. This 'contemporary moment' is the guerrilla gardeners struggle. Against the dominant processes in society circulating the power, wealth and information through the space of flows their rhetoric asserts 'the primacy of locality, social interaction and institutional organisation' (Castells, 2000). The reassertion of physical contiguity of lived social spaces and social relations draws attention to social agents intentional and causal interaction with nature and to the internal dynamics of politics and the functionality of the operations of power which frame it. It draws attention to social agents rela-

tion to nature premised as consisting of the actual site, the actual experience by actual people against the operations of reified economic and technical interests in nature. The defensive localised struggles against social disenfranchisement, unwanted urban developments, implicitly deny privileging principles of abstract representations of nature mediated by multi-national capital and technocratic government interests. Guerrilla Gardening wages an issue oriented space of places against the reified productions of nature in the space of flows.

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Reflections on the metropolitan identity of urban redevelopment in the outskirts of Madrid

*Blanca Fernández
UCM. Madrid*

Introduction

The reason for this paper, entitled “Reflections on the metropolitan identity of urban redevelopment in the outskirts of Madrid”, lies on the current interest of considering public art as the main creative and rehabilitating element that defines the metropolitan identity, and in particular, that of Madrid’s peripheral districts_.

To understand this issue, it’s necessary to introduce two well-known factors: the phenomenon of urban redevelopment in city outskirts, and the evolution of public art in the international art scene.

THE PHENOMENON OF URBAN REDEVELOPMENT IN THE MADRID OUTSKIRTS

The generalised urban transformation and renovation process of urban spaces in Spain, is particularly intense in the peripheral districts of big cities such as Madrid, Barcelona or Valencia.

These peripheral districts, composed mainly of small towns, have expanded considerably in the past few decades. A clear example of this phenomenon is the belt of districts surrounding Madrid, such as Alcobendas, Alcorcon, Leganes Mostoles o San Sebastian de los Reyes.

In the fifties, when the labour force from rural areas started emigrating to urban areas (they came mainly from poor regions such as Andalusia or Extremadura), the small labour huts of the outskirts turned into individual family houses.

During the next two decades, the sixties and the seventies, the growth of these peripheral areas was disorganised, lacking infrastructures and basic services, due to the strong speculation of the land that lead to massive constructions of council block housing in agricultural fields.

After the democratic transition (1978), and specially throughout the eighties, the principle of “quantity” that had marked the two previous decades, slowly gave way to the idea of improving the “quality” of urban spaces. The growing importance of local governments in the decision-making process, the assignment of larger budgets and the increasing participation of citizens in the district’s activities strongly contributed to this transformation.

Therefore, in the eighties and nineties, peripheral municipalities dedicated considerable efforts and investments in :



1.View of a district of Móstoles built in the seventies

.- planning new construction following structured plans and regulations;

.- providing basic infrastructures in built areas, such as road access, bus and train stations, road pavement, street lighting and draining, .- building of schools, sport centres, health centres, public parks, libraries and cultural centres, in order to structure what was already built, improve the living conditions of the inhabitants, and most of all, attract private investments.

To these basic infrastructures, we can add regional infrastructures such as new highways, the creation of a subway line for the southern part of Madrid or the construction of new universities.



2.Pavement in Móstoles

As a result of this process, we find that, in a homogeneous and standardised landscape characterised by an urban layout lacking innovative solutions, local governments have used art to decorate public areas.

PUBLIC ART IN THE INTERNATIONAL ART SCENE

In the international art scene, urban spaces are consolidated as the main reference and action-ground for contemporary art.

Thanks to the sponsoring of cultural institutions and of organisers of cultural festivals, such as the Dokumenta festival in Kassel, the Project of Múnster or the prestigious bi-annual of Venice or Habana, urban spaces have become one of the most highly developed fields of action- both professionally and commercially- by the different avant garde proposals of the last decades. The proliferation of permanent public art has been followed by ephemeral experimental events of urban intervention.

In same way, in Spain, specially last decade, permanent public art and ephemeral experimental events of urban intervention has been produced by the cultural institutions .

Urban spaces have hosted all kind of artistic proposals, going from critic public art to social art, including communitarian art, virtual art... mostly “domestic art”, in all types of municipalities located in rural, metropolitan, seaside or in-land areas.

The problem

1.-THE NEED TO BUILD AN IDENTITY

To the two elements we have just mentioned, the urban redevelopment in the outskirt districts, and the evolution of public art in the international art scene, we have to add a third element, which is the local governments’ will of preserving and consolidating tradition, and giving the district a unique emblem, in order to bring closer a young, multi-cultured and root-less population.

Although there hasn't been a specific effort to find characteristic features that allow people (both inhabitants and "outcomers") to adapt to the rapid changes of the urban landscape, it's true that urban societies seem less rooted to their territory and can no longer be defined as communities sharing only land, language and government. It also seems that urban societies are more like communities of consumers, that is, groups of people that use and share certain goods (urban, sportive, musical...) that gives them a shared identity. It's important to highlight that, when it comes to materialising a urban area, political, economic and speculative interests and artistic interests, have not been properly combined with the search of meaning for those areas.

Nowadays, these municipalities, with a larger population than many of the Spanish capitals of province (between 100.000 and 200.000 inhabitants) and composed by individuals of different origins (including recent African, Latin-American and Eastern European immigrants), face the problem of building their own identity.

The city hosting all those people has lost the values and identity of the region and culture it belongs to: where there was only one virgin to worship, there are now several gods; where the daily routine was standardised and marked by tradition, we find radically different ways of life; where everyone's private life was well known, we now have no references.

The city's inhabitants are far from their points of reference and feel confused, because, apart from suffering from eradication, they're forced to interpret a large number of codes in order to adapt to the high speed of the messages being exchanged. Everyone is imbued by this new and hegemonic modern culture that becomes essential in order to grow in the public world.

The few initiatives that deal with this problem have been proposed by district associations that claim for solutions to their needs, and have been carried out by the Women's rights and Social Affairs departments of the local governments.

2.-ART OUT OF CONTEXT

Artistic actions carried out in these municipalities to deal with the identity problem have not had a major impact:

permanent public art works, promoted through urban development projects, have consisted mostly of objects. Note that the intense transformation and renovation process of the urban spaces has gone hand in hand with an indiscriminate distribution of sculptures in the numerous roundabouts of the wide, new avenues. What is more, these objects are normally large-scale abstract sculptures ("monumental") or in the worst cases, populist, not pertinent or inadequate for their location. "Open Air Museums" of outdated formalistic works, to say the least.



3. Rogelio López Cuenca: Decret I. 1992. Seville. The Universal Exhibition "Expo'92" of Seville, and the World Olympic Games of Barcelona were the major events celebrated in the nineties.



4. Enrique Vara: s/t. Alcorcón (Madrid). The city of Alcorcón is wellknown by its roundabouts.

Ephemeral public art works are mainly promoted by the Culture and Social Affairs departments of local governments through commissions charged of organising events for the local festivities, and by isolated artistic initiatives inserted in the annual cultural agenda of festivals, street theatre, music, graffiti... These ephemeral works have not transcended the boundaries of the artistic ground to express a concrete idea on the control over the public domain and to offer a feasible alternative to the actual structuring of public space, currently organised following the principles of productivity and speculation. (Ephemeral works come closer to a form of entertainment).

Despite the growing participation of local associations in the events organised by peripheral municipalities, the work that artists actually carry out is a symbolic gesture in the local festivities' agenda. This means that peripheral municipality actions promoted by social movements do not count with an active participation of artists, in opposition to what happens in the project "reHABI(li)TAR Lavapiés" of the centre of Madrid or the one in the Valencian district of El Cabanyal.



5. Fernando Sánchez-Castillo. Dutch Landscape. 2000. Alcorcón (Madrid). A car equipped with a timer, a smoke machine, and smoke spilling out of the half-open windows was displayed in different places around the city each day. This piece alluded to urban catastrophes.

Conclusions

A heartbreaking outcome, as Félix Guisasola already announced in the conference on the city's identity held last year in the district of Mostoles: "we can hardly do anything, and to do something, so many elements have to match, that it makes it almost impossible".

First of all we must highlight the lack of artistic policies coming from local governments, in the form of public tenders (open or restricted) to give a meaning to concrete areas, as well as artistic counselling. Instead, and taking the city as an enormous art gallery, local governments have done assignments concerning the extension of existing sculptures done by internationally known artists (like the case of the "Menina" of Manolo Valdés in Alcobendas). There are also special agreements with institutions, such as foundations and universities, but they have not passed the theoretical stage. There's a total separation of urbanism and artistic projects, and multidisciplinary working groups are non-existent. The construction of residential areas communicated by highways and the creation of shopping centres show that the urban peripheral districts are not building cities, but following the pattern of "nice and cheap" and most of all, of unconcerned construction.



6. Flyer of the project "reHABI(li)TAR Lavapiés", 1998

Secondly, the need to leave aside the “merely decorative” criteria associated to public art or the idea of making museums out of streets. In peripheral municipalities, given the social interaction and the co-existence of different cultural heritages, artistic creations should allude to the peripheral condition and the need of creating public spaces, to cultural diversity and identity pluralism, to district associations, to the lack of roots, to the lack of history or to denial of history. Despite the fact that most artists call for the “death of the monument”, ephemeral artistic initiatives are closer to entertainment than to citizens’ movements. Artists, with their different influences, develop mainly gallery art, more focused on the impact of their works in the artistic world than on the real contribution to the urban development of the municipality they’re in.



Finally, the previously mentioned “domestic art” that profits from public art does not raise the question of the materialisation of urban spaces, but merely concentrates on exposing their proposals in a concrete location. In this sense, it’s interesting to name the work carried out by Gloria Picazo in Lerida as contemporary art counsellor in the city council. She’s trying to stop the tendency of locating no matter what in urban spaces, defending and promoting the existence of a reason explaining the location of each action.

There are many different interests and very little action. We have still a long way to go in the field of materialising urban spaces.

(NOTE)

LAST YEAR, THE AUTHOR PRESENTED HER THESIS ON PUBLIC ART AND COLLABORATED WITH THE PAINTING DEPARTMENT OF THE FINE ARTS FACULTY AT THE COMPLUTENSE UNIVERSITY OF MADRID IN ONE OF THE PROJECTS COVERING METROPOLITAN DISTRICTS OF THE CITY OF MADRID. THIS PROJECT FOCUS ON MÓSTOLES, ONE OF THE OUTSKIRTS CITIES OF MADRID, HAS BEEN PROGRAMMED FOR FOUR YEARS. THE WORK OF THE FIRST YEAR CONSISTED OF STUDYING THE PLACE (CHARACTERISTICS, LOCAL PLANNING AND LOCAL ASSOCIATIONS), CREATING PROPOSALS THE PERMANENT AND EPHEMERAL PUBLIC ART AND, FINALLY, CELEBRATING A NATIONAL SYMPOSIUM, -WHERE LOCAL AUTHORITIES, LOCAL ASSOCIATIONS AND NATIONAL EXPERTS WERE INVITED-, TO DISCUSS THESE PROPOSALS AND CONCEPTS CONNECTED WITH PUBLIC ART AND URBAN SPACE

PACA's Speculative Proposals - an alternative approach to Public Art

Sian Everitt
University of Central
England

Between 1994 and 1998 the Birmingham-based Public Art Commissions Agency (PACA) initiated a programme of Speculative Proposals. In seeking to “redress the current client-led nature of many Public Art commissions”¹ PACA invited selected artists to create notional yet achievable Speculative Proposals for high profile sites around the UK.

This paper examines the development of this alternative approach to commissioning from the 1994 exhibition proposal ‘*The Urban Laboratory*’ to the programme’s partial realisation in two proposals for sites in London - Dan Graham’s proposal for Bankside Pedestrian Bridge across the River Thames (1997) and Jochen Gerz’s provocative proposal for the Empty Plinth in Trafalgar Square (1996-98).

PACA professed that the Speculative Proposals programme was not aimed at producing art objects, but rather at provoking public debate and highlighting the potential of artists and art in urban contexts. The paper evaluates this attempt to provide an alternative to the client, often developer, led model of Public Art provision with an approach based on an unrestricted framework with which the agency hoped “to provide an opportunity for artists to become catalysts in urban change”². It questions the extent to which PACA was able to provide an unrestricted environment and the success of attempts to encourage debate and raise the public profile of both the artists’ proposals and the potential of the chosen sites.

PACA applied to the Arts Council of England for a Visual Arts Development Grant in 1994 to research a touring exhibition entitled “The Urban Laboratory: Speculative Proposals” which would showcase proposals from invited artists and architects for high profile sites chosen by PACA. The Agency announced:

*“This initiative is one amongst a several planned by Public Art Commissions Agency over the next four years with the aim of redressing the current client-led status of many of the public art projects in the UK. ... Whilst we envisage that there will always be a demand - albeit fluctuating - for permanent commissions from a variety of public and private sector clients, we are aware of the current burgeoning interest by artists in creating temporary, often non-commissioned work for public sites. Acting as facilitator, the Agency intends to provide an unrestricted framework”.*³

The 1994 application set out the aims of the project as to:

- “ - provide the framework in which artists can make both notional and achievable proposal for development in real sites
- give an open brief to artists to respond to real sites in an innovative and exciting way without the constraints of a commercial or municipal client.

- *heighten the expectations of approach to visual aspects of the public realm*
- *provide an opportunity for artists to become catalysts in urban change*".⁴

One obvious point that should be made is that PACA's proposed exhibition sits firmly within a Fine Art tradition with all that that implies in terms of a top-down, almost elitist approach to the autonomy of the artist. At no time was any form of public consultation envisaged, either in terms of choice of site or artist. This is evident from the title of the project in which the urban environment is posited as a *laboratory* in which the artist is free to experiment with the associations of a neutral, clinical space.

The Fine Art curatorial approach extended to the choice of artist. Artists were researched through the gallery system and the final list of twenty aimed for a "cross section in age group, nationality and stage of career of artist - [which] allows for a diversity of responses to sites and of approaches to creative working methods".⁵

The traditional deference to curatorial wisdom also informed the choice of sites, which were selected by PACA despite original suggestions that artists would be able to propose sites. PACA chose high profile sites where works would be particularly visible including; Trafalgar Square, Bankside Bridge and Docklands in London; New Street train station and Spaghetti Junction, the country's largest motorway intersection in Birmingham, as well as sites in the North in Manchester, Durham, Middlesbrough, Newcastle and Sunderland.

Although public consultation or involvement was not envisaged in the process, raising public awareness and debate as to the choice and nature of site, artist and art for Public Art was the anticipated product of the exhibition. To this end PACA proposed to utilise both the Internet and more unconventional venues, Director Vivien Lovell expressed the view that "a more exciting approach might be to make artists' proposals available on the Internet ... the 'exhibition' would reach a far wider audience. Also I think the format and scope of the Internet is highly compatible with the concept"⁶. However the venues chosen and approached for the exhibition consisted of a more conventional mix of public and university galleries. The Ikon Gallery in Birmingham rejected the exhibition proposal, but PACA did get expressions of interest from the Castlefield Gallery, Manchester, the University of Sunderland, Tyne and Wear Museums, the RIBA Architecture Centre and the Architecture Foundation in London.

PACA had been informed in August 1994 that its application for a Development Grant had been successful and that any application for further funds would have to be received by 5 December 1995, yet the project was not taken further until the autumn of 1995 when PACA employed a free-lance consultant to complete the application. This delay was caused in part by administrative and personnel changes in PACA including a sabbatical taken by PACA's director Vivien Lovell and this delay was to seriously curtail the possibilities for realising exhibition. There were no firm guarantees of exhibition space as gallery after gallery requested further details and more concrete proposals

and although PACA intended to seek sponsorship from computer firms to enable part of the exhibition to be shown on the Internet, there was not sufficient time to negotiate commitments before the application deadline.

In 1996 the Arts Council of England had 63 applications totaling £800,000 against an allocation of £148,000 for its exhibition programme, and PACA's application for *The Urban Laboratory* was rejected. The reasons for this were set out in a letter to PACA and highlight a perceived lack of preparation:

*"it was felt that the project was not sufficiently developed and left a number of things unresolved. For example, it was not clear ... how artists had responded to the brief or how PACA would match artists and architects to sites. As PACA had received a Development Grant to research the exhibition the Committee felt that at least one 'speculative proposal' could have been fully developed in order to show how the exhibition could be realised and that other sponsorship should have been confirmed at this stage".*⁷

Despite a Fine Art approach which might be criticised for its relegation of the various users of the sites to a single passive audience for the proposals, PACA's attempt to highlight and seek an alternative to the client or developer led nature of Public Art Commissioning in the mid-1990s in the UK was commendable. Hampered by internal agency administrative constraints, the exhibition proposal was never fully developed so it is difficult to gauge how effective it would have been in provoking debate, both within and beyond, art and architecture circles.

Unable to take the exhibition proposal further without funding, PACA did commission two Speculative Proposals. In January 1996 PACA approached the American artist Dan Graham to make a speculative proposal for a pedestrian bridge across the River Thames in London at Bankside to link the Tate Modern gallery with the north bank by St Paul's Cathedral. PACA's reasons for the invitation were outlined in a letter to the artist:

*"Our aim in inviting you is four fold: first to invite an artist of highest calibre to propose a viable scheme that would receive maximum publicity; secondly to raise awareness of the scope for artist-designed infrastructure schemes; thirdly, to showcase the potential for collaborations between design professionals, where an artist might lead rather than being a member of a design team; and fourthly, to lobby for the scheme to be implemented".*⁸

In the same letter Lovell admitted that the idea of a footbridge had been mooted for two to three years and that an architectural competition would soon be launched, sponsored by the Financial Times. Interestingly, Lovell subtly alters the fourth aim in her approach to Southwark Council it is no longer to lobby for but "to ascertain the viability of the scheme being implemented"⁹.

Already we can see a slight variation from the professed aims of the Speculative Proposal. Graham was invited to make a design for a high profile site, but it was never considered merely speculative, as

there was a high expectation of a commissioning opportunity in the near future. Lovell stated to Graham in a letter: “Clearly, if there is one thing preferable to Speculative Proposals - its reality” and a legal Commissioned Design Agreement was not entered into with the artist until after the launch of the FT competition. Nor was the invite to Graham within the unrestricted framework PACA had envisaged for Speculative Proposals. As the intention was always to enter Graham’s Speculative Proposal for the Financial Times Competition it was subject to the seven pages of Competition Conditions and the 29 pages of Planning and Technical Brief plus 6 plans and 17 pages of appendices.¹⁰ These set strict requirements for the location and dimensions of the bridge, the preservation of views of the river and St Paul’s Cathedral, down to the precise placing of supports.

Working with architect and artist Mark Pimlott and Jane Wernick, engineer with Ove Arup & Partners, Graham proposed a pavilion, as might perhaps have been predicted. The bridge was to consist of a torsion beam cradled on cables from four pylons, which supports a glass pavilion some 80 metres in length. The pavilion would be a quarter-cylindrical volume, the vertical side constructed from perforated aluminium, the curved side from two-way mirror glass, with a wooden boardwalk footpath.

In the text accompanying the application Pimlott and Graham described the pavilion as:

*“...intended to be a social space in the city, where people are aware of each other and their place in culture and nature. The pavilion is a place for reflection upon this condition of being people amongst other people in the contemporary city... In these pavilions, people look at nature, at themselves superimposed upon it, at others looking at them, at others looking at others looking at them; an endless equivalence directed at the possibility of acute social (self) consciousness”.*¹¹

As planned, PACA entered Graham’s proposal in The Financial Times Millennium Bridge Competition, launched in the summer of 1996. It was a two-stage competition with competitors only allowed to submit two A2 boards and a brief 500 word written report. All entries had to be submitted anonymously. The RIBA (Royal Institute of British Architects) who organisers of the competition for the Financial Times, exhibited the entries in its galleries in May 1997. The proposals of the six finalists were shown in full, alongside summaries of the 227 first stage applications.

As Lovell wrote to Graham in 1997: “Sadly the proposal was not shortlisted, which just goes to show how anonymous open competitions can miss the highest quality”¹². As well stipulating strict conditions on the artist, it is questionable if entering Graham’s proposal into an anonymous competition could ever have achieved the aims of the Speculative Proposal programme to raise debate.

The second Speculative Proposal PACA commissioned was from the German artist Jochen Gerz for the empty fourth plinth in Trafalgar Square in the centre of London. Trafalgar Square was laid out to the designs Charles Barry in 1843, since then the fourth plinth has remained empty whilst other sculptural works and monuments have taken up residence including Nelson’s Column by W Railton with the

statue by Bailey in 1843 and Landseer's lions in 1867. In the centre of the capital city, outside the National Gallery, PACA had chosen a high profile site for a Speculative Proposal, however, as with Bankside Bridge, we can question whether the proposal was ever considered purely speculative. The RSA (Royal Society for the Encouragement of Arts, Manufactures & Commerce) had launched a media campaign to "solve" the perceived problem of an empty plinth in 1995, at which time PACA had recommended "a programme of new, site-specific temporary installations"¹³. The RSA went on to form a committee to look at suggestions for the Fourth Plinth and prepared a bid to the National Lottery for funding.

PACA commissioned Jochen Gerz in March 1996. Gerz's proposal was designed to be controversial and to stimulate debate, precisely the aims of the Speculative Proposal programme. His proposal was startlingly simple, to display annually a piece of turf from the pitch of the team winning the English Football Premier League. To quote the artist:

*"The work's first function will be to display "art" as an image of the public mind; ...To make the fourth plinth empty is the second function of the work, and in order to accomplish this, it has to become present, that is quite visible, even if this means it will be offensive, provocative. A third function within the strategy of the project will be to prevent the work from becoming a speechless victim in the midst of the media-organised turbulence of the public mind ... The main framework for its visibility, dissemination, information and understanding will be created not so much by the (discreet) work itself, but by the press and the media...The discussion will not only take place in art or cultural publications, even though the work's attraction in this context is real, but foremost in the general media and sports press. The popular press will face and be tempted to comment on the following "dilemma": pride about the valorisation in this work of sports as heir to the national heroes and icons on the one hand; doubt about a possible irony of mass culture and idolatry of contemporary society on the other. In any event, the (re)viewer of the new (empty) plinth will find it difficult ... to ignore the popular potential of soccer, and the valorizing identification on Trafalgar Square."*¹⁴

PACA did not view Gerz's proposal as merely speculative and tried to get project realised, but in doing so they came up against the constraints of the planning system in obtaining the necessary permissions. In November 1996 PACA approached both Westminster City Council and the RSA to try and arrange for Jochen Gerz to present his proposal but without success, leading Gerz to say of the project:

*"I know that the whole thing is highly hypothetical, but then the coexistence of the blinding list of commissions and committees and the marginal character of the project as to its chances of realisation, is surreal. I was up to now the specialist of impossible projects ... but this one makes the word 'impossible' look like a toy"*¹⁵.

In April 1998, PACA again approached the RSA, this time with a view to getting Gerz's proposal included in the RSA's scheme for a series of temporary commissions, but without success as the RSA scheme was only for British Artists. The Government Department for Culture,

Media and Support declared in May 1998 “that this proposal would not be appropriate on Trafalgar Square, and would be unlikely to receive planning permission”.¹⁶ The Executive Director of St Martin’s in the Fields, the church on Trafalgar Square wryly commented:

*“We cannot honestly say we are enthusiastic ... I am sure the pigeons will be delighted to have a celebrated piece of turf to enjoy”.*¹⁷

Westminster City Council Public Art Advisory Panel considered the proposal at their meeting 20th July 1998, immediately after agreeing to the RSA as “it would instigate important debate on public art”¹⁸. The Panel decided however that Gerz’s proposal “was not considered to be technically feasible or of high artistic merit”¹⁹. English Heritage also deferred a decision on the Gerz proposal until after reaching a decision on the RSA scheme and then declared “In the circumstances [we] do not think that there is scope for a further proposal outside the RSA initiative”²⁰.

PACA had kept Gerz’s proposal confidential from 1996 until the launch of the Agency’s anniversary publication *Public:Art:Space* in May 1998, ostensibly to prevent its dismissal by ill-informed authorities. Although the project was intended to be the subject of a special feature by Jonathan Glancey in the daily broad sheet *The Guardian* and an interview with the artist arranged for April 1998, the article did not materialise. As with the Bankside Bridge proposal, it is questionable whether without publicity this Speculative Proposal could fulfil the aims of the programme. The RSA scheme came to fruition with the exhibition of works by Mark Wallinger, Bill Woodrow and Rachel Whiteread on the fourth plinth in Trafalgar Square and it has been decided that the plinth should remain a site for temporary works.

The purpose of this paper was not to comment on the artistic merit of the works proposed for Bankside or Trafalgar Square, but instead to focus on the concept and implementation of PACA’s Speculative Proposal programme. The programme’s aim was to provide a framework in which artists could develop proposals for high profile sites without the constraints of working for a client and within the UK’s planning system. PACA hoped that this would open up debate around the role and potential of artists and Public Art in urban environments, both in art circles and in the popular media. Despite the somewhat arbitrary assumption that the ideal of an unrestricted framework excluded any consideration of consultation or involvement with the users of sites, further elevating traditional notions of the autonomy of the artist, PACA’s attempt to refocus commissioning away from the primacy of a client or developer, should be commended.

Unfortunately, and mainly due to internal Agency administrative difficulties, which hampered the development of a full funding application, the original touring exhibition *The Urban Laboratory* never took place and thus it is difficult to estimate how effective it would have been. PACA persisted with the concept of the Speculative Proposal but with commissions that were never purely speculative. In the exhibition proposal the status of the artwork was ambiguous, the interest was not in the creation of an object but the capability of the concept as a catalyst to provoke debate. With both the proposals discussed, PACA worked from the start towards the realisation of the art works and was prepared to limit the dissemination of the proposals in

order to do so. In Dan Graham's case, his Speculative Proposal was definitely not created in the promised unrestricted framework.

Although PACA never fully realised the potential of their concept of the Speculative Proposal and remained tied to an approach based on the primacy of the twin pillars of artistic autonomy and the creation of objects, the potential of the original concept retains currency. That artists might be encouraged to propose notional interventions in urban sites, as catalysts for debate within all sections of society highlighting the plurality of possibilities and alternatives that lie in wait for Public Art and urban living in the future is still both challenging and exciting.

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Reuse of a container crane

**Pedro Ressano
Garcia**

**Lusofona University -
Lisbon**

Container ships are evolving and in the last ten years have doubled their size, meaning that cranes also have to double their size. These modifications represent additional costs and important changes in the activity of the port. Engineers contend that in most cases it is economically more viable and reliable to buy new cranes than adapt old ones. The situation in seaports is changing and some of these structures are for sale, some are abandoned but most of them are being disassembled. Ports are introducing great changes to most waterfront cities. Some search public recreational use, maintaining public viewing areas and parks, some shift their activity to real estate. This frontier between land and water welcomes restaurants and commerce. Leisure, takes a dominant position and questions the future of the ports.

At the end of a mechanical era we assist in the decline of the machine. Most of the work produced by machines has become computerized and digitized. The first industrial machines were related to the human experience and we perceived their movements as extensions of our own. Machines represent the most emblematic element of the modern period, humankind's victory over nature. Today many machines, updated by contemporary technology have lost the quality that relates to human values and we have lost the mechanical understanding of the machines we use.

Machines are constantly evolving replacing previous versions. The machinery when outdated is dismantled, and we face an important question about what can we do with them. This project explores the possibility of recycling outdated machines. This research focuses on a specific machine, a container crane.

Engineers involved with both design and construction of the cranes suggest the intervention to keep the same flexible qualities. The crane is a flexible structure and any addition to this construction has to respect it. Any rigidity in the additional parts would make them very vulnerable. "The most recent revolutions in building materials no longer result from the discovery of new materials but from mixing them." The guideline for the project is the integration of additional bodies made of steel structure and containers surface, providing the flexibility suggested by the constructors.

The more technology a group has the more dominant is the architecture. Their relation with the environment expresses this victory. The control of nature, creating artificial environments and revealing the capacity to turn a wasted structure into an inhabitable building for public use. The new spaces will have a public exhibition of different mechanisms. Old and new machines will be placed along a new sequence of spaces. The promenade along different paths and rooms of the project will inform about particular events for artists working with machines Learning and experiencing machines is a process in time The visitor will understand both the spirit of the surrounding area and the mechanical aspects of the structure. The crane will maintain its mechanical functions.

The use of already made or existing materials is an old one because it is convenient. These materials are cheap and it is a way to

recycle containers integrating them to the crane's great structure. This work has the aim to recycle, investigate and make use of existing materials.

The new spaces in the crane will be available for public use. Temporary and permanent exhibitions, old and new machines will be placed along a new sequence of spaces. The promenade along different paths and rooms of the project will inform about particular machines.

McCarter argues that *"architecture, as the grounding of experience in place, has to do with static, balance, and the distribution of structural forces in order to allow this essential rooted condition. Machines, on the other hand, are essentially concerned with motion, as the conversion of energy into work, and may move through space from point to point: machines may thus be understood as belonging to no place."* Mobile and conceived for everywhere they also create roots in time with each place. Cranes have added a new meaning to the most significant elevation of the city, the waterfront. An accessible space to the upper levels of the machine, will give to the public the possibility to experience the place revealing the industrial environment of the port and the "materiality" of machines.

Learning and experiencing machines is a process in time. My aim is to transform one machine into a building. The visitor will understand both the spirit of the surrounding area and the mechanical aspects of the structure and walk through the interior of a great machine

The experience to access the port and go up on the crane is an exciting one. *"The tower can live on itself: one can dream there, observe there, understand there, marvel there; as on an ocean liner one can feel oneself cut off from the world and yet the owner of the world."* This possibility is now exclusive to few employees that work for the terminal, but waterfronts being returned to urban life will give a new perspective of the city itself.

Inspired by the environment the project proposes the experience to access the port and go up on the crane. *"The tower can live on itself: one can dream there, observe there, understand there, marvel there; as on an ocean liner (...) one can feel oneself cut off from the world and yet the owner of the world". This possibility is now exclusive to few employees that work for the terminal. The observatory is located over the city and gives a new perspective of the city itself. "When one goes up there, he leaves behind the mass that carries off and mixes up in itself any identity of authors and spectators. An Icarus flying above this waters, he can ignore the devices of Daedalus in mobile and endless labyrinths far below."*

Waterfront developments throughout port cities are based on major financial investment. Housing, services and commerce are connected with great infrastructures and an increasing interest in public space. Accessibility and public space is of major importance at the waterfront area.

The confrontation with three Architect's work Manuel Vicente Expo'98 Lisbon proposal with floating fragments of boats that are inhabit along the waterfront and Lebbeus Woods vision for War territory in Sarajevo at the waterfront and Manuel Graça Dias renovation of Gas tower for the South entrance at the Lisbon Expo'98. These study cases are visions of alternative Waterfront renovation. Mapping the industrial structures. Machines are used as metaphor for reusing or converting into architecture. Perhaps closer to the visions compiled in

the book - The future seen by our Grand Parents. Which offer alternatives to the increasing similar waterfront renovation produced world-wide.

Loitering Parisian Journey

Stefania Kenley

A regular Parisian journey seems to be perfect; so, why loiter ?

Loitering is a designed waste of time during travelling, a deliberate slowing down movement, which may also be seen as an intentional error, or indolence. Yet, a site perceived at a slow pace may allow an alternative subject perception. That is neither at eye level (as in a regular promenade), nor a bird's eye view. It is linked neither to the architect's nor to the planner's representation, but related to the experience of a potential wanderer. It has a possible reference to the French word "flanêrie" or to the notion of "dérive" understood as "a technique of transient passage through varied ambiances." . Yet, the loitering described here does not necessarily mean drifting, but a slow process of revealing through visual means and historical facts an urban detail that although isolated, can trigger changes in a much larger area than its own surroundings.

While loitering between the river Seine and the undeveloped land occupied by the railway tracks arriving to the Austerlitz Main Line Station, I was intrigued by one particular situation occurred in this vast space attracting a large public and political attention. The site has been the subject of a 15 year-long project, financed and supported by the City of Paris, the French Government, the Parisian Region, the National Railway Company - SNCF, etc. This project is managed by SEMAPA - the company set up for planning, coordinating and constructing the entire operation

In 1980, in Masséna - one of the three quarters of the zone under the jurisdiction of ZAC Paris Rive Gauche, the SNCF company started renting space in its cold storage plant that had been left in abandonment since 1965. This building known as "Les Frigos" (the refrigerators), had been built by the railway company Paris - Orleans, between 1919 and 1921 for storing at a temperature between - 18C and - 22C certain foods like fruits, meat, fish, cheese, etc. After becoming disused, a space of about 9000m² had been gradually rented to individual artists who subsequently formed the association "91 Quai de la Gare".

The issue that I bring for discussion in the conference Waterfront of Art is not the various artistic production of this Association, but the artists' presence in this disused building left on site. As a result of this occupancy, the building not only survived the demolition authorised in the first plan of development in the early '90s, but proved to have had some unexpected consequences on the future development of the zone.

In this sense, the building's conversion and inhabitation process, cannot be dissociated from the transformation programme of Paris Rive Gauche; there, the "Frigos" building played a significant role, not only as place for creation and communication but also as an alternative aesthetic generator on site. Through the present paper, I suggest that

sometimes artistic and cultural evidence can be more relevant for an understanding of complex urban change, than a traditional site analysis.

This premise can be questioned at the level of both image and reactions provoked; in other words, if this transformed cold storage plant had until now an impact on the development of the site, it is not only because of its aspect - no matter how intriguing it might appear to us today - but also due to the 15 years debate created around it.

In order to unravel this process, I proceed with an inside out loitering on an imaginary spiral having the centre inside the “Frigos” building and unwinding towards the visible edge of the quarter. Thus, loitering on the inner surface, through the walls, across industrial chambers, around the building, and finally around the quarter, might lead us slowly from a marginal detail into the heartbeat of Paris.

...on the inner surface

The space was rented as it was at the time of its total abandonment: without any partitioning, windows (except at the 6th floor), without connections either to the water and electricity supply or to the sewage system. Since the beginning of the conversion, random layers of graffiti have been covering all walls inside the first four floors. Once arrived in the partly obscure space inside the building, one is surrounded by a continuous interlacing of coloured graffiti shapes, running vertically, curving on piping, twisting on the technical equipment, turning around the spiral staircase ... finally, the building itself might be taken for an art object.

This ‘tensed-up’ surface had maybe an accidental influence on the intuitive way new buildings were engaging a dialogue between flatness and illusory depth. In the Tolbiac quarter, also part of the ZAC Paris Rive Gauche, in some areas facing the river Seine and the BNF (The French National Library), the public housing proposals had been granted with a privileged regime of facade treatment . Two hundred metres away from the cold-storage plant, a block developed on the East Side of the National Library, proposed a façade planned to fully expose repetitive details of Baroque paintings engraved on the acid treated glass . This experimental glass panels proposing a direct engagement of a culturally loaded surface with the street level was tested and accomplished in the workshops of Saint Gobain glass manufacturers.

The example of subtle degrees of transparency is of course, at the opposite end from the thick walls covered by graffiti, causing gloomy and rather uncanny feelings. Yet, there is a level of engaging with representational issues in an abstract built environment, where surface tension achieved through image distortion becomes part of a post-modern discourse.

...through the walls

The thick sandwich walls covered by graffiti, are made of layers of concrete, brick and cork separated by air, forming the right mixture

for the necessary performance of the cold storage plant. The conversion to artists studios, implied cutting windows in these walls. The erratic renting process and the threat of demolition did not create conditions for any overall aesthetic considerations. As a consequence, the walls were pierced in order to form windows where and when each studio area required it for its own use. Having exclusively functional motivations, all the new openings form a fairly random pattern of the façade.

The image of the transformed plant appears to be created according to the internal use of the building and not in relation to the outside world. Yet, there are several instances where the artists seemed to have been aware of the impact of this building on site. Their decision to ignore the façade and to be exclusively concerned with their studios' performance, was in fact expressing a contemporary way of operating in disused industrial buildings.

This randomly pierced façade has established a formal precedent and provoked a sort of formal trigger for the new buildings proposed for this area. In the north-eastern vicinity of the "Frigos", the development of mixed housing and artists studios - now under construction, is playing in the façade the random game of solid and void. In the new building, the ratio of windows to the wall surface is obviously larger and the random position of windows represents the architect's choice and not an internal distribution necessity.

In the 'Frigos', the artists were cutting only the minimum number of windows needed for their studios. Although what seems to have mattered at the time was solely the good exploitation of the existing structural qualities of the building, an unconscious desire might have appealed to some - an expressed anxiety provoked by a series of random building works and intentional 'poor-design' appearance, that has urged the public eye to engage with the unprivileged condition of claimed studios space.

...across industrial chambers

The space was rented by the SNCF, as it was found at the time of its total abandonment; therefore, the efforts of the association were already considerable. The interest in good performance responding to the specific requirements of individual artists have revealed a surprising potential of simultaneous activities across the building. At the beginning of 1997, this capacity was underlined in the report of the inquiry commission for the ZAC, that anticipated the building's survival.

" Although the big cold storage plant is of a questionable value, it has exceptional structural and functional qualities. With slabs that can support 7 tones on the square meter, its thick sandwich walls and impressive doors, this building can receive side by side a locomotive, a jazz orchestra of 40 musicians and a ultramodern recording studio requiring the total absence of noise and vibrations.

In this respect, we can compare it with the purpose built artists' studios located also in ZAC, conceived in a pure and transparent

crystalline parallelepiped placed on his site, but where no artist or craftsman can find the structural qualities specific to his or her activity”

This comparison underlines the misleading association of the modernist image of continuous window and open plan with the physical requirements of artistic production. The success of the ‘Frigos’ is probably explained precisely through the literal interpretation of the modernist slogan “form follows function” and arriving quite far from the formal language proposed by L’Esprit Nouveau periodical in the early 20’s. The aesthetic statement made by the building is more than an ‘honest’ façade expression of internal action whatever that might be, instead, it is expressing and living in honest creative conditions beyond any aesthetic evaluation.

... around the building

Sometimes ephemeral gestures bring to light fears and darker sides of rather uneasy conditions of inhabitation. On the main façade of the ‘Frigos’, above the front entrance and on the thin ledge separating the ground floor from the first floor, a dog in a watching position is painted at a rather monumental scale. Beyond the rather humorous side of this manifestation of popular art, one can register residents’ vulnerability due to the relative lack of safety on site .

This seems to be a common denominator of any zone formed by disused industrial estates after the second world war. The functional association of railway, warehouses, storage, manufacturing plants, compressed air generators left in dereliction in post-war metropolitan ellipses often creates a rather sinister environment. On the fence of the next building site, five hundred metres further away from the ‘Frigos’, commemorative inscriptions were fixed by the General Confederation of the Deported and Victims of Oppression and Racism, acknowledging the existence on that site of a concentration camp during the second World War.

This inscription refers to site situated between the Mills of Paris - planned to be converted for the University Paris 7, and the main building of the SUDAC Plant where the installations of compressed air have been already dismantled. This could have been be a political move, but it might well represent a genuine sign of an unsettled past. A development plan erasing all remains and memories of historical sweat and misfortune would have removed life itself and created instead a septic but rather dead environment.

... around the quarter

The new plan of development - the PAZ approved in 1997, for the zone called Paris Rive Gauche cancelled all previous decisions that approved the demolition of the existing industrial buildings including the ‘Frigos’. By the decision taken in the latest development plan, the industrial buildings are to be converted and incorporated in the new plan of the Massena quarter.

The situation has been reversed during the last four years and what was considered embarrassing industrial remains is now preserved and protected as part of the Parisian heritage and becoming strong centres of interest for Massena. Their random positions on site can give a spatial scope and orientation to the proposed master plan and suggest a pace of fragmentation for the abstract pattern of the open-block system proposed by in the Master Plan. Yet, the precise way this place will finally relate to the space around the 'Frigos' building, is still under question, and the manner in which the urban continuity and programmatic coexistence are going to open choices and respond to a swarm of voices, is still to be found.

For the moment we only know that, unlike most of contemporary cities, the new plan is going to spread over blank zones reiterating the old street pattern and extending it smoothly over an urban void. This way it can create a grid that through a variable pace and open block sequence, is different from the traditional gridiron.

The block size doesn't follow the scale of the industrial site but that of the existing city. The 'open' condition would apply only to the block size, without being extrapolated under the generic name of *open plan*, to the quarter size. This way it can avoid the error of closed urban systems usually limiting "urban choices by enforcing movement into strict hierarchical spines or roots" Despite its apparent ordering system, the Massena quarter, as well as the entire Master Plan for Paris Rive Gauche, promises to allow a multiplicity of circuits along or across its grid, allowing errand lingering, play of chance, or loitering, as well as purposeful trajectories.

... conclusion

In the end, this paradox would be better described by the end of a manuscript called *The Contemporary Irrationalism: the Arts and Dada* and oddly enough sent by the author to L'Esprit Nouveau, at the time when the editor was no longer Paul Dermée, but Le Corbusier. "Applying a principle to an unsuitable thing, means escaping that principle. At the outbreak of the war, I've seen a town constable taking to the Police Station a ten year-old child who took a picture of the Eiffel Tower. Why Dada makes us inevitably think of this constable.?"

Applying the principles of Modern Movement to an industrial wreck meant overthrowing those principle. Consequently, preserving the converted 'Frigos' on a site proposed for a major Development Plan, meant going over erasures of historical traces.

Admitted or not, for the shift of attitude from the tabula rasa, to a post-modern acceptance of a complex urban condition, we can 'blame' among others, the artists and their active use of the disused 'Frigos' building.

Some roots of this shift can be traced back in the Parisian culture of "flanerie", avant-garde events and performances. The first Dada journey of the 14th April 1921 taking place in front of the church Saint-Julien-le-Pauvre, was "investigating new interpretations of nature, related more to urban life than specifically to art". After the improvised

discourses of Breton and Tzara under a torrential rain that happened to fall that day, the most intriguing guided tour took place around the church St Julien. In front of different features and artworks, instead of providing historical explanations Raymond Duncan was loitering with a big dictionary and opening it randomly, he was reading different entries coming to hand as explanations for the historical remains. In that context, loitering was no longer a verb, but a new representation of old situations during a lapsed Parisian journey.

At the beginning of this paper I suggested that urban change can be sometimes anticipated or even provoked by a particular artistic or cultural evidence. As we have seen until now, this premise might have been true, but it was definitely not used as an objective analytical tool. As the subconscious was exploited by surrealists without ever pretending of bringing any “true” evidence, the slow collective conversion of the “Frigos” was a rational, yet random process, engaging political moves only by accident, without any initial intent.

Loitering used here as representation technique of temporal dimensions has been unwinding a series of historical links between urban form and its surrounding space. Proposed as a spiral, it refers to the dialectic engaged between the building conversion and use of the “Frigos” as it is found today, and the residuum space that is going to be articulated and possible integrated in the interstitial “open” space of the Massena Quarter. The possible result can be imagined in several ways:

- one would be a docile image, where the “Frigos” would become a ‘museum’ piece, or a tourist attraction in a landscaped garden;
- an opposite one may be an isolated space “designed” to preserve the image of dereliction.

Beyond their positive and negative appearance, both scenarios seem to be faces of the same coin - a well known commodity likely to be produced by a design practitioner. They may represent “an explosion of beige” in the Generic City “built at incredible speed, and conceived at even more incredible pace” or the results of a “Strip Beautification Committee”, where “total Design comes to mean ‘total control’”. However, both options are very far from the daily critical input engaged in the inhabitation process of the “Frigos”.

In the near future, fragile as life itself, the original contest of the “Frigos” inhabitants may find different reasons of resistance and take different forms of critique; but while changing, it might just manage to stay away from two lethal options: gentrification and dereliction!

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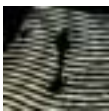
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UNIVERSITAT DE BARCELONA



Gran Via, 585
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 Tel + 34-93 318 42 66
 Fax + 34-93 318 52 67