



Remembrances of the City

**IV Waterfronts of Art
International Conference**

**Barcelona
sep. 29th - oct. 1st
2005**

Organized by:



**Quality PhD Programme: Public Space
and Urban Regeneration: Art & Society**

Welcome to the fourth International Conference Waterterfronts of Art organized by the Public Art Observatory

Born in 1995, the Public Art Observatory is a project for an International network of institutions devoted to the research, production and dissemination of Public Art and Urban Design.

Since then and in an informal way, with the support of ELIA Thematic Network during the two first years, the network has been progressing in its aims

	Conferences	Workshops
1999	Waterfronts of Art Art for Social Facilitation. BCN	Sites + Situations . Rotterdam
2000	Divers[c]ities. Exeter	Re- thinking the Waterfront . BCN
2001	Waterfronts o Art II The Arts in Urban Development. BCN	Other Places. Porto
2002	Inclusivity. A Challenge for Public Art. Lisbon	Aesthetic Diversity as a Driver of Change. Manchester
2003	Waterfronts of Art III Public Art & Urban Design: Interdisciplinary and Social Perspectives. BCN	
2004		Periférias. Lisbon



Last year several institutions applied for the formalization of the network , the PAUDO, through the Science and Education Ministry funding.



The institutions involved in the PAUDO (Public Art and Urban Design Observatory) are:



- Universitat de Barcelona
- Universitat de Girona
- Universidad de Zaragoza
- Universidad Complutense de Madrid
- Instituto Superior Técnico Lisboa
- Universidade Lusofona
- Universidade de Lisboa
- Universidade de Evora
- Manchester Metropolitan University
- Museu Casa da Cerca de Almada
- Ajuntament de Barcelona. Urbanisme

[Back to Main Menu](#)



Atherton, Kevin
Swing 1988, 1999.
Painted metal work



Burne-Jones
Cathedral windows



Beleschenko, Alexander
st, 1991
Stained glass window



Coppinger, Sioban
Thomas Attwood, 1992.
Bronze



Bloye, William
Boulton, Watt and Murdock
1956
Gilded bronze. Stone pedestal



Gormley, Anthony
Iron Man, 1993
3/4" Cast Iron plates, concrete



[Centenary Square](#)

Mason, Raymond *Forward*, 1991

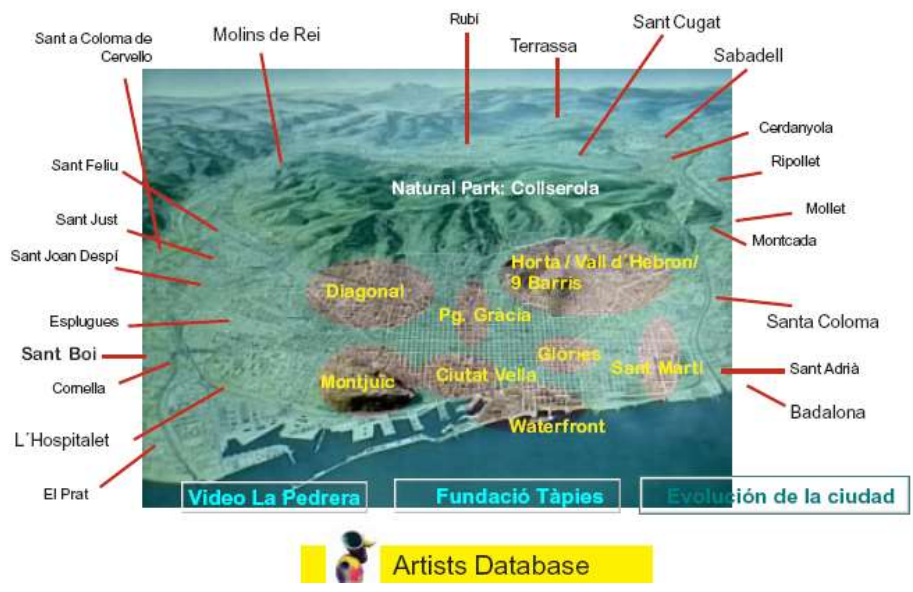


One of the most ambitious projects was the development at local level of on line Public Art Catalogues

- Birmingham
- Barcelona
- Cardiff.

Were three of the cities where we try to develop the concept and technical possibilities of this kind of project

Recuerde utilizar las flechas del teclado Please don't forget to use the arrows in the keyboard



Now, we are ready to explore and develop the Locals and European Virtual Museum.

This possibility has been possible because the cooperation of the Barcelona City Council, and the joint venture between the City and the University of Barcelona, developing the Public Art virtual catalogue.

The Spanish Ministry of Science, funded the projects PB95-0897, PB98-1252, BHA2002-00520 that facilitated the development of this project

Available world wide since July, 2004





www.bcn.es/artpublic



memory monument memorial

Remembrance of a city is a social construction done by means of many different texts.

Different texts not only because their origin but also because the value they possess: they can talk about the History or about the stories.

History and stories are two of the dimensions that Sculpture, Public Art and Urban Design must face when they try to manage the past of the city with the will to project it towards the future.

www.bcn.es/artpublic



memory monument memorial

Two big questions :

WHAT to remember ?

HOW to remember ?

The first question implies conflicts:
urban, political, of class...

The second try to answer to the
demand of permanence, in a double
sense:

- The permanence of the symbolic power of the monument or memorial
- The permanence of its material appearance

WHAT to remember: FACTS AND PEOPLE

HOW: Bronze Statuary

1.- Remembrance of the individual heroes....and symbols



**HOW: Bronze and Stone
Statuary**



2.- Remembrance of the collective.... and anonymous heroes



Monument to the
International Brigades



WHAT to remember: FACTS AND PEOPLE

HOW: Contemporary Public Sculture – Cor-ten steel



**WHAT to remember: The own city
3 ... through its “spaces of memory”**

HOW: Murals



HOW: Contemporary Public Sculture – Writing



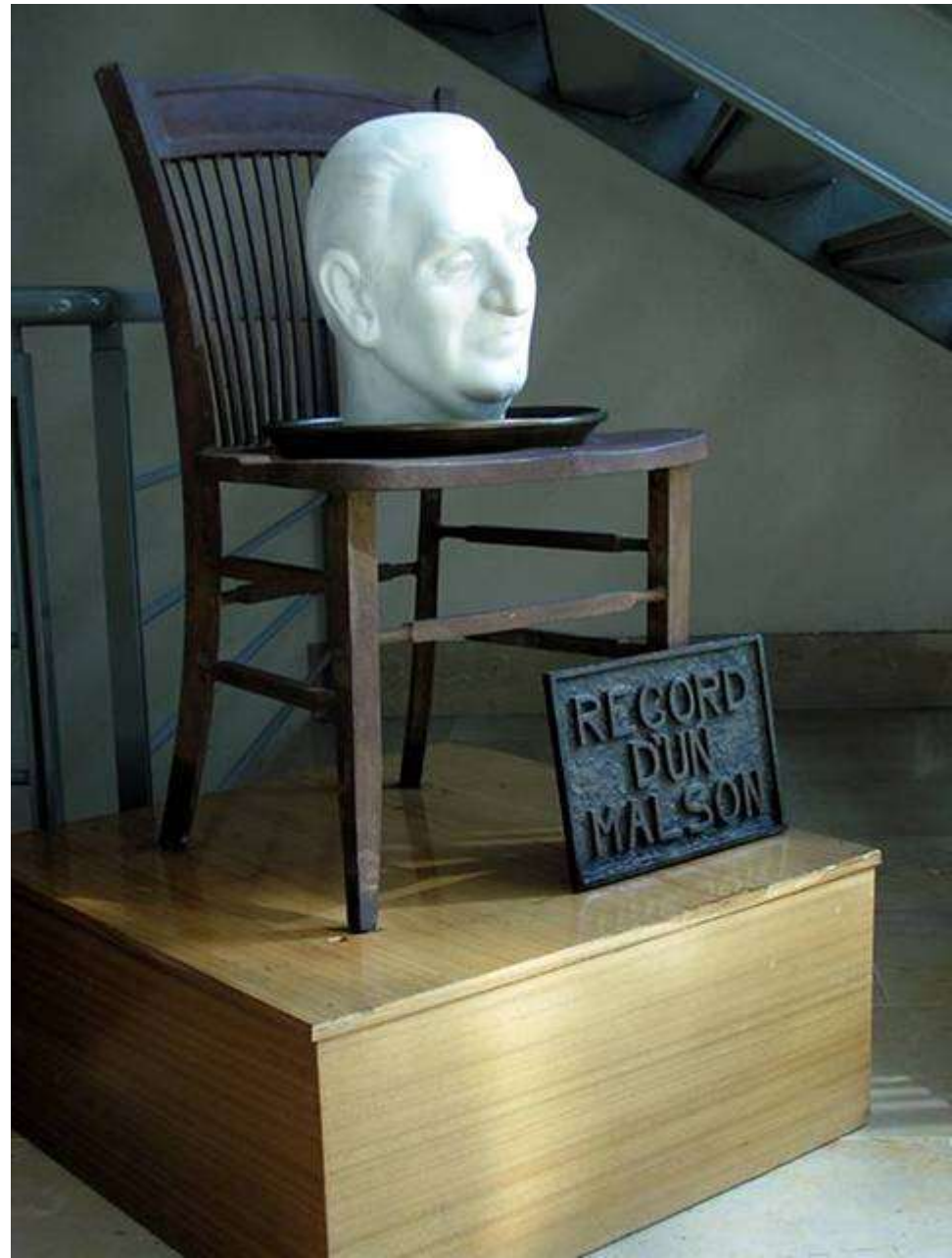
1999 Linia de la Verneda
Francesc Torres



HOW: Landscape treatment



HOW: Mix Media – Visual Poetry



1989 Record d'un mal son
Joan Brossa

The shift from heroes to victims



WHAT to remember

4.- Remembrance of the victims



HOW: Landscaping





HOW: Contemporary sculpture





INFONIT



WHAT to remember

4.- 5.- Remembrance of the “management of Risk”

HOW: Landscaping



HOW: Contemporary sculpture - stone



WHY?

**MONUMENT TO ALL THE
VICTIMS OF TERRORISM**

A project

PARC CENTRAL DE NOU BARRIS

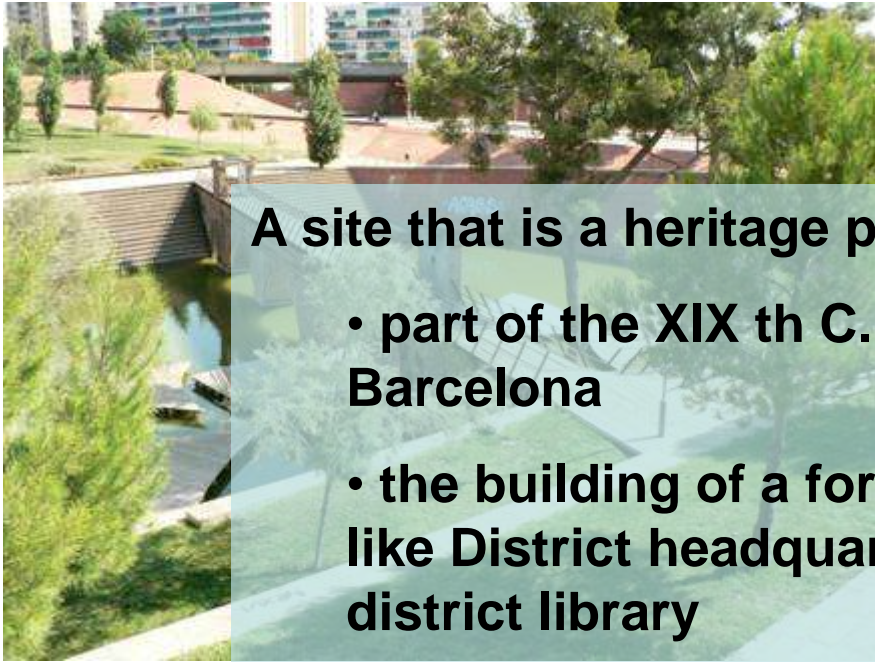
What is “Why”?

It is a non-monument monument to the 11M 2004 victims and to all the victims of the terrorism all over the world.

The Monument is a **ritual**

The site is the Parc Central de 9 Barris.





A site that is a heritage palimpsest where we can find

- **part of the XIX th C. aqueduct for water supply to Barcelona**
- **the building of a former psychiatric hospital re-used like District headquarter with several services like the district library**
- **where there are different models of social housing buildings from 1950 to the most actual**



HOW: Social Rituals and processes of change

0 Km/h



“ WHY” Objectives



To maintain alive the collective thinking and feeling about values like peace, tolerance, the free access to all the information with transparency and veracity.

“WHY” Programme

The programme starts on march 11th and it ends one year later.

During this year the main activities are:

- Anybody can write an statement about peace and freedom and to print it on a badge
- An special area in the 9 Barris Library is devoted to this activity
- After the creation anybody can throw the badge into the pond near the Library.
- The participants will receive the “official” badge of the process
- Throughout the year different talks, colloques and acts will be organized in the Park focusing the subject of terrorism



The “WHY” badge





- Just before march 11 all the badges will be collected – by the schoolchildren of the district- and part of them exhibited in the Library
- The rest of the badges will be packed in a glass case
- On March 11, in the context of a civic celebration, the glass case will be buried in the park olive-tree area
- The programme will re- start for the next year



An special area will be designed in the 9 Barris Library . This area will display

- on line and web information about terrorism an terrorist acts**
- documentation about terrorism**
- the gears and hardware necessary to built up badges**

Activities

Several planned for

- schools
- different groups of people and different collectives
- performances and happenings
- concerts
- intercultural food fairs

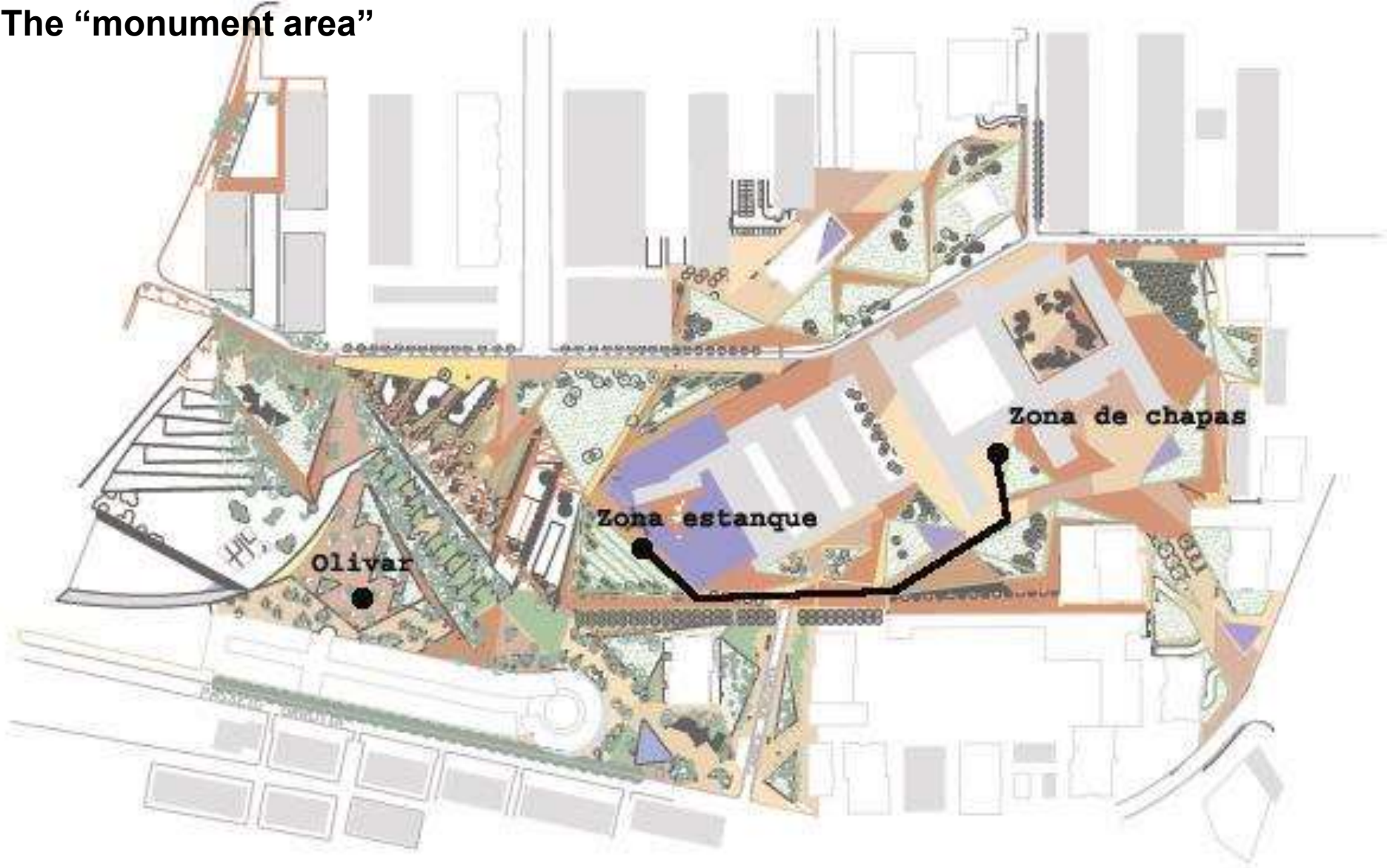
1931 Invasió japonesa de Manchúria / 1937 bombardeigs Nazis a Guernica / 1937 Guerra xino-japonesa / 1945 Llançament de la primera bomba atòmica a Hiroshima / 1945 Llançament de la segona bomba atòmica a Nagasaki / 1948 primera guerra arab-israelià / 1965 Primer bombardeig nord-americà a Vietnam / 1972 Terror a les Olimpíades de Munich / 1973/Octubre - Guerra del Yam Kippur a del Ramadàn (Siria) / 1979 China ataca el nord de Vietnam com a represàlia per la invasió vietnamita de Cambòya / 1983 Atac terrorista contra la embaixada nord-americana a Beirut / 1988 Tragedia sobre Lockerbie / 1994 Un segon atentat contra interesos jueus conomociona a Argentina / 1995 atentats terroristes amb gasos neurotóxics al metro de Japó / 2001 Atentat contra les Torres Bessones del Word Trade Center a Nova York

1931 Invasió japonesa de Manchúria / 1937 bombardeigs Nazis a Guernica / 1937 Guerra xino-japonesa / 1945 Llançament de la primera bomba atòmica a Hiroshima / 1945 Llançament de la segona bomba atòmica a Nagasaki / 1948 primera guerra arab-israelià / 1965 Primer bombardeig nord-americà a Vietnam / 1972 Terror a les Olimpíades de Munich / 1973/Octubre - Guerra del Yam Kippur a del Ramadàn (Siria) / 1979 China ataca el nord de Vietnam com a represàlia per la invasió vietnamita de Cambòya / 1983 Atac terrorista contra la embaixada nord-americana a Beirut / 1988 Tragedia sobre Lockerbie / 1994 Un segon atentat contra interesos jueus conomociona a Argentina / 1995 atentats terroristes amb gasos neurotóxics al metro de Japó / 2001 Atentat contra les Torres Bessones del Word Trade Center a Nova York

MONUMENT A LES VÍCTIMES DEL TERRORISME

Per què?

The "monument area"



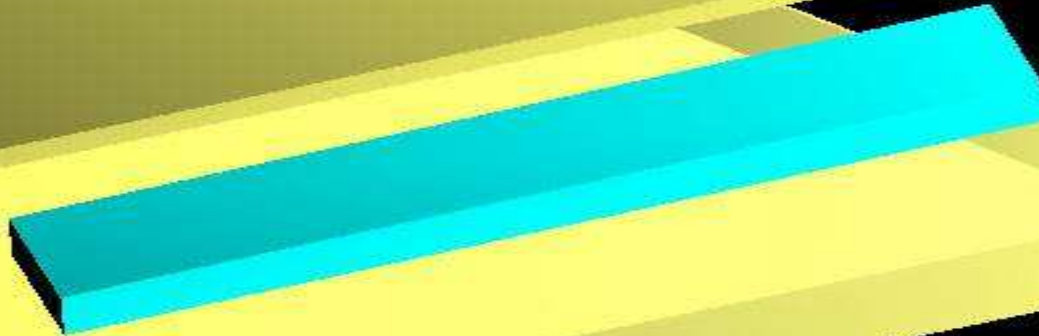
The route among the different areas will be mark out by 35 lit up glass flagstones.

Milestones for memory

2004

MADRID

Glass milestones, with the name and year of acts of terrorism, will mark the route from the library to the Olive-tree area





Llenguatges de l'art 2004 – 2005

Adrián Arnau - Meritxell Gispert - Javier Lorente
-Mónica Lou - Javier Sales - Francesc Sanchez
- Montse Torras - Alfredo Zubiaur

Coord. Antoni Remesar , Nuria Ricart i Jorge Egea



- For many centuries the stone and the bronze have been the dominant materials to give shape to the remembrances of the cities.
- The human portrait, the form of this monumental expression
- .
- The introduction of contemporary art in the streets and public spaces, contributes a wealth of forms and of materials, at the same time as it generates the doubt on the aptitude of contemporary art to fulfill the mission of preserving the remembrances of the city
- The emergency of a need of commemoration tied to the collectivity and to the situation of general insecurity produced by the " factors of risk " in our society, it makes us raise the adequacy of materials and forms to this new need of social expression.



The massacres produced by the disease or the acts of indiscriminate terrorism, since already there was demonstrated

- in the mute shout of Picasso's Guernika,
- in the memorials to the victims of the of Hiroshima and Nagasaki bombing – an act of “terrorism of the State” - ,
- an in diverse experiences that manage the subject of the holocaust and the racism (Haacke, Horst Hoheisel, Jochen Gerz and Esther Shalev-Gerz)



generate the need to look for other manners, means and ways of expressing this part of our memory and of our history.

ROBERT SMITHSON / JAMES COHAN GALLERY



Possibly the document, in the way R. Smithson put 40 years ago, the interaction activates between the “object – monument” and its conversion into document, like in the work by Gerz, the links with Nature like in the gardens dedicated to the victims of the AIDS, all of them appear like possible solutions.





Solutions that, on the other hand, put the question about role of the artist and of the sculptor like "artifex" and drive us to think over again on the role of social facilitator, reflection that we initiate in the first Waterfronts of Art in 1999, that the public artist must possess in the XXIst. Century



TD Directo



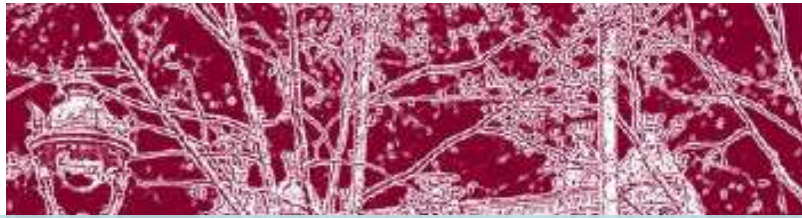
TD Directo



BAGDAD (IRAQ)



Thank you



Remembrances of the City

Written in stone and bronze.....Always?

Frontiers of Art
International Conference



Barcelona
sep. 29th - oct. 1st
2005

Organized by:



Quality PhD Programme: Public Space
and Urban Regeneration: Art & Society