URBAN ART AND THE CITY
José Luis Cortes Delgado

1st Reflection – "The Universal Phenomenon of Cities"

In order to discuss urban art and the city, we must begin by analyzing the origin nag evolution of cities as well as population growth an the process of urbanization. Over the ages, cities have always played an important role in the history of humanity and today, they are keys to the development of the globalized world in terms of economy, technology, finance and trade, politics and culture.

For the past several decades the metropolitan economy has been dominant one, and in would have been difficult for vanguard business ventures to survive without close ties to the city. The future of humankind in the twenty-first century lies within urban agglomerations and humankind's challenge is to figure out how to administer the latter intelligently.

At the dawn of the twentieth century, there were approximately ten cities around the world with a population of roughly one million, today, there are several hundred cities this size.

We have very little experience in terms of the multiple problems inherent to the administration of cities since the phenomenon itself is only a raw decades old. It is clear that serious mistakes have been made in this field, especially in terms of the use of natural recourses. Herein lies the great challenge of finding out how to bequeath a better world – that is toss ay better cities- to future generations. Indeed, it seems that we haves taken a wrong turn: a once frugal society having become a consumerist society and then wasteful one.

 Over the current century, most cities will come to form part world of

telecommunications and information technology. How should we adopt the new technology's paradigms? Will it be possible and desirable to form part of this trade network and to integrate the many innovations based on these new techno-economic paradigms, considering cities' traditional forms of administration?

We can see that any given city may have enormous advantages compared to many other cities around the world; in order to understand their respective outlooks and to avoid being misled by biased scenarios, we ask ourselves: Who will think about the future of the cities? Who will lend this future a sense of direction? Who will define the strategies? Who will implement the ideas that are proposed? Which mechanism or system of government will allow cities to really develop?

Cities compete with each other, those that manage to achieve a better quality of life with a high level of cultural development – in addition to solving their basic problems- are those that will prevail.

Another important aspect we must examine l show to promote local initiatives so that basic problems can be dealt with, since one of our current time's mistakes is to really excessively on stabilized governments.

Yet, every tendency towards globalization points in different direction. What can the population do about this? What can artiste do? This is yet another question of the twenty-first century: what is civil society's role within cities?

Public administrators are caught up in the operation of great infrastructure projects whose scope goes beyond thermo, and they have Little time left to invest the city's future planning.

In the global economic context, many municipal governments are unclear about what role they must play both in terms of the

city's administration and on national level. This is because they only administer a small part of the economic structure.

In a global order so lacking in transparency, the ability of markets and institutions to adapt at a reasonable speed to the international economic environment depends on the flexibility an sustainability of cities. We must understand that rout every city has a different potential because its origins, historical heritage, recourses, geographical location, politics and norms are different, most of thermo are no longer manufacturing centers as well as the hubs of transportation systems.

A new kind of city is emerging: -the city without borders,‖ one that entails a new paradigm: -the invisible city.‖

What does -the city without borders‖ means? Is means it is for sale to free market forces on the national and international level – bank, industry, business, hotel and real estate stocks flaying like birds from one place to another.

What does -the invisible city‖ mean? That the network of international finance engineer world paper to be virtual image that we cannot see nod cannot depict,- an invisible ghost moving in a matter of seconds from one country to another via the internet and taking decisions on what is to be done in cities.

In terms of commercial venture's physical-spatial manifestations', we can see that their headquarters are in different cities around the world, the architectural design of many corporate headquarters in conceiver in places very distant from the cities where the latter are built, moreover, it is repeated indefinitely, leading to the alternation of urban contexts and to the loss of identify of many cities. Representative examples of this are McDonald's, Woolworth, Wall Mart, Kentucky Fried Chicken, Holiday inn and Marriott. What can we do about this? We must display our own identity, our cultural diversity and our best architecture more courageously and more forcefully- the latter, given its quality, will prevail. -Good architecture is what makes a city.‖ Fostering culture is what makes city-

Another physical-spatial effect of extensive metropolitan reaps is the high density of contraction in specific sixties. The most notable examples of this are shopping an business centers in strategic areas, new developments in a city's outskirts that alter agricultural areas and lead to further urban sprawl, or in the case of already established historical centers or sub. Centers, where the existing structure is modified and the local population is encouraged to move to farther outlying areas. Due to this pervasive phenomenon, most people live far from their workplace, paying a high cost not only in terms of transportation but also socially, for the time lost in commuting. It is important to reflect pun the paradigm of the city's desired shape compared to the result a chivied by market forces.

In order understand the physical-spatial structure of the future cities, we must realize that it is precisely in cities where certain kinds of very specialized labor can be cared out,; thus the metropolitan reaps that will prevail will be those that manage, in the short term, to find their calling in the new of game of market forces and culture. In many instances, talent and creativity in the administration metropolitan reaps can help increase their chances of becoming points of interest.

It should be more important for a municipal government to be familiar with the new urban order and the social structure's composition tan administer its own infrastructure, machinery and services; in other words, it is of prime importance to incorporate a city's population and various local organizations and business into its administrative process. Administrators are less aware of that takes place inside the

hidden city's building where operations are handled by the globalized world's contemporary media an telecommunications networks. There are many small spaces that have much greater strategic importance than one could imagine.

Another crucial point about metropolises is being conscious of their capacity to compete with other cities in the control of diverse commercial, financial, economic and culture activities.

We must find ways to administer the city with a strategic mindset that will allow us to consolidate the existing structure and to avoid fleeting investments, to develop the trust of the population and private and public organizations so that they may collaborate in the design of a better city. We must also examine what norms and incentives need to be established so as to Foster in order to compete with other cities in various markets.

Governments must focus on helping artists another talent, creative individual since they are the ones who give rise to most innovation.

These profound reflections are related to philosophical model to which we aspire given our way of life and on which we base our desired model of city and culture.

Society takes into account what it sees, heat it hears, what it smells what it feels and reacts accordingly.

Presently, we must rely on common sense, base the actions we take on our circumstances and not copy models appear ill-suited to our purposes in order to achieve the quality of life we desire, bolster our self-esteem an offer our talent to the world creatively- competitive cities with a thriving culture that allow for a high quality of life. We must have a holistic approach in defining our direction and consolidating -the Project of Culture‖ –sustainable culture in terms of architecture, city planning, society,

economics and in terms of humanity in general.

2nd Reflection- The Evolution of the Population in Mexico
From 1950 to 2000, the country's population increased fourfold, going from 25 million to 100 million inhabitant. However in 1950, 25% of the population was city-based and 75% was rural. Today the situation is exactly the contrary: the urban population is ten times what it was a few decades ago.

Mexico is dealing with the paradoxical problem of the population's concentrations in a small number of cities and, most notable in Mexico City. This metropolitan areas population of the entire country's rural areas, where over 200000 townships have fewer than 2500 inhabitants.

Mexico City's foundation and early development was based on very clear city. planning principles; the Aztecs were concerned about creating an order that related to man and nature, with ceremonial centers planned according to astronomical principles. Went the Spaniards came, they were awestruck by what they saw. They decided to settle Tenochtitlan, they own dream of order based on the principles of city planning laid us by Charles V later Philip II of Spain. The city's growth continued to follow a certain prier for several centuries, the process only accelerating in recent decades.

By 1960 Mexico City hand a population of over 4 million which became 8 million by 1970 and 12 million by 1980, 16 million by 1990 an 20 million by the year 2000; it will probably still bye few more million, but not much more than that.

The growth experienced in each of the last four consecutive decades has been equal to the growth that took place over the 400 years previous to that, and the phenomenon has outpaced the state´s and civil society's capacity to respond to it.

A new urban culture is in the process of gestating and this great city's paradigm. The challenge for those involved in cultural administration is to understand the great potential existing in the city's people – people from rural areas who came here with a will to succeed and make a better life for their families.

3rd Reflection –What is Public Space?
Public space is the point of convergence of human beings every public activity. It is the sum political, socioeconomic, religious and social structures, manifested through the structure of the environment, of physical space and form, its contents including architecture, roads sings outdoor structures and fixtures, flora, monuments and urban art in general. Sometimes this space is very rich and sometimes very por. Public space nowadays is greatly neglected and has been displaced to shopping centers, largely due to a lack of interest in terms of cultural policies that preciously operated in this same public space. Our challenge for the twenty. Firth century is it find to recover public space so that in can be used intensively by the majority of the population.

4th Reflection – What Are the great City's Paradigms?
As far as this issue in concerned, the main aspect that needs to be defined is the type of city we desire for the future, an how civil society may participate in its development, what kind of aesthetic we desire for the city, in which way artist will participate in the city's art, and how we can make the city constantly pleasurable. A city is the sum on many complex circumstances, full or surprises and fascinating aspects that make the population incapable of leaving it. However, we must define a common platform that goes beyond ideologies and political or economic interest, one that allows the city to be influential and that gives its inhabitants a multiplicity of options and possibilities.

ART AND THE CITY IN THE AGE OF THE REPRODUCIBILITY OF ADVERTISING*
Nestor Garcia Canceling**

Why do we need art in cities? Looking back at history allows us to assert that we need art and, in more general terms, anything of an aesthetic nature for the purposes of decoration but also for more pressing reasons. It seems to me that art, literature and mass media have been introduced and continue to be introduced into urban spaces, to celebrate them, to make a spectacular display of them and to at least four different reasons: to establish or reestablish urban spaces, to celebrate them, to make a spectacular display of them and to either manifest or conceal their disappearance.

Until the mid-twentieth century, literature was the medium of choice fulfilling the aesthetic facet of these functions. Though cities have obviously always been visual experiences, given the predominance of the writing in our culture it was literacy texts that establish with a city was and what it meant Balzac's and Proust's writing, to the Buenos Aires of Borges and tango, to Kafka's Plaque and Carlos Fuentes, Mexico City, and also lo cities built as darning, magnificent inventions: Odette's Santa Maria; Garcia Marquez's Macon do; Italy Calvino's Invisible Cities.

One thing these real or imaginary cities have in common is that they are defined in relation to boundaries- as universes in and of themselves differentiated from the indeterminacy of nature. Even though borders may not be as sharply outlined as ramparts, the imaginary texts that create them clearly distinguish the inside from the outside.

However, cities in the age of video culture are relocated within both physical and mental networks and flows. Indeed, we should ask ourselves how indentities take shape in these cities that do not contrast as