

Watch how the glistening laminate of the passport cover can run and melt when touched, see the figures in the bank statement and the wage bill dance, watch the decimals explode, witness fear dissolving”.

“To make art for the future is to add substance to this speculation to enact it to Perform it, as one would a rite, is to change reality by making another reality occur. To be witness to that art is to listen to whispers from the future, to decode signed and unsigned messages. These messages can be laments, prophecies, or calls for celebration, or puzzles and enigmas but they will all ask us to turn away from the present moment on to some unmapped and immediate tomorrow, which is not merely an accumulation of today's all revolutionaries must lead to be artists even if all artists need not be revolutionaries.

What kind of artists can prepare us for the future? Artist who are willing to hold in abeyance the barriers between artwork and world who can say there is no boundary behind which my work needs to be, of authorship, or patronage, or curatorial frames within which it needs to be protected in order to survive. Artists who are willing to be generous with themselves and be demanding of life- Artists who will give away their work, share their work share their work, collaborate and quarrel with others in the making of work and who will freely take from life and form culture whatever is up for grabs Artists who are not bothered by either the pressure to be original or by the need to belong, artists whose daily lives may be woks in progress, and who can create ways of being and working with others that are pleasurable and provocative. Artists for whom there is no need to fetishize style or manner, or technologies, or practices, even while they evolve styles, take on manners push the borders of technologies and transform practices., Artists who even if they sell in the marketplace, know that the market only measures the vanity of the buyer, not the work of the artwork

Such people, whether or not they are recognized as artists, or choose to call themselves as such, may choose to be nameless, may be comfortable ensembles or coalitions, might perform different identities for different purpose, and find themselves more often in a fairground, on the street, in a picket line or on web site then they might be in galley, a museum or a studio. For me, the future of art, and the art of the future, hinges on the recognition of these realities, and on artists, on all those who work with art, choosing to create those ways in which they can work in the present that anticipate imagined futures.”

From all the reports that I have been able to gather, it appears that this sensibility of the future is the great as public secret that seems to be circulating between the cities like passwords passing whispered from mouth to mouth outside the gates of citadels Perhaps the word of art will begin to recognize the cadence of these utterances. From what I have hoped to hear in this conference. It appears that, such an undertaking might already be in progress. We are all pitching in to make our cities hospitable to the world in each of us. What better reason can there be for making art?

PUBLIC SPACE JOSE LUIS BARRIOS

Public spaces are the issue we will be dealing with today their conception and functions, their nature and the shifts they may manifest in the contemporary world context. In a world where the city can no longer be seen as an enclosed territory fundamentally defined by political discourse on national identities or traditional notions of the state in a society where information technology and consumerism have had such an impact that they impose themselves as patterns defining the global; the meaning of public space has changed developing into new forms and processes that no longer merely refer to squares. Parks and streets

but to more complex circuits of social political and cultural exchange.

After listening to yesterday's approaches to the issue of urban aesthetics, to the ways in which cities and their — landscapes — are formed. We may only be able to venture in a first instance that any approach we might have to the phenomenon of contemporary urban space would have to follow the perspective of a protic logic from discourses vindicating city planning projects that recover identity through memory, monuments and objects, to the logic of radical contradiction that reaches beyond complexities to a concept OF THE CITY as organic promiscuity; from the anesthetization of chaos and of the urban aesthetic conceived for tourists to the city as recycling and resistance, what all this seems to bring into play in issues regarding the negotiation of the meanings of public space. Positing the fallacy of global cosmopolitanism (another contradiction) at one extreme and the reassertion of the local at the other.

To reflect upon the meaning or meanings that public space might have, we should first put into perspective at least two basic issues: Understand that public space is a network of social relations exhibiting various degrees of order and chaos and, at the same time a horizon of political negotiation. Dimensions which in the contemporary world context feature very complex conditions of interaction. From the perspective of the network of social relations, the shaping of public spaces today lies beyond the scope of the dynamics of community and class struggle. Indeed. The state of capital in the contemporary world has sketched out new forms of social relations where the social interactions understood as class struggle also implicate ethnic and community struggles given that, while financial capital expands world. This situation contemplates migration phenomena as part of the organization of our world's social sphere, phenomena that have impacted and continue impact on public space. From the point of view of

public space and space of political interaction, the new outlines of horizons for negotiation are unstable due to communities increased mobility and the different ways in which these insert themselves into urban spaces traditionally legitimized as loci of political or economic power. This takes into account the social distribution of power outside political circles as a strategy whereby the use and function of public space would be defined. We cannot rest satisfied with multiculturalism, tolerance and fragmentary maps of neighborhoods as reflections of cultural traditions and as an allegedly democratic rhetoric of space.

Reflecting upon the meanings of public spaces in contemporary cities calls into question issues that must take into account the contradiction that exists between political discourse — still conceived on the basis of closed nations of territory, race and language — and the falseness of the global consumer community. The problematic of the meaning of community must be considered in terms of a process and instability rather than in terms of an identity. In short in modernity posits paradoxes, the post modernism posits aprotic. Thus the aprotic quality of public space in contemporary cities supposes an understanding of the construction of borges like accounts of ramifications leading to new ramifications where processes are outlined and the erases by memory and history. By life and the every day. By the future and projects where technology and science appear as systems of colonization and at the same time open up the public space of information to hackers and the free flow of fantasy where economic globalization standardizes urban landscapes and cosmopolitan imaginaries while creating it of consumption (terrorism and drug trafficking) where art functions as a fetish while it also questions the limits of the political institution of culture and its market. In short, public spaces present themselves as an opportunity to encounter narrative strategies and language games.

The essays of the three speakers on today's first panel will show out these strategies. Nelson Brissac's commentary explores interstitial public space and, if a narrative is first and foremost a time-based issue, the time inherent to this interstice of urban space belongs to the inhabitants' functions and processes that lie outside the scope of modernity's macro-narratives. Brissac does not deal with an aesthetic of the fragment, but rather of the interstice as a condition of the public spaces of outsider cities. Rosa Olivares' intervention broaches strategies for negotiating the meaning of public space among artists, cultural politics in the local arena and the community it deals with; public space's immediate aspects: who inhabits it, how it is regulated and its relation to art practice. Finally, Michel Verjux's essay discusses the possible significance of public space in terms of a city's most tangible elements: matter, light, space and time, not only as an issue of aesthetic expressionism or minimalism, but as an issue of wording or linguistics. In the city's visually saturated environment, illuminating to display — means playing a word game within the arena of language that a city's spaces use to inscribe their meanings.

Nelson Brissac is a philosopher whose field of study has included art and city planning. Since 1994, he has been the organizer and curator of *Arte Cidade*, an urban intervention project in Sao Paulo, Brazil. He has also organized and curated several other projects dealing with urban space either in the form of direct interventions or exhibitions on the topic. He has written several books about the problematic of urban space, teaches in Sao Paulo and has lectured at Columbia University in New York City.

Rosa Olivares has a B. A. in journalism and has also studied art history and literature. As a journalist, publisher, art writer and critic, she has published her work in various newspapers and magazines since 1975, including RNE, *Comunicacion XXI*, *La Calle*, *Diario 16* and *Paris Photo*. She is a founding

member of LAPIZ, international art magazine, and was its associate editor, then managing editor and editor in chief. She has organized several public art and city planning projects and worked as an independent curator, primarily in the organization of photography exhibitions; she is currently the editor of *Exit imagen y cultura* (since 2000); last December she launched the project EXITBOOK, a new magazine about art, books, visual culture and city planning projects and worked as an independent curator, primarily in the organization of photography exhibitions; she is currently the editor of *Exit imagen y cultura* (since 2000) last December she launched the project EXITBOOK, a new magazine about art, books, visual culture and contemporary art publications.

Michel Verjux studied visual arts in Dijon and is a member of several contemporary art organizations and associations in France. He is a writer and visual artist and has worked in theater. He also does research in art theory and has been teaching at the Sorbonne University in Paris since 1996. He has exhibited his own work extensively since 1983. He has published approximately sixteen pieces of poetry and over forty texts on art theory. Since 1983 he has been working on a Project entitled *clearages*, an exploration of the sculptural effects of light.

SP INFORMAL URBANISM

How changes in the cities such as Sao Paulo have answered to the new roles imposed to big metropolises by the international mobility of capital? The megacity indicates the configuration of new spatial forms, as a result of globalization impacts. Social and functional hierarchies of megacities are indistinct and are mixed in terms of space; they are organized in sectors, with concentration of new uses. In Sao Paulo, the implementation of traffic highways and the new real estate and commercial projects are done inside enclaves disconnected from the former urban configuration which completely

fragments the urban tissue. Modernized centers emerge residential condominiums, shopping malls and trademark chains _ that are periodically repeated along the main avenues. The deactivation process of the territory located out of those enclaves, together with a peripheryzation process of areas along highways, constitute constructed emptiness, spaces on informal and indefinite use. Those interstitial spaces are and definitely amplified, by the neighborhood contamination. It is a continuous and undifferentiated growth. In this case the interval takes everything, in a whirling movement of space occupation. The zone is where everything may happened: it is the place of informal processes.

It is a landscape of conflagration where modern construction co. Exist survival devices. Street vendors take the street, slums continuously fill the available spaces between the highways, homeless communities install themselves under viaducts, they occupy empty buildings in downtown and lands in periphery. Paper-pickers (the wanders that pick paper, junks and industrial remains over the street) establish reverse flows of a recycling economy alternative. Popular malls emerge inside financial districts.

Population into these dynamic processes develops equipment to olive and operate in the global city. Artifacts, vehicles, sales tents, architectures of precarious housing: paraphernalia to move around and to lodge oneself, a survival instrument to critical urban situation, they are instruments to faces fences and regulations. To occupy empty land or with intense flux, to supply needs of stay and circulation.

In the field of forces set in the metropolitan territory, out of the centers of investments and power, some people does not have access to the new articulations of global economy and they engender other ways of social insertion and occupation of the city. These new social actors try the extreme

condition of global capitalism: total mobility, total availability. They love along flukes – recycling, informal distribution, temporary occupations. They constitute a new economy and modality of territorial occupation. Informal activity generates a complete dissolution of the existing architecture and urbanism; it generates new territorial and social configurations. That i show informal commerce occupies squares and streets, how slum quarters take commerce and office buildings. They aim at creating zones that are open and fluid territories in the intervals of the city's structured spaces. This dense and apparently inert space has, therefore, another dynamic. A liquefied architecture and urbanism that can be perceived only thought their flux. The informal activity articulates a new urban device, opposed the organization determined by dominant constructions and urban design. It composes another way of organizing and perceiving the space: it advances in continuously variable lines, creating passages from spaces to another, ceaselessly changing the arrangement of the urban territory. It takes the territory through raising its density and intensity. Informal occupation and commence engender other configurations, more flexible and dynamic, to these vast interstitial spaces, expanding zones in- between metropolises center. New urban conditions ceaseless overflowing and re- articulating, not obeying the formal organization of economy and city's infrastructure. They are devices _ the occupation of an area by homeless, street vendors, *favelas*, the emergence of centers of unforeseen activities taking the urban space and the infrastructures that constitute productive and efficient economical systems and social organizations, operating out of the regulation mechanisms of the city. They are new social practices that consolidate an architectonic repertoire and production and communication instruments adapted to these populations. It is an informal urbanization.

The new way of urban restructuring is characterized by a partial dismantling of the urban infrastructure that is actually in collapse. The infrastructure is appropriated to other objectives. Streets vendors, deposits of recyclable material, informal commerce and provisional housing occupy the limits of private property and urban infrastructure. Urban equipment is incorporated by a wooden and industrial scrap architecture that fills all existing space between the ground and the suspended roads.

It is a process that seems to announce a new tendency: the appropriation of transit equipment -originally conceived to assure the union between distant points and to support modernized enclaves- in accordance with other functions and directions. Sectors of the infrastructure turn to be used in new articulations, highly reconfiguring the city according to informal dynamics. Sao Paulo has become a battlefield, a city made of modernized enclaves and vast interstitial territories, where new urban practices appear. Slum quarter, street vendors and homeless population occupy the city. How to map these dynamic and formless process, that break with all conventional parameters of urbanism and culture?

ARTE/CIDADE

Interventions in megacities

Today, the development of a Project of artistic and architectural interventions in an urban environment raises new issues related to projects and their implementation. The experiences carried out in recent decades established an extraordinary repertory regarding the choice of situations as well as aesthetic an urban strategic employed. But these new practice methods in urban spaces triggered some pressing criticism in response to their relationship with urban redevelopment plan (promoted by the state or by estate corporations) and with the politics of art institutions.

Furthermore, in recent years the global integration of the world's greatest metropolises, together with the emergence of large urban. Architectural projects promoted by foreign capital, arrived as a phenomenon that caused a fundamental change in the amplitude of such interventions and in the parameters used to evaluating urban spaces. Such projects tends to create self-sufficient enclaves that are dominated by great architectural structures and isolated from the rest of the urban fabric, which in turn remains abandoned to decadence, social exclusion and violence.

Closely related to this process we find the consolidation of a tendency toward large museums and thematic exhibitions with international itinerancy programs. With their huge artificial and stage-designed environments, they end up subordinating aesthetic. The renovation of Ibirapuera Park (with the creation of an exhibition center composed of four large constructions) for the Mostra do Redescobrimto: Brasil +500 (Rediscovery Show: Brazil + another 500) seeks to integrate Sao Paulo into that tendency. It is monumentally that hands over the city and art to spectacle and cultural tourism.

It is no longer possible to devise projects for urban spaces without considering this new enlarged scale. Due to the increased spatial, institutional and social complexity of urban situations, every intervention must acknowledge that intense renovation process of cities. This involves the need to develop strategies that counteract spatial circumscription, totalizing architectural forms and the institutional or corporate management of art.

These are the questions that permeate preparation and implementation of *Arte/Cidade-Zona Este*, in 2002. The Project consisted of gathering around 30 artist and architects to devise interventions in Sao Paulo Eastern zone. Which comprises

an area of 10 square kilometers. This region was the setting for the city's first immigration and industrialization in the beginning of the century. Transport systems were introduced, which completely misconfigured that area's traditional spatial organization. In the 1980s, news quarter built with modern infrastructures began to emerge and proliferate in the vast intervals between shantytowns, streets markets and areas inhabited by the homeless. Not by chance, this area is today targeted by the first large urban development projects under the format of those which have reconfigured the world's metropolises.

The idea is to take this region Sao Paulo as a field in which all issues concerning the globalization of cities and art are examined. Berlin-Mitte, setting to one of the most extensive urban redevelopment projects, serves a critical parameter for these these large operations. At a moment when recent urban revitalization politics and established public art schemes are collapsing under the complexity and scale of the new situations, *Arte/Cidade* proposes to discuss new urban and artistic strategies of interventions in megacities.

The preparation of this Project was begun in 1997. This process took place in three phases: an extensive urban planning research of the region, the selection of the cities and the development of intervention projects. Allocated to the participating artists and architects, the research focused on the role played by the area in the global representation of Sao Paulo. The proposal in discuss of how, in contrast to the rigidly structured and organized redevelopment projects, it is precisely in these terrain vague that new spatial and social configuration can occur.

Dominated by the *informed* and the indeterminate, the zone is an all bull empty and inert territory. It is occupied by mutant and nomad element capable of triggering new and unpredictable linked and

occurrences, which escape the plane and structure entirely. This research ended with a list of all the possible intervention situations, areas presenting structural complexity and the socio-spatial dynamics that characterize the megalopolis. The intention was not to start from isolated locations but from an entire region comprehending processes of urban renovation, architectural elements and existing modes of occupation. The Project consists of a new approach toward selecting situation for artistic and urban intervention. Beginning critically with the strategies developed by artists since land art and with urban planning revitalization practices. The areas were visited by all of the participants, who contributed important suggestion on the though and possibility of new locations, enriching the originally proposed layout.

The artists and architects invited to work on the Project development their proposal base don this work. How can one consider the multiple and complex determinations that affect those situations, during the elaboration of the intervention projects? In what way can all participants – many of whom are foreign – operate according to those factors? A support crew composed of architects and engineers followed each projects development closely, paying the utmost attention to stressing their structural sustaining problems, and the use of electronic materials and devices were studied in each case, with the goal of experimenting and transgressing conventional functions. The Project is a repertory precisely developed according to the most recent plans for urban spaces, which need to be consolidated. In order to work on an urban scale, it is essential to develop adequate aesthetic and technical procedures: converting individual proposals into projects (with technical drawings), equating technical (material and structural) issues, politics (relations with the communities and public parties involved) and estimating budgets for its implementation.

In order to prevent the project's indiscriminate submission to the complexity and scale on the planes proposed, these must be structured on a working process carefully founded on technical projects and the equate operational support. This approach also breaks away from the now already established procedures of site. Specific projects. The idea is to avoid having the locations serve as mere context or backdrop to Works that simply allude to and comment on the situations.

The proposals introduced by *Arte/Cidade* encompass, overall, different aspects of the Eastern region's spatiality, which is characterized by fluidity, instability and incompleteness. They address the occupation modes of the displaced and nomad population: a modern elevator for a large vertical slum tenement (koolhaas); a community center for the homeless (Acconci); the social insertion of street markets through media (Dias / Riedweg); an inhabitable billboard (Adams); commemorative street signs of urban disasters (Muntadas); unfinished structures of the occupation of a deserted area (Vergara); leisure equipment in situations forestalled by heavy traffic (B. Schie).

Or, they address the large-scale reconfiguration and perception of space: the cutting of a building's pillars (Nelson Felix); the displacements of the roofs of industrial warehouses (Iole de Freitas); a theater evidencing there is no more public space (Walterico Caldas). These are not intrinsically architectural or urban planning projects, nor are they unfeasible or negative propositions, or a monumentalized representation of utopian or social service alternatives for the city's global restructuring, for decentralized urban politics based on the activations of these divided spaces – creating dynamic areas devoid of exclusive concentration, encouraging heterogeneous spatiality and speed differentials.

These intensive urban cartography evidences the area's complexity and dynamics, the diverse ways in which it is occupied and the potentialities of the operations conducted, the idea is to work on the intersection of these different vectors, in the intervals that emerge within the fragment fabric and in the discontinued currents of the megalopolis, to provoke other articulations between the diverse situations by broadening their urban, cultural and social impact and significance, and intensifying the population's perception of these processes. Contrary to conventional exhibition devices, *Arte/Cidade* assumes a high degree of the experimentation dealing with factors and variables that escape anticipation and control. Such are the components of the Project, which refer to the play of actors in urban space – indeterminateness inherent in the city.

Arte/Cidade seeks interventions that can transcend their immediate location and relate to the vast territory of megacities and the global reconfigurations of economy, power and art. It seeks to trigger our perception of situations that no longer reveal themselves solely to on-site exploration and visual scrutiny, through interventions that consider the great scales of global and metropolitan renovation processes, but that counteract the institutional and corporate appropriation of urban spaces and artistic practices. Interventions in megacities raise issues of perception regarding large urban areas, which entirely escape the mental map of its inhabitants, the parameters established by urbanism and the discourse of art for public spaces. Which issues would thus relate to the public's apprehension of large-scale interventions? The choice of a region that cannot be condensed to individual experience excludes the possibility of tracing common features and dimensions. There is no direct or evident itinerary among the various sites nor will a visiting schedule be proposed. At a moment when cities are adopting monumentalizing strategies dedicated to marketing, real-estate promotions and cultural tourism, *Arte/Cidade* seeks to

avoid the element of spectacle inherent in such processes. Concurrent with the realization of the interventions, we hope to introduce the most important urban projects planned for the eastern region: the implementation of a new express train system, projects for large, inactive railway areas and a vast, multifunctional tower. Could *Arte/Cidade*, a project originally conceived for artistic interventions in urban space, unfold into a field of discussion about urban renovation processes in which artistic and urban planning interventions would gain another scale or degree of significance? Is it capable of obtaining sufficient credibility that it can discuss governmental initiatives and those of large private corporations? In the current setting of the management of cities and culture, dominated by corporate and institutional operations with great economic and political power, is it possible to create a public space for the debate on urban development and artistic production alternatives? www.artecidade.org.br

**The Landscape within the City:
Displayed, Turned to Profit and Forgotten
Rosa Olivares**

In the last few decades, an inordinate amount of importance has been given to installing works of art—or objects considered to be art—in public spaces. Indeed it has practically become a genre of contemporary art in and of itself, a practice adopted by more artists everyday: not only as sculpture—as has been the tradition until now—but as an extensive series of diverse, extraordinary staging art projects, of installations of objects whose very existence exemplifies better than any theory the evolution and development of sculpture today. But when we speak of public art, or art in public spaces, we are speaking of much more than simply art. Indeed, a series of elements comes together in public art projects that defines them above and beyond their value as art in purely economic

as well as political terms but also in terms of their fashionable, social or decorative aspects (to name but a few) which also change in every situation. This boom of public installations is taking place all over

The world, in all kinds of cities, but it is perhaps most visible as a phenomenon in small European cities. It is true that contemporary megalopolises hold a very particular attraction characteristic of our time, but in spite of the incredible size of their populations and their high levels of conflict, indeed most cities around the world are not megalopolises but rather small cities, though themselves varying somewhat in scale.

In big cities, issues concerning living conditions and the resulting need for a range of aesthetic strategies define a problem that seems far removed from the small and sometimes absurd issues that are apparently still at stake in smaller cities. Issues such as speculation, major landscape modification and the coexistence of very different ethnic, cultural and social groups do not necessarily have a bearing on the creation of public spaces in cities with smaller populations. However, indeed maybe because of their particularity and smaller size, the problematic existing in cities that number between 50 000 and 300 000 inhabitants can be analyzed as a case study: it is easier to identify and understand problems on a smaller scale, and once they have been isolated, the answers that are found can be transferred to other places or other spaces.

Concretely speaking, the municipality of Vitoria-Gasteiz in northern Spain's Basque Country is a small city which, though it is the political capital of the Autonomous Basque Region, does not have a large population (around 210 000 inhabitants) but one of the highest levels of quality of life in Spain—so much so that it has been called the "small Switzerland." Every neighborhood or area, old and new, has every imaginable social amenity, including parks, hospitals, sports facilities, public libraries and of course—1% of