

the plaza, you'll notice that very few people are sitting down. People rather get together in groups to eat or talk, and talking is always done standing up.

*Do you prefer staying at small hostels or rather at large hotels?*

Large gives a safer- feeling. In a small hostel you never know if you get or leave the next day. Funny as it is, where there are more people. One feels much more at ease Ismael Ortiz. Santa Fe de Bogota.

*Did you ever-experienced violence in public space?*

Always, I believe it's a permanent occupation of the public space. I see it every day.

Today there is a stripe of land between the constructed towers and the river.

Afterwards comes Puerto Madero that is lower, and on the other side is the ecological reserve. Between buildings, after Puerto Madero and the ecological reserve. There still remains a free band of land. This band was privatized and last Sunday two towers appeared that are going to be larger than the already existing ones. These are closer to the river I hate Puerto Madero.

Yesterday I went because I had to go to the Catholic University and on my way back, on the cab, I saw that the Hilton Hotel is constructed in this area. So all that area that is park now, that used to be part of the -*Costanera Sur* - will become a line of private buildings. This happens constantly in Buenos Aires. I see all the line from.

Belgrano towards *El Tigre*, what they are doing in the area of el Nuñez, We must consider that Buenos Aires has three million inhabitants since 1949, There has been no growth. It is not necessary to construct. All is a big speculation. Gabriela Massuh, director of Culture Goethe- Institut, Buenos Aires.

*What do you like most of your city?*

Bogota has great communication networks I like that we are starting to care about the

city. I also like of Bogota the majority of women over men. It gives the city a feminine look. It creates an interesting sexual competence. You can see how between the woman from Bogota and the rest of the Colombian women from Bogota are more explicit. This makes the city much more mysterious, more erotic more gentle, stranger, and more seducing. *Armando Silva, sociologist. Santa Fe de Bogota.*

## **PARK FICTION** **Christoph Schäfer**

I would like to start with two slides that show how art is being challenged by everyday life. The first picture shows a small, expensive shopping mall in the heart of the city center of Hamburg. But there is secret yet monumental message hidden in this building from the early 80's. So, let's take a closer look.

The challenging thing in this picture is of course not the golden letters at the bottom "Hanse" –referring to the nostalgic past the hanse trade network that founded Hamburg's wealth in the renaissance time. The calling thing is inscribed right into the bricks above. Badly paid workers from Poland work on German construction sites and if you look precisely, you can see 5 letters here. P-O-L-E-N- Poland.

Having been in Mexico City for the first time and only for a couple of days now I feel challenges like this on every corner

Power is the ability to define a phenomenon and make it act in a desired way (HUEY p. Newton)

Henri Lefebvre, book "The Urban Revolution" – was an influence on the initial park fiction concept the urban revolution will supersede the industrial revolution. Lefebvre concept of -the urbanll corresponds in May points with the concept of the multitude. At this point I'd just like to line out, that urban space is being described as

appropriate space, the space of condensed diversities and differences.

Lefebvre projects a new map over the city. He distinguishes 3 levels. The global level G cathedrals, big museums nuclear power stations, multinational headquarters shopping malls, deportation camps, and so on.

The second level "m" consists of local squares, community churches, local schools and libraries, streets and local parks.

The urban revolution however, springs from a third level, the private level p the level of inhabited space or dwelling space. That gives the developing change its direction. Here the abilities to appropriate are still alive. Without mentioning it, Lefebvre also draws a gendered map. If the private inhabited space is defined as female. He at the same time ascribes the ability to revolutionize the urban to women.

And in fact, the sentence "the private is political" only was given real substance by the feminist movements of the time, who for instance in Germany founded in 1968, the anti-authoritarian -Kinder laden -- movement, autonomous laboratories based on a new way to look for children's needs and from there invent an experimental way to live with children.

These levels do not live peacefully next to each other, but they describe conflict zones and hierarchies' of command. They are at the same time interwoven concepts, points of view, and points of departure. And the most devalued level economically, culturally as well as in political thinking, is the everyday knowledge, every day knowledge, everyday poetry, and everyday life.

In the industrial age, face and rhythm of the factory were forced onto cities and created disciplined milieus of boredom segregated into zones of works, sleeps, and consumption, modernist architecture in the

north managed to solve the question of housing for the housing for the masses effectively, but at the cost of reducing urban everyday life to the description and satisfaction of calculated average necessities.

Artists started recognizing the importance of everyday life in the 60ies and 70ies. Steve Willits, an artist who influenced what I do worked in exactly the fordistic blocks of flats.

Willats developed questionnaires that reflected the relationship between private and public, for instance. In cooperation with inhabitants of the block, he produced photomontages, and thus placed the private abilities to develop a world, to develop machines to escape, to express you, into the spotlight.

Some of these works like the questionnaires were later shown on public boards in places. Willats calls, "public resources" libraries, underground statins -level MA.

Und setzest Du nicht dein LEBEN ENIN SO SOLL ES DIR NICH GEWONNEN SEIN (Schiller, "The ROBBERS")

This sentence translates. And if you don't risk your life, (if you don't engage), you shall not win a thing. But "Einsetzen" has a double meaning in the German language, so you can translate it also like this. And if you don't insert your life, you shall not win a thing.

Willats work has a problem. The small boxes that he makes, where the work of the other players is fit into. He thus positions his work on a higher level in the game. That alone wouldn't be bad, but he does not fit his own life into the boxes. By doing this, the level separation is structurally repeated. It is the position of the global manager, of the objective administrator, that Willats plays, while the other players somehow are being enlighten they only

speak in a frame fixed by the artist, which means, they do not really speak, and thus are relegated back to level p.

This strategy was probably still OK. In its time, when you were asked to. "please separate, clearly between, science, art and everyday knowledge" But today, this is not appropriate anymore.

This is due to a change of paradigm, happening now on all levels, the transition from fordism to postfordism. The transition from the regime of the factory from the assembly line discipline, to the dissolution of factories into the territory, the implementation of factory discipline into the individual.

Along with these developments, the clear line of demarcation between cultural fields becomes obsolete.

Because the hard factors that determine production lose importance (all big corporations can produce under equal conditions everywhere in the world), factors like image-production, ideology, layers of meaning wrapping the product, and the communicative abilities of a corporation or an individual become important- in short the immaterial aspect of work. The correlation of all these qualities with classical descriptions of art, is not by chance.

In the process, abilities are generalized, that used to be the domain of artists, bohemians or subcultures. These groups already for ages understood their everyday practices, their everyday practices, their clothes, lifestyle etc. as language. The very same generalized abilities and languages are being employed now by capitalism as a resource. This is of course true everywhere, as this leaflet we found in *Calle Hamburgo* in Mexico on our first day, shows. Here you can make a workshop to become "Mujer Total" - The total woman.

Beauty, Image and personality- everything has to be mobilized in totally integrated capitalism... Truth is on streets. Under this

new paradigm, however, types of works like Willats, fantasizing an objective role for themselves, are not continual as an emancipatory project.

"Desire will leave home and take to the streets"

The central Park Fiction slogan as well as the title of Margit Czenki's film about park fiction, relates to a sentence by Hölderlin (quoted by Lefebvre) It is impossible for the human being, not to live as a poet. It is impossible for the human to live without a thing, that transcends functionality, banality without a relation to desire, to the outside.

This is where the force, giving the direction to the urban revolutions. That springs from inhabited space, lies this is literally true for Mexico City. Since years, the first step of this new type of urban development is that inhabited space, lies. This is literally true for Mexico City. Or to introduce a new term. Inhabited space constitutes itself, without asking state planners or authorities. Only after this first, autonomous and constituent step, that often goes hand in hand with constituting neighborhood networks, building networks and political self organizations, communal facilities are fought through, like water supply, electricity systems. The chain of command is turned upside down the autonomous and constituent practice of level p is ratified after the fact by level M. The local administration.

For me personally, this practice of worldwide self organized -irregular city building, has always been the outspoken horizon of Park Fiction. Its real as well as utopian point of relation.

If our small project has something to offer in a situation like this is of course a question, I can not answer. But centrally we were able to deal with the following questions: How can we middle level M, the level of public

Space, be opened for private desires?  
Why is happiness regarded as a private affair?  
Why does the -public sector only recognize standardized needs as part of this responsibility? (And even that less and less)  
Which moments of happiness cannot be experienced alone?  
Which experiences need the collective?  
What kind of spaces are necessary for this or could be invented?

Now lets have a look at the situation Park Fiction worked:  
Space and body politics IST Paul

St Paul is the red light district of Hamburg, Germany's biggest harbor city. It is at the same time a residential quarter. 70 percent of the population do not have a German passport. St Pauli is outspoken loud, tolerant, excessive and the poorest area in western Germany, in the second rich town of the European union. So the situation is tense, but has also freedoms other German cities don't have. Freedoms that are endangered, for instance by gentrification, like this an investor bought lots of houses in St. Pauli and founded a museum. The erotic art museum. To give himself the touch of a cultural person, art lover. We call this, art serving gentrification. L will come back to this a later, and now introduce a really interesting person. Lets look at Harry Rosenberg's harbor bazaar. Harry, a Jewish ma, was born in St. Pauli, right in the house where I live now. In his youth, Harry was a sailor . In the fifties he stopped going to the sea, and opened his bazaar. It was a giant thing it connected rooms and basements of at least five houses. An exotic, mysterious underground garden or underground museum filled with goods that Harry bought from sailors. Things they either had bought on their travels or even things they had built themselves on the log and boring days on board. Every sailor in the world knows. That you can always sell stuff to Harry always bought everything that was brought to him.

In the late eighties, the -erotic art museum investor I mentioned before, bought the buildings Harry had his business in and threw Harry out of those basements. Direct after he evictions out of his life work, he got a heart attack and died. His daughter carries on with his business. Since the eviction in the early nineties, she had to move the bazaar three times.

Micro space, politics: Example: table of Kochsalon an alternative dining place  
Esso garden and punker, installation against using an electric box as a bar for beer cans, at the reeperbahn 100 meters away from the park.

Willies chicken grill Willie fries chicken in the area directly next to the formerly squatted house, and thus keeps with this grill a whole area very close to the park inhabitable in summer.

And here the place banning by Hamburg police. This one was given to as friend of ours who comes from Africa, and who was sitting on a staircase. This leaflet the police gave to him says, your behavior in a drug scene bla bla... to ban out from this area The guy doesn't even have anything to do with drugs. It is a place where African people meet and hang around He lives directly at the border of the indicate area, and was not even allowed to use the subway stations

In this neighborhood, which is very densely built you have one place that still has a very wide view over the harbor, right to the horizon. Right here the city wanted to build additional blocks. And the neighborhood did not want these buildings we wanted a public park instead. However demands like this from communities had always been ignored by authorities. In this location the demand was even more hopeless, because the Elbe shore, the harbor wall, is a place, where power always liked to represent itself.

The Nazis wanted to tear down the whole st-pauli area, also because it was a rather leftist community. The Nazi wanted to build a row of big blocks and a nazy skyscraper. The bricks for these buildings were to be produced in concentration camps. But the setting in of the allied bombings put an end to these plans.

After the war however, these plans were taken up again in altered forms now it was the coffee corporation *Tchibo*. Who wanted to build their HQ here these plans were stopped by the squatters from "Hafenstrasse" in the most intelligent and hard squatters fights in Germany in the late 80's.

Park Fictions started in 1995, after the squatted houses had been legalized. Park Fiction however is not about private space where people live, but about desires leaving the apartment and appropriating public space.

Park Fiction worked in a local network: Neighbors, social institutions, the church, squatters, artists shop and café owners and together with the very strong Hamburg music scene around the "Golden Pudel Klub" (The Golden Poodles Club) locate in a tiny old house right in the park, the government would have liked to demolish too. This music scene has great style a very high musical level, and ties within social movements since the 80's. Here is a very early example from one of the most radical bands. Die goldenen Zitronen (The Golden Lemons) still developing influential music today from 1985.

The singer with the German accent, Schorsch Kamerun, is also owner of the "Golden Pudel Klub" and part of may park fiction activities ad plays a main role in Margits Park Fiction Film.

The key idea of Park Fiction is to organize a parallel planning process and a collective production of desires for he desired park without being commissioned by authorities, to do so. We developed a parallel and approachable planning process for a real place, connecting arts and social movements without going into the trap of taking the "legal" path of the unmovable bureaucratic system. Political groups on the left as well as the rullers, usually underestimate art – they don't take it seriously. As sad as this is sometimes, it can also be a benefit: we started the collective production of desires, made lectures and park related exhibitions in all shop windows, in schools, the church and so on (and thus also created a little -parallel knowledge universe) activities -anticipating the parkll like open –air cinemas with agit-prop slide shows and raves. So the park was already a real thing on many levels- in the community, in the *hip&trendy* music scene and on a national level in the art-scene before we approached the state with demands.

This constituent way of working, of organizing a parallel planning process, of course is a much more sustainable way to challenge the dominating system of urban planning. When the politicians entered the scene. They found themselves in a complex field, where they had very big difficulties to "move" because for a short moment in time, we had made the rules of the game, had a complex, lively idea of what we were doing, and they were in the stupid position, and looking boring and like people who just block things.

Besides activism and infotainment, we developed tools: How do you make planning accessible?

We organized the planning process like a game, and gave out game boards instead of leaflets (you can actually play this game), that show all the points where you can get involved.

Central thing was the planning container containing the "moulding office" or "plasticine office", a telephone hotline for people who get inspired late at night, a garden library and the -archive of desires.

We developed the -Action Kit - a mobile planning office with questionnaires, maps plasticine, a Dictaphone, an unfoldable harbor panorama and a Polaroid camera to capture ideas.

We also employed pseudo-sociological instruments, like Steven Willats used, quoting and recycling means from a deeply social democratic era. The difference, however, is in our work concept- integrating ourselves in a rhizomatic way *with our own ideas and desires* into an open process.

About all the ideas we decided in two community conferences. As we didn't want the ideas to become neutralized by long discussions, by an "alternative consensus" we decided democratically only about general functions of the park and picked favorite designs, which after the decision go back to the individual or group who had the idea, to develop the idea further in a radically subjective way.

If subjective is the new front of capitalism, then artistic practices get more power. At the same time, artistic practices carry the potential for autonomy, potentials of resistance and "sperrigke it".

Park fiction moved into this field, by claiming public space for non-commercial productions of desires from the neighborhood.

**Products:** For me, all the things we have organized and all the time and money invested would have been worth it, for one drawing alone. Here it is it is by an 18 year old Turkish girl, and it is a youth café with a special feature: a row of letter boxes for youths, whose post is being controlled by their parents. This work shows a nice paradox- how classical public space can protect the basic right for private communication.

The park will consist of different -islands with different functions by different groups and individuals, done in contradictory styles.

Central point will be the -female pirates - fountain. Anne Bonny and Mary Read will be silkscreened or etched into flat hard glass plates, cut in these edgy shapes. At night will be flowing in poison green and blood red light. Somewhere else this fountain might be -kitschy - but here in St Pauli, with its many sexist depictions of "available" women, the cruel pirates (who really existed ) are a strong counter- image. This design however is not e financed.

Construction of the first sector of the park will start in march, and the -teagarden island and the flying carpet will be built. (waves allow for intimacy in a small space)

The "tulip-patterned" rubber sports field has also a little hidden message. The Turkish girl Nesrin Biguen has designed it. It refers to the tulip era when the tulip fashion swapped back to turkey the country where the tulip comes from (like most flowers that grow from onions), The -tulip-era (18<sup>th</sup> century) is in the collective memory of many Turkish people remembered as an era of great tolerance and freedoms flour fishing of the arts, exchange between Europe and Islam world, and the era when the semi-public space of the café house started in Istanbul. So also in this design there is a little footnote inscribed.

Now three fotos from Documental: because there is always the unsolved question, how do you show projects like this in a white cube-art space. Centrally we showed Margits film, which shows all professions and voices in the process, and how art and politics made each other more clever by collaboration.

The five tables, quoting sixties style language labs, are devoted to the 5 keywords of ark fiction:

Interventionist residents- infotainment  
Tools Production of desires  
And: In bed with bureaucracy.

Because of the long time, since we started, and the realization of the park, the idea of collective production of desires has been seriously damaged. But the bureaucrats had another trick in their sleeves: they sold a building under the park to an investor with a taste for subcultural milieus as a misery backdrop for expensive gastronomic enterprises. The park area on top of the building has been fenced off since 2 years already, so construction of the park can not start. The investor aspires to use the Park Fiction area on his building for gastronomic yuppie events which we could stop and will fin means to stop in the future.

I would like to end my talk with a bit of skateboard philosophy. The skateboard is a genial and dumb invention, and I imagine, good art would work exactly like a skateboard: it is a device you nearly cannot use to move forward, and it is neither a sports device. But a board with wheels, that allows to use different urban facilities asphalt, concrete flower pots, abstract public sculpture, staircases for fun, and to interpret them in a different way at the same time. The fascinating thing is exactly the simultaneity of this form of functionality, that allows you to use the world in an unpredicted way, while at the same time, the world is redefined in a meaning making process. The ideal artwork functions like a device.

As precondition for skateboarding, you need a great amount of urban planning cures. Sealed up surfaces and concrete plains. For dead zones like this, the critical theory of the sixties only had the concept of "alienation", This alienation was answered with the utopian sentence "Under the pavement is the beach" (Unter dem Pflaster liegt der Strand). In the middle 80ies however, when skateboarding had radicalized extremely, an

independent skateboard company called itself "life is a beach" (paraphrase of "life is a bitch"). And the trick of skateboarding is of course, that the monolithic asphalt by the mythical city planning authority is transformed by skating it. Speed, skill and tricks, turn concrete into a soft and a very sensual thing it is being ridiculed. So the category of freedom appears in play full friction with real social conditions, crisscrossing through powers objectives voluntarily.

But advisable it is, to confront the mythical powers with trickery and recklessness (Benjamin)

## **ARE PUBLIC ART POLICIES NECESSARY?**

### **POLICIES FOR PUBLIC ART? Graciela Schmilchuk**

It has been stated that cultural policy making refers to the system of the state's action with clear goals and strategies articulated on the level of education, economics and the body politic. In Mexico, this system is bankrupt; neither the state nor any political party have shown themselves capable of understanding the task at hand or undertaking the transformations that the present time requires. Today we witness the mobilization of various social forces: artists, cultural and corporate groups launching initiatives. However, in political terms there seems to be a lack of both clarity and debate concerning the role culture in general and art in particular must play, though actions have clearly been taken.

These round table panelists offer some guidelines to discuss the topic at hand, one which is actually a question of policies for public art? Which makes me wonder: to what extent are policies concerning public art necessary or desirable if we consider art as a public issue?

Public art-as both a concept and a physical thing- has a very loaded history in Mexico as