

# Changing Metropolis

Introducing artistic and cultural actions  
in city making

VIA DESIGN

ISBN 978-87-992549-0-3



# Changing Metropolis

## Introduction

### **METROPOLIS: A FRAMEWORK FOR ACTION AND REFLECTION**

The Metropolis 2007-2017 initiative, launched by Copenhagen International Theatre (KIT), aims to link the world of the arts and theatre with city life and urban development. The ambition is to forge continual collaborations crossing the disciplines of art and architecture, culture and urban planning – across local, regional and national borders.

In 2007, Metropolis initiated the Metropolis Biennale, presenting a number of art and culture events in and about the city, along with the research platform Metropolis Laboratory, where artists, architects, urban planners and theoreticians met around the challenge: How to improve and bring life to cities?

Combining theory and practice, art and urban planning, culture and architecture, Metropolis is a unique arena for questioning urban life of today. It provides an occasion to rethink the relationship between art, culture, and the city – as well as opportunities to experiment in the city. Metropolis continues over the coming 10 years alternating between Metropolis Laboratory and the Metropolis Biennale.

### **CHANGING METROPOLIS: A VIA DESIGN DOCUMENTARY**

VIA Design has been asked to make a publication to represent the complexity of theoretical perspectives, artistic interventions and planning strategies presented during Metropolis 2007. Both as a documentation of the events and insights produced in Copenhagen 2007, but also as a work in its own right.

It is clear that one of the core challenges is bridging the many different approaches, methodologies and experiences of Metropolis and cultural city planning in general. In order to realize the potential of this field, we need to cultivate images and examples that enable us to deal with the diversity of the city and the many disciplines working with city-making.

Changing Metropolis is an attempt to deal with this challenge. We have filtered the richness of Metropolis in the VIA Design way. It means representing the complexity, yet proposing actions to be taken, linking the reality of what already is with the visions of what could be.

The ambition is to bring forward an active and sensitive vocabulary, facilitating navigation between the wide perspective and practical, hands-on solutions. It's about combining the general theoretical reflection with the concrete qualities of the art project. It's about linking the personal angle to the big picture – and ultimately: the eagerness to plan with the uncertainty of life itself.

Ida Vesterdal & Christian Pagh  
VIA Design

# Content part 1

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## THE STRUCTURE OF THE BOOK

Changing Metropolis is structured as a combination of theoretical reflections and artistic interventions presented as part of the Metropolis Biennale and Laboratory.

In addition, we have invited remarkable current planning projects in and around Copenhagen to give examples on how culture, art and urban planning can interact in practice.

In Part One VIA Design introduces the field and the three different approaches to the city: reflections; art cases; and planning cases.

In Part Two, we present the contributions mixed according to statements of actions we consider crucial to take.

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# Planning the Unplannable

A perspective on the crucial link between culture and citymaking

City culture is on the professional political agenda, city-branding is already old news, and every city boasts of its own cultural offers – there are many good reasons to become cynical when talking city culture. But we argue that there are better reasons to keep on talking – and take action – when it comes to the deeply intriguing and important relationship between city and culture. It's a question about how we live – and how we want to live – together.

## MORE THAN WORDS

City-life and city-culture has become a topic of discussion both around dinner tables and at city officials' offices. It has become evident that city-culture is not only vital for city-life for its own sake, but also for the survival of the city on a global scale, where competition is increasingly determined between cities and city regions. The sudden popularity of the city and its culture makes it a difficult field to comprehend. If you look at the promo-material of any western city there is a great chance that the same well-meant, flimsy words will reappear. The city is probably culturally rich, diverse, full of art – and innovation. It's difficult to disagree, and often equally difficult to figure out what is really going on in the city in order to realize these fine visions.

But even though you might tire from all this talk about city culture there are very real and concrete issues unfolding underneath the flimsy words. What is interesting is the connection between thinking the city and thinking culture – a link that was not considered in this way only 20 years ago. This link has to do with much more than just branding. It deals with profound questions about how we organize our interactions as human beings. And thus it raises the question: How to connect the planning of the city, with the life of the city? Or in other words: How do we connect what the city is – with what we want the city to be?

## THE CULTURE-CITY CONNECTIONS

So we say that there are real and actual aspects of the link between culture and city in need of our attention. Why? The answer is twofold: Firstly, there is a need to consider how we actually and practically make cities more suited for the way people live and interact – more suited for their culture. Secondly, there is an interest in the resources of art and culture as partners in (future) city planning as well as the management of the (existing) city.

This double culture-city connection can be seen in the growing interest in a field such as cultural planning that considers the cultural life of the city as a whole. In the works of renowned cultural planners such as Colin Mercer, Robert Palmer or Charles Landry the perspectives are not only planning for culture, they are also the culture of planning. The central question from this perspective is: How can cultural considerations and resources be integrated in the overall way we do things? A similar tendency can be noticed in the growing interest of involving artists and academics from the cultural field in city development processes – as it happens more often in multidisciplinary design and planning competitions. Finally, you can see new strong connections between the cultural domain and the city planning in public bureaucracy, as integrated departments of culture and urban development are being established in several cities.





#### THE CRUCIAL LINK

Altogether the field reveals an understanding of the necessity of working interdisciplinary. This is the crucial link. The players of the city are realizing that when it comes to the city they are facing the very same challenges but from different perspectives, and that they are increasingly depending on each other to solve them. Business and culture, politics and design, leisure and innovation have become entangled in the city network whether one likes it or not – and this requires new ways of working and thinking. The problem is that there is in fact surprisingly little practical knowledge about how to actually connect the different disciplines

and outlooks – be it in the architectural processes, planning processes or in city management. The importance of interdisciplinary perspectives of the city are often mentioned, but not practiced in a reflected or systematic way. And even though there is an understanding of the potential of cultural and artistic approaches to make this happen, the potential is not realized. Too often, the artistic or academic element remains an alibi and is not really integrated in the final application or solution, which then might end up as a mere technocratic success, yet failing to meet to the cultural aspirations of the city.

#### FROM CITY-PLANNING TO CITY-MAKING

So the challenge at hand is truly many-fold – and often for this very reason becomes muddled up when discussed. A central question is how to become better at making cities sensitive to culture in its many aspects: How does a city meet the broad requirements of culture understood as our way of living and being in the city as well as the more specific needs of all the cultural experiences we cherish as something special and often encounter in museums, theatres and libraries.

Certainly, it is not only a question of either-or issues when it comes to investment in culture; rather, it is a task of connecting resources and potentials, whether they stem from big institutions or local skaters. A central task, when considering the culture of a city, is how to connect the cultural assets in the narrow sense (in museums, theatres, libraries etc.) with culture in the wide sense: the culture of everyday life. More generally, the agenda must be how a city can solve problems and realize its potential through more profound cooperation. And thus, it's all about enhancing the ability to find creative solutions in all fields of the city, rather than focusing exclusively on arts and culture as a place for creativity, although they may contribute decisively.

The discussion often gets confused when the narrow and the wide concept of culture are jumbled together; however, even though it is very important to grasp the difference between these two aspects there is also a point to the confusion. The point is that artistic and cultural competences can contribute decisively to the way we organize culture – in the wide understanding of the word: as the way we live together, say, in the city.

So another aspect of this culture-city link has to do with the belief that cultural and artistic competences can be put into effect during the process of making a city more sensitive, imaginative and cohesive. It can help us to move away from city planning, understood pejoratively as a detached and purely functional exercise, towards real city making, a term used by Charles Landry with richer connotations. City making encapsulates the idea that the development of a city should be seen as an art that approaches the city as totality, hence includ-

ing its cultural aspiration, its networks, values and stories, its sensual dimension. You can say that city making considers the software of the city in conjunction with the hardware, not separately.

#### MAKING THE POSSIBLE PRESENT

It is this more sensitive – in both senses of the word – understanding of city making we believe in. The making of the city must be considered an integrated art, or an art of integration. It is in relation to this ambition that artistic and cultural strategies can contribute substantially. Not necessarily embodied in the “artist” or “cultural specialist” personality, but in the sense that an open, non-specialist approach is essential – and that this approach requires an understanding of form to work.

In contemporary society where the nature of “culture” is an increasingly open question, the way we do things is not naturally supported or validated by tradition. On the contrary: our culture is based on the new, on creativity and innovation. Words that may be worn out, but still indicate that our culture is faced with the challenge of openness. The way in which we make our cities has to deal with this openness and cannot exclusively rely on traditional disciplines or answers.

Thus we argue for the genuine incorporation of artistic and cultural competences. It is not about the artist or cultural planner providing answers. It is about the artist – or the creative cultural thinker, politician, designer, businessman or administrator – raising qualified questions across various disciplines. It is about the ability to open up to qualified and inspiring ways of navigating in regards to what is still not there. And it is very much about creating possibilities to see and imagine a new potential, while making it possible to act accordingly, not just react to the already existing.



### THE BIG PICTURE AND HANDS-ON

But what qualities do we believe art and other cultural competences can contribute with? It has to do with translation and application. The real decisive points are: How do we go from a soft competition program to a hard project in steel and bricks? From the political decision and vision to the bureaucratic organization? How do we cross the borderland between all the flimsy words and the more tangible, the real subject matter we can touch and feel – and discuss and interact with?

The more traditional modes of planning and managing cities are very often unable to make this translation. The conventional languages of planning, bureaucracy and economy are not made to articulate the subtler, sensuous aspects of city-experience. Yet it is very much sensuous aspects that make a city, and that are forgotten in the newly made cities, suffering from lack of life, love and soul. Furthermore, the languages of planning are often closed vocabularies where only few can participate. And yet, the city and its making affects everyone.

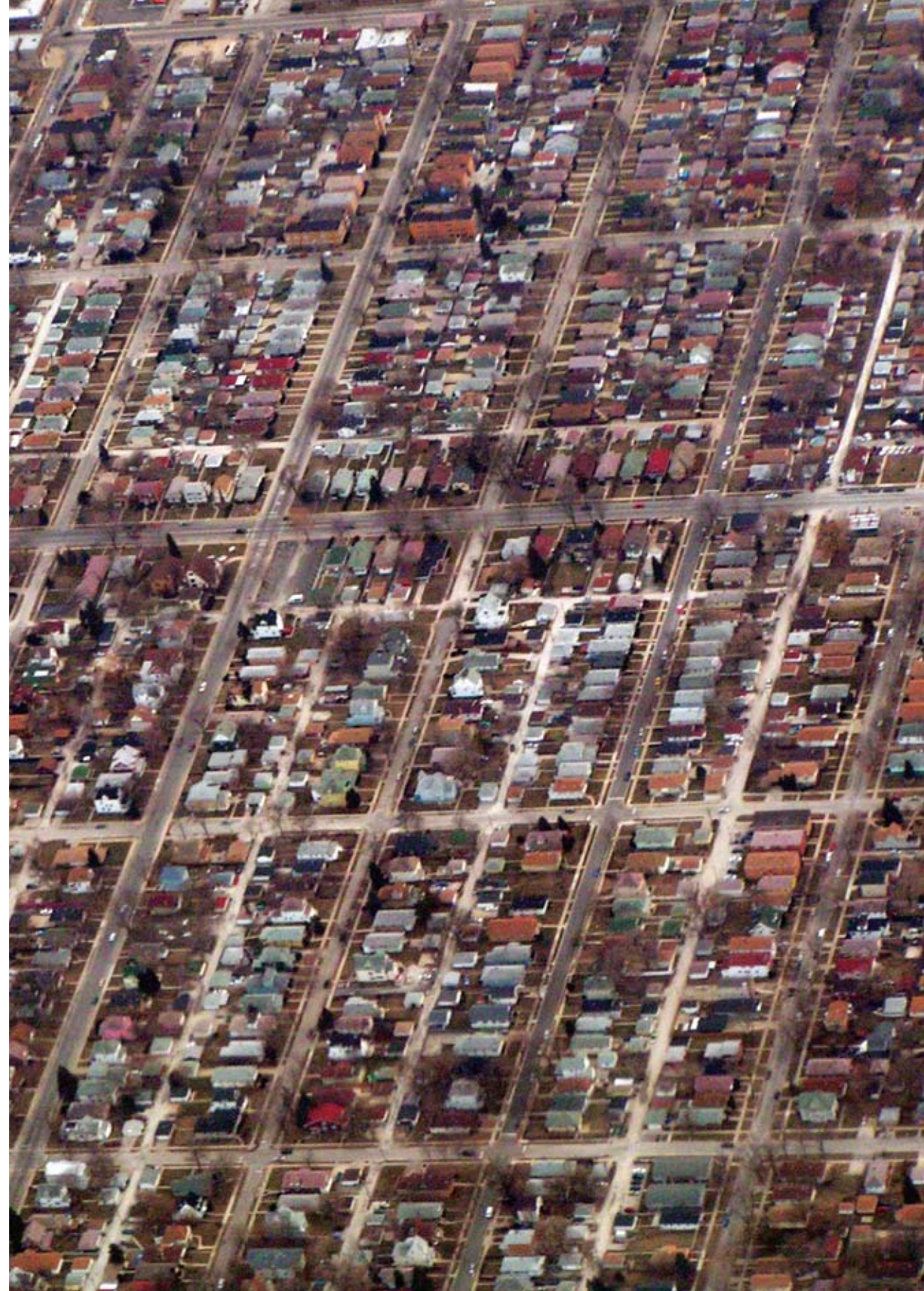
The challenge – put yet again in other words, as it keeps recurring in many ways and levels – is to keep linking the big picture with the very concrete hands-on decisions that emerges in every situation, taking place in every moment in cities all over the world. Here the richer and experimental languages of art and culture can play a significant role. They can make us aware of our ways of interaction, and other possible ways of interacting, since they are physical, concrete and sensuous experiments. Not just with words, but with actions. And thus opening and questioning traditional languages and structures, they can also entail a democratic and inclusive aspect.

### THE POWER OF INSPIRATION

In this showground of culture and the city, the boundaries between art, culture and other creative practices become blurred. What is important is the perspective. It's about openly searching for more imaginative ways of doing things – in all types of contexts. It's about being tangible and practical, yet ambitious for solutions that go beyond the standard models that impoverish our lives and cities. Artistic processes, user-oriented design and dedicated

research all share this ambition. And they all work with experimental processes, looking for new ways to interact with and change reality. In all its complex simplicity the question is: How do we become better at experimenting together in the process of creating more inspiring and cohesive cities?

There is not any singular answer to this question. The point is exactly that this can only be done in practise, in understanding the specific needs and qualities of this place, these people, and this context. But there can be numerous imaginative, efficient and engaging ways of doing things than can inspire us. We believe in the seminal power of the good examples. This is why we have put this book together: In attempting to transmit some of the reflections, artistic interventions and planning examples that can inspire us to live together in better ways.





# A Limbo between Space and Time

Introducing reflections on culture and city

Planning and administration of the city is intrinsically linked to city culture. But how are cultural values and visions expressed in the city? In what way is it possible to create fertile interfaces between the diverse inhabitants of the city? These are some of the questions considered by a number of urban analysts dealing with culture and the city.

## THE NEVER-ENDING DANCE

The life of city can be seen as the outplaying of a relationship between space and time. A city is always in a state of Limbo, placed between completion – in form of buildings and infrastructure – and becoming – in the formless, continuous mutations of use taking place in space. City and culture are inevitably intertwined in a never-ending dance.

The tension pertaining to the dance between city and culture, between controlled space and temporary, transitory use of space in time is becoming even clearer in the contemporary culture that honours the valour of the future: Possibility, creativity, change. Increasingly, it is becoming a challenge for planning to deal with this culture of change and the parallel cultural landscape marked by many different cultures having to co-exist.

Considering the complexity of the concepts of “city” and “culture”, it can be of no surprise that the theoretical perspectives in this field are tremendously diverse. As soon as you enter this field, a number of apparent contradictions emerge regarding the wishes we have for our cities. Desires for order and safety seem to clash with the desire for adventure and astonishment. The desire for an attractive shopping environment can collide with the notion of the city as open and accessible for everybody.

## ACKNOWLEDGE AND CHALLENGE

The point here is; that we should acknowledge the contradictory aspects of city and sometimes pick sides, for example to secure public space as opposed to privatized space, as many of the contributors to this book propose. But we also need to challenge contradictions and consider if there are ways to overcome them. Maybe order and safety are the means to make the city even more adventurous? Maybe the qualities of ownership can be used for making better public spaces?

There is a risk of being overly optimistic and not acknowledging the very real social inequalities and conflicts taking place in city space. On the other hand, there is the risk of being so settled in old conflicts that we are prevented from realizing the potentials that might arise as a result of new alliances and partnerships. The many challenges of society will remain; the cultural deliberation of how to make cities better can only touch an aspect of them.

The following outlines some of the fields of tension of the city that our contributors touch upon. It should be considered a route through a not yet defined landscape that can be crossed by many different routes.

## URBANITY AND CULTURE

How to explore the relationship between city and culture? The question of how the city functions as a site for cultural interchange recurs in numerous conceptions of urbanity. The city is a central social stage of society upon which we experience the lives of each other. As opposed to the suburban sprawl, you have to deal with people different from yourself in an urban space, simply because of the fact that other people are there, close to you. But looking at the cities of today, spaces of co-presence are threatened by suburbanization. Much of what we call city has no urban qualities, being designed without considerations for the combination of diversity and density that is needed for an urbanity to take place. A fundamental question concerns the nature of the relationship between the qualitative and quantitative aspects of the city. There is a need to consider how our ways of interacting with each other is affected by city design – for example density.

## SPACE AND DIVERSITY

How are different notions of “culture” discussed in city development, when the issues addressed are not only to be depicted in terms of cash flow but also in terms of quality and diversity? Many diverse conceptions of culture come to blows in the context of the city. The challenge is to consider the complex relationships between different types of cultural organizations and networks in a city. There is a need to consider what policies and organizational structures to put in place to actually make diversity happen.

How co-existence within the realm of urbanity affects our culture in a broad sense is a widely discussed question. The city is paramount for the ways we perceive others and ourselves and for our conception of the public domain.

The city allows for rich and varied forms of communication that are not taking place anywhere else. A crucial question is whether we can strengthen the city space as a public space, and whether we can re-insinuate art as way of opening up a richer form of communication.

## HARDWARE AND SOFTWARE

In latter years of urban planning a growing attention has been paid to the city as an unfinished, transitional and living organism. This movement is expressed in the concept of cultural planning by which the city is conceived as an integrated cultural ecosystem. Cultural planning emphasizes the importance of creating conditions for the city as “software” (social and cultural capital, cultural players, networks, values) and connecting it to the city as “hardware” (infrastructure, buildings, recreational areas,). Increasingly initiatives and cultural policies are put in place to link this cultural perspective with city planning, focusing on making bottom-up solutions anchored in communities and neighbourhoods. An inspiring example can be seen in Barcelona’s newest strategy for cultural development.

Cultural planning is about supporting a permanent revitalisation of the city, rather than turning it into an urban planner’s dream of completion. It’s about finding more dynamic ways of handling the multiple flows of the city. And it’s about how to consider the use of the city with its construction in ways that preserves both the continual construction and the preservation of continuity. Related to this is the question of how to approach historical buildings and sites. How is the history of a city considered and incorporated in the presence of the city, and how do we avoid turning our old

cities into museums in our eagerness to preserve their qualities? Approaching this question requires an understanding of how the very meaning of a place or a building is subject to change over time.

Even though there are examples of more sensitive approaches to the overall planning of cultural expressions in the city, there are still numerous investments made that do not contribute to the city as a whole. There are many examples of big culture and sports venues constructed with no real consideration for the surrounding urban life. On the other side, there are examples of humble places or cultural initiatives that have helped lift an entire district through modest measures. How do you link the planning of big scale institutions with considerations regarding the preservation and development of the vital meeting points of everyday life?

## BUREAUCRACY AND CREATIVITY

A central issue is how the management of city resources can be fashioned to cooperate with different and creative environments, functioning as a catalyst rather than an obstacle for new initiatives and solutions. Instead of mechanically reproducing the logic of different disciplines and management areas, the obligation for a creative city is to work for interdisciplinary solutions, focused on a common goal, be it the creation of a lively public square, a new library, or an effective way of handling public waste. The presence of a creative bureaucracy is crucial for a culturally vibrant city, both in the sense of everyday life as well as the quality of its cultural programme.

## CAPITAL AND COMMUNITY

Another central issue when reflecting upon city development is the social di-

mension. When developing an area, often to attract the creative classes, are you then in fact excluding other groups of society? The actual gentrification of many city areas raises questions about how to secure public spaces as places for all (income) groups to feel at home. This underlines the importance of public investment in city centres as well as to the importance of involving citizens in the development process of public space.

Another reoccurring question in urban development is the potential collaborations and confrontations between private and public top-down systems on the one hand, and informal, local and bottom-up based networks on the other. Are we able to challenge traditional contradictions between big business bureaucracy and so-called independent or autonomous groups? Can new ways be found with the potential to change the cemented and unconstructive images of opposition between the mainstream and the underground, between municipality and creativity, capital and community? There are attempts to qualify the discussions through examples, images and cases, but also through new ways of collaboration.

• DORTE SKOT-HANSEN discusses the different concepts of culture and the consequences for culture-driven city-development: How do you unite the café latté segment’s wish for cultural entertainment with demands for diversity and quality? P. 28

• ESTEVE CARAMÉS shows how Barcelona has reshaped its overall cultural strategy focusing on developing the small-scale cultural ecosystem of the city rather than bigscale events. P. 56

• CHARLES LAINDRY challenges common notions of bureaucracy and creativity and argues for a creative bureaucracy that is qualified to discover truly interdisciplinary solutions. P. 72

• ALI MADANIPOUR discusses the tensions between representation and reality, public and private in city-development and argues for the necessity of inclusive urban development processes. P. 38

• GARY BRIDGE links a pragmatic concept of rational communication with a notion of city-life: the public stage of the city should be considered a site for a re-insinuation of art in everyday life that opens up communicative possibilities for everyone. P. 98

• DANA ARNOLD reflects upon how to consider the meaning of historical buildings and landscapes in relation to the context and needs of present day. P. 118

• JANE HARRISON OG DAVID TURNBELL are interested in how to mediate between different systems and perspectives and design structures that stimulate individual and collective action. P. 80

• SOPHIE WATSON advocates for an understanding of the distinct qualities of the scruffy, unplanned and marginal public spaces and their importance for diverse communities. P. 52



# The City as a Stage

Introducing art cases

The Metropolis-initiative demonstrates how art in a broad sense of the word can play a part in the development and identity of a city. In a transitory urban reality there is a call for examining and displaying how we interact, meet and live in our city. Art in the city deals with how we by way of experiments, actions and images can become aware of structures and possibilities. We present some of the interesting characteristics of artistic interventions in the city.

## WHY ART IN CITY MAKING?

What can art do for the development of the city or society? The many types of artistic approaches connected to Metropolis indicate a number of motivations, ambitions and agendas, demonstrating the absurdity of an attempt to find a single answer to this question.

Some might even find the question itself to be provoking. But there is a wide-ranging array of approaches, strategies and tools that can be found in particular works of art and cultural initiatives existing in the city that can contribute to way of understanding and working in the city.

The role of the artist in relation to city design is in a state of transformation. Previously, the artist-role was typically defined as the creator of a concrete piece of work, for example in the form of a sculpture. In most cases the artwork was made after the construction of the site was already completed. Today the artist is progressively included in city life and also in the process of urban development.

Artists are becoming partners or collaborators in the design and the use of urban spaces, even though the collaboration is by no means without conflicts. Art is increasingly considered a methodological approach to city making, rather than something stuffed into the city when it is done.

## ART AS (INTER)ACTION

Uniting many of the projects exhibited under Metropolis is a need to find ways of discussing the city as a meeting space, for better and for worse. The city is both an open stage and a place defined by power and money. Many of the projects are distinguished by integrating the critical with the playful, exploration with aesthetics. Analysis, reflection and design are combined with the conviction that multiple approaches challenge and fertilize each other. The artistic focus is on intervening with the city and the world, to co-create meetings, surprises and challenges of city and society. Overall, greater attention is given to interactive potentials in art in favour of the more traditional idea of art being representational.

TEATERKUNST explores the diverse significances of walls in the city – and how to challenge them. P. 48

BACK TO BACK Theatre performs in the middle of daily city life, turning the public space into a riddle of hidden meanings and possibilities. P. 122

HALFMACHINE artist collective works with interactive art, installations and performances on the boat M/S Halfmachine in the harbour of Copenhagen, challenging classical genres and borders through a variety of events. P. 84

SECRET COMPANY ventures into urban spaces with their mobile home, inviting people to tell their secret stories about that special place while having cup of coffee. P. 60

FANTASTIC NORWAY presents an unconventional approach to planning that includes a mobile home, coffee and waffles – and thorough reflections upon how to mobilize a community in city-initiatives. P. 76

## A QUESTION OF FORM

What are the elements in the artistic approaches that influence the urban development? One essential tool in creating spaces of possibilities is *form*. Physical and visual expressions provide opportunities to put reality in perspective of possibilities. By adding body and character issues become tactile and present and upgrade the imagination. Form is not just about visualizing. Also stories and words allow the vague and the abstract to become present and approachable. In any event, the aspect of form is crucial.

## THE ARTIST AS CATALYST

With a point of departure in form-consciousness there is a range of interesting characteristics in contemporary artistic strategies. One is the role of catalyst. Artists are working increasingly in cooperatives and with other professions, with citizens and users. The image of the artist as the lonely genius is replaced by an image of the artist as the interface for activities and interaction. Contemporary artistic experiments deal with breaking down borders between artwork and social event, between artist and audience, and between culture and technology. What is in focus is rather a machinery for interaction than a detached piece of art. Also there are examples of progressive architects working with a related approaches, using interactive social events in order to mobilize a community in new ways.

## VOICING THE PERSONAL

An interesting aspect of modern art and urbanity is the preoccupation with the city as an interface for voicing the personal. The city is a unique mechanism for interaction, but it is also limiting in terms of what kind of communication is allowed for. There are enormous amounts of commercial communication and little space for

personal or political communication in public space. The personal signs in public space today are mainly graffiti or common vandalism. But there are attempts to create space for more personal communication to be expressed in public space in more positive ways. One Copenhagen example is the Airplay Street Gallery incorporated in a newly created square. Hosting events and having the possibility of screening images and film, it provides a site for artistic expression and community interaction for the community of Nørrebro.

There are other examples of attempts to allow temporary cultural exchange in public, and to introduce personal traces and statements in public spaces. There is a will to challenge the often uniform and sterile ways of communication that characterizes the shopping areas and to advocate for urban space as a place for a more varied, interpersonal communication.

## SPACE AND POWER

The relationship between space and power also forms a recurring theme in many contemporary art projects. In which ways does public space reflect existent power relations? How can we solve the problem of conflicting lifestyles? And what are the possibilities for us as humans to navigate in relation to the physical boundaries of the city?

Other performances deal with how conceptions of space and distance are transformed through modern technology. The web and cell phones offer a growing number of possibilities to interact with other spaces in the city or other cities.

## PERCEPTION AND THE CITY

A number of artist deals with the perception of the city. In everyday life we

tend to take the meaning of a place for granted. Maybe we do not even consider it in terms of meaning but only as function. However, significant components of a place and our intuitive ways of reading it are very much subject to change. Some performances under Metropolis work with how our perception of space is being altered by introducing narratives in city space. Some focus on letting the spectator experience a site, accentuating the open, poetic character of the place. Others show how even small interventions can completely change the way a place or a group of people are perceived.

Thus looking back at Metropolis 2007 there is a range of artistic interventions that comment, challenge and transform urban life. It's not one single impression that emerges from these initiatives, but rather a tendency among the artists to claim the role of the interaction designer, who also address the function of the city. It is not only about displaying reality; it is also about shaping it.

KAROLINE H. LARSEN invites by-passers to play with coloured strings, and suddenly they find themselves tied together by the quest of securing the future of the red string. P. 68

JAN HATT-OLSEN investigates how public places can become a site for personal and subjective interaction through "soft" temporary events that re-enchant urban space. P. 110

GROUPE DUNES intervenes in urban settings and changes them with light, sound and images, creating "temporary gardens" – atmospheric landscapes honouring the poetic qualities of city wastelands. P. 106

RECOIL connects different city spaces through live streaming on the internet, bringing the street or home of one city into the space of another city in real time. P. 126

HELLOEARTH invites their audience on a journey through the city that challenges normal perception of "reality" in a concrete place. P. 46

RIMINI PROTOKOLL Jörg Karrenbauer & Stefan Kaegi puts you in the perspective of a truck load, allowing you to experience your city mixed with movies and stories about the life as a truck driver. P. 124



# Copenhagen Experiments

Introducing planning cases

The urban development taking place in and around Copenhagen displays several examples of new planning approaches. We have asked some of the people involved to demonstrate how they work with planning. How do they combine the cultural and the physical infrastructures of the city? What are the approaches to qualities such as identity, coherence and dynamics in a neighbourhood? And in which ways are artistic and cultural strategies applied to their work?

## RETHINKING PLANNING

A fundamental question concerns the combination of practical urban planning and the desire to create vital, democratic and distinctive cities. How do we ensure opportunities for urban life in an initial and fundamental stage of planning? Economical, architectural and infrastructural considerations naturally play a significant role in urban planning. But the focus on the city's hardware needs to be supported by other initiatives, policies or conditions that can strengthen the formation of imaginative and inspiring cities.

Planning itself is sometimes turned into the enemy when criticizing bad city making. This is understandable when regarding previous big planning flops. But an imminent danger is to become stuck in opposition between the planned and the unplanned, the controlled and the unbound. And subsequently romanticise the accidental, old and crooked only to become suspicious of the new. Everybody likes the old city centres, while it is hard to find anybody in love with a truly new city.

But it is not a question of avoiding planning but of how to plan in intelligent, creative and inspiring ways. The temporality that gave quality to the old city centre and the openness that characterizes an abandoned factory site can be integrated as an asset in future planning. Something can be planned

to be – unplanned. Because in reality 'no planning' often means: decided anyhow, by economic or bureaucratic power structures. Public planning is a tool for democracy; but that, of course, underscores the necessity to consider what it means to be democratic. The formal political procedures of traditional planning processes are not enough to secure participation and much less a framework that facilitates co-creation. But as some of the selected cases show, new design processes are being tested.

## PLANNING IN AND AROUND COPENHAGEN

Casting a glance over the cityscape of Copenhagen and the surrounding region a range of examples of substantial creativity is to be found. This is expressed in new processes, new methods of planning and new development strategies. The background is a growing awareness of the need to explore new approaches to urban development programmes. New urban areas such as Ørestaden, struggle with a feeling of emptiness despite various attempts to create architectural variations. Hence the question arises: How to form cities that can develop over time – where the inhabitants and players can influence the development and use of the city space? How is planning made reflective and integrated rather than mechanical and closed?

PETER SCHULTZ JØRGENSEN presents the ambitious development programme of an old industrial site in the city of Roskilde, where the interplay between content and buildings, social networks and infrastructure is explored. P. 92

JUNA describes how they in their approach to the Metropolis Zone project in Copenhagen postpone the design process in order to focus on unveiling the "City's DNA": the unique, characteristic nature of the area and its many sub-areas. P. 32

### REFLECTIVE PLANNING

When looking at the field of approaches around Copenhagen there is an increased understanding of how the planning is taking place within a greater social, ethical or environmental framework. The work of architects and planners is increasingly seen as the art of understanding and reading a context, with concurrent social, cultural and economical dimensions. The development process can be seen as question of curating interplay between these different fields. The art of planning is very much articulating different perspectives, before the design or planning phase.

### THINKING SOFTWARE

Some of the most ambitious planning projects have come about as a result of local authorities actively co-managing the development of the area. Increasingly they take upon themselves to manage not only physical planning, but also to develop content and to organise collaborations between players. An important element in the development process is the active cross programming of different functions. A school and a museum could share canteen-facilities, or a company and an education institution; research facilities. This active cross-programming stems from the belief that different players by sharing facilities and interacting can produce a synergy that benefits the whole area. This type of deliberate city making considers planning as much in terms of software as hardware.

### USING TIME

In this approach there is also an added focus on utilizing the aspect of time constructively as an instrument for the spatial planning. Instead of planning everything in one go, some local authorities attempt to refrain from planning and leave as much as possi-

ble open for... what they don't know yet. Additional ambitious attempts are prepared to incorporate temporary initiatives in the long-term progress of an area. Allowing temporary activities not only makes sense in order to activate a place temporally, it is also a way of allowing for an area to try out new things. It allows for a more flexible and reflective type of planning that can change its course along the way according to the needs and wants of the city.

### RETHINKING PARTICIPATION

A central theme in many actual planning processes is the question of how to involve communities and citizens in the development process. Planning is complex and it is complicated to take part in. Often participants lose interest because it all appears too abstract or already decided from the very beginning. It is a great challenge to define the level of participation and to allow concrete ways of participation that work in actuality. The well-known formula of the "citizen meeting" with coffee and some city official explaining the plans, hardly ever contribute to the actual planning process, leaving the public as well as the planners frustrated. There is an acute need for new ways of showing, discussing and playing with scenarios, along with examples of what could be if development processes are to become more democratic and effective. Examples of new approaches to planning, using the complete creative register of communication in the development process are appearing. This is for example done through temporary experiments, exploring a future scenario and by integrating inhabitants in the actual design process.

Also there is a growing interest in ways of making the public participate in deciding how to use the public

spaces. Couldn't a place be used for football one day, parking the next and opera the third? And couldn't modern technology be used in the management and use of the city? The web or GPS could be employed as means to connect people around activities and events. Several interesting initiatives attempt to enable people to discuss and participate in both planning processes and the management of public space, but it is still a field in need of development.

### ORGANIZING PLANNING

Also the development of the organizational side of public planning is worthy of comment. How is it possible to create forums where the specific social and cultural challenges can be considered concretely, not as objects beyond or after the development process, but as subjects within and concurrently with the development process? The problem is that often, when the deals have to be closed, the soft cultural and social perspectives are forgotten in the political and economic discussions. Therefore some local authorities develop new, more independent organizational structures that can deal with these challenges.

### PRIVATE AND PUBLIC

The dichotomies of public and private are also being challenged in recent projects around Copenhagen. Public spaces, in particular in new cities, frequently appear to be without character, somehow in need of a personal touch and direction. Nobody has the feeling of any ownership of the place. But is it possible that public spaces could support the richness and intimacy of the private garden, without becoming exclusive? New attempts are made to unite the private and the public and to create spaces of cooperative creativity.

A remarkable aspect of the development of planning is that also the private developers are showing interest in the cultural aspects of planning. It has become clear that exclusively good physical planning lacks something. Both temporal and permanent cultural initiatives are now increasingly being considered as pertinent assets in the development process. Consequently, the old image of developers as the enemy of culture might be challenged. Obviously, the predominant questions remain in every single case, if the cultural aspect is only sugar-coating the bitter pill of bad planning or if it actually has an effect on the life of the community. This can be hard to tell, but in any case there is a field opening for a more constructive collaboration between developers and the disciplines of culture and art.

Thus, in Copenhagen attention is drawn to how cultural and artistic initiatives can work as an element in the development process of the city. Artistic as well as cultural components are included alongside other factors in urban planning. But still, this is only evident in a very limited number of cases, considering the vast amount of planning taking place. Furthermore, in many cases the concrete unification of contextual ambitions and the hard reality of planning still remain to be seen. Nevertheless, new important seeds are sown, pointing in an interesting direction for future planning.

HELLE JUHL presents with a project for Kvæsthusbroen a reflection upon how to create ambiguous, open and flexible public spaces that allow for a range of different types of use, and invites the public to participate in deciding how the public space is used. P. 112

JAN BRUUN JENSEN discusses how to create a planning framework that does not exclude those who do not fit in the picture of the creative city, and explains why Køge plans to establish a City Life Laboratory to ensure a cultural diverse and locally rooted cultural life. P. 42

CPH CITY AND PORT DEVELOPMENT explains how they increasingly include both temporary and permanent cultural initiatives in their urban development programs – for example using an unused bicycle basement for parties. P. 88

SERBAN CORNEA poses the question: How to conceive a public park that has the intimacy of the private garden? Among the answers is a process involving residents around the park to participate in the design of elements of the park. P. 64

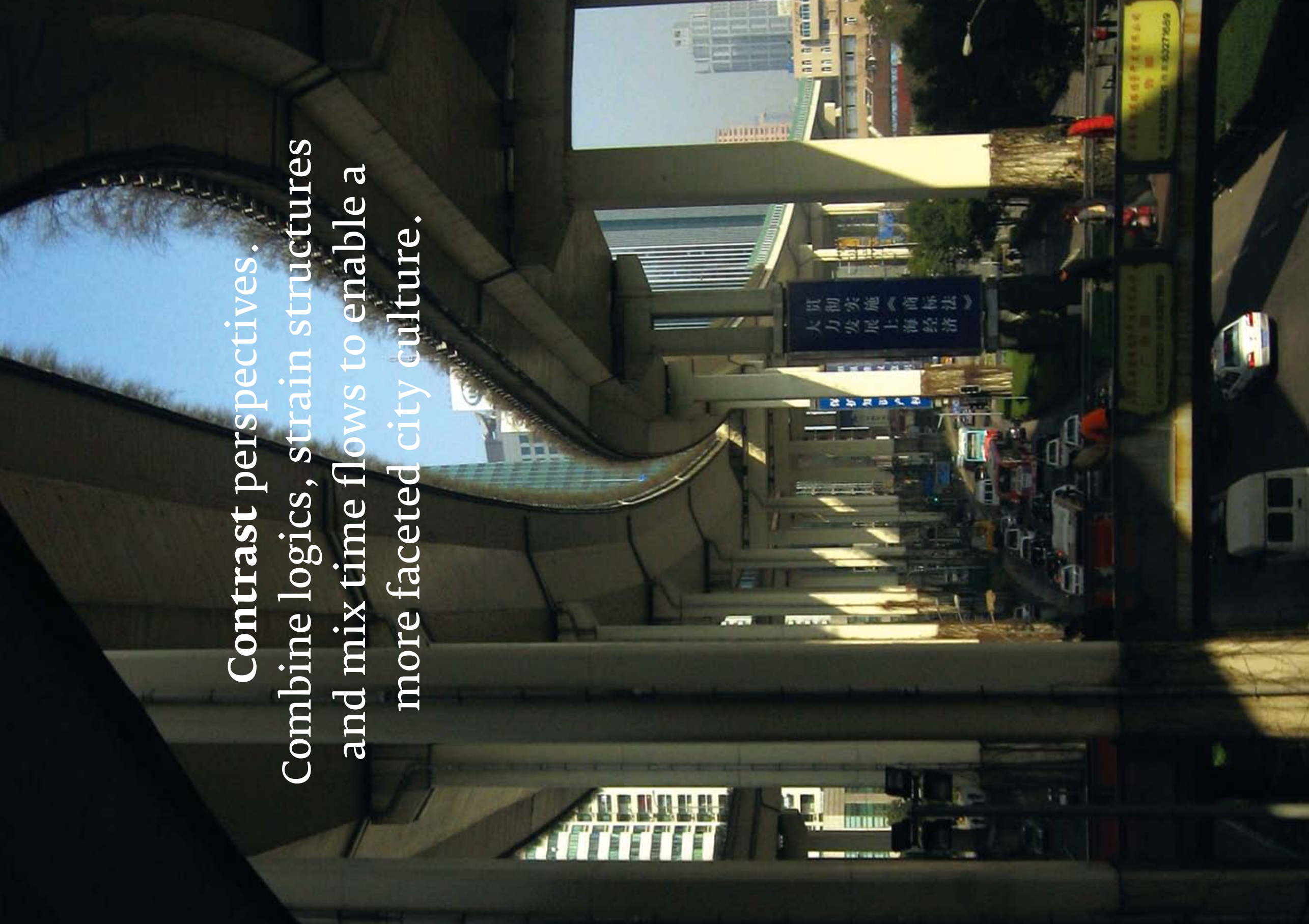
SØREN MØLLER CHRISTENSEN shows how temporary experiments involving community action, cultural events and dedicated debate can give valuable qualitative input to planning. P. 104



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**Contrast perspectives.**  
Combine logics, strain structures  
and mix time flows to enable a  
more faceted city culture.





# PLANNING METROPOLIS

## PLANNING FOR CREATIVITY AND DIVERSITY

DORTE SKOT HANSEN

Is it possible to plan the creative city – and especially: is it possible to plan for creativity and diversity at the same time? This is the problem I discuss in this article based on a model which was launched at the Metropolis-seminar in June 2007. The model is a very condensed version of the three current strategies of planning using arts and culture as means of developing cities.

### THREE PERSPECTIVES ON CULTURE

Where the creative cities-strategy can be defined as a culture-led economic strategy based on Richard Florida's theory that tolerant cities attract talent (which again attract technology), the cultural-planning strategy rather sees creativity as a local resource active in community development. Both of these strategies are more or less overruling the more traditional arts policy strategy which sees creativity as aesthetic experiments having an intrinsic value, and the goal is therefore to develop the arts and its audience.

My point is that neither the creative cities approach, with its sole reliance on the creative class, nor the geographically-defined lifestyle approach of cultural planning, where culture seems to be everything and therefore nothing, nor the more narrow sectoral approach of arts policy, based on the idea of arts for arts' sake, is sufficient in itself to ensure the development of creative and diverse cities today.

### THE NEED FOR A REFLEXIVE CULTURAL PLANNING

The challenge of planning lies in mobilising the city's own resources, instead of mindlessly copying models and concepts which have been developed elsewhere. We need a reflexive cultural planning which at one and the same time takes into account the various differences in lifestyle and of the need of art for free spaces and dialogue. And we need planning, which at a general level treats art and culture as a resource for personal development, rather than a strategic tool for the development of cities in short-term competition. Here, Florida's planning of fun and flow for the creative class is too superficial, with the risk of resulting in the development of "Voodoo Cities", in which the post-modern facade functions like a carnival mask to conceal an underlying decay.

We must find a new model in which artistic, cultural, ethnic and social differences are reflected and made visible in the urban spaces and cultural offers, with cultural diversity as the linchpin. In this context, cultural diversity does not mean that all cultural attractions must be for everyone, but rather that a multitude of cultural institutions and activities must be available being capable of meeting the many needs, including the need for concentration and challenge.

This will require conscious planning for culture, in the sense that the more established artistic and cultural institutions must be secured, with respect to their professionalism and international scope. The freedom of artists and

*"The challenge of planning lies in mobilising the city's own resources, instead of mindlessly copying models and concepts which have been developed elsewhere. We need a reflexive cultural planning which at one and the same time takes into account the various differences in lifestyle and of the need of art for free spaces and dialogue."*

### 3 STRATEGIES FOR PLANNING

<b>CREATIVE CITIES</b> - a la Florida
Cities as global competitors
Planning fun and flow for the creative class
Culture as experience
Creativity as experience
Culture-led economic strategy based on the 3T's
<b>CULTURAL PLANNING</b> -planning with culture
City as local spaces -geographical
Planning for diverse lifestyles and subcultures
Broad, antropological definition of culture
Creativity as a local resource
Strategic use of culture in community development
<b>ARTS POLICY</b> -planning for the arts
City as an art-scene -sectorbased
Planning for 'creative moments'
Narrow, humanistic definition of culture
Creativity as aesthetic experiments with intrinsic value
Strategic development of the arts and its audience



spaces for their aesthetic experiments must be strengthened. The more network-reliant and free flowing "growth layers" or independent groups must have arenas for expression. Ethnic, social and subcultural expressions must be given space and visibility on the city scene. There has to be 'something for everyone', but with respect for the established cultural institutions and the multifarious characteristics and requirements of cultural expression.

#### **THE CHALLENGE OF DIVERSITY**

Making possibilities available to all citizens to participate in the organisation of the city's cultural scene, to participate in a multitude of cultural and artistic offers, and to express themselves culturally, will make the city stage the more dynamic, complex and experientially rich. Both for the city's own citizens and for visitors. This notion of diversity can be strengthened through:

**DIVERSITY IN ORGANISATION** – organising artistic and cultural attractions under various different auspices, such as public sector, private and voluntary organisations, and via partnerships and networks between these.

**DIVERSITY OF CULTURAL EVENTS** – ensuring that a diverse range of artistic and aesthetic experiences come to expression in many different genres and styles, and on many levels, including those which are more challenging and complex.

**DIVERSITY OF VOICES** – ensuring that art and cultural events include both global and local expression, and that cultural, social and ethnic groups and subcultures are given the opportunity to express themselves and be heard.

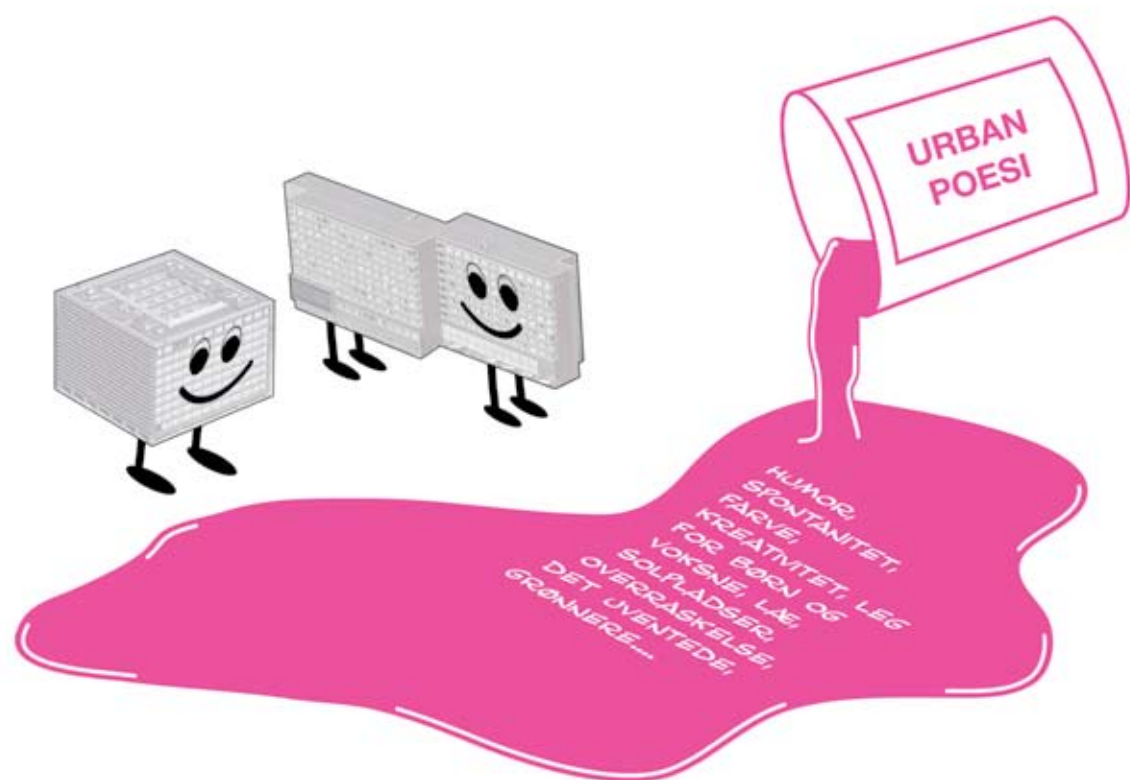
#### **DORTE SKOT-HANSEN**

Head of Centre for Cultural Policy Studies,  
The Royal School of Information and  
Library Science Copenhagen

[www.db.dk/cks/skot.htm](http://www.db.dk/cks/skot.htm)

*"We must find a new model in which artistic, cultural, ethnic and social differences are reflected and made visible in the urban spaces and cultural offers, with cultural diversity as the linchpin. In this context, cultural diversity does not mean that all cultural attractions must be for everyone, but rather that a multitude of cultural institutions and activities must be available being capable of meeting the many needs, including the need for concentration and challenge."*





## METROPOL ZONE

### DIVERSE URBAN DEVELOPMENT

Our work is based on the principle of regarding the city as a living organism. We approach city development as a complex collaboration of many factors. In the case of the Metropol Zone our methods consist in disclosing the unique DNA of the area. We are dealing with different neighbourhoods that possess independent characteristics and issues. The key to success is to know the area well, as it provides knowledge of how one is to achieve the greatest effect of one's efforts – we call this technique; urban acupuncture.

#### BACKGROUND

The Municipality of Copenhagen has focused on developing the central area of the city between the harbour and the lakes and the Town Hall Square and the Central Station; the so-called Metropol Zone. In the summer of 2007 the municipality made an open-call for ideas about the area's future. Three architect studios; dsb / architects, Elkiær+Ebbeskov and Testbedstudio united to partake in the competition. Subsequently the municipality invited this team to act as advisors on the further development of the area. For this purpose the three studios formed a network: UNA – Urban New Agenda – that is currently working for the municipality on the development of the Metropol Zone.

#### LESS DESIGN PLEASE!

UNA finds the most fundamental question to be: What kind of a city do we want? We feel that we must pay attention to the activities, functions, atmosphere and business opportunities we wish to cultivate, instead of focussing on separate buildings or prestigious projects.

Our ambition in UNA is to contribute with new working models, new perspectives and new strategies that can turn the city and the Metropol Zone into a unique, diverse and surprising place. We will attempt to refrain from focussing on design and concentrate on content and purpose instead. We don't

believe that Metropol Zone issues can be solved through design or architecture alone. We do not wish to put forward heaps of proposals full of spectacular visions doomed to end in some drawer, as seen so often before regarding city and especially Metropol Zone projects.

Instead, we see the need for new approaches based on the fact that city construction is a slow and contemplative process, subject to negotiation, continuous discussions and change. Architects, politicians or artists must be aware of how to work with the city and act with caution. Sincerity and authenticity are fragile qualities. There is an obvious danger of creating an over-planned and manicured city embedded in the eagerness to stimulate renewal and growth.

In collaboration with local players, artists, residents and business partners it is possible to exploit and refine the already existing. Providing possibilities for inventive and irrational urban planning that generates new combinations and discloses new synergies.

#### THE CITY'S DNA

Our work is based on the principle of regarding the city as a living organism; full of possibilities and potential. City development consists in a complex collaboration of many factors, so our work takes place in the dynamics between architecture, culture, politics and economy.





UNA searches for the DNA of the many sub-neighbourhoods of the Metropol Zone, attempting to realize the potential of each area. One of the important and challenging areas is Kalvebod Brygge, a recently developed business district lacking public life.

Our methods consist in disclosing the unique DNA of the Metropol Zone, in order to pursue our goals with the area and finding ways of implementing change. Beneath the surface of the Metropol Zone you discover that this area consists of a number of separate areas. These areas are closely connected and naturally linked to the rest of the city. It is evident that we are dealing with different areas that possess independent characteristics and issues. The key to success is to know these connections well, as they provide knowledge of how one is to achieve the greatest effect of one's efforts – we call this technique; urban acupuncture. A unique city is cultivated in this dynamic between planning and coincidence, between chaos and order.

### THE FLOOR

One thing all the areas of the Metropol Zone have in common is the city floor – the streets, squares and parks. Together they form 49% of the shared Metropol Zone area. The floor is a gigantic surface distributing people and activities. It is public and widespread. It is a boundary and a prerequisite for urban life. By adapting and transforming this space and surface the fundamental changes will spread to the entire area. A new floor can create new patterns of movement, new connections and activities, and can attract people to the area – and keep them there.

The floor should be perceived in the broadest sense of the word; as the factor that forms connections between consumers, inhabitants and players of the area. Urban spaces and separate buildings, old and new, interact by means of the city floor. By raising the quality of the floor it becomes possible for us to develop the life taking place there. We must strive to turn the buildings into appealing city spaces with public access and offers. We need to transform the qualities of the Metropol Zone from introvert and closed to extrovert and communicative.

### FROM THEORY TO PRACTISE

UNA has embarked on programming selected areas of the Metropol Zone in collaboration with the municipality and a number of interested parties. Initially this programming concerns the areas around Kalvebod Brygge, Vester Voldgade and the area surrounding Skt. Jørgen's Lake. In each case we expect a number of programmes to be developed, based on the characteristics and potentials of each area.

### CASE: KALVEBOD

One of the programmes is Kalvebod Brygge, which is in dire need of revitalization in order to become a vibrant part of the city. The intention is to supply the area with a new "layer". A layer that can communicate the transitions stretching from the huge monumental buildings to the harbour and street life. This layer must also include attractions, art and squares for activities and contemplation. Most importantly the new utilities must be founded on the potentials, unique characteristics and identity existing in the area. In spite of the areas reputation as particularly dull it contains much potential.

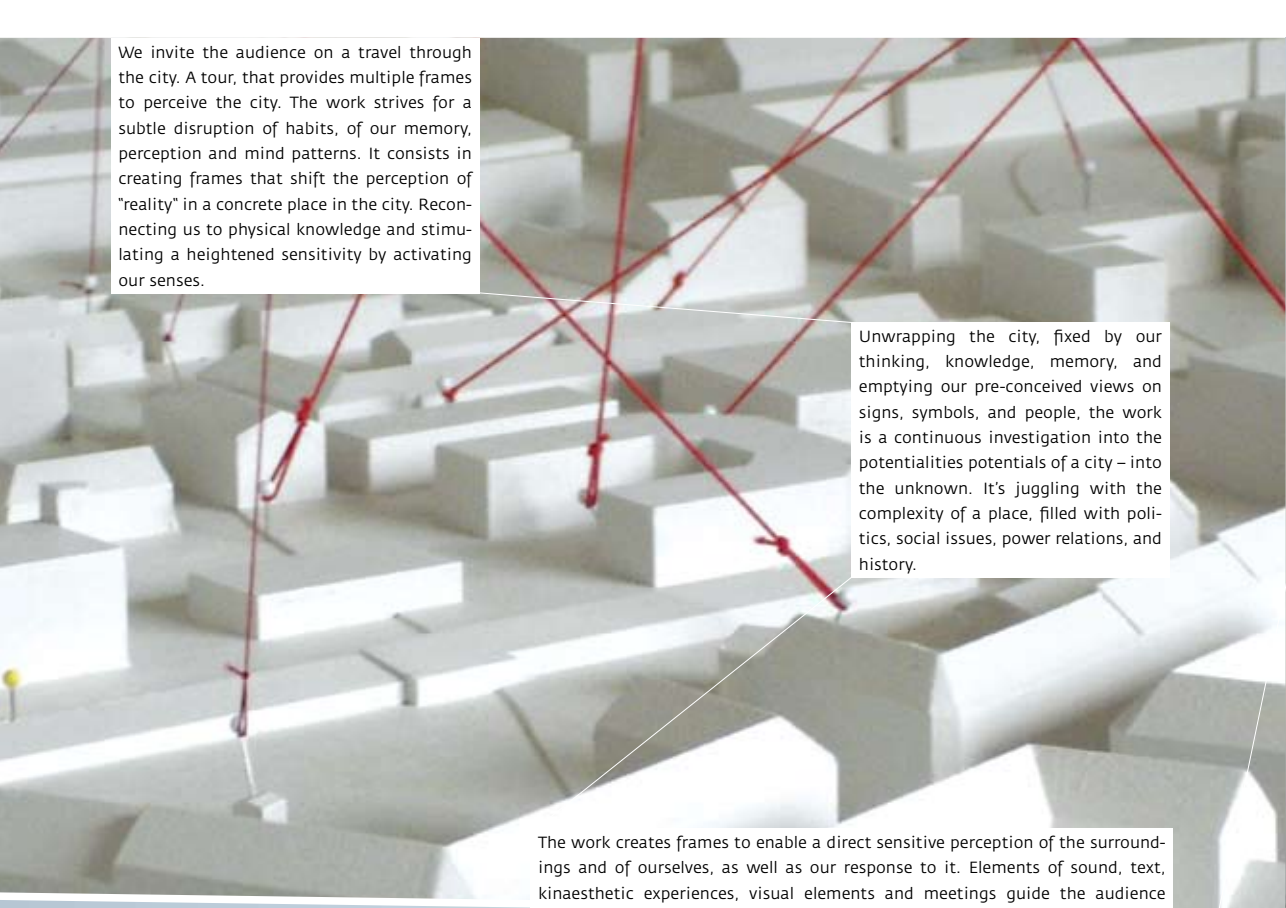
Kalvebod is situated close to the South Harbour's newest residency complex, and provides a direct access to the inner city for a vast number of cyclists and pedestrians. Thousands of people work in this area and more workplaces are being planned. Additionally, plans for new hotels and a large convention-centre means that this area will become the first impression of Copenhagen for thousands of tourists. In other words there are many people in the area; inhabitants, employees and tourists. The Kalvebod Brygge area project must not attempt to imitate other areas of the harbour. Competing with the colourful summer life of the harbour baths or the classic tourist attractions of Langelinje is pointless. On the contrary; an entirely new and attractive identity, tailor-made for this place and its users, should be created. The keywords for this transformation will be experience and movement, multi-functionality, multiple programming, art and recreation. None of this will happen immediately, but with the appropriate approaches and the required patience, Kalvebod Brygge holds the potential to be lifted from its current status as the harbour's Ugly Duckling.

### UNA - Urban Network Agenda

Søren Arildskov Rasmussen  
 Architect MAA, Manager dsb | ARCHITECTS  
 UNA is a collaboration between:  
 dsb | ARCHITECTS  
 Elkiær+Ebbeskov architects  
 Testbedstudio architects

[www.elkiaer-ebbeskov.dk](http://www.elkiaer-ebbeskov.dk)  
[www.dsb.dk/architects](http://www.dsb.dk/architects)  
[www.testbedstudio.blogspot.com](http://www.testbedstudio.blogspot.com)





We invite the audience on a travel through the city. A tour, that provides multiple frames to perceive the city. The work strives for a subtle disruption of habits, of our memory, perception and mind patterns. It consists in creating frames that shift the perception of "reality" in a concrete place in the city. Reconnecting us to physical knowledge and stimulating a heightened sensitivity by activating our senses.

Unwrapping the city, fixed by our thinking, knowledge, memory, and emptying our pre-conceived views on signs, symbols, and people, the work is a continuous investigation into the potentialities potentials of a city – into the unknown. It's juggling with the complexity of a place, filled with politics, social issues, power relations, and history.

The work creates frames to enable a direct sensitive perception of the surroundings and of ourselves, as well as our response to it. Elements of sound, text, kinaesthetic experiences, visual elements and meetings guide the audience through the city. The audience is placed in the position of an "experiencer" rather than a watcher.

In the process we work with a multidisciplinary group of artists, such as dancers, theatre and sound people, visual artists, multi media people, architects and journalists.

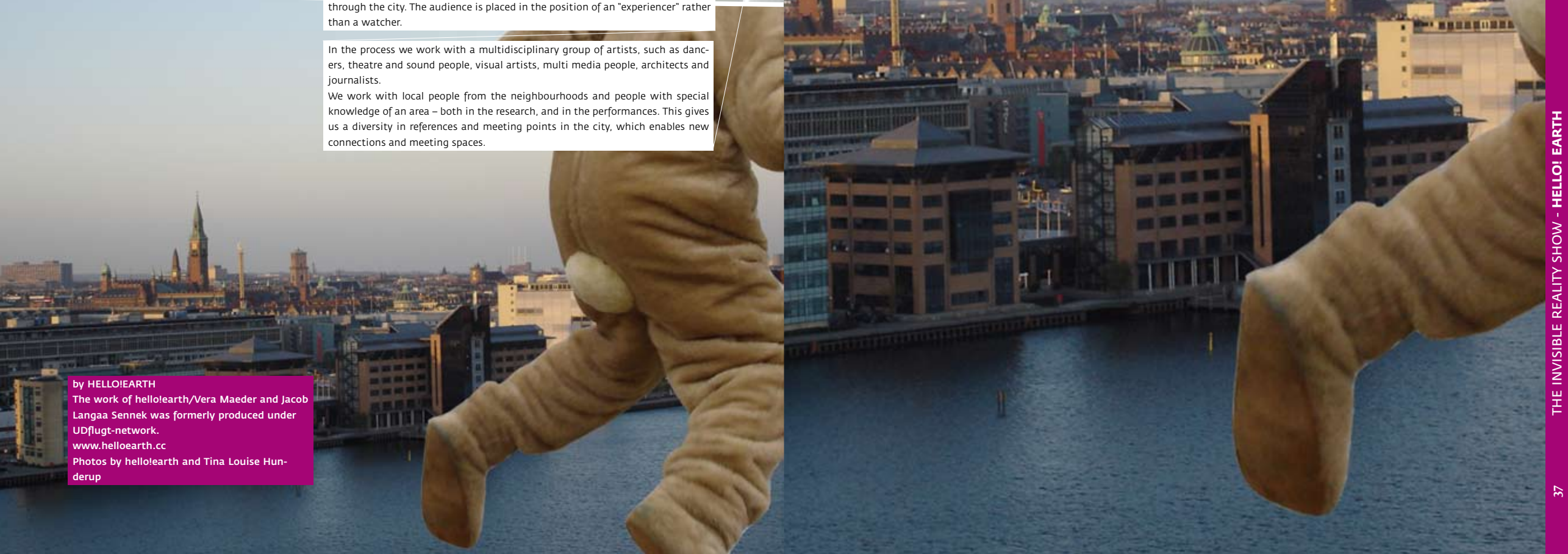
We work with local people from the neighbourhoods and people with special knowledge of an area – both in the research, and in the performances. This gives us a diversity in references and meeting points in the city, which enables new connections and meeting spaces.

by HELLO!EARTH

The work of helloearth/Vera Maeder and Jacob Langaa Sennek was formerly produced under UDflugt-network.

[www.helloearth.cc](http://www.helloearth.cc)

Photos by helloearth and Tina Louise Hunderup



The work is a subtle touch of the unconscious patterns of perception and habits, challenging us to rearrange, remix and revive the potential of the invisible, the space in between, which keeps the city moving, fluctuating, emerging. It's striving to open a sensuous space, giving the question of what this city is, back to each one of us. To create cities, inhabited and shaped with you and me in mind.





Curate the conflicts in  
city making. Don't be afraid of  
the shouting; fear the silence.



# URBAN LIFE IN PUBLIC SPACES

## REPRESENTATION AND REALITY

ALI MADANIPOUR

Creation and improvement of public spaces has become a central theme in urban development and regeneration. After a period of anxiety about neglect and privatization of public spaces, many city authorities around the world are busy investing in their public spaces. But what are the social challenges related to this new found interest in city centres?

### THE CHALLENGE OF SEGREGATION

For a while cities were mistrusted, but they are now acknowledged as nodes of the global economy, and as places to visit and enjoy. Public authorities are partly hoping that, in the age of globalization, they can attract new resources for their cities through improving the quality of their environments, and bring in new visitors and investors. If successful land values and rent levels rise, it could lead to the displacement of people and activities that cannot afford the higher rents. This tends to transform the social geography of cities, turning centres into upmarket enclaves, exporting low-income people and activities from the centre to the periphery, and creating more polarized and segregated cities.

### THE CHALLENGE OF HOMOGENIZATION

Alongside this social homogenization and segregation, there is a trend of functional homogenization. While the carnival atmosphere appears to be full of colourful diversity, it is accused of creating clone towns, where the same chain stores, the same companies dominate the scene, all following their corporate style of colour schemes and architectural designs. In addition to functional similarity, there is an aesthetic homogeneity, which is in contrast to what was intended. Mixed use is promoted as a planning principle, so as to generate social, functional and aesthetic diversity. But in practice, the impact of urban development process has a strong tendency towards homogeneity on all these fronts.

Every city promotes its own carnival atmosphere, but increasingly they look similar everywhere. There is of course a democratic element in this homogeneity: access to desirable goods and activities becomes possible to more people wherever they are, and not confined to the fashion capitals and trendsetting hotspots. At the same time, this threatens to dilute local specificities and characters, and a loss of cultural diversity.

### THE CITY AS A MASK

This emphasis on the urban public spaces is somewhat similar to a complex relationship between a mask and what lies behind it. The entire range of objects in the public sphere, the institutions and behaviours forms a public front. This front hides all sorts of things, from traces of the past to private dark corners that people really don't want in the open; but it also hides vulnerable social groups: the poor, the old and weak, even women and children, the different cultural and physical minorities – "the other". By going behind the mask, we find a group of people who are not well placed to find representation in society's public sphere.

City makers want to display what they are proud of, and hide what is considered as unimportant, shameful, or downgrading. So the mask that we create for the city is a partial mirror of its existence, editing out some people altogether. Even when we want to cele-

*"Every city promotes its own carnival atmosphere, but increasingly they look similar everywhere. There is of course a democratic element in this homogeneity... At the same time, this threatens to dilute local specificities and characters, and a loss of cultural diversity."*



brate differences, there is a gap between representation and reality; but these other parts of society also need access to the public sphere, to become aware of themselves and to become more integrated into society. A contentious issue, of course, will always be the claim to space, through objects and images, and whether the right to representation by one group is contested by others.

#### **THE NEED FOR PUBLIC SPACE**

An optimistic interpretation of public space improvement is the hope for re-integrating a fragmented urban space. In modern cities, there are many centrifugal and atomizing forces at work, which ride on the back of new technologies of transport, information and communication. New technologies reorganized the urban space, creating non-converging networks, fragmented along functional and social lines, serving atomized individuals through free-floating and fast-moving spaces. Attention to public space is an effort to prevent the ultimate decline of the city, creating new integrative nodes. Private investment was the key to the revival of the city, but it wanted full control of these spaces, hence the campaign against privatization paid particular attention to keep these spaces public. The problem is that a full reintegration may no longer be possible, while economic considerations often prevail, continuing to suppress the other groups and activities that do not fit. Nevertheless, the positive value of investing in urban public spaces that are accessible to all cannot be denied.

#### **INCLUSIVE URBAN DEVELOPMENT PROCESSES**

One of the most concrete ways of ensuring that urban development projects are inclusive is to open the process to participation by the public as widely as possible, and integrate inclusionary mechanisms in the planning and design processes. Rather than being satisfied that a small group of people can develop and implement a vision for the future of a city or its substantial parts, the process needs to be accessible to as many people as possible, so that the city's inhabitants are aware of the process, can contribute ideas, and comment on the outcome in various forums. This should supplement, rather than undermine, the role of elected politicians, or professionals such as architects and city planners, who are expected to be responsive to the needs of their communities, and try to strike a balance between social, economic, environmental and aesthetic considerations in their judgments.

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Related publications include *The Making of a Metropolis* (1998), *Urban Governance* (2002) and *Public and Private Spaces of the City* (2003).  
<http://www.apl.ncl.ac.uk/>

*"Rather than being satisfied that a small group of people can develop and implement a vision for the future of a city or its substantial parts, the process needs to be accessible to as many people as possible, so that the city's inhabitants are aware of the process, can contribute ideas, and comment on the outcome in various forums."*





## THE CITY THAT WANTED TO BE A CITY

### CULTURAL AND SOCIAL STRATEGIES IN THE URBAN DEVELOPMENT OF KØGE

The city wants to be exciting, vibrant and diverse. The city wants to cultivate the creativity of its inhabitants. The city wants to attract new citizens and businesses, specifically with regards to the Entertainment Economy. But the city is reluctant to admit the less fancy aspects that doesn't fit in the glossy pictures. How do you plan for a truly diverse city?

#### LIMITS TO DIVERSITY?

The city wants to be the centre of an eternally pulsating global network, made up of similar, almost as globalized, creative and diverse cities. But the city doesn't want to be a city. It doesn't want to recognize the drunks behind the discount supermarkets, the girl-gangs, the bingo halls, community dances and the multitude of distressing human impoverishment embedded in suburban concrete. In the places where casually flung bags of dog shit and multicoloured sweet wrappings constitute the most eye-catching pieces of urban design.

The city will learn to love its conflicts. But it is always the conflicts between clichés it will learn to love; clashes between fashion and local flavour, between commercial and grass-root cultures, between modern architecture and industrial buildings.

Yet the city will never learn to love its inevitable clashes with the true young contenders of clichés, who set the streets on fire – or in more peaceful versions are banished to form private youth clubs in parks or at stations.

In other words; there are limits to diversity. Diversity possesses a certain profile that includes the most harmless or straight on creative, fringe existences, but has no room for the wrath, the destitution or the ugliness, which is impossible to anesthetize.

#### GLOSSY VISIONS

Contrary to the general impression given by the media, urban development is more than just "dashes of culture", "creative zones", or the countless cliché-ridden plans printed on glossy paper created by any self-respecting provincial town. Plans which have been produced, in order to prove that they follow the trends and are just as attractive as any other provincial town. Produced to show how they have a unique position at the heart of the global competition for money and resources, yet resulting in a severe lack of attentiveness and originality.

Køge is in the process of developing its harbour and city centre areas. A lot of attention is naturally being put into creating well-functioning areas that provide new prospects for habitation, culture and business. This development also gives the opportunity to try out new and radical solutions in relation to sustainable constructions and other endeavours.

Concerning culture, ambitious targets have also been established for this area. Nevertheless, these processes are not compromising the development of other areas in the city or the already existing diversity. When choosing to work with cultural activities of a temporary nature, many challenges lie ahead. The same happens when art and culture become included in various planning stages in order to obtain aesthetically and practically diverse city areas.

### THE REAL CHALLENGE

The real challenge lies in creating a city that is able to include everyone and can deal with the subsequent conflicts. Not only immediate conflicts between trends and local idiosyncrasies but the fundamental conflicts that exist between the resourceful people who set agendas and are concerned with the design of light installations in the harbour, and the people with few resources who find their agendas determined by fluctuations of the market, thus forcing them to focus on basic issues.

Concurrently there is a large group of completely ordinary people whose resources aren't considered limited and who don't belong to the self-centred vanguard of the creative class, which is so occupied by planning... for its own sake. The city doesn't merely consist of drunks and stone-throwing youths on one side and the metro-sexual singles on the other. In between you'll also find families - school and pre-school children, fathers, mothers and grandparents. People who aren't busy drawing attention to themselves, but who nevertheless represent a major part of potential users of new cultural possibilities provided in the provincial "Metropol Zones".

### CITY VS. CLICHÉ

Køge is a city - an exciting, vibrant and diverse city, which has many cultural offers that can easily be developed. The diversity of Køge must never only cater to the well-off and educated inhabitants of Køge. For this reason urban development is also about making the city and its cultural life relevant and accessible to all parts of the Køge population, including socially or ethnically marginalized groups.

There are a number of exciting ideas and strategies on how Køge's Southern Harbour and station areas can provide experiences and challenges within culture, arts and sports. There are also ideas concerning planning that can support sustainability within health, social and environmental fields. The Municipality of Køge also insists that urban planning is more than just planning creative areas for the current elite.

The Municipality of Køge will launch a "city-life laboratory" to support the temporary cultural and business projects taking place in the old Southern Harbour yards and buildings. This "city-life laboratory" sees itself as an attempt not to make aesthetic

policing of the new city districts. The stated goal in Køge's Cultural Plan for the Southern Harbour and Station areas is to base itself upon the existing diversity of institutions and societies, local entrepreneurs and happy amateurs - in the broadest sense of the word, including four guys in an upcoming retro-punk band.

The "city-life laboratory" will consist of competent people that can support a genuine development of the town's qualities and guarantee that the new facilities will include the entire local and regional population as an audience - and hopefully as participants too.

The Municipality of Køge also considers looking for approaches to attract users with ethnic backgrounds to city culture and sports facilities as urban planning. Køge's urban development plan also has cultural and social strategies that attempt to make marginalized groups visible and appreciated in city life. And it promotes methods to include all city districts in an exciting and vibrant unity. Køge doesn't want to be a cliché but simply; a city for a diverse range of citizens.

### JAN BRUUN JENSEN

Project Consultant & Planner  
Køge Kommune



Photos by Torben Jantzen



The Southern Harbour (Søndre Havn) of Køge is to be developed with the existing diverse and cultural characteristics of the harbour and town of Køge in mind. A "city-life laboratory" is launched to work with existing and new cultural players, local entrepreneurs and happy amateurs to ensure that the area becomes truly diverse.



"In fact, all stages of our lives are related to walls – they are with us from the cradle to the grave, surrounding nurseries, residential homes, prisons, banks and grave yards. The walls in our lives define our movements and even our thoughts."



#### COPENHAGEN

In a theatrical frame of mind walls are just walls. In our part of the world they tend to be a bit boring, permanent, solid and an element of the city we choose not to pay much interest. In fact, all stages of our lives have a relation to walls – they are with us from the cradle to the grave, surrounding nurseries, residential homes, prisons, banks and grave yards. The walls in our lives define our movements and even our thoughts. Independent theatre company TeaterKUNST has dedicated two years to examining walls as a physical, mental and political phenomenon with the intention of creating a performance in 2009. I took a ladder and started to climb every wall I came across, this may seem like a pointless action but something very interesting happened after repeating the climb many times; a strong sense of liberation. With the ladder the city structure changed radically. My view was no longer restricted to the vertical dimensions of the street, my ladder provided me with another dimension; I could lift myself above street level. In doing this, the power structure of the street also changed. I was now able to challenge the authorities that chose to exclude me by erecting these walls. I could see what I wanted to see and this simple tool became a minor revolution. As it happens the walls themselves hold stories of protest. These heavy and limiting city surfaces serve graffiti and visual artists as huge public canvases on which one can pose pressing questions. In Copenhagen there is a long wall surrounding the Assistens Churchyard, a historical site in the area of Nørrebro and neighbour to a hotly disputed youth centre, Jagtvej 69, which was recently demolished, causing chain reactions of both peaceful and violent protests by Copenhagen youths. The Assistens Churchyard wall was instantly included in these protests; every inch is now covered with comments on this ongoing struggle, turning it into a visible player in current issues.

by Nina Larissa Bassett  
artistic director of  
TeaterKUNST


#### BERLIN

On a sunny December morning I arrived at Potsdamer Platz to discuss walls with performance artist Janine Eisenächer. I hadn't been there since 1991 and I was completely disorientated. Around me stood towering giants of glass and steel; DB, Sony, Daimler-Chrysler, 40 screen cinemas and five-star plaza hotels loomed over a roaring intersection of constant traffic. Even though this place is a historical square, a seemingly public place, not one bench or shelter could be found, nothing in the vicinity seemed really to invite people to stay for more than a snap-shot moment. Scratching the surface you will also discover that the entire square is owned by these very giants; so it is, in fact, a private place posing as public. My attention was drawn to a constant flow of people passing close by. Their movements were quite consistent; they would stop briefly, stand against a sad piece of concrete and then move on. The object of this action was the Berlin Wall – or six pieces of wall discreetly placed on the original line. People came here to have their photo taken, a memory to show friends: "I was there!" But where were they? The Berlin wall was truly gone and others erected in its wake – walls of commerce, anonymous giants of glass and steel, and for one Euro you could purchase a piece of the old wall making it your private property. The wall on Potsdamer Platz raised two fundamental questions: Which history survives commercialization? And who am I if only commercial history survives? Again, the urge to challenge the state of the wall seemed necessary. We felt a great need to bring something personal and intimate into this dominating public-private space, where intimacy seems impossible and therefore began to ask for confessions from the by-passers. The confessions we collected were not easy to obtain but the ones we got were precious and seemingly in dialogue with the surroundings, one woman confessed to always spending more money than she had and several people admitted to having stolen something.

#### SUPPORTING WALLS

Unless walls are erected in an open state of aggression, we choose not to pay them much attention in the city. Even so, the walls surround us – visible and invisible – and play an important role in structuring our movements, our expressions and our thoughts. And they possess plenty of stories. The walls are bearers of history, the history we call our common history. But taking a step closer they also hold a more intimate history in their cracks, colours, sounds, graffiti and markings. Our immediate and dramatic thought concerning walls was of course that they are limiting and repressive and should be torn down, yet during our process we began to feel an urge to protect the walls and eager to tell their stories.





Learn from the informal touch  
points of everyday life. Don't  
underestimate the potential  
of the leftover square.



# ABANDONING THE MONUMENTAL AND SEEKING THE SERENDIPITOUS

SOPHIE WATSON

What I want to argue for in the diverse cities of the early 21st century are public sites out of sight, where people can 'rub along' across their differences in the public spaces of the city. These are not the city centres now being designed and planned to reintroduce diversity, rather they are the public street markets, the city farms, the abandoned railways or the allotments on forgotten land.

## A PUBLIC SPACE OF DELIGHT

For me public space is that space of delight which encapsulates serendipitous encounters and meanderings, sitting, watching, being, chatting in spaces that may be planned, designed and monumental, but also may be barely visible to the unseeing eye, on the margins of planned space, or even imagined. It was in Venice that my love affair with public space, which had been bubbling subterraneously for many years, finally erupted. It was not the grand Piazza San Marco which charmed me, as it has charmed many urban designers and planners before, despite its awesome beauty. Campo Santa Margherita stole my heart. This is a public space which is irregular, haphazard and ordinary. Its ten entrances/exits invite random paths to be taken, its benches scattered across the square lure the old and young to pause for a while, its lack of cars entice kids to play and chase the pigeons, its market stalls bring locals to shop, its calm and bustle, its light and shade mark it as a place to gaze, chat and rub along with others with ease.

## THE POTENTIAL OF SCRUFFY, UNPLANNED PUBLIC SPACE

The notion of random, specific, contingent, symbolic, imagined and lived, visible and invisible, spatio-temporally differentiated public space can be illustrated by this small vignette: On a hot day in the early Summer with my daughter and her friend, having failed to find the promised fun fair, we set off to another borough through the bank holiday traffic to a planned children's play area in a local park. The visit was disastrous. The place was crowded, littered and ugly and we beat a hasty retreat with the kids in tears in the back of the car. Attempting to retrieve the situation, I bundled them off to the local city farm- a space cut out of the railway sidings and abandoned land, captured from the railway authorities by a local community group, where in a higgledy piggledy three acres, horses, cows, goats, sheep, a pig, chickens share the space with tumble down buildings, an education centre, stables, a couple of fields, allotments for old age pensioners and crucially, on this particular day – a pond. There by the side of this small pond were children of all ages, ethnicities and class backgrounds, lying on the ground fishing for tadpoles in plastic cups, while parents sat and lay on the banks chatting. It was two hours before any of the kids could be extracted from this buzzing, intermingling, cheerful site to return home. In this scruffy, unplanned and marginal public space, on this afternoon urban encounters across age, race, sex and class enchanted and surprised those who happened upon it.

## HOW CAN WE MAINTAIN AND DEVELOP MARGINAL SPACES?

There are several important points here. First, the spontaneous community use of forgotten and abandoned spaces in a locality needs to be supported and encouraged, and strategies conceived to promote their viability and continuity once they are in place. Second, the local community needs to be consulted and involved in local planning decisions. Too often there is a rhetoric of commu-

*"For me public space is that space of delight which encapsulates serendipitous encounters and meanderings, sitting, watching, being, chatting in spaces that may be planned, designed and monumental, but also may be barely visible to the unseeing eye, on the margins of planned space, or even imagined."*



nity planning which is tokenistic or which only involves the more powerful members of the community and fails to hear the voices of children, or old people, gays or women or people from minority cultures. Third, it is crucial not to over plan public spaces, to allow for a sense of haphazardness, mystery and enchantment in the public sites of the city. Finally, we need to ensure that public spaces allow for a diversity of people to find pleasure there, through the provision of a range of spaces, sheltered sites, allotments, play areas, water, places to sit and dream and places to linger.

#### **A QUESTION OF RECOGNITION AND RESPECT**

My desire is for a city where public spaces are enchanted and inclusive, recognising also that these same spaces may sometimes be spaces of exclusion and disenchantment shifting over different registers of temporality. Such an objective entails forms of planning that do not fix activity or use immutably, since all spaces contain the possibilities for openness and closure, and this will always be in a state of flux. Here Healey's (1997) argument for collaborative planning makes sense which recognises people's diverse interests and expectations, and reveals the implicit power relations, not just in the material distribution of resources, but in the fine grained assumptions and practices of planning. Yet planning can only go so far in creating a city where people can encounter one another across their differences without closure, threat or violence. Engagement across differences, a mutual respect for those who are different from oneself, and space for them to be so, is a precondition for space to be public.

The restoration of respect in society requires the powerful and rich to show respect to those less powerful and skilled than themselves. For encounters across difference in the public spaces of the city, this same respect by the powerful and wealthy towards the powerless and marginal is a prerequisite in countering the movement to closure and withdrawal. Central to the ethics of respect is the need to tackle exclusions and poverty and central to a politics of recognition is redistribution, so political action for social justice is part of the story. Public spaces are essential to such a politics and my point is that the importance of public space for encountering different others, or even for encountering the other selves within our (selves), will mean recognising that those sites and spaces on the margins and those imaginary and symbolic spaces, or barely visible spaces, are quite as important as the monumental, well designed and formal public spaces of the city. It is my hope that the city of the future will be one where the enchantments of urban encounters in public space is what the city is about, rather than being spaces of segregation, exclusion and division.

#### **SOPHIE WATSON**

Professor of Sociology, The Open University, London.

Related publications include *The Blackwell City Reader* (with G. Bridge, 2006), *A Companion to the City* (2002) and *City Publics: the Disenchantment of Urban Encounters* (2006).

*"...planning can only go so far in creating a city where people can encounter one another across their differences without closure, threat or violence. Engagement across differences, a mutual respect for those who are different from oneself, and space for them to be so, is a precondition for space to be public."*



# CITY CULTURA BARCELONA

ESTEVE CARAMES

The city of Barcelona is rethinking its long-term cultural strategy. The hardware of the cultural ecosystem has been developed through the last decades; now focus is on cultural programmes promoting local cultural development. At the core of the strategy is a link: city, culture and citizenship.

## EXHAUSTED WITH BEING CULTURALLY ATTRACTIVE

During the Summer of 2007, while the Metropolis project was being launched in Copenhagen, Woody Allen shot for the first time a film in the streets of Barcelona. Under the title "Vicky Cristina Barcelona", Allen, a legend for many locals, represented in his film the main cultural imaginary of the cosmopolitan and Mediterranean city. However, far from what was expected, the shooting was not unanimously accepted among locals. Indeed, the number of movie shootings in the streets of Barcelona has increased tremendously over the last few years (there are more than 400 per year), together with the number of visitors (almost 5M in 2007). Local people seem to have become exhausted with the cultural attractiveness of the city.

True to say, voices can be heard arguing against the most recent cultural performances in Barcelona. This situation would have been difficult to understand only 25 years ago, when the Barcelona agenda was full of deficits of all kinds that needed to be covered. Have all those deficits been covered in only the last two decades? Is the "model" that was conceived 25 years ago really in crisis? Or does it only represent a change of paradigm of the cultural planning of the city? A short review of the Barcelona cultural planning could answer those questions.

## A SHORT LOOK AT CULTURAL PLANNING IN BARCELONA

Since the first democratic local government was established in Barcelona in 1979, a broad consensus has been established among different political and social groups on the central role that culture should have within the new urban project for the city. Of course, the first priority was to recuperate the Catalan culture and identity, which had vanished during 40 years of dictatorship. But it was also necessary to promote social cohesion by means of recuperating the sense of community belonging, identifying public space with cultural references and fostering economic promotion with advanced services related to the cultural industry.

Thanks to this broad consensus, large-scale projects such as the Olympics were also launched to "place Barcelona in the map" (one of the biggest obsessions of Catalans for years). In 1993, once the Olympic period was concluded, the City promoted its "cultural capital" to confront the crisis of "the day after". Major cultural venues such as the Museum of Contemporary Art – MACBA, the concert hall or the two largest city theatres were created. The most important deficits seemed to be covered during that time. With the 2004 Universal Forum of Cultures, a major UNESCO event promoted and organised by the city of Barcelona, this first step was accomplished.

The Forum represented a turning point. New priorities needed to be identified to maintain the central role of culture in the urban

*"Culture is not only to be a tool to promote economic development, social inclusion, or other goals such as urban regeneration. Culture development in the city has to be promoted as a singular policy to make possible the right of citizenship for everyone, to foster innovation at all-levels and to develop culture conviviality."*

*"Three key concepts could define this new time for cultural policies in Barcelona: proximity, cultural diversity and cultural production. To preserve the place of culture on the urban agenda and guarantee the international status of the city as a cultural capital, more attention needs to be paid to the small-scale ecosystem."*

project for Barcelona. As stated in the Agenda 21 for culture (www.agenda21culture.net): "Cities are a privileged setting for cultural intervention which is in constant evolution". Indeed, the Agenda 21 for culture, undertaken by cities and local governments for cultural development and promoted by the Barcelona city council among some other 100 cities, was the framework where those priorities were more clearly identified. And the Strategic Plan for Culture of Barcelona in 2006 (www.bcn.cat/plaestrategicdecultura) was the document that described those priorities in detail.

#### **NEW WINDS IN THE CULTURAL POLICIES**

Three key concepts could define this new time for cultural policies in Barcelona: proximity, cultural diversity and cultural production. To preserve the place of culture on the urban agenda and guarantee the international status of the city as a cultural capital, more attention needs to be paid to the small-scale ecosystem.

Several projects have been promoted from the new strategic plan for culture. Their goals have been, first of all, to promote cultural production through a new culture factories programme, secondly, to include the new demographic diversity of the city (Barcelona passed from 1.9% of non-European residents in 1996 to 15.6% in 2004) to the local cultural ecosystem through an Intercultural Dialogue programme, and finally to increase cultural participation through the fulfilment of the libraries master plan.

In the framework of the culture factories programme, Barcelona city council is currently promoting 10 new spaces for cultural production: Art studios, dance and theatre rehearsal spaces, music laboratories and circus art spaces situated in ancient factories. Opening is planned in 2010 and professional artist associations will be fully involved in it. In the Intercultural Dialogue Programme, a new set of activities is promoted in cooperation with cultural associations and entities to support intercultural exchange.

Those two projects represent an innovation that comes to support the enlargement of the public library network that has been the first priority in Barcelona for the last 10 years. More than covering the deficit, the Public library master plan has reinvented the notion of public library as a new cultural centre where proximity, public participation and public space are at the core of this project.

#### **CITY, CULTURE AND CITIZENSHIP**

The long-term strategy to place culture at the centre of the Barcelona agenda is still in place. Culture continues to be a priority for the Barcelona urban project. However, to make it possible it has been necessary to give voice to new accents, to listen to the concerns and to include some anxieties and worries. The only way to promote the cultural potential of Barcelona has been to emphasise its creativity and, particularly, its diversity. Cultural plan-

ning, local governance and participation have proved to be closely linked. New directions have been defined with the only objective of keeping the main road map, an essential linkage: city, culture and citizenship.

This new road map is a consequence of a new context where cities and urban spaces are becoming more complex places to live. Everything seems to be renewed: New diversities, new interactions in public spaces, new communication possibilities, new rights and, of course, new duties. Culture policies have the commitment to make this new context "understandable" and, even more important, to include everyone in the design and the use of the shared city space. Culture governance has to be in the centre of designing the city of tomorrow as well as extend to the broad consensus established in 1979 at the time of the first democratic government in Barcelona.

#### **CULTURE – A PURPOSE IN ITSELF**

To make this possible, Barcelona culture policies are turning their attention to priorities where culture development is a purpose in itself. Culture is not only to be a tool to promote economic development, social inclusion, or other goals such as urban regeneration. Culture development in the city has to be promoted as a singular policy to make possible the right of citizenship for everyone, to foster innovation at all-levels and to develop culture conviviality.

As the "hardware" of the local cultural ecosystem has been developed in the period 1979-2004 (new culture venues, re-structuration of big museums, but also new cultural institutions), it is now time to promote its "software": culture programmes to promote local cultural development.

Those are the principles that the 2006 Strategic Plan for Culture included and which form the basis of the new priorities for local cultural policies: to promote proximity (cultural action at the neighbourhood level, increase opportunities to art practice for everyone), to promote excellence in the arts (to ameliorate facilities and resources for artistic production) and to promote connectivity (to improve networking among cultural actors).

The indicators that will evaluate those policies in the future are: The richness brought about by the diversity of cultural expressions. The importance of a wide cultural ecosystem, with diversity of origins, with public, private and associative agents. Time will come again to re-define cultural strategies to keep culture at the centre of Barcelona's culture project.

#### **ESTEVE CARAMES**

Strategic Policy Adviser  
Institut de Cultura de Barcelona

*"Culture governance has to be in the centre of designing the city of tomorrow."*



Cities are not large, cold spaces but vibrant, living places, where memories of the first kiss, first encounters, big arguments, conflicts and break-ups with friends and acquaintances come to pass.

Film director Christoffer Boe in *The Secret Book of secret spaces* – CPH.



During the summer of 2007 we parked our caravan at Nørrebro Runddel and on Amager Torv encouraging people to visit us and share their secret stories about these places.

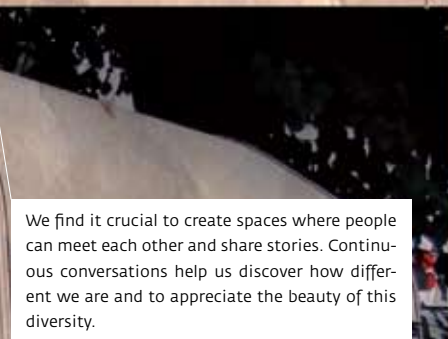


We have managed to collect stories from various places in Copenhagen and Bucharest. We thought we had merely discovered a tool. Yet we keep on learning more: We want stories – but we also get friends. We provide space – and receive love. We ask – and we get life. Our space creates a frame for exchange and becomes a secret island of existence, where our guests generously share their lives with us. It has become very clear how much the city hungers for spaces that cater to basic human needs: Free water, a warm drink, toilets and the exchange of stories; to listen and talk, to give and receive.

We named our method Searching Secret Stories. A place is nothing without the people living there. A city finds its purpose in the people themselves. We look for this purpose and whilst we collect the stories, we create new ones in collaboration with the people visiting us. With this method we collect dreams and hopes associated with the place in question. We examine what the place means to people who know it and compare the places we visit. Searching Secret Stories is a performance. A democratic piece created by everyone who tells a story. When we create exhibitions, books and films that pass on the stories we also create exchange.



One place, a caravan and a lot of stories  
THE SECRET COMPANY  
Searching Secret Stories  
Squares in Copenhagen



We find it crucial to create spaces where people can meet each other and share stories. Continuous conversations help us discover how different we are and to appreciate the beauty of this diversity.

The Secret Company is an art- design- and communication workshop. We collect stories and pass them on in various ways. In 2006 we published *The Secret Book of secret places* – CPH. We will continue in our caravan – meet us, wherever the stories are.



THE SECRET COMPANY  
THE EXPERIENCE MAKES THE DIFFERENCE



Condition co-creation by  
designing processes for action.

Don't leave it too open,  
don't close it, but frame it  
like a game.







## CITY OF FAVOURITE PLACES FROM ISOLATION TO CELEBRATION

We need to create new possibilities for public space to emerge as a space of collective creativity, to promote public space as an intense, rich and plural collective space. New strategies for involving the users in the design process for urban spaces must be invented as a means of revealing the unwritten social practices of new urbanities such as in Ørestad. MUTOPIA presents a three point credo as a strategy for the development processes of an urban void.

### **PUBLIC SPACE AS A SPACE OF INDETERMINACY**

Given the reductionism, programmatic simplicity and mono-functionality of the recent urban developments of Copenhagen implemented primarily as loosely coordinated privatized initiatives, we need to acknowledge a radical homogenization and impoverishment of the public space. In the recent large-scale urban projects of the Inner Harbor Area, Holmen and Ørestad, public space seems to have disappeared as a shared space, while in the same time being multiplied as left over space of indeterminacy when not privatized.

### **ISOLATION**

When comparing the privatized harbor areas of Kalvebod Brygge with the lawns of Holmen or the granite areas of Ørestad, what emerges is a picture of desolated areas with little if any public activity at all. Large amounts of granite as success criteria for quality public space have failed to turn Ørestad into a living urban environment similar to the historical centre of Copenhagen. The generous amounts of public space in-between the residential blocks of Holmen fail to attract users even on a bright summer day. The gimmick of aesthetically emphasizing their public quality with grass texture cannot conceal their real character as no man's land areas of separation.

Paradoxically, what we find in these high density urban developments is a tendency for isolation, rather than interaction.

### **FROM COMFORTING TO CHALLENGING**

In order to disrupt this tendency for isolation, we need to create new possibilities for public space to emerge as a space of collective creativity, to promote public space as an intense, rich and plural collective space, which can stimulate urban projects, and to turn the comforting safety distance measuring the in-between (private) properties into a challenging space of spontaneous exchange.

### **INVOLVING THE USERS**

As suggested above, opportunities for producing public spaces within (sub)urban landscapes cannot be created based on ready-mades or recipes borrowed from the "established" book for "high-quality" public spaces, neither as an aftermath cosmetic process of public life improvement after the process of building up the physical environment is completed, but must rather be found within the very specificity of these new urban conditions, by trying to understand who the users of these areas are and how they interact. New strategies for involving the users in the design process for urban spaces must be invented as a means of revealing the unwritten social practices of these new urbanities.

### **URBAN SCALE(D) USER FOCUSED DESIGN**

A commission for a 7.5ha large City Park in Ørestad City, the downtown district of Ørestad, provided MUTOPIA with a unique possibility to take the User Focused Design motto of the office at yet another urban scale



Photos and visualisations by MUTOPIA



The first, round garden islands in the green sea of Øparken are being constructed after a design process including residents in the area. The archipelago of islands supplies a variety of semi-private and semi-public spaces in an area that presently lacks spaces of intimacy.

level, while in the same time allowing us to pursue some of the ideas developed in connection with the Temporary Urban Public Spaces strategy for public spaces, devised for the northern part of Ørestad as a means of involving the residents into the process of defining their urban environment. (1)

Windblown cribbled trees, an asphalt path, and an under-water grass lawn, all established as a "background" for future public life development along with the initial development of infrastructure in Ørestaden, was the "inherited" layer to be transformed in order to welcome a series of different, though not yet identified needs of a population in the process of moving to the district.

**PUBLIC PARK & PRIVATE GARDEN**

The client's agenda was twofold: on one hand, there was a wish for keeping the entire area public, as an addition to the heritage of public park structures of Copenhagen, yet without putting this new park behind fences. On the other hand, the park was supposed to simultaneously fulfill a semi-public function, as a supplement to the over shaded courtyards of the surrounding residential blocks defining its southern and northern edge.

We transcribed the client's assignment into the following question: How to conceive a public space which unites the qualities of a public park with the intimacy of the private garden?

**3-POINTS FOR A CITY OF FAVOURITE PLACES**

A three-point credo was then developed by MUTOPIA as a strategy for the development process of this urban void: 1. MATRIX, 2. Dialogue, 3. Topology.

**1. MATRIX**

A matrix of round gardens as an archipelago of Islands in a Green Ocean can absorb diversity, convey and organize interaction by creating an enormous variety of semi-private and public spaces, mutually enriching each other, and allowing different interest groups to organize themselves into a CITY OF ISLANDS.

**2. DIALOGUE**

The generic program of the garden islands can be defined through dialogue. A series of "battle for the park" meetings could allow us to present our inputs and share our ideas with the users, while in the same

time enabling us to record their feedback and incorporate their suggestions into the project. By repeating this process several times, a two-way dialogue between us and the users will enable us to conceive many places full of playfulness, love, or even nostalgia.

**3. TOPOLOGY**

Earth from the building sites of the district can be incorporated in the park, thereby creating a condition of specificity for each garden island, while in the same time providing sheltered places in an area notorious for its wind conditions. The modulation of the public surface would contribute through "breaks with social/programmatic value" (2) to transforming the CITY OF ISLANDS into a CITY OF FAVOURITE PLACES.

**CELEBRATING SPACE**

Turning spaces into places is (3), in MUTOPIA's optique, an ongoing process of uncovering spatial practices through successive mediations between different publics. Some of the gardens islands might be "turned off"; new ones might be "turned on" as time goes by, thereby celebrating a space for collective creativity, practiced.

**SERBAN CORNEA**

Architect, MUTOPIA  
www.mutopia.dk

(1) For a more detailed description of Temporary Public Spaces and MIKADO, see AD Magazine, Cities of Dispersal, January/February 2008, guest-edited by Rafi Segal and Els Verbakel, pg. 80-81.  
(2) Quotation referring to Stan Allen in the same above-mentioned AD Magazine, Discussion pg.102-107, paragraph on connectivity pg.107.  
(3) Referring to Michel de Certeau's distinction between places and spaces as quoted by Stan Allen in the same above-mentioned AD Magazine, pg. 107-108.



What happens when citizens are given the opportunity to do creative actions in public city space? What kind of routine behaviour is put into a new perspective? What kind of mental and physical boundaries are challenged? What kind of new perceptions are created? What happens when citizens are moving differently? Does it impact peoples' view on one another - does it change yours?

Collective String Webs is part of Creative Actions and began as a street-laboratory in Cape Town 2005, later on developed into a large scale installation 210.000 metres Collective String Webs for Roskilde Festival 2006 and in 2007 a traveling series of Collective String Webs covering 5 different parks-squares in New York City.

Creative Actions aims to provide concrete opportunities for citizens to release creative resources collectively and individually in public city space as a counterpart to, and healing process for, anxiety, aggression, isolation, alienation and stress in public city space. Joy and pleasure!

#### COLLECTIVE STRING WEBS

- Play Hanging and Hammocks!

by visual artist Karoline H. Larsen (DK) in collaboration with performer Jasmine Zimmerman (US).

5 days at Enghave Square, København 2007

web: [www.creativeactions.com](http://www.creativeactions.com)

Photos by Tina Louise Hunderup

.....You are invited to string your way with 40.000 metres of colourful string & elastics tracking string across Enghave Square into a collective string web. When you pull the strings in new directions, the structure gradually changes, and you create new space, functions and movements and new possibilities arise. You are also invited to tie objects to the string web, and make it grow... Enjoy!  
This was the invitation for local people and by-passers in Vesterbro city area and for 5 days the Collective String Webs laboratory took place exploring collective creativity and movement in public city space.  
By involving people in a colourful string muster it was the aim to explore how, creativity, collectivity, weaving of social layers and movements evolve in public space. Secondly, it was explored how the atmosphere of a square can be changed temporarily into a dynamic and vibrant one.

#### WHY?

Public city space in the western world is primarily used for efficient ego-actions with clear purposes such as consumption, transports, sports, meetings, deals, shopping, and often in a well-known neighbourhood. This major public behavioural pattern tends to result in increasing traumatic tensions in public city spaces. The project does not analyze these 'traumatic patterns'. Instead it moves on to provide a concrete city space for creative actions.

The aim is to set a specific scene in the city for citizens to begin moving differently, driven by joy, pleasure and curiosity. For all ages and across social and cultural boundaries. The aim is to give citizens the opportunity to communicate and collectively generate a positive atmosphere through a shared playful, creative experience in public city space.



**Acknowledge the creativity of  
city-making. Good bureaucracy,  
planning and decision-making  
is a work of art.**





# THE CREATIVE BUREAUCRACY

## RADICAL COMMON SENSE

CHARLES LANDRY

Bureaucracies in the public, private and community sectors are often maligned as inefficient, red tape driven and convoluted. Yet those people working in them often have strong values, great intentions and are potentially creative – yet somehow their good intent evaporates as it goes through the system. The negative attributes associated with bureaucracy reinforce themselves – bureaucracy becomes a negative state of mind. In that process the simple, the obvious and the creative can get lost and the value of common sense can disappear. We have to reconsider the bureaucracy.

### BEYOND RULES-SPAGHETTI

Rules, regulations and laws predominate rather than principles, frameworks, guidelines and suggestions that can be imaginatively interpreted according to need, circumstance and purpose. The former is the tick box mentality and not based on judgement, because it wants to simplify the thinking and decision making. The notion that a rule can be bent because 'it stands to reason' or is 'in the spirit of the law' rather than 'the letter of the law' has little space.

Most cities have a regulation clutter and rules-spaghetti as well as a maze of laws and by-laws that kill creativity and the capacity to innovate. Often there are overlapping jurisdictions where each has something to say, turf wars abound, baronies develop and there is no streamlining or clarity. This exacerbates an already difficult task as it chops up clarity of thought and action as each layer has a say on any given issue. They might have the ability to say 'no', but rarely release the budget to help things along. Differences of view emerge relating to personality or cultural differences between institutions such as the public and the private. No wonder there is inertia, a culture of fear and risk aversion.

The problem is that it is never bad enough to generate the urgency to act. Perhaps only a crisis of aspiration will do the trick. This is the crisis generated when the gap between your vision and your desire to act is so strong.

### BUREAUCRACY AS A CREATIVE WAY OF OPERATING

The 'creative bureaucracy' idea is not a plan, but a way of operating that helps create better plans and ways of operating. It influences making better, more creative places and services. It is about thinking differently, as when we think differently, we do things differently and at times different things. The creative bureaucracy is an organisational form that is adaptive, flexible, creative and collaborative. It is relevant to large corporations and public institutions. Trust re-emerges as its core value.

Looking at public bureaucracies it seems obvious that a comprehensive policy based framework should govern the values, ethics and conduct of people who work in the public sector. For instance, first impressions count as they are also our last. The way most cities talk at you as a system of signs is: 'No'. The world of sign treats you as if you are an infant or a child, bossing you about as if you were unable to take responsibility. No access, no entry, no parking, no turning, no standing, no crossing, this area is under surveillance, warning, stop, no pedestrians, do not cross,

*"Too often a city tries to create a new vision and then someone peeps up saying 'these are the rules' and you are back to the existing rules determining the shape of strategies and actions rather than allowing the vision to remould the rules."*

dress code – do not wear this and that, do not make noise, no litter, show your pass. This is not an environment for the artistic or any other imagination. 'Everything is forbidden unless it is allowed' rather than 'everything is allowed unless it is forbidden'.

#### **FROM A "NO" TO A "YES" ENVIRONMENT**

There is always more reason to say 'no' as regulations entwine at cross-purposes. There is rarely the courage to say 'yes'. There are zealous rules controlling building codes, planning approvals, road building, traffic and environmental health. Some are now so complex, getting any action takes too long. The same clutter problems exist in many other spheres. How do we switch from a 'No' environment to one that says 'Yes'?

Great, intelligent rules focus on what you want to achieve and empower you to get there. The first step is to clarify a common intent or vision. The second is to ask: do our regulations and laws help achieve our aims? The third is to adapt or change the incentives and regulations regime to get where you want to go. Too often a city tries to create a new vision and then someone peeps up saying 'these are the rules' and you are back to the existing rules determining the shape of strategies and actions rather than allowing the vision to remould the rules.

Most places talk of their desire to have urbanity: Walkable, distinctive, safe places where public transport is privileged over the private, and people over cars, where vibrancy and attractiveness are key; where interaction is encouraged and conviviality the result; a place of high quality urban design; interesting public spaces; a place that inspires.

The problem that immediately confronts us is that the rules have not been designed for such an urban outcome. Instead they are concerned with aspects like health, safety, privacy, road guidelines, and traffic flow. The rules are designed for simpler single issues rather than a complex thing like a vibrant environment. Secondly, the rules try to be uniform across boundaries of all kinds, something the private sector wants too as this simplifies things and gives certainty.

How can a local authority be innovative when business is saying simultaneously 'we want freedom to do what we like' and also demanding a standardised code framework? This makes it difficult to create the requisite adaptability and diversity.

#### **TOWARDS AN ADAPTIVE SYSTEM**

An analogy is the difference between maximising a situation and optimising one. Complex adaptive systems like a dynamic creative city seek to optimize. Take the body: if you have a kidney problem your lungs adapt, your heart-beat might rise whilst liver functions slow. The elements communicate with each other adaptively to optimise the situation. By contrast, as systems theory and real life show, a system that strives to maximise the individual elements (like traffic flow and safety and health standards) will always fail.

This highlights the difference between multidisciplinary and interdisciplinary working. Projects should be run much more on interdisciplinary lines where skills intermesh, joint solutions emerge and perspectives change through working together. Contrast this with a multidisciplinary approach where we share information and knowledge from the position of the expert, but are less likely to transform our thinking. In the interdisciplinary world the aim - making a great place, for example – is central. The central question then becomes how the expert discipline can help that common goal. That is more likely to lead to creativity.

#### **CHARLES LANDRY**

Founding director of COMEDIA

Related publications include *The Creative City* (2000) & *The Art of City-Making* (2006)

[www.charleslandry.com](http://www.charleslandry.com)  
[www.comedia.org.uk](http://www.comedia.org.uk)

*"The 'creative bureaucracy' idea is not a plan, but a way of operating that helps create better plans and ways of operating. It influences making better, more creative places and services. It is about thinking differently, as when we think differently, we do things differently and at times different things."*



# Fantastic Cook Book

Fantastic Norway is an architecture practice situated in a bright red caravan. The practice works with architecture, development strategies and participation processes. Their method is based on a close and personal dialogue with their clients and the communities they work in.

Fantastic Norway was proclaimed "Architects of the Year" in 2005 at the Oscar Hansen symposium in Bergen/Norway and received the "FAD medal of honor" in 2007 for "best international practice" in Barcelona/Spain. The office is invited to exhibit in Venice at the 2008 architectural biennale.

The following is the recipe of Fantastic Norway's way of working:

## Ingredients

### Struggling place

### Inhabitants

A red caravan

A local square

Waffles

A prime mover

A local newspaper

A mobile workstation

1. Locate a problem that needs to be solved.



2. Move in. Become a local!



3. Socio-cultural analysis, gain "the silent knowledge" through dialogue and research.



4. Invade power structures, find the people who REALLY make things happen.



5. Create enthusiasm through media: address the fantastic in order to solve the problematic.



6. Caravan stand: arena to discuss, share knowledge and eat waffles. Build a "local knowledge data base."



7. Anchor the project. Find a prime mover. Every place has one. This is the key to success.



8. Pull back. Specify your concept based on your newly gained local knowledge. Design!



9. Use your "power contacts" to fund the project economically and politically.

10. Suggestion. Your "prime mover" presents the locally tailored project. Leave project templates at local cafés, libraries and schools.



11. Move on to next place. Your "prime mover" will keep the project going and contact you when architectural aid is needed!





Challenge power structures with  
new partnerships and alliances.  
Change the world by changing the  
ways of McDonalds.





# STONE SOUP

ATOPIA

There is a story, a folk-tale that has been written a thousand times in a thousand languages. That story is called 'The Stone Soup' – the details vary, the context is always local, a specific place and time, the people's names change accordingly, the ingredients of the 'soup' change too. But, the central idea remains the same...the story is an allegory about cooperation... about a community working together. The central figure is the 'soup stone'.

## AN OCCASION TO COLLABORATE

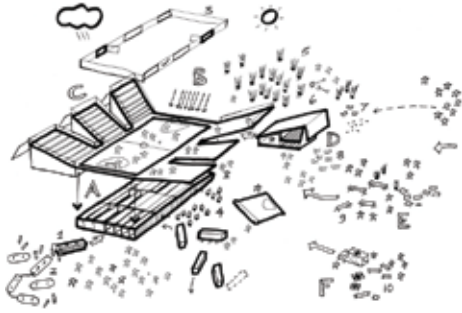
We suspect that everyone knows a version of the story. The logic changes from context to context, in some countries a single person arrives in a village with nothing and asks for a cooking pot in which a stone is placed and water added to make a soup... in other countries it is about a small group of strangers arriving in a village probably after a long war. They are tired and hungry. They could be survivors from the war, soldiers perhaps. They are carrying a cooking pot.

After the war, the villagers are fearful, they mistrust strangers, too many terrible things have happened and the future is uncertain. The strangers make a fire in the central place of the village. Perhaps one of the strangers has a stone in his pocket – this stone is placed in the pot, the pot on the fire, water is drawn from a well and added to the stone. Sometimes there is no stone – good 'soup stones' need to be found, a search begins, many interesting stones are found in the village and they are inspected closely to assess their potential use as 'Soup Stones' - the best is selected by the 'cook'. This exceptional stone is placed in the pot and water is added, the pot is placed on the fire. The villagers become curious. Curiosity transforms their fear, their suspicion begins to diminish. A courageous person, often the smallest, the youngest or the oldest – certainly someone who is a little bit exceptional but just as certainly never an authority figure asks the strangers what they are cooking. The strangers tell that person that they are making a delicious 'Stone Soup' which is almost perfect but needs a few vegetables, a small piece of meat or some seasoning. Not much...but a little something that would make it very much better, and really draw out the flavor of the stone. The brave person says that they can provide this. The ingredient is added to the pot. Another person asks. Naturally the soup is still almost perfect but it just needs a small amount of another ingredient, in due course this ingredient is added to the pot – as the story progresses many ingredients are added to the pot until everyone in the village has contributed something. Ultimately, the 'Stone Soup' becomes a really delicious soup, a magnificent combination of flavors.

## INITIATING A SOCIAL PROCESS

The soup is made from a catalogue of the resources and desires of the community. It belongs to them, and it is encyclopedic in its scope. In most versions of the story everyone gets together to share the soup. There is enough for everyone and typically a surplus that can be eaten on another day. The strangers, the cooking pot, the water, the

*"We design the structures that will establish inclusive places where people will assemble with a sense of purpose, where differences will be respected, places where antagonism will be constructive and necessary, but where destructive conflict is not, and it will be possible for many people to work together."*



fire and the 'Soup Stone' organize a collective space, a 'place of assembly' and a process of engagement that allows everyone to join in. It is a simple story, but like the best folk-tales its implications are complex. The stone is a paradoxical figure, the singular, strangely neutral ingredient that initiates a social process that produces an intricate assemblage of flavors, textures and aromas and connections between people. However simple and naïve this story is, and inevitably the ending is always happy, the performance of the stone in relation to the soup provides an important lesson. The 'Soup' is richly metaphorical. A pre-biotic soup is the source of life. A soup is always a mixture that is stirred but not shaken, simultaneously effect and cause, a negotiation. The 'Soup Stone' remains the necessarily unnecessary ingredient in the 'architecture' of the soup, the ingredient that demands social interaction and cooperation, maintaining difference while insisting on its indifference, provoking discussion, constructing relationships, and providing the place where antagonisms can be confronted.

The questions that this story provokes have important consequences for architecture and our work addresses these. In a straightforward way we design 'Soup Stones', the 'things' that will stimulate individual and collective action. We design the structures that will establish inclusive places where people will assemble with a sense of purpose, where differences will be respected, places where antagonism will be constructive and necessary, but where destructive conflict is not, and it will be possible for many people to work together.

#### **STONE SOUP / PART 2**

We presented PITCH\_AFRICA in Copenhagen last Summer. This project puts SPORT at the centre of an initiative that combines water provision, health, education and community development. We think that the principles that it embodies are generally applicable to many parts of rural and urban Sub-Saharan Africa where water shortage is a daily reality and are currently in discussion with groups in Sudan, Ghana, Zambia, Kenya and South Africa. We have designed the components as prototypes or kits which have the characteristics of templates. They can be copied, repeated, adapted and assembled in many places and in a variety of configurations.

The initial project addresses the need for a low-cost rainwater harvesting, treatment and storage system and community development structures in South Sudan following 20 years of Civil War where access to drinking water is a critical issue. Existing attempts to address the water shortage by drilling boreholes into the ground water supply or constructing wells have been inadequate - drilling programs are slow, mechanisms break, wells silt up. Women and children continue to have to walk considerable distances to collect water, frequently more than 40Km. In tack-

ling this issue we saw the catalytic potential for a new category of place where a public utility, public service and a public activity, water collection, education and sport, in this case soccer are combined.

#### **TRANSFORMING SOCIAL PATTERNS**

We work by identifying surpluses – in an area marked by drought, the rainfall is actually high, more than twice the annual rainfall of northern cities like Copenhagen or London. In the geographical and economic context of South Sudan with a large population of internally displaced people and a correspondingly large population of NGOs, and where building materials are scarce, there is a significant surplus of discarded 20' ISO shipping containers. Typically, the containers are abandoned after delivery because the fuel costs involved in the return journey are prohibitive. In the post civil war context shipping containers carry provocative associations - we reclaim the container as a 'tool for change' and use it as ready-made formwork for the construction of reservoirs and a water treatment system.

Our project transforms the social patterns related to water collection, through the incremental construction of a series of large and small rainwater harvesting, storage and treatment devices that utilize the abandoned shipping containers. Making SOCCER the focus, it develops a networked approach to water collection and distribution.

Places of assembly and water collection and treatment centers are formed at three scales, a full-size soccer PITCH, a street soccer tournament PITCH, and CISTERNS, that serve individual families or small settlements. The Pitches serve as venues for soccer training, team building and competition, and as a locus for other activities including education, health programs, agricultural enterprise and entrepreneurship. A Street Soccer Tournament venue can capture and treat 1 million liters of water. Under the wings that typically support standard temporary viewing terraces a school and community building can be constructed using locally available materials - a PLACE for many people and many activities.

#### **ATOPIA**

Text by Jane Harrison & David Turnbull  
Directors, ATOPIA / ATOPIA Research

[www.atopia-research.org](http://www.atopia-research.org)  
[www.atopia.us](http://www.atopia.us)

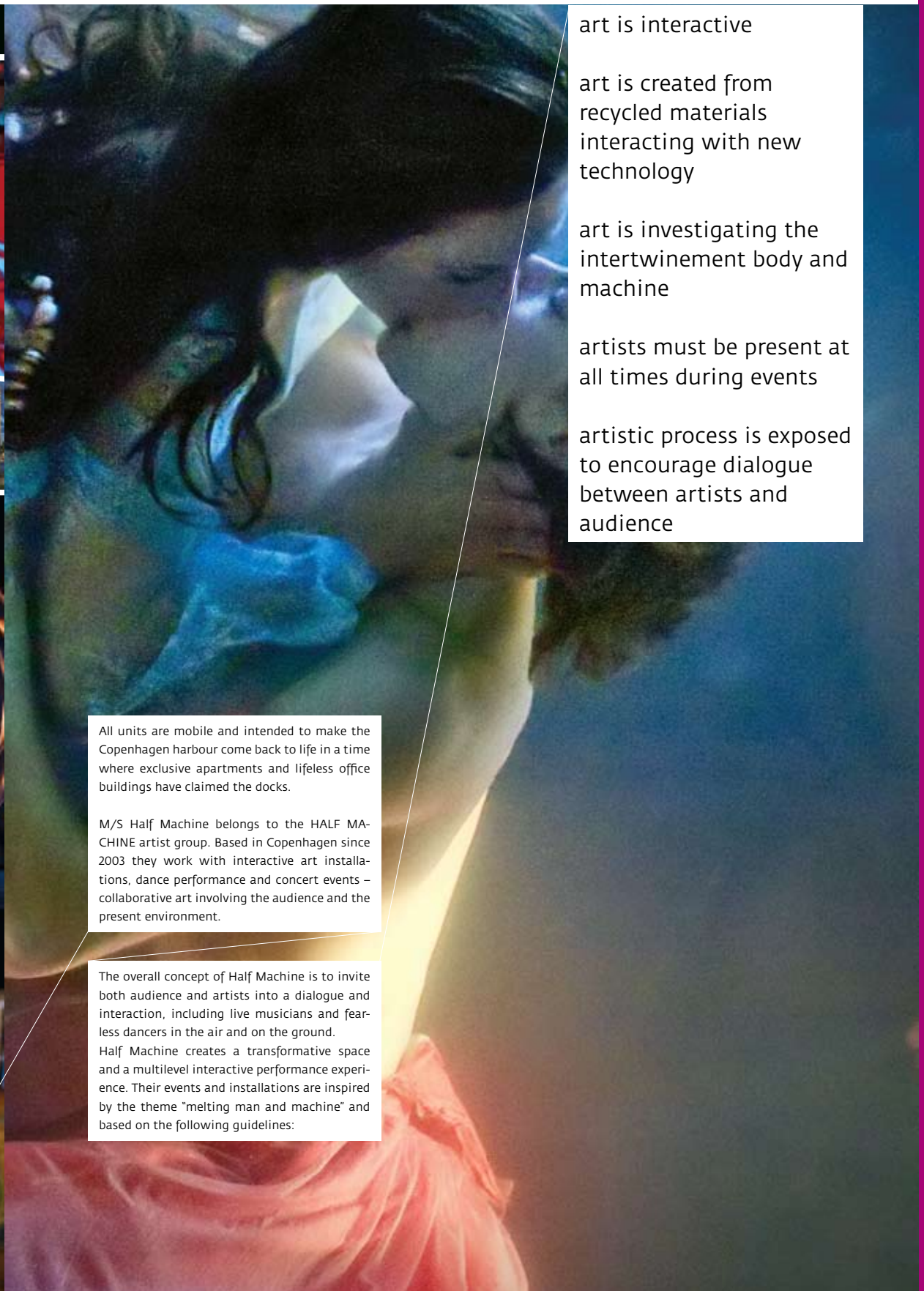
*"A soup is always a mixture that is stirred but not shaken, simultaneously effect and cause, a negotiation. The 'Soup Stone' remains the necessarily unnecessary ingredient in the 'architecture' of the soup, the ingredient that demands social interaction and cooperation, maintaining difference while insisting on its indifference, provoking discussion, constructing relationships, and providing the place where antagonisms can be confronted."*





In the Southern Harbour of Copenhagen a former entrepreneurial platform has been recycled into a floating culture house and brought back to life by installation artists, dancers, musicians and DJs.

M/S Half Machine is 580 tons of steel in 4 levels with a total of 800 m2. In addition a combined floating dance stage and a giant light installation is being developed from an abandoned floating dock. Along with interactive audience platforms on the water and an impressive fleet of real submarines build by one of the Half Machine artists, the creative use of water areas has become real.



All units are mobile and intended to make the Copenhagen harbour come back to life in a time where exclusive apartments and lifeless office buildings have claimed the docks.

M/S Half Machine belongs to the HALF MACHINE artist group. Based in Copenhagen since 2003 they work with interactive art installations, dance performance and concert events – collaborative art involving the audience and the present environment.

The overall concept of Half Machine is to invite both audience and artists into a dialogue and interaction, including live musicians and fearless dancers in the air and on the ground.

Half Machine creates a transformative space and a multilevel interactive performance experience. Their events and installations are inspired by the theme "melting man and machine" and based on the following guidelines:

- art is interactive
- art is created from recycled materials interacting with new technology
- art is investigating the intertwinement body and machine
- artists must be present at all times during events
- artistic process is exposed to encourage dialogue between artists and audience

By HALFMACHINE  
Text by Pipaluk Supernov  
Photos by Mathias Vejerslev  
<http://halfmachine.dk>





## CPH CITY & DEVELOPMENT

### ART AND CULTURE FROM A BUSINESS PERSPECTIVE

CPH City & Port Development is the largest development corporation in the Øresund Region. Naturally, such a position entails a responsibility for the environment, for the urban rooms and for their many users. Increasingly, the development process entails both temporary and permanent cultural initiatives – for example transforming an unused bicycle basement into a cultural locomotive.

#### WE MUST MAKE MONEY

CPH City & Port Development saw the light of day in October 2007 with the purpose of developing areas in Ørestad and Copenhagen harbour, besides being in charge of the management of the harbour. CPH City & Port Development was established according to an act passed by the Danish Parliament – the intention being that by developing new city sections the Corporation will make money that will help pay for the future Metro City Ring in Copenhagen. The exact wording of the act states, "that the Corporation shall function on a basis of business principles". In themselves, art and culture are rarely profitable enterprises. Nevertheless we believe that, in the long term, investment in urban life activities is good at the bottom line, because it makes the new neighbourhoods more attractive and more interesting to live in and to work in.

#### THE URBAN LIFE DEPARTMENT

The Corporation has a special department for urban life activities, which works – in the short run as well as in the long – to promote many-sided and exciting urban life in the new quarters. In both the short and long term perspective, a great number of tools are employed in order to stimulate urban life. Among other things, this involves the establishment of culture spots – temporary or permanent – the creation of traditions, assistance in bringing networks into being, and attracting creative forces to be locomo-

tives for urban life initiatives – the theory behind this last point being that "the creative set" in themselves attract people. The presence of "the right people", as it were, triggers a sort of general approval of a neighbourhood in the same way as it is happening at the Den Hvide Kødby in Vesterbro.

In addition to this, the Corporation also works with a variety of models for the leasing of vacancies for creative purposes, where, say, "step-ladder rent" (an initially low rent raised stepwise at regular intervals according to the terms of the contract) may be one way of generating activities. We work with the concept of temporariness in the sense that temporary sports facilities and cultural centres are established in the urban rooms and on sites not yet developed. In this way we are able to perform tests on and experiments with the content in relation to the growth of the city and, hopefully, find permanent locations for the most successful and durable initiatives at a later stage in the development of Ørestad. Furthermore, we strive to combine the functions of the buildings of the city – e.g. by using Ørestad Gymnasium in Ørestad City as a 'pre-culture centre' and community hall for the local citizens.

#### SPECIAL CHALLENGES

In Ørestad, where the development started in the mid-1990s, there is yet another challenge: this city section was built from scratch. With no traditions to





Photos by CPH City and Port Development



Upstairs and downstairs: The unused bicycle basement below the pool under the Metro in Ørestad is put to good party-use by CPH City & Port Development and GISPI!

start from. All the present inhabitants (approx. 5,000) and employees (approx. 10,000) are newcomers – or pioneers – in the district. People arrive from near and far, not necessarily driven by a restless pioneer spirit and pent-up creativity, but just as much by the wish to live in maintenance-free buildings, in peace and quiet, close to nature, close to the Metro and to Copenhagen City. However, the area also hosts a number of fiery souls who chose Ørestad precisely because the area has no historical ties, and the individual can therefore participate in the creation of the soul of the neighbourhood.

**CASE STORY:  
FROM BASEMENT TO CULTURE LOCOMOTIVE**

This was heard: "Aah! So this is one of these neighbourhood-lift gimmicks, then?" - Heard at the inauguration party of Under Vand – the bicycle-parking basement in Ørestad City, which CPH City & Port Development helped to convert into a temporary community centre.

A city never gets finished. This applies both to old quarters and to the youngest, such as Ørestad City. The demands of the users change, and it is of course extremely difficult to predict the demands of the future: experience tells us that we have to be ready to revitalize environment and content.

One building which was an important part of Ørestad's infrastructure right from the beginning, was the 1,300 square metre bicycle-parking basement with stands for 900 bikes at Kay Fiskers Plads, situated quite close to Field's and the Ørestad City Metro Station.

The bicycle parking facility is placed under a large pool between the elevated Metro tracks and the Ferring Pharmaceuticals' 85-metre-high building. In spite of its central location, the bicycle parking facility has not yet functioned as was intended: there were rarely more than 20 bicycles in the basement, whereas the space under the elevated railway is packed with bikes.

In consequence of this, CPH City & Port Development decided to convert the bicycle basement into a creative locomotive for arts and culture for a trial period. Glass doors were installed and a large majority of the bicycle stands were removed (instead, 200 new

stands will be placed in the space under the elevated railway.) The Corporation's next move was to make an agreement with GISPI – entrepreneurs specializing in cultural enterprises and networks – to activate the basement and initiate a process where there would be room enough for the testing of a variety of activities and uses of the basement.

GISPI members themselves have gone scavenging and constructed furniture, besides this they relied on their network both with regard to the lay-out of the room and with the cultural programme. The initiative has been named Under Vand, and the opening weekend attracted about 450 visitors. This upcoming summer, Under Vand will present a many-sided activity programme aimed at the public at large, including book releases, showings of films, concerts, poetry readings, poster workshops, and an installation where nine groups of artists will have produced a crazy-golf hole each. Thus, it seems, that Under Vand is precisely the ingredient that has been missing among Ørestad's high-rises of concrete and glass: a creative playground for artists, cultural trendsetters, and for people who wish to make a difference in their local community.


It is of course impossible to predict whether the investment in the conversion of the bicycle basement into a fanciful 'culture playground' in itself will benefit the bottom line of the CPH City & Port Development. We are convinced that this type of initiative contributes to making Ørestad attractive to more people while putting this part of the City on people's mental maps, as something more than modern architecture, the Metro and the proximity of nature.

**CPH City and Port Development**

Text by Carsten Arlund  
Editor, CPH City and Port Development

[www.arealudvikling.dk/byliv](http://www.arealudvikling.dk/byliv)



A vertical photograph of a city street at dusk. The scene is dominated by tall buildings, with a prominent one on the left having a grid-like facade. A yellow taxi is visible in the lower right, and a traffic light with a red light is in the lower left. The text is overlaid in the center-right area.

Think culture in the making  
of a city, not only as  
entertainment after





# MUSICON

## CONFRONTING THE BORDERLINE

The city does not reflect society – the city is society. This is why city construction is confronted with the phenomenon of the frontiers of social development – whether the construction is of new cities or the reconstruction of old ones. City development and urbanity are potentially political issues that disclose and challenge a number of fundamental questions and possibilities in time.

### TRENDS IN THE BORDER-ZONE

It is necessary for city planners to relate to and work with the trends existing at the frontiers. These trends must be challenged and solutions must be sought, if city planning should do more than reproduce far too recognisable results. Some of these trends are:

- Citizens and players use the city dynamically in expressing/ extending life quality.
- Ownership is challenged by knowledge and the file-sharing culture.
- Applying communication and participatory technology creates new spaces.
- Artists participate as active partners in city planning and city life.
- Sustainability is integrated as a part of the city and city-life as values, operations, technology and aesthetics.

Connected to these trends is a growing desire amongst citizens, groups of players and networks to to express themselves in an active democracy.

Musicon in Roskilde challenges these trends, through its original concept and the values new urbanity should be based on. As such Musicon in Roskilde has utopian dimensions. Not an idealistic utopia, disregarding material conditions, but a realistic utopia that seizes the possibility to create a new urban reality by challenging the existing options.

### MUSICON

Musicon is an area of 25 hectares of land situated between the historical city quarter and the festival grounds, where the Roskilde Music Festival takes place each year, for ten days with 100.000 participants. The site was home of a concrete factory until it shut down, leaving the Municipality to purchase it in 2003.

As a part of an extensive strategy to invest in culture in Roskilde, it was decided that Musicon should become Roskilde's musical district. The three bearing dimensions in the development of Musicon were to be: culture, education and cultural businesses. The musical district was to have a broad scope but the emphasis was on music. In this way Musicon music became connected to the content – as activities – but it is also connected to why and how the construction should take place.

### ENERGY AND CHANGE

It would be the easiest thing in the world to fill Musicon with traditional city development – this is the master-plan, this is what it will look like and this is more or less how it will turn out. Such broadly applied model often results in emergency calls to artists to do something in order to add some city culture to the area. This form of city planning excludes the urbanity and urban dynamics that it is supposed to include.

The first players to settle in Musicon are: Denmark's Rock Museum and an international quarter house, The Roskilde Festival administration, a house for entrepreneurs, an expansion of the Technical School, Open Dance a regional dance group, HAL 12 Roskilde Skate – created by a group of skaters. Furthermore 200 new youth residences will be completed in 2009. The expectation is to establish 2000 new jobs in art and cultural work and a number of residences



This is why a different strategy and tactic has been implemented to create new urbanity – with the musical touch – by challenging the trends and contradictions in the border-zones by operating with great sensitivity – over time.

- The method is to bring into the area as much catalysing energy and vitality as possible by creating meeting points between different networks, different values, many qualifications and global resources.
- The outlets are possibilities generated from testing, participating in real situations with

1001 relationships in an open, creative environment of negotiation that plays on the technical, economic and cultural conditions.

- The creative negotiation must dictate a continuous creation and recreation of urbanity through an exchange between the activities and the planning – ongoing planning by doing.

Musicon is in the first phase of development. The following describes some of the main principal points of the long term planning:

A CITY OF ACTIONS AND PROJECTS: Musicon will be

created on the basis of actions and projects, based on a skeleton, providing fix-points, and result in a number of options. We will not use the traditional tool of the closed master plan: an abstract image of a city defining the physical frame of the city-life that should follow. Instead we work for an urbanity to develop over time through catalyzing projects. We only spend an absolute minimum of economic resources, but projects are required to live up to the development requirements of Musicon.

**NEW QUALITIES:** All players and projects must add new qualities to Musicon and should participate in organising events. Businesses and others moving into Musicon must have something original to contribute that can provide new dimensions. They must contribute with approaches and actions that contribute to an atmosphere everyone can thrive in.

**NETWORKS:** All players must bring networks into Musicon that can add new dimensions, qualified products and processes. This applies to participants of temporary activities and the people/ organisations settling into the new buildings. This can of course be a tricky ideal to implement but the intention is to make network sharing a part of the Musicon culture.

**DEMOCRACY:** Democracy becomes alive through openness and participation. This is not only a formal process but a relationship between citizens and decision makers. Democracy can have many dimensions and the many players involved – including the citizens – can participate and join a continuous qualifying process where conflicts aren't to be avoided but seen as an unavoidable and enriching necessity.

**GROWTH:** The development must have a pace that ensures that the players are settling in the area and develop their activities in a social and professional environment.

**THE AESTHETIC QUALITIES:** The aesthetic qualities are found in the process via the various types of activities and hybrids. The aesthetics don't only consist of the architectural creations or the urban design, which is often the case, but are composed of many other qualities expressed in contradictions, the messy, the incomplete etc.

**THE TEMPORARY:** Musicon consists of large open areas and several large buildings that will be used for gigs, art exhibitions, workshops and more. We will use these spaces for temporary and edifying activities. This transitory aspect can be used to examine the possibilities, attractions and vitality of the place. In doing so you get insights to possible options. Thus the temporary events become a method in creating permanent activities and physical structures, for instance, by developing the existing factory halls. For example "The City as a Screen" is an art-project (August – September 2008) that utilises the Musicon site to display a number of video-projections demonstrating the artists' view of the city and city-life.

**ORGANISATION:** Energy brought in is generated by organisation. That's why a Musicon office has been established, acting relatively autonomous with regards to the Municipality. This independence is necessary to gain significant power, credibility and an operational platform free from local government bodies. The main objective of the office is to continue developing the concept. The office is responsible for all contacts and is active in shaping the nucleus and facilitating the processes. The office is responsible for programming plans and projects and negotiating with interested parties and investors. This organisation must strengthen the overall concept of Musicon. We regard this as a way of strengthening the content, with open processes and flexibility in the everyday life of Musicon.

Musicon is a laboratory, a stage for experiments in new ways of establishing companies, where business meets art, education, media, citizens, museums and so on. This can only happen in collaboration with other experimenting places, researchers and people, who wish to try things out – instead of just talking. Musicon is driven by the energy and perspectives that arise in continuously working on the frontiers and challenging the limits of society.

**PETER SCHULTZ JØRGENSEN**

Planner  
Municipality of Roskilde



Show it, play it, touch it,  
Having real and tactile prototypes  
of what you desire is half the way  
of getting there





# PERFORMING THE URBAN

GARY BRIDGE

Ideas about the role of debate in constituting a public have been a recurrent theme in thinking about democracy and the city. In this debate, consistency in the use of verbal signs and representations is traditionally required. The performative and non-discursive side of communication as 'doing' (including experimentation and innovation) has to be held at bay in favour of rational consistency and predictability. But is it possible to have an idea of creative communication in public in which rationality is not judged by clarity of representation? Could credibility of performance and the creative force of the communication open up new realities?

## RE-INSINUATING ART IN EVERYDAY LIFE

Opening up the idea of communicative action and the power of the performative is done to great effect by the pragmatist John Dewey. In *Art as Experience* (1934) Dewey sees art as the consummate form of communication. The emphasis is on artwork – both the work done in making/performing the art and the work done in receiving it by the audience. This is a form of communication that heightens everyday experience. It is experimental in orientation. For Dewey in order to be truly democratic, artistic practice must emerge out of the theatre and the museum (where it is the subject of detached contemplation by elites) and be re-insinuated in everyday life.

## EXPANDING THE REALM OF COMMUNICATION

Performing the urban is this act of re-insinuation in everyday life in the spaces of the city (Bridge 2005). Performers and performance are not definite and rounded-out but constitutive and unfinished. Artistic communication involves what Dewey called 'transactions' involving the full range of response of body-minds: the widest communicative realm. This is a form of experimentation, of ongoing performative enquiry that requires the background hum of the city in order to unfold.

Thus in *Death and Life of Great American Cities* Jane Jacobs talks about the rhythms of innovation and stability on a New York neighbourhood sidewalk. This mix and hum, I suggest, forms a background rationality to allow more cosmopolitan action. As Jacobs suggests, "the ballet of the good city sidewalk never repeats itself from place to place, and in any one place is always replete with new improvisations" (1961, 65-66). Equally Richard Sennett in his analysis of the 18th century coffee houses of London and Paris, suggests that it was the dramaturgical styles of communication copying theatrical conventions that allowed for communication across social difference – rather than spaces of calm rationality

Breaking the normal rhythms of communication can have its own communicative impact. One example of this is given by Rossiter and Gibson (2000) in their analysis of an installation at the Melbourne arts festival in which a group of art-stronauts lived in a department store window, giving rise to a range of communicative effects on the street. The street audience started to act in caring ways bringing gifts and starting to communicate in non-verbal ways, providing an ironic contrast to the treatment of homeless people that lived on the street itself. The art-stronauts were playing with the boundaries between the public and

*"For Dewey in order to be truly democratic, artistic practice must emerge out of the theatre and the museum (where it is the subject of detached contemplation by elites) and be re-insinuated in everyday life."*





the private, between intimacy and socially shared communication – that open up new channels of communication and symbols and traces of communicative acts.

"When we push our way to the front of the crowd, it is 'getting ready for bed time'. Some of the five bald men are in their striped pyjamas – others are still in their day suits. One is in the window/room that contains the bathroom basin ... he turns round to the crowd, my son bares his teeth and has them scrubbed ... the smudge of toothpaste on the inside surface remains in place all evening – a trace of the communicative act." (Rossiter and Gibson 2000, 441).

#### **AN OPENING FOR COMMUNICATIVE POSSIBILITIES**

Dewey's work suggests the importance of thinking about the rhythms of communication, how they lapse and build and the spatial range of these effects at different moments in the rhythm, the significance of stillness and movement. These rhythms can displace the boundaries of the public and the private in productive ways. Making public space domestic (like the art-stronauts) starts to unsettle habitus (to use sociologist Pierre Bourdieu's term) of body rhythms and their divisions. How close-in communication relates to wider institutional structures in the way that the idea of habitus suggests is significant. Evanescence, what is at the margin of vision or communication might also be important in how communicative regimes get started. Also introductory routines of communication are important in setting the tone for more portentous communication. Dewey points to the significance of art and performance in intensifying everyday life, the possibilities of world-disclosure through everyday experience. This can be seen as the experimental side of rationality that looks towards communication as an opening up of communicative possibilities for everyone. The city is still the most promising site for these experiments.

#### **GARY BRIDGE**

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Recent publications on this theme include Reason in the City of Difference (2005) The Blackwell City Reader and A Companion to the City (both edited with Sophie Watson)

*"Dewey points to the significance of art and performance in intensifying everyday life, the possibilities of world-disclosure through everyday experience. This can be seen as the experimental side of rationality that looks towards communication as an opening up of communicative possibilities for everyone. The city is still the most promising site for these experiments."*



## EXPERIMENTING TO CO-CREATE A NEW ORDER

In the Autumn '07 an urban space project was executed on Strandboulevarden in Copenhagen. The road is situated on Østerbro and seriously influenced by heavy traffic, and this traffic experiment was to prove that half the road could become an active city space. In the experiment the roadway was packed with street-sport, clowns, performances, flea-markets and concerts, but it was also hit by hurricanes, cold, rain and lack of parking spaces – and today the road is back to being a road. Nevertheless; the road has changed.

### RESIDENT DRIVEN INNOVATION

During the process it transformed from being an efficient infrastructural route that was never given much consideration, to becoming one of the hottest subjects on the agenda of the local government of Østerbro.

The idea came from a local group; Agenda 21, who saw potentials in transforming Strandboulevarden. The road has six tracks, two for parking, and two on each side carrying traffic in both directions. Traffic can actually run by using just one track in each direction, so why not close off one side of the road and create a city space to be enjoyed by residents and visitors? By applying a stack of concrete blocks and signs the road was sealed and 40.000 m<sup>2</sup> of city space became available for use.

The idea was presented at an open citizens meeting, where people started to discuss the many options for recreational activities whilst playing the game: "The battle of Strandboulevarden". Subsequently a work group was formed to develop the actual concept in collaboration with Agenda 21 and consultants from Hausenberg. The concept dealt with how to divide the lengthy city space into a number of spaces providing different atmospheres and activities. In the whole it exposed four types of city space: Garden Spaces, City-life Spaces, Event Spaces and Sport Spaces. These were situated according to the changing

contexts on Strandboulevarden. In areas with many residences Garden Spaces were situated; where there was shopping City-life Spaces were placed, where there was culture – such as the Design School – Event Spaces were positioned, and where we found space for larger activities, we created the Sport Spaces. All in all, the concept can be summed up in the expression inside-out. The various city spaces were influenced by their environment.

### THE URBAN SPACE EXPERIMENT

The concept was explained in a pamphlet and distributed to local residents and local government politicians. The idea received attention; the Municipality of Copenhagen bought into the concept and made it part of the Environment Festival 2007.

The concrete blocks were positioned, grass rolled out, a couple of tonnes of sand distributed, skater ramps erected and chairs, tables and stalls put up. The idea was to invite the residents to join in and use the roadways to play ball, sit on the grass, play in the sand or just take a walk in the middle of the road, where cars usually drive by in high speed.

A number of activities were also planned, some of these were locally based, whilst others came from the rest of the city. There were artists from the local Commedia School, students from the Design School, Street-basket, dance, VJs, DJs and bands filled this





Photos by Hausenberg and Agenda 21 Østerbro



The concept of transforming Strandboulevarden was developed by a group of citizens based on the initiative of Agenda 21 Østerbro, using Hausenberg as expert and process consultants.

The actual urban space experiment was executed by Agenda 21 Østerbro, with Hausenberg as consultants, and was supported by Østerbro Local Committee and the Municipality of Copenhagen Technical- and Environmental department.

new space with music. Many of the activities were drowned out by rain, a hurricane blew tables, chairs and tent away, and due to the experiment taking place in September, the temperature was mostly on the wrong side of 10°C. Some days were sunny and warm and saw a huge flea market, children playing in the sand, others making pancakes, as the parents enjoyed a beer and listened to the sounds of Kuku Agami. After a few weeks it was over, the cars were back on the road. So, what did the project achieve?

**THE DEBATE**

Probably the most important result was that the local residents started to relate to Strandboulevarden. From day one intense discussion took place on the road itself, where sentiments of excitement, pleasure, irritation and anger were expressed. The local media reflected the intense debate, they were filled with letters and editorials about the project for weeks. These are extracts from the diverse discussion:

- Amazing initiative
- Undemocratic traffic experiment
- Make the barrier permanent
- Huge criticism of missing parking spaces
- Visionary experiment on the boulevard
- Let's discuss solutions

In particular the 50 missing parking spaces caused frustration on Østerbro, where the car density is high. On the other hand were the families, who were thrilled at the prospects of a recreational city, where children could play, people could barbecue and relax with a cup of coffee etc.

The most important part of the experiment was that Strandboulevarden became a combat zone. This may sound negative but the city and its spaces are political spaces and therefore also spaces that lead to combat. The city holds many different people, different cultures and different dreams. Some dreams become real, others don't. In truth, whether a road like Strandboulevarden should be an efficient motorway or an area of recreation - it all boils down to a political decision.

The idea and development of the concept combined with the distribution of the pamphlet all became elements in the discussion of Strandboulevarden. But the debate would never have reached the same level

without the actual experiment. The experiment created possibilities to try out this form of culture on the spot; creating images and experiences that everyone could relate to. It displayed how everyday culture go together with the many cultural activities such as music, performance, circus and dance. In this way the daily routine were challenged and people were provided with the possibility to experience and co-create a new order.

It might be an idea to consider more systematically how to implement this approach as a way to start city development debates and the subsequent development of the city. The city consists of both constructions and the lived, of both culture and stone.

**SØREN MØLLER CHRISTENSEN**

Founding partner in Hausenberg  
[www.hausenberg.dk](http://www.hausenberg.dk)





As artists who work in urban areas, we consider ourselves to be the designers of ephemeral public gardens, builders of landscapes... Using this site was not a hazard. Wastelands like this space have a unique, poetic quality allowing for thoughts to flow freely. Unimagined, vacant, they leave space for a specific form of appropriation. But they are also pressure zones which reflect different concepts of urban organization: the rational and the intuitive.

We chose to create an installation on the Islands Brygge among enormous piles of gravel and a silo, on the frontier of a rather expensive, new development and a territory that is still quite wild. 'Plus et moins' is its title. It is a way of evoking this contradictory, sometimes violent, movement in motion in every change between what we lose and what we gain, without seeking to illustrate it.

The assignment: creating an in situ installation to be exhibited during the first biennial of Metropolis 2007-2017. We visit unexpected and contrasting sites in Copenhagen. It is a beautiful city, but that is not the issue here. We are above all impressed by the scale of its metamorphosis. Passing through warehouses in limbo and through large modern areas, from alternative housing projects to the new opera, from wild gardens on the water's edge to freshly designed public areas. We get a glimpse, a very physical impression of what is happening in large metropolis today: these more or less permeable frontiers between the many different ways of living, more or less controlled-uncontrolled or imposed, yet unavoidable movements.

One is more authoritarian, the other is more democratic. One decides for all, the other leaves space for other ways of thinking. The issues at stake in a town in the 21st century are perhaps within the complementarity of these two approaches. These territories of indecisiveness offer true sites for experimentation. In choosing to establish our work here, we attempt to reveal these tensions and to question the quality of public space.

Our installations are ephemeral. They are built on and with the sites. We seek as far as we can, to interact with the surrounding landscape so that the one transforms the other and we invite the spectator to consider the ensemble. Our obvious tools are sound, animated imagery, light and new technology. But maybe they are just as much silence, space, details, appearance, memory, abstraction, distance, words, proximity, time and infinity.

In French "lire" (to read) is an anagram of "lier" (to link). Within the idea of reading a landscape, is the ability to establish links between the different signs, often heterogeneous, which are there for us to see.

During our stay in Brygge Island, we talked with the visitors who came to see our installation. Some lived in the modern buildings nearby. One couple, particularly touched by our work, revealed to us that they hoped to leave the area. Having arrived here three years earlier, they had lived through the excitement of the construction site. But once the work was over they found that the landscape was immobile, standardised into something they could no longer recognize.

We wish to offer the visitor the time, the space and also the conditions of a certain form of solitude that will enable him to become more aware of his own feelings, to experience something quite unusual. We also like the idea of offering him a space to read – several people rarely read a book at the same time.

**PLUS ET MOINS (More and Less)**  
Islands Brygge, Copenhagen  
Madeleine Chiche et Bernard Misrachi,  
Groupe Dunes  
[www.groupedunes.net](http://www.groupedunes.net)  
Photos by:  
Tina Louise Hunderup / Groupe Dunes



Leave spaces unfinished for other types of interaction than shopping. Or make unfinished spaces in shopping centres.





A city is full of in-between zones open for magic and personal traces if you fuse the imagination with hard-core outer physical reality. Examples are former industrial areas, which have not yet been put into new use. This in-between phase of places can exist for shorter or longer terms. In-between zones have an attractive power, with a feeling of flux, the undetermined, the open, the magical, the possibility to play and live without fixed rules and permissions in these zones.

The construction of a prestigious urban space, with a final gestaltung from some artist like a sculpture or a fountain often lacks the flux of the in-between zones. The city is a stage or many stages and often the stages become too rigid and fixed. Countercultures – as graffiti – sometimes try to implement some of the in-between qualities in the 'finished' urban spaces. Why is it that only countercultures can implement these qualities in urban spaces?

Urban Artscape is not part of a counterculture fighting a guerilla war in urban space, but wants to create a different agenda a counter agenda for urban space and urban life. An agenda where you can maintain the qualities of the in-between.

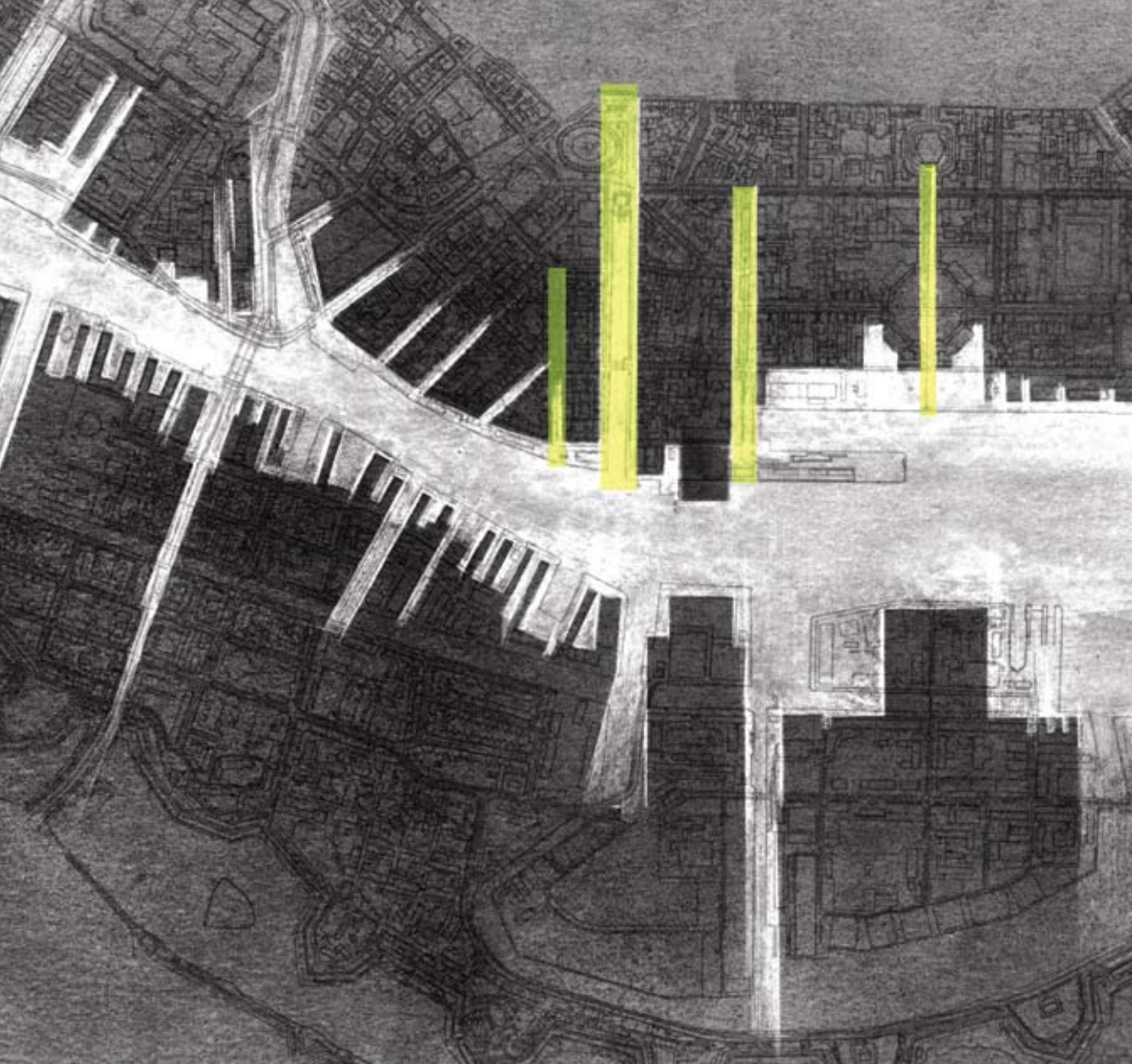
Installation/intervention at the Metropolis Laboratory by the art group Urban Artscape (Jan Hatt-Olsen, Copenhagen, Ásta Olga Magnúsdóttir, Cape Town).

'Urban Alchemists in the Night' was made as a part of Urban Artscape's workshop 'Urban Space as an Artwork' which was one of the Workshops in Metropolis Laboratory, July 28 – August 5, 2007.

Urban space can be an artwork where everyone can leave traces and participate in the flux of urban space. This is possible through performance, new media and digital techniques. You can make interventions and installations, paint and write with light. You can touch the urban space and urban life softly, but still strongly. Create an urban life and an urban space with much more room for encounters, flux, diversity and magic, where the imagination is one of the core elements in creating urban life and the urban space itself. A re-enchanted urban space.

In this spirit 'urban alchemist in the night' didn't want to conquer anything or impose anything on people, we only just drove around with a bike and a trailer and didn't use a diesel generator to power our equipment. We cut our power through an extension line and borrowed power from apartments and coffee shops. If people thought our alchemy was too much they could just pull the plug, everything would be as before and we would drive on to another place.





## AN URBAN SPACE CERTIFIED FOR THE FUTURE

Art and urban spaces are both exponents of change. Ever since art in early Modernism became independent, it has acted as the avant-garde – an arrow presenting alternatives and pointing the direction out of the static state of conformity. We regard the urban space to play the same role as art. Art forces us to reflect on who we are, how we act and how the world is constructed.

### URBAN SPACE AS CATALYST

Regardless of whether the art is dealing with everyday life or metaphysical questions, art contains the possibility to change our world. Attractive urban spaces hold the same potential. They have edges and make you itch; they challenge and question our habitual ways of regarding the world. They provide opportunities for human exchange, bringing us together in improvised and temporary communities. Just as we learn from art, exchange in an inclusive urban space provides us with the possibility to discover new perspectives and at length follow new paths – symbolic as well as literal ones. The urban space has become a new artistic object and acts as a catalyst in the overall development of society.

In our research and practical work we search for themes we believe affect the development of future urban spaces, so they are simultaneously fit for future and generate the city-life everyone desires, but few achieve.

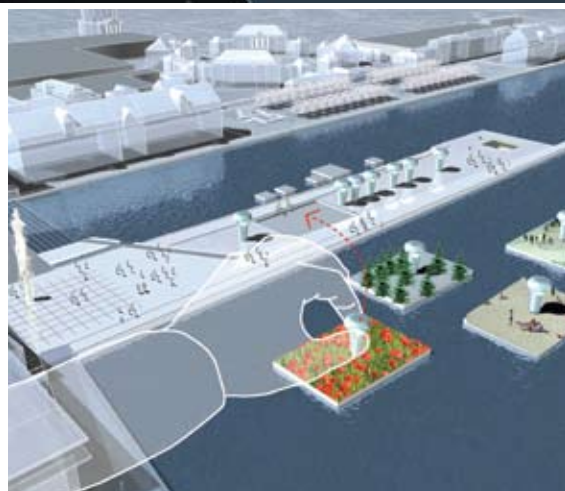
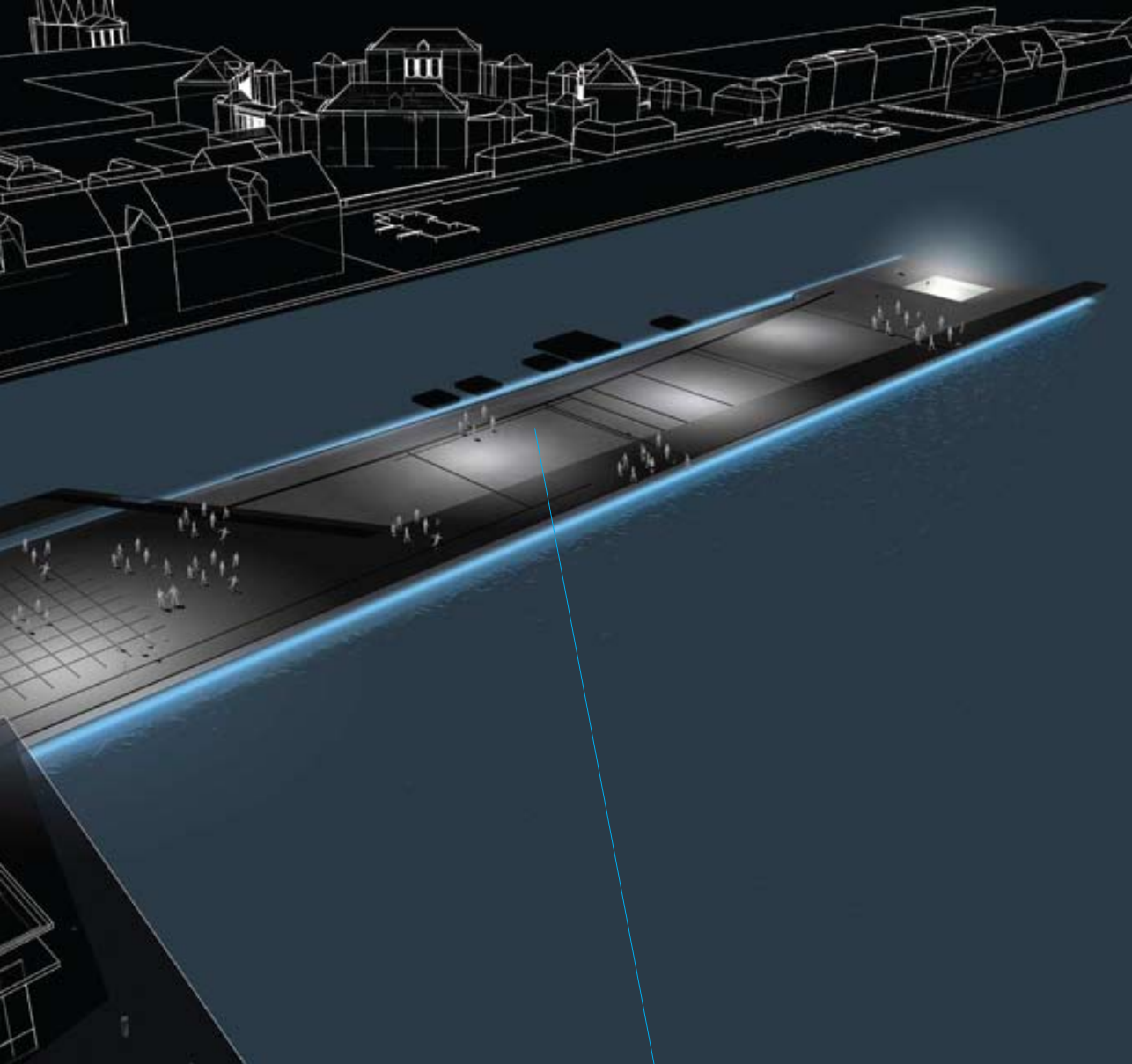
### THE MULTIFUNCTIONAL PLACE

Attractive urban spaces are not totally programmed public spaces, where the movement and activities of citizens are pre-determined. Attractive, modern urban spaces are contradictory, open and flexible spaces possessing multifunctional qualities. The same urban space can provide the frame for a flower market in spring, a centre for water activities in summer, an or-

ganic produce fair in the autumn and an ice-skating rink for winter – concurrently certain free zones create areas to be utilized and taken over at the leisure of the users. A multifunctional urban space is based on the will to change, flexibility and sturdiness.

Adaptability concerns the way in which the urban space can change: one moment catering to families and children, the next dominated by the space requirements of youths' activities, whilst seniors also can enjoy the city pulse – without requiring a season ticket. This requires a change of attitude from the users of urban spaces too, who need to enter and influence urban spaces and activities surrounding them. This deals with shaping lives; the users' behaviour generates life and diversity in the public space, whereas the availability of the city speeds up the process.

The temporary is a strong driving force in developing the city. During city development, spaces occur that await completion, and other transitory/ in-between spaces are formed that never become permanent in principal. There is no reason to be waiting for Godot! The waiting time / transitional period can be used for temporary experiments that generate attention to the specific area. By allowing temporary experiments in city spaces stories are created that provide scenarios for future use of the space in question. With the experiments surprises occur, unexpected



Kvæsthusbroen should be a culture-HUB, where artistic experiments are paramount to awaken curiosity of the different, the other and the incomprehensible. The quay is situated between two significant culture houses; The Opera and the Play House, the Charlottenborg Museum is located nearby, providing it with the evident role as Culture-HUB.

possibilities that can, like art, point to new directions. The temporary dissolves the mono-functional view in favour of crossing borders and innovative usage of urban spaces.

**KVÆSTHUSBROEN:  
AN URBAN SPACE CERTIFIED FOR THE FUTURE**

In spring '06 JUUL/ FROST Architects won a parallel commission regarding programming the future outline of Kvæsthusbroen. The outset for the project was an elaborate analysis of Copenhagen lifestyles, development trends in the capital, the integration of Kvæsthusbroen with the surrounding environment and the unique qualities of the harbour area.

**THE OPEN SURFACE**

To underline the unique identity of the quay we cut Kvæsthusbroen free and down-scaled the "Quay" in three different, individual options indicated by changes in coatings and lines on the surface. We divided the space into exchange, dialogue and event areas and thereby creating spaces within the space stretching from the Royal National Theatre's Play House to the very end of the quay.

The exchange area is an urban square situated between city and sea, connected to the Play House and integrating the end of Skt. Annæ Square. The dialogue area is the middle part of the quay, where down-scaling to the sea provides the possibility of conversations and eye-contact between users. The end of the quay is challenged by a space of events, equipped with an incubator – a stage for innovative and experimental art.

The temporary and multi-factional are permanently integrated elements in the proposal. The surface of "the quay" creates a space of possibilities, providing an open frame for the activities taking place there. A number of temporary seasonal events add dynamics and variability to the quay, influenced by the people who choose to embrace and stage Kvæsthusbroen. The main object is that the individual parts are combined in the total that contains flexibility and can handle numerous functions.

The virtual world is also integrated in Kvæsthusbroen. A website catalogue of possible activities invite internet users to contribute to a number of theme-based events during the year. Through the internet, interested parties will be able to form collabo-

rations, alliances and find sponsors that can realise the proposed activities. Businesses are invited to propose ideas for the surface such as; Christmas events, a beautiful bonfire for Midsummer or a summer café like Luftkastellet, providing open-air cinemas, music venues and skating ramps.

**HUB AS A METAPHOR**

Urban spaces are not isolated islands. They exist because of the contexts they define and are defined by. In planning the city we zoom out to activate contexts the spaces are engaged in. We apply the HUB as an urban nucleus and magnet, possessing an interesting dual function that simultaneously collects and distributes. The HUB collects people, experiences and the flow of traffic. In the world of IT, the HUB is a network appliance distributing signals throughout the network. Likewise the urban space should act as an arena for networks, contacts and experiences.

When realised Kvæsthusbroen will contribute to the creation of an urban space seriously missed in the capital: A public space that integrates the users, is in dialogue with the surroundings and creates the possibility of informal interaction. A place like this will under any circumstances create more life in the city, than provided by the parking facilities currently discussed at the political level.

Paradigmatic urban spaces don't exist and there is no formula for urban spaces. Nevertheless, we are convinced that elements like the multifunctional, the temporary, contexts and the users' own activities have a significant influence on the development of future urban spaces. If city planning manages to integrate these elements into their work we will be equipped to develop vital and attractive cities.

**HELLE JUUL**

PhD., Architect MAA.  
Partner JUUL | FROST Architects  
[www.juulfrost.dk](http://www.juulfrost.dk)





**Intervene to change the understanding of space. The same place can be a town square, a stage, a soccer field, a riddle.**



# SPACE, TIME AND THE METROPOLIS

DANA ARNOLD

Recently I saw a video on YouTube where time stood still in the middle of Grand Central Station. Around 200 performers remained frozen in mid action for five minutes whilst in the space around them travelers bustled past or gazed in amazement. This made me think about why I worry about the past, or should I say the past as it often appears in our cities: we want it to be as static as the performers.

## THINKING HISTORY

Preoccupations with historic preservation can dominate ideas about how we plan and use our cities both as cultural environments and as stages for cultural events. The performance shows us how a staged event can transform space and I wonder if this has broader implications for historic spaces in the metropolis.

I begin with a story about a significant space that was moved physically to see what kind of effect this has and how this raises issues that underpin ideas for how we develop and use cities, whilst incorporating their past. From medieval times London Bridge was one of the major sites of Europe and marked the entrance to the city, either by road or river. The decision to demolish and rebuild it in the early 19th century brought with it all this historical baggage. The stone-built 19th-century bridge was in turn replaced in the 1960s by a functionalist design in concrete. But unlike its predecessor, the 19th-century version had an afterlife, as it was sold and transported across the Atlantic Ocean and reassembled in the middle of the Arizona Desert. In distinction to most of the buildings and landscapes that we may want to conserve, London Bridge was transportable, rather like a work of art, or an Egyptian obelisk.

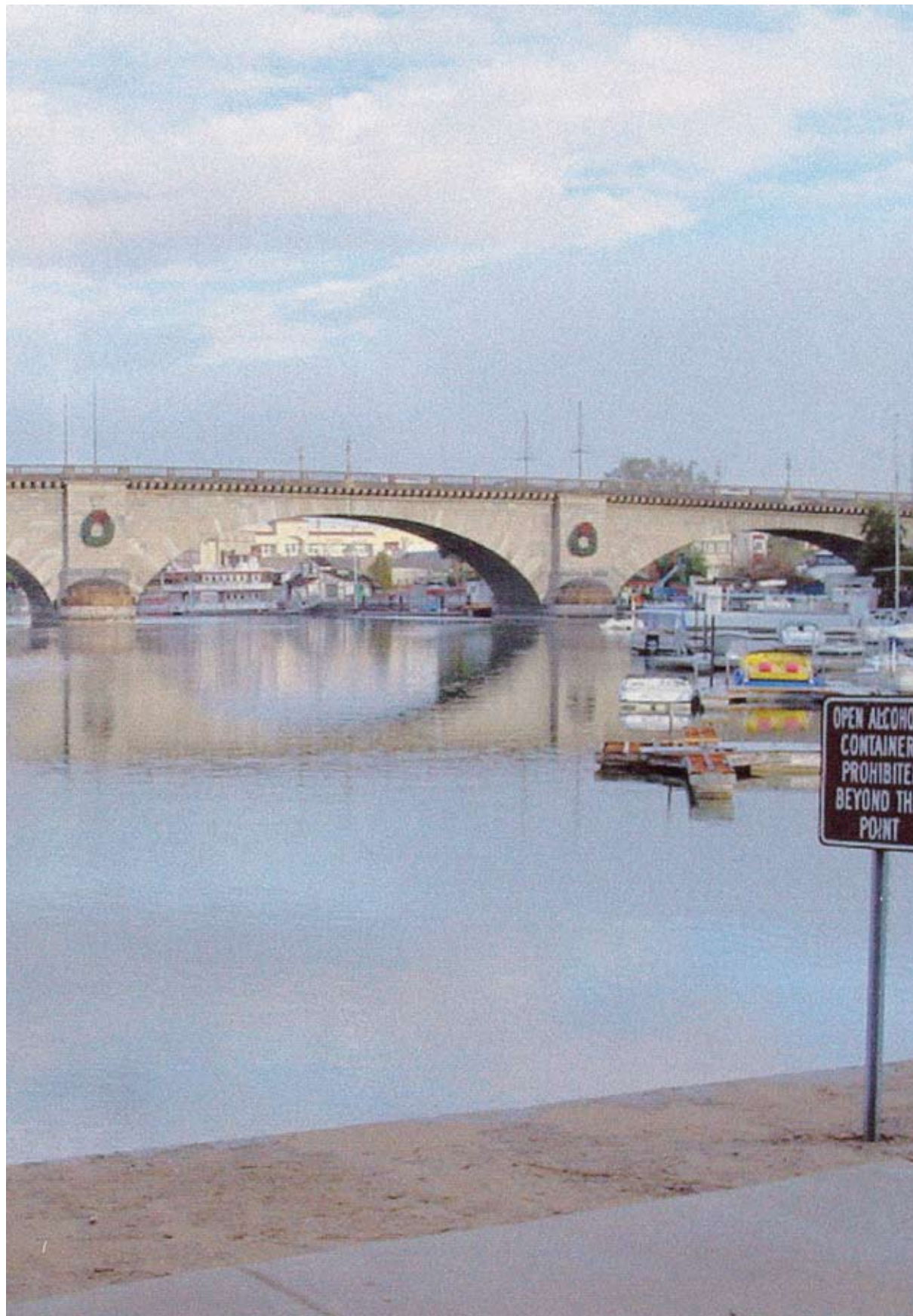
The story that I've just told you is not some bit of historical padding, but I think it actually makes us think very carefully about what we are doing in relation to preservation and history and their role in the present day metropolis. Let's think first about Old London Bridge, which disappeared without trace in the early 19th century; 1,700 years of symbolic presence was swept away. The removal of this icon of London was very much in the spirit of looking forward, not back as London was being transformed into a modern metropolis. Today, in our world of global cities the destruction of a medieval site is completely unthinkable as we see the preservation of architecture as a means of memorializing history and legitimizing the present. In recent years the compulsive return to the past has been a dominant feature in western culture, as seen in the growth of the heritage industry and museums. But we need to ensure these cultural spaces respond to the needs of the present day; unlike the performers in Grand Central Station they must not stand still, frozen in time and space.

## THE AFTERLIFE OF A BRIDGE

The 19th-century version of London Bridge that exists in the Arizona Desert certainly has not stood still! But what has happened to its significance as an icon of London - has it lost its history? Uses change over time, and it is the way

*"In recent years the compulsive return to the past has been a dominant feature in western culture, as seen in the growth of the heritage industry and museums. But we need to ensure these cultural spaces respond to the needs of the present day; unlike the performers in Grand Central Station they must not stand still, frozen in time and space."*





that these changes take place that helps keep spaces relevant and alive. Is, then, the version of London Bridge in the Arizona Desert a good or bad thing? A future for this space and the architectural entity has been found, and it will be enjoyed by forthcoming generations. London Bridge retains its original use by remaining a piece of road that stretches over water. Bridges, unlike redundant factories or power stations, cannot be turned into blocks of flats or art museums. Compare the bridge to the derelict Bankside power station in London which became Tate Modern a few years ago. The planned new extension will transform the underground oil tanks and existing switch house structure of the former power station. There is an ambivalence here as an engine of urban pollution becomes instead an engine of culture and memory. Are we then celebrating the industrial past or a modern cultural stage - what is the added value that re-use gives to the space?

Finally, some consideration must be given to the two versions of the bridge that coexist; the architectural entity and the symbolic space have two separate and distinctly different locations. Both are authentic spaces that respond to their cultural milieu. When thinking about the re-use, adaptation or demolition of historic buildings and space London Bridge shows us it is not simply a question of the usual binaries of old is good/new is bad or vice versa. The relationship between past, present and future in the making of cities is far more complex, and I would add volatile. In contrast to the performers in Grand Central Station, London Bridge keeps moving on varying and parallel tracks reflecting its past without standing still and perhaps we can learn from this.

**DANA ARNOLD**

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[www.history.soton.ac.uk/arnold.htm](http://www.history.soton.ac.uk/arnold.htm)

[www.history.soton.ac.uk/londonparis.htm](http://www.history.soton.ac.uk/londonparis.htm)

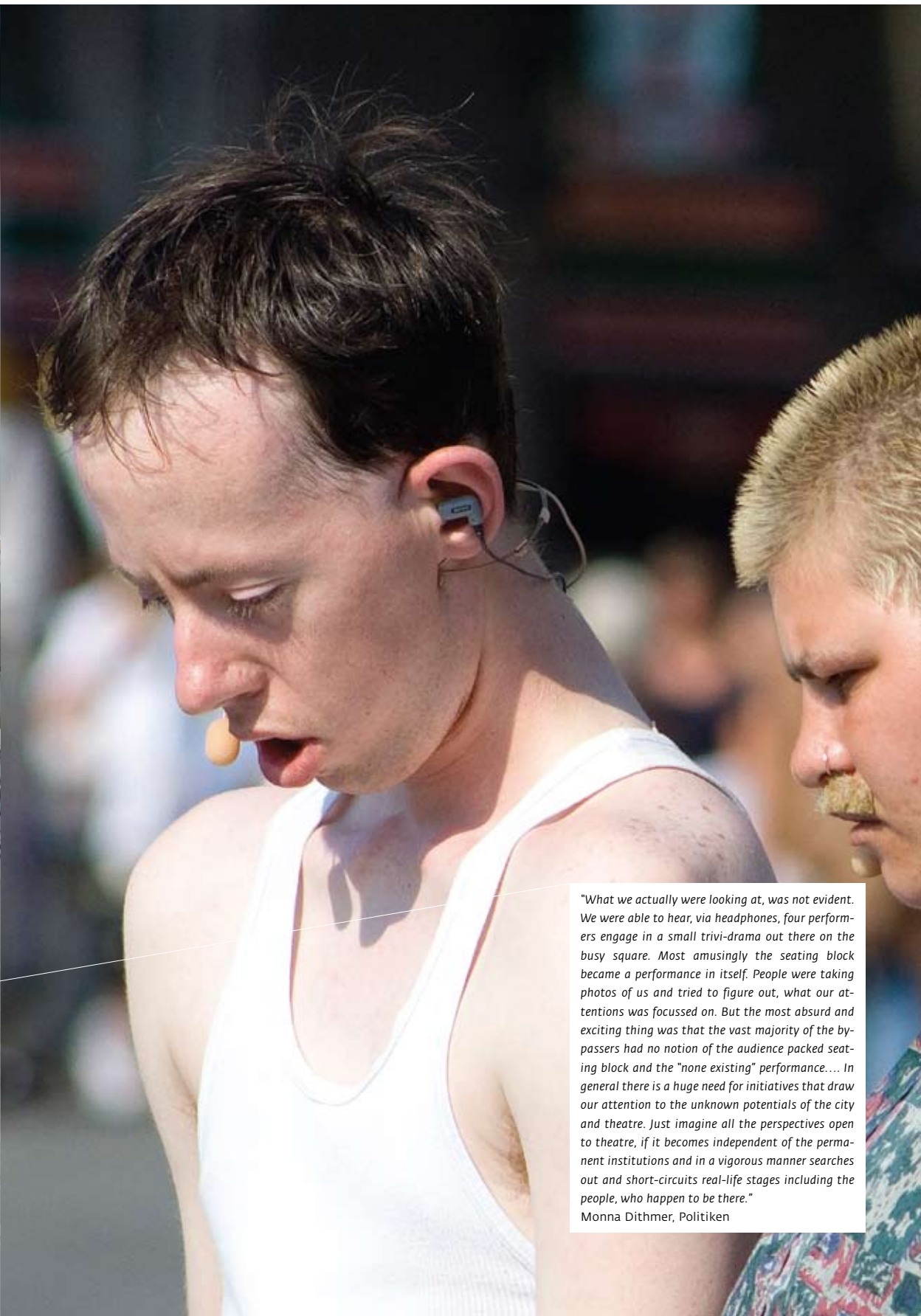
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"From the moment you sit down, the city opens itself as a marvellous and kaleidoscopic "Perpetual Mobile", sending torrents of human figures in all shapes, sizes and colours across the vast square. During the opening-music you begin to see the crowd with completely new eyes; as if they were extras passing by in a film, each playing a special part, each telling his own story. We see the outlines of so many fates, usually unnoticed. It's in this amazing, vibrant frame – the city and its countless narratives – that our story takes place... The audience takes part as voyeurs to one of the many everyday dramas, continuously enacted in the hectic metropolis – and the by-passers are intrigued, unaware of the roles they are suddenly given. From a safe distance we observe them – or maybe not. We are just as exposed. We sit like silent scouts in the heart of Copenhagen's most heavily trafficked junction. But who is really watching whom?"  
Jacob Steen Olsen, Berlingske Tidende

SMALL METAL OBJECTS  
Back to Back  
Rådhuspladsen Copenhagen 2007



"What we actually were looking at, was not evident. We were able to hear, via headphones, four performers engage in a small trivi-drama out there on the busy square. Most amusingly the seating block became a performance in itself. People were taking photos of us and tried to figure out, what our attentions was focussed on. But the most absurd and exciting thing was that the vast majority of the by-passers had no notion of the audience packed seating block and the "none existing" performance.... In general there is a huge need for initiatives that draw our attention to the unknown potentials of the city and theatre. Just imagine all the perspectives open to theatre, if it becomes independent of the permanent institutions and in a vigorous manner searches out and short-circuits real-life stages including the people, who happen to be there."  
Monna Dithmer, Politiken



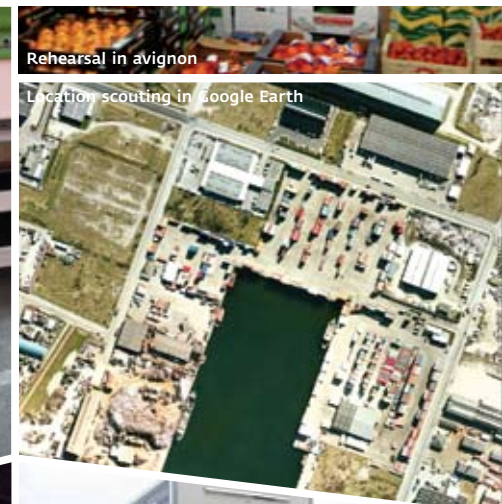
Ventzislav and Nedjalko used to supply Serbia with Bulgarian toilet paper and Denmark with Turkish mushrooms. They were living in the six square meter cabin of a 40 tons truck. Now the audience is sitting where goods used to be stacked, looking back at cities from a truck driver's perspective.

Ventzislav and Nedjalko have been riding Cargo Sofia since 2006: a converted Bulgarian truck carrying stories instead of goods. A mobile 47-seats-observatory entering cities like a microscope. Since the take-off in Basel the truck has met Serbian police, Georgian trucks in Paris, 100.000 dead chickens in Berlin, 40 degrees in Avignon, Latvian Snow in Riga and industrial camping zones in Copenhagen. Soon the truck will be transformed into a mobile think-tank for hitchhikers between Essen and Istanbul.

**CARGO SOFIA-COPENHAGUE**  
 - A Bulgarian truck-ride through European cities  
 Stefan Kaegi and Jörg Karrenbauer (Rimini Protokoll)  
 Copenhagen 2007  
 Web: [www.rimini-protokoll.de](http://www.rimini-protokoll.de)  
 Photos: Rimini Protokoll, Tina Louise Hunderup



Lunch at the Austrian border



Rehearsal in avignon

Location scouting in Google Earth



Chorography in Strasbourg



Unloading audience in Berlin



Audience in Paris

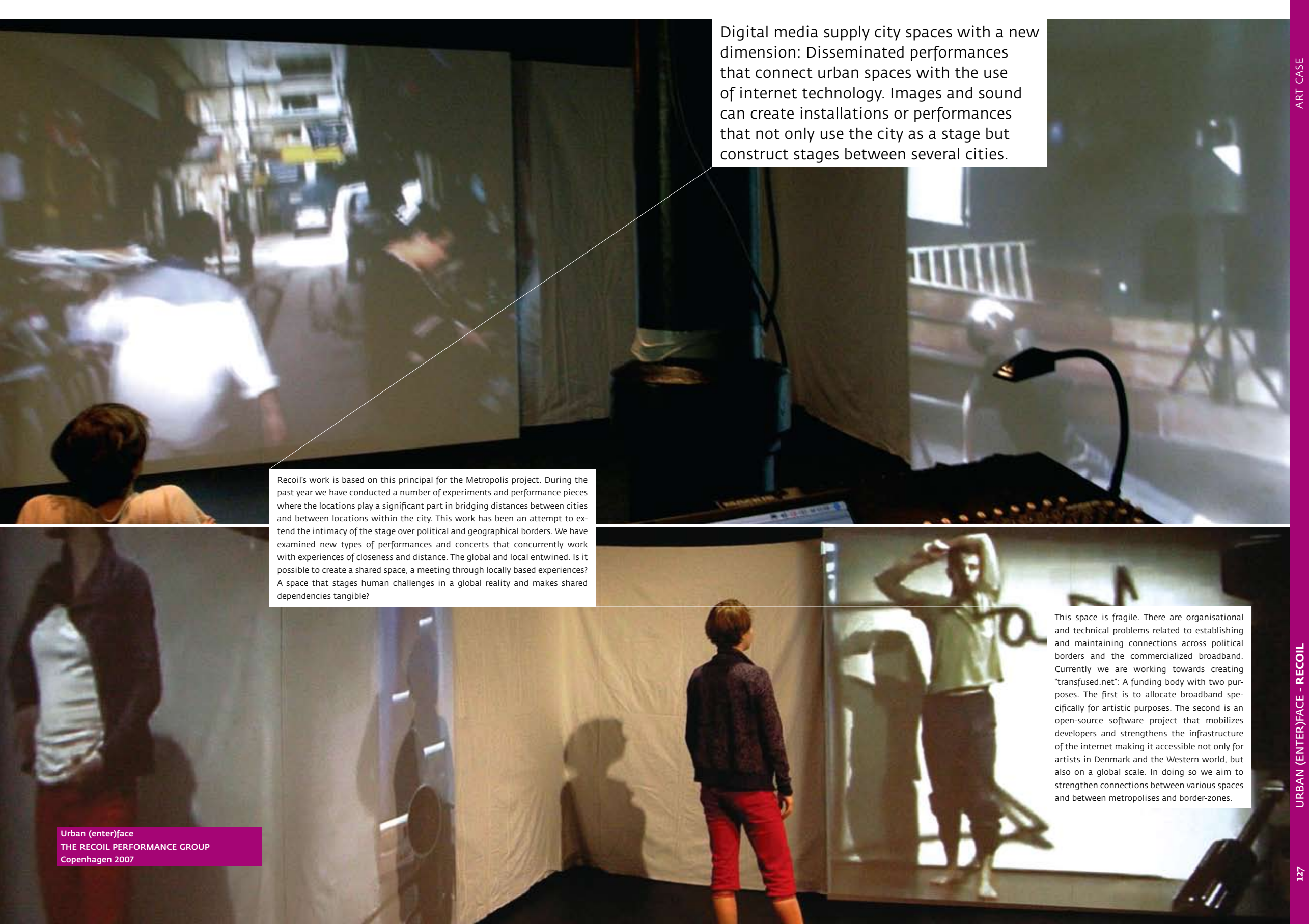


Drivers with cordless microphones in Frankfurt



Searching for colleagues in Ljubljana





Digital media supply city spaces with a new dimension: Disseminated performances that connect urban spaces with the use of internet technology. Images and sound can create installations or performances that not only use the city as a stage but construct stages between several cities.

Recoil's work is based on this principal for the Metropolis project. During the past year we have conducted a number of experiments and performance pieces where the locations play a significant part in bridging distances between cities and between locations within the city. This work has been an attempt to extend the intimacy of the stage over political and geographical borders. We have examined new types of performances and concerts that concurrently work with experiences of closeness and distance. The global and local entwined. Is it possible to create a shared space, a meeting through locally based experiences? A space that stages human challenges in a global reality and makes shared dependencies tangible?

This space is fragile. There are organisational and technical problems related to establishing and maintaining connections across political borders and the commercialized broadband. Currently we are working towards creating "transfused.net": A funding body with two purposes. The first is to allocate broadband specifically for artistic purposes. The second is an open-source software project that mobilizes developers and strengthens the infrastructure of the internet making it accessible not only for artists in Denmark and the Western world, but also on a global scale. In doing so we aim to strengthen connections between various spaces and between metropolises and border-zones.

Urban (enter)face  
THE RECOIL PERFORMANCE GROUP  
Copenhagen 2007



**PUBLISHED BY** VIA Design

**EDITED BY** VIA Design  
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**DESIGN BY** VIA Design  
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**IMPRESSION** 500

**ISBN** 978-87-992549-0-3

Photo (if not stated otherwise) **VIA DESIGN** (Ditte Tværmosé, Christian Pagh)

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Translation of selected contributions: Nina Larissa Basset

Thanks to the generous contributors of the publication, Bo Grønlund & Marius Gudmand-Høyer.

Realized as part of Metropolis 2007 with the support of Copenhagen International Theatre and Realdania.



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## ABOUT METROPOLIS

Metropolis is a biennale created by Copenhagen International Theatre. The Biennale takes place in the uneven years from 2007 – 2017. In the years in between, Copenhagen International Theatre hosts the Metropolis Laboratory where ideas and projects are developed for presentation during the biennales.

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## ABOUT VIA DESIGN

VIA Design is a design consulting agency that helps you identify and develop the services of tomorrow based on broad based psychological insight, acute sensitivity to the latest developments in contemporary culture and forward-looking approach to design thinking.

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