Art in Public Space
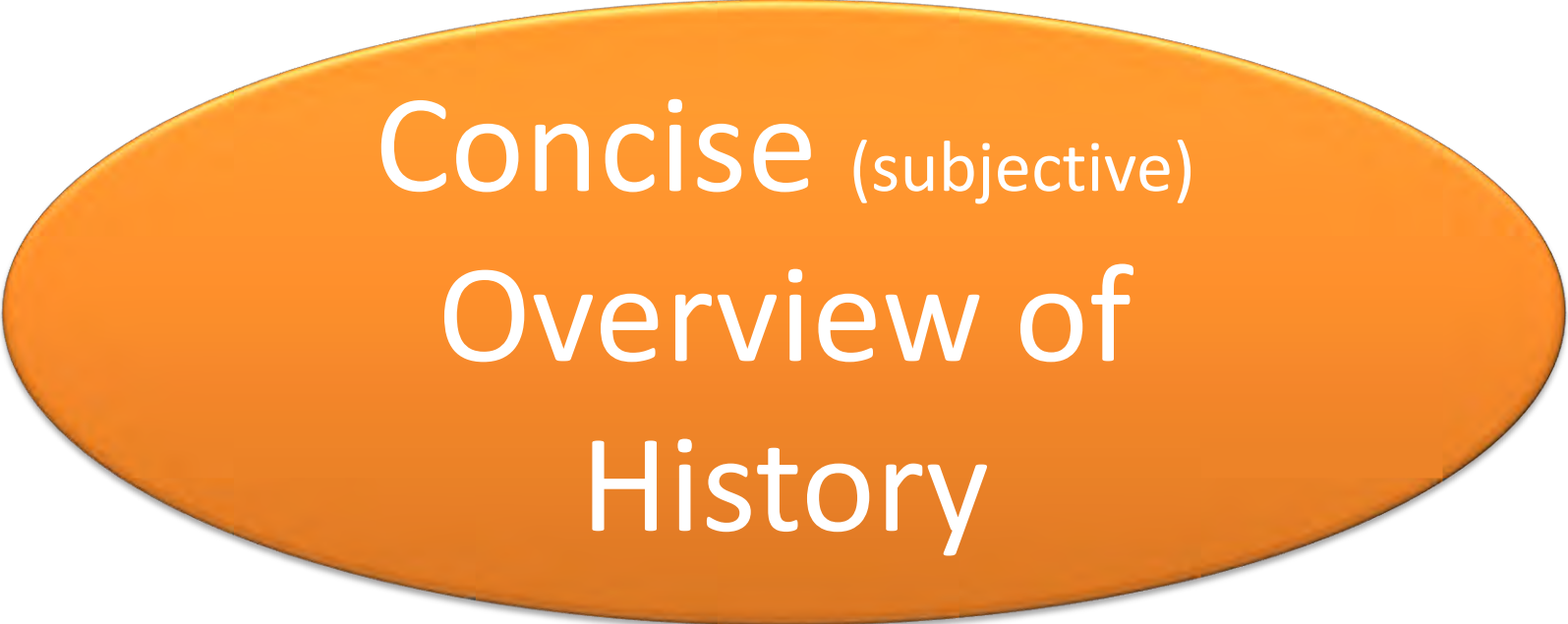# By Whom- For Whom

Structure of Presentation

⇨ Concise Overview on Development Aspects of Art in Public Space

⇨ Art in Public Space - for Whom

⇨ Art in Public Space - by Whom

⇨ How to realize Participation

⇨ Factors for Success & Failure

Concise (subjective) Overview of History

**Even Ancient Towns had clear
Urban Plan and Design**

**with Designed
Open Spaces**

**including Creative Oriented
Art in Public Space**

Piazza Navona , Rome

or Memorial
Art in Public Space

Giordano Bruno, Campo di Fiori, Rome

In the City Planned at Renaissance and Baroque Times

Dresden

as Time passed, Statues were dominating, self-representing the Rulers

……. and later then Memorials

For having Won

……. or for having Lost

Patron Saints ...

VIENOTI
LATVIJAI

... as well as religious Icons and City Symbols

Berlin

The planned City uses Lines of Sight, Places/Openings, Concentration versus Deconcentration, Change of Land-Use, Change of Characteristics and Art as structural Elements .....

…..achieving urban Variety as well as Distinctiveness

and the Art in Public Space was Integrated already in the early Stage of Urban Draft Design

Draft for
Belle Alliance Platz, Berlin

Except for some Cases, as

Mid of 19th Century Baron Haussmann Initiated Changes in Urban Patterns of Paris, which still dominate todays Tissue.

But not Art or Urban Design was the Inspiration, but the better and more efficient use of modern Weapons against Revolitionaries
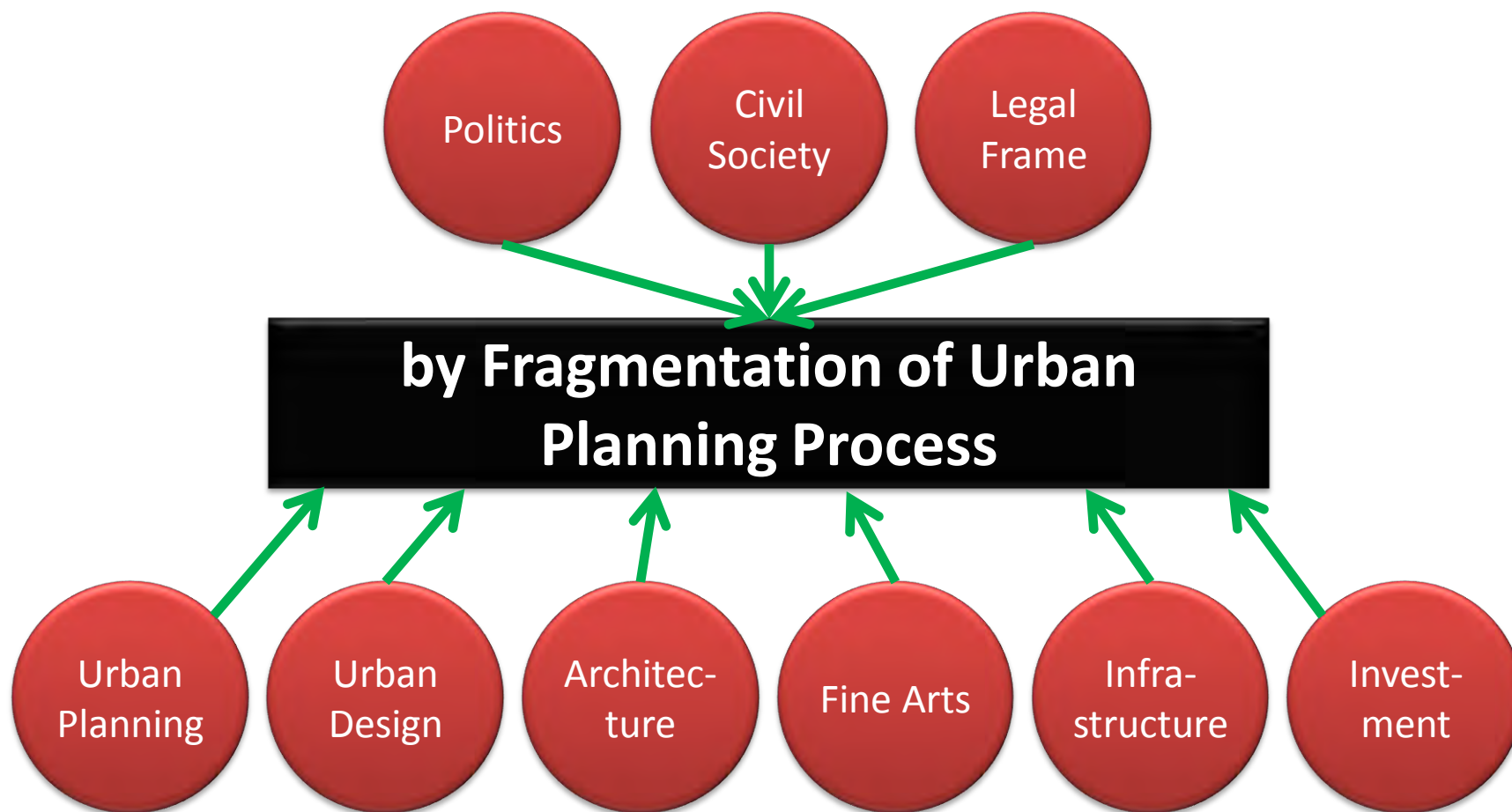
Source: Wikipedia

………. but still, it is nice

Urban Development before Industrialization was marked by an ....

Integrated Whole

- Urban Planning
- Urban Design
- Architecture
- Art in Public Space

….. whereas after

Politics | Civil Society | Legal Frame

by Fragmentation of Urban Planning Process

Urban Planning | Urban Design | Architecture | Fine Arts | Infrastructure | Investment

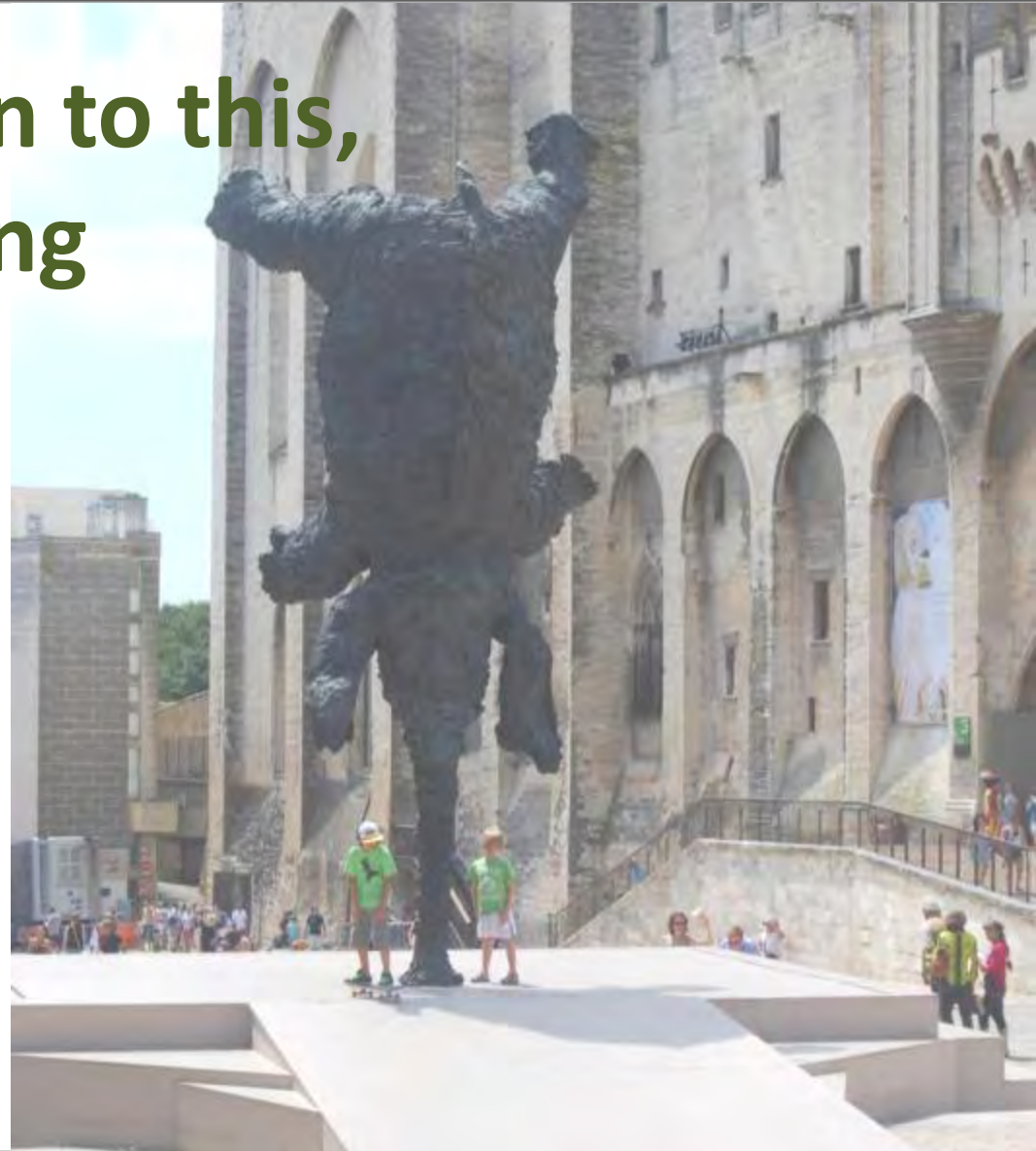From this it follows that „Art in Public Space" runs into the Dilemma where a

Fragmented Planning Processes

faces

Fragmented Target Groups

……. and in addition to this,

Art starts developing

an own,

independent,

Self-Encoded,

Spontaneous

Commercial

Individual
(archiectural Sculpture)

and Intellectual

Life

Also with art from bottom-up or spontaneous Art ……….

… what is not that new

TVLLIVSROMANVS MILES

What is Art in Public Space for

- Quality of life
- Presence of Culture & cultural Awareness
- Educative/identification of cultural & symbolic meaning
- Secure cultural continuity
- Create urban intersection
- Give uniqueness of space
- Have recognition factor
- Enable space identification

- Dev. landmarks /city symbols
- Create city image
- Counteract civil inattention
- Creation of identity of places
- Give urban orientation
- Helps recognition
- Creates city identity
- Forms soft location factor
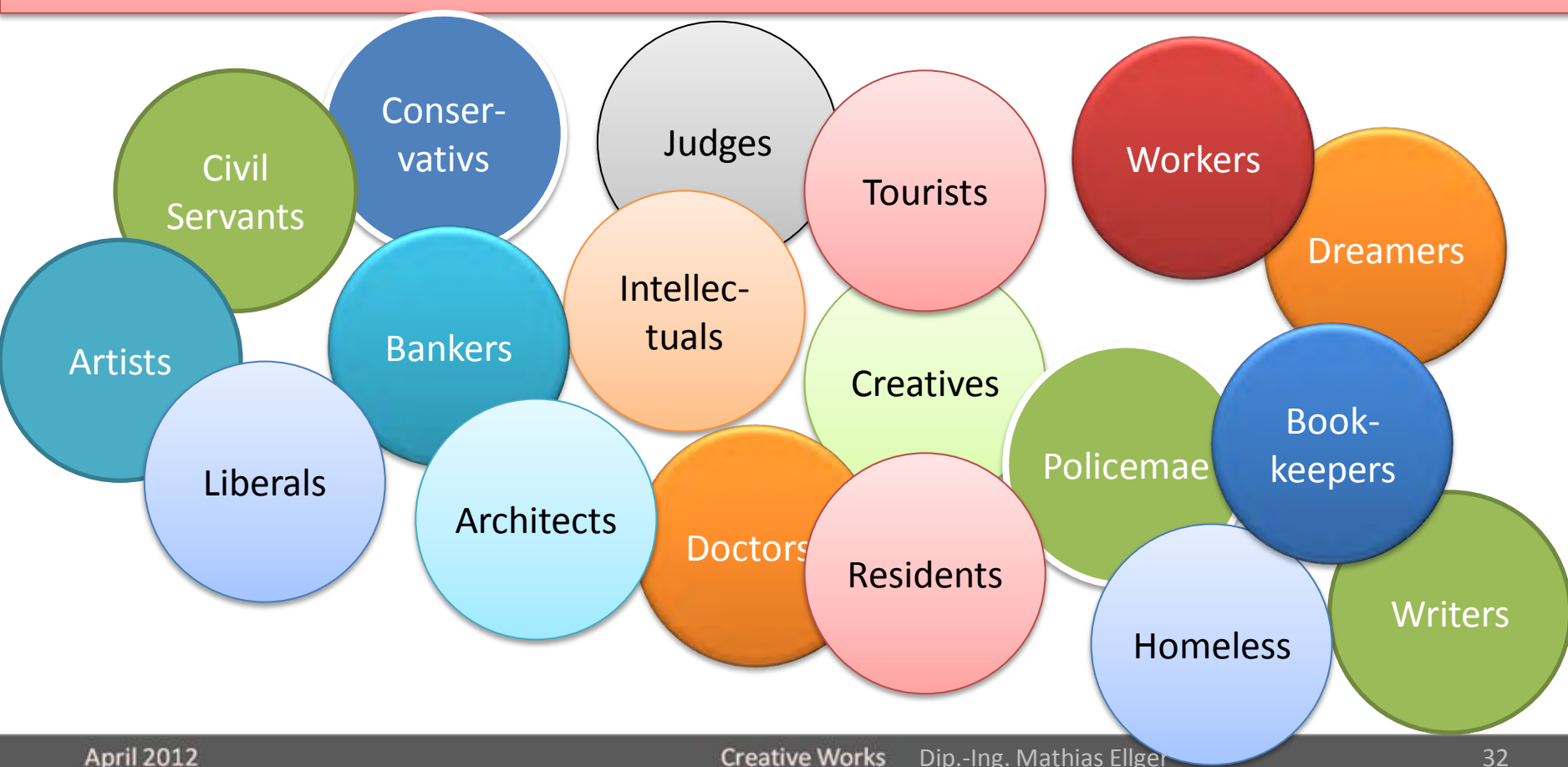
…. to be continued

For Whom? Who is the Target Group?

We Are

The People

The Citizens

But Who Are We?

Civil Servants

Conser-vativs

Judges

Tourists

Workers

Dreamers

Artists

Bankers

Intellec-tuals

Creatives

Book-keepers

Liberals

Architects

Doctors

Residents

Policemae

Homeless

Writers

... and we all have one thing in common

We all know exactly what's Art

At least everybody thinks so

And because of this, the Sphere of Public Art is highly emotional

Fragmentation of Target Groups or Beneficiaries, Actors and Stakeholders leads to controversial opinions about What is Art

Almoust everyone loves to get involved in Discussions about Art in Public Space

**Salzburg, Austria: Nearly 4.000 Protesters ,
the Referendum was initiated by the Artist himselve**
Reason: Not understood

- •Königsplatz Treppe 1992 to 2000 by Prof. Gustav Lange
- •Protest from Beginning
- • Dismantelling against the will of the Artist
- • **Right or Wrong?**

But why nobody screams about such monstrosities?

It may be, because Function related Installations are obviously much easier to accept than free, creational Art

No Protest

but Vandalism

Because of Ignorance?

…. but already habit
since ancient times

Karl Bruilov, Genseric sacking Rome

No Vandalism

But Protest

No Protest

But Commom Sense

etc.

etc.

..and all this political Art was a most bizarre Interpretation of Art in Public Space and a very own wayof showing Citizen's' Opinion

ups……………

All of a sudden Art, real Art

…..and it remained !

Consise Typification of Art in Public Space

Spontanious Art

Monuments Art

Political Art, (not always sustainable)

Function related Art

Architectural Sculpture

Interactive Public art

Permanent Art

Illumination Art

Memorials Art

Planned Art

Commemo-rative art

Guerillia Art

Perfor-mances

Temporary art

Street Art

Kinetic Art

.... to be continued

…. and at the End of the Day there is an individual Piece of Art in Public Space for everybody

**Don't misunderstand functional
Art in Public Space with**

Street Furnishing

Folklore

Historism

"Art Parking"

Street Decoration

art in public space
without acceptance by the public
is no public art ....

.... but art in public space
accepted by the public
must not be necessarily art

**This is Accepted
Standard in German Province**

However, if Art in Public Space is
too expensive,
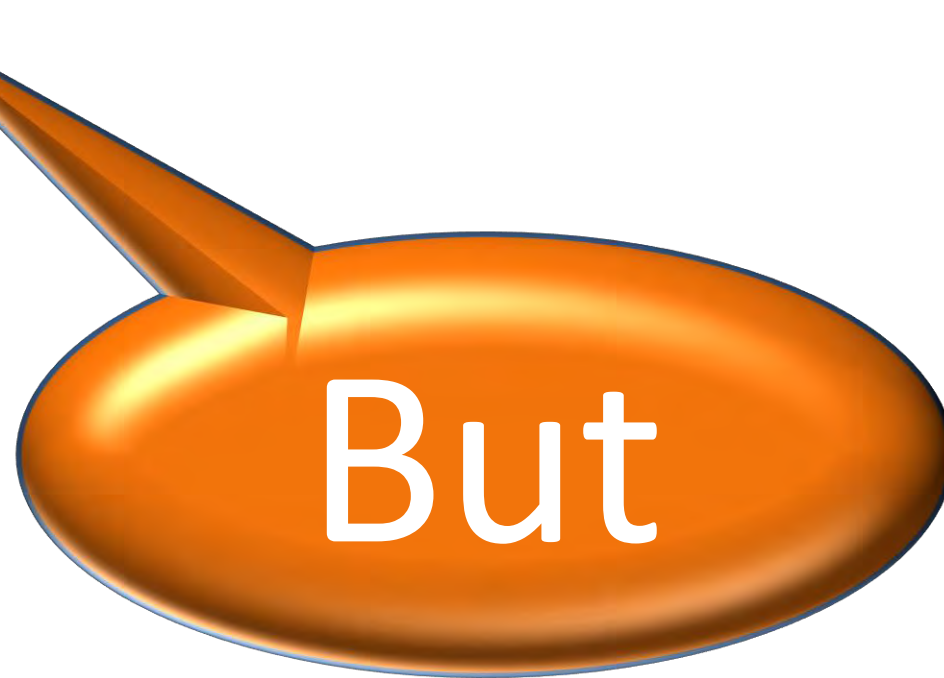**too labour intensive and**
too nervy

simply leave it out or arrange parking, - a well practiced Alternative
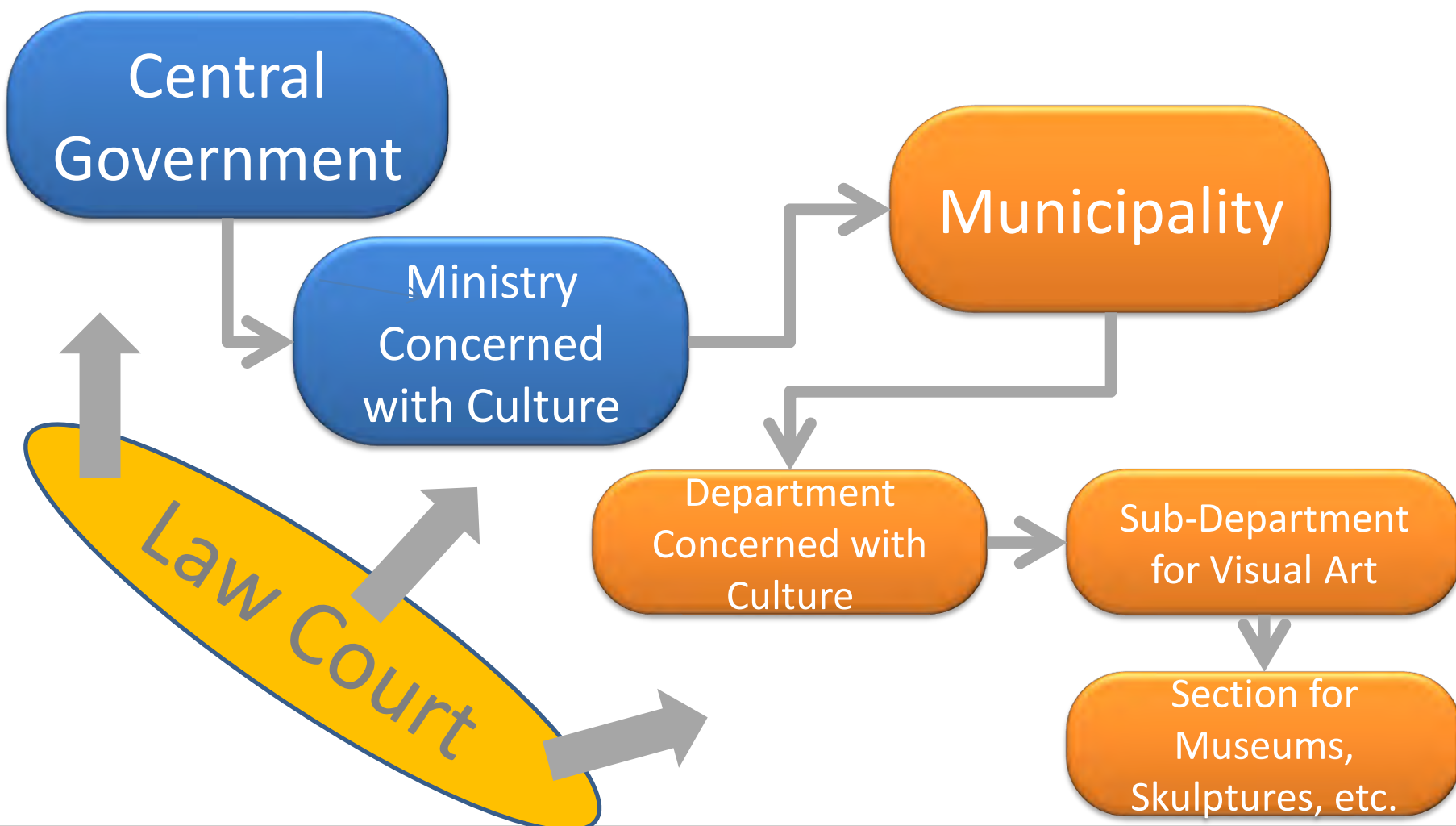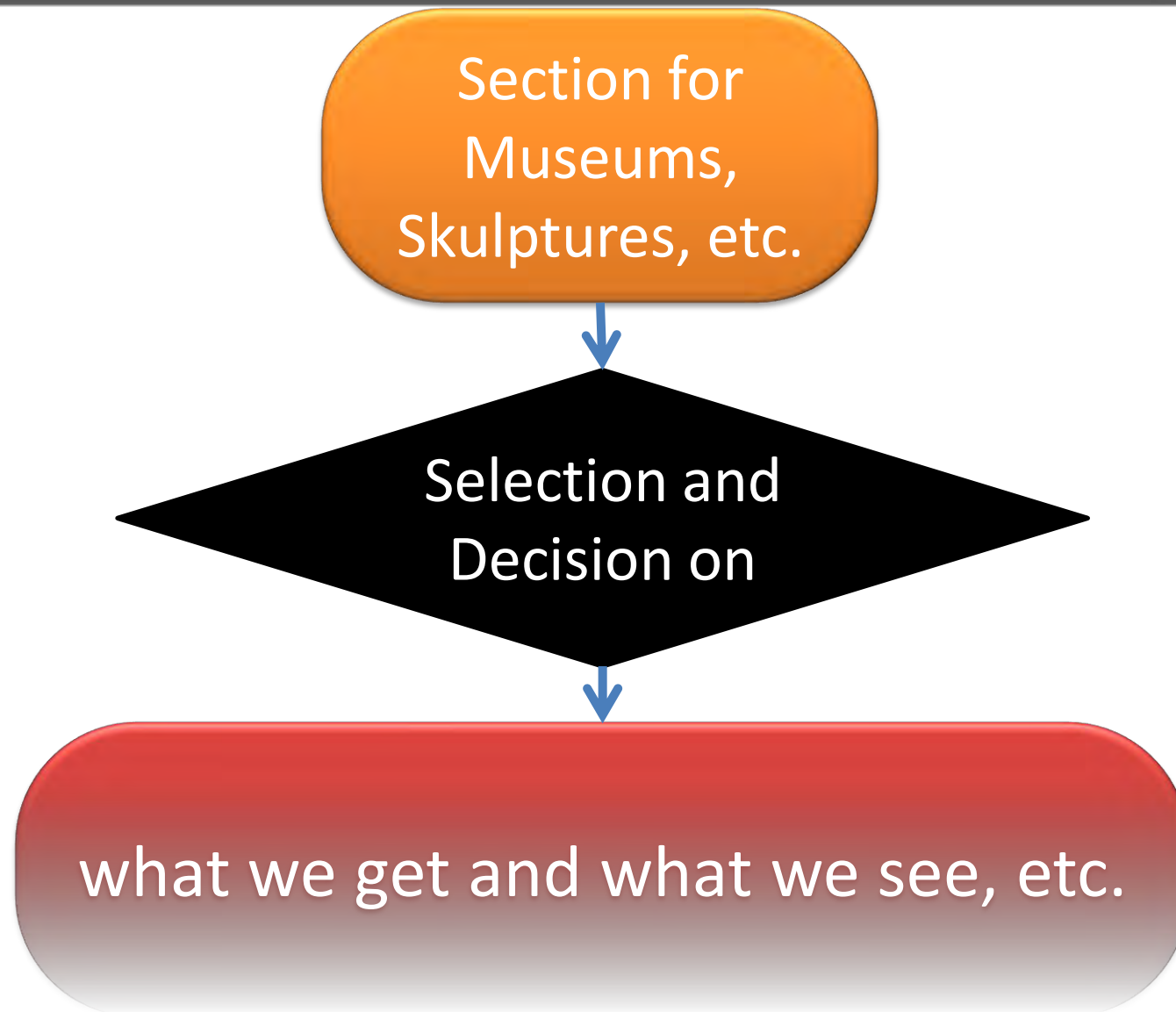
Art?
By Whom?

By the Artists of Course

But

What are the Responsible Bodies to decide upon
Objects, Location &
Integration
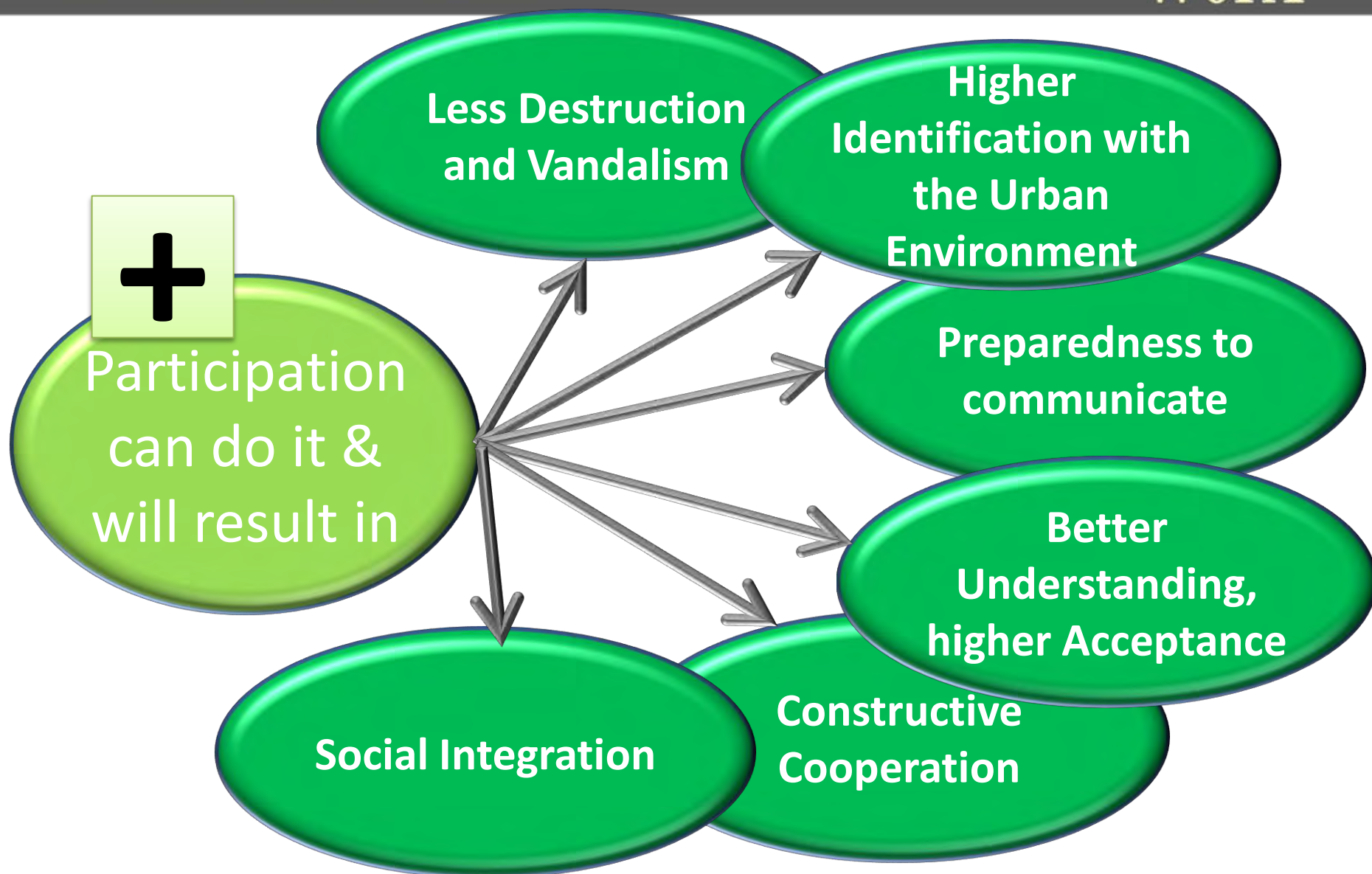& Participation

Basic Structure of Responsibilities

Section for Museums, Skulptures, etc.

Selection and Decision on

what we get and what we see, etc.

What are the Alternatives ?

+

Participation can do it & will result in

Less Destruction and Vandalism

Higher Identification with the Urban Environment

Preparedness to communicate

Better Understanding, higher Acceptance

Social Integration

Constructive Cooperation

−

Participation causes

Long Decision Making Process

Specific Skills Required by the Actors

More Personnel

Higher Costs

Delay in Implementation

How can Art be made a common Language?

By Participation

Supported by a legal Base

Identification of Citizens with their Living Environment

Get Aquainted with Visual Art & Culture

Practicing direct Democracy

Include Citizens in the Decision Process

Provide Opportunities to Understand Art Objects

Within Frame of Good Governance

Helped by a legal Base

Ensure Transparency
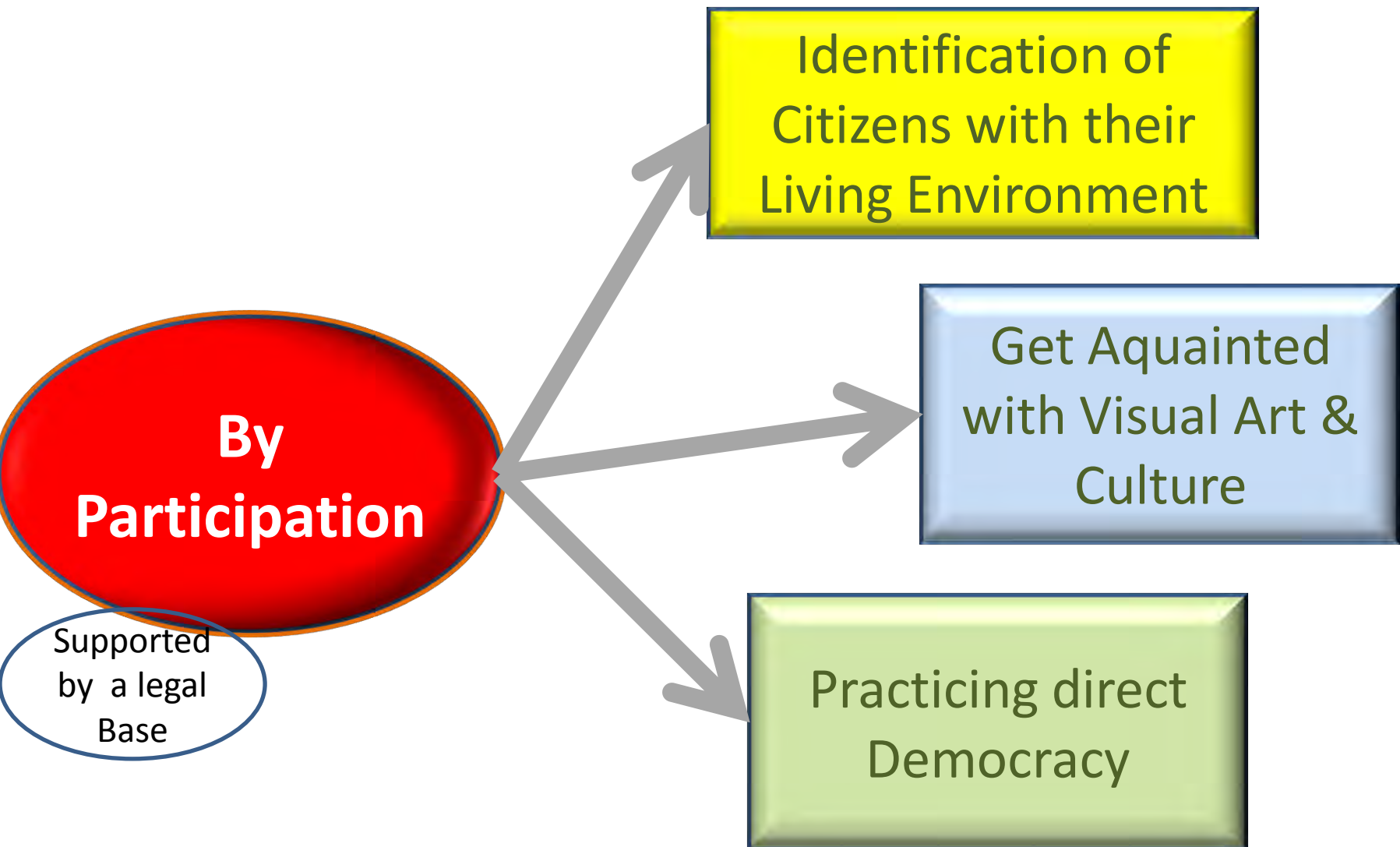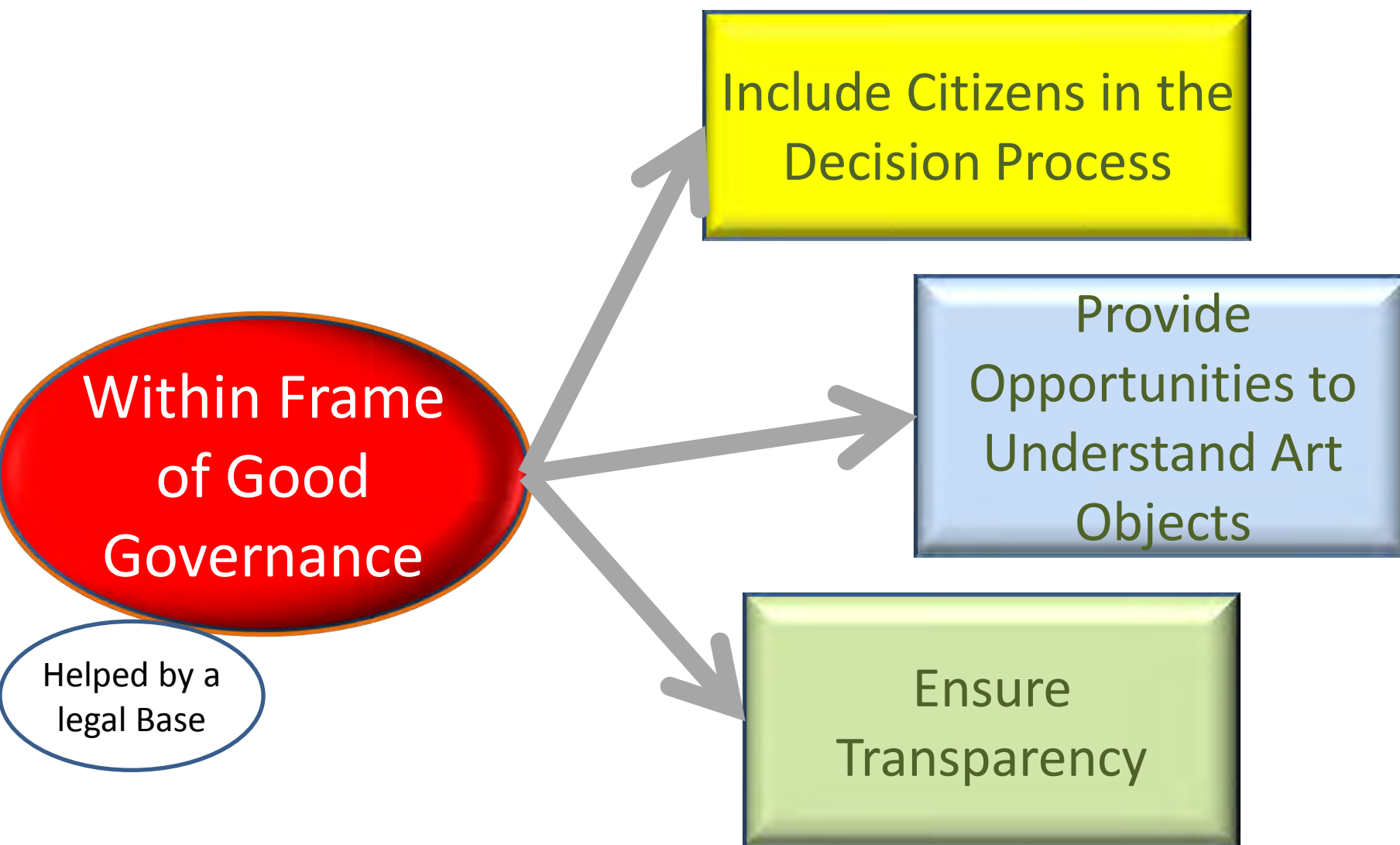
Leading to

- Understanding Art
- Respecting Art
- Accepting Art
- Tollerating Art

Because Art in Public Space serves the Preservation of Our Colletive Memory

That's Why We Need Participation!

In order to grasp it!

......and to provide the appropriate space for it!

How to Realize Participation?

The Participation Strategy

Run Decision Process Rather than Giving Order

Respecting Affected Parties as Partners

Initiating the Participation Process

Keep Communication

Involvement of all Parties Concerned

Who shall Participate?

Who are the Stakeholders?

Stakeholder Map

Municipality

Experts

Citizens' Associations

Related Gov. Entities

The Citizens

NGOs

Local Economic Entities

Universities

Local Politicence

Media

Schools

Architects

Urban Planners

NGOs

Artists
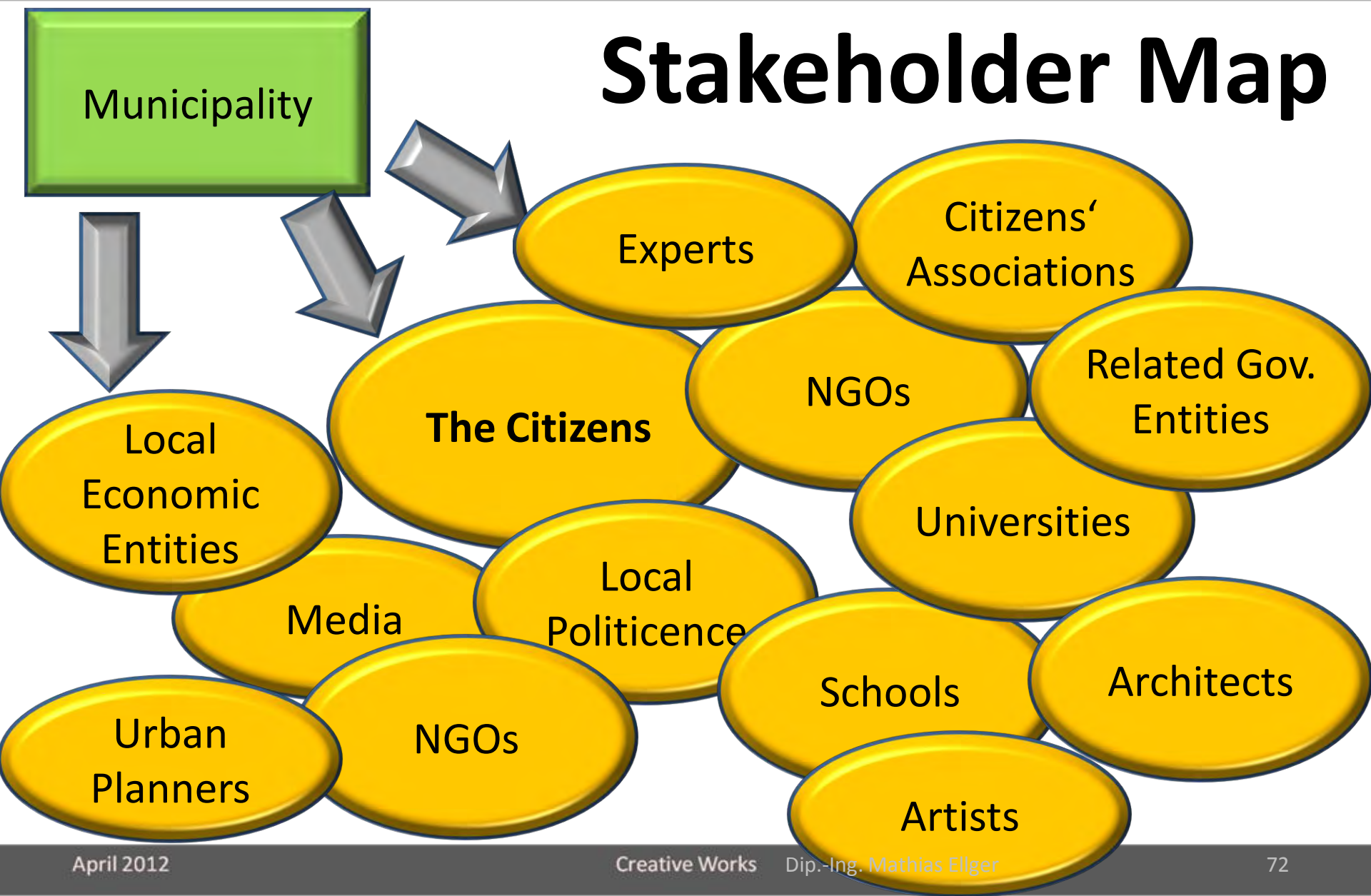
The Two Location Environments

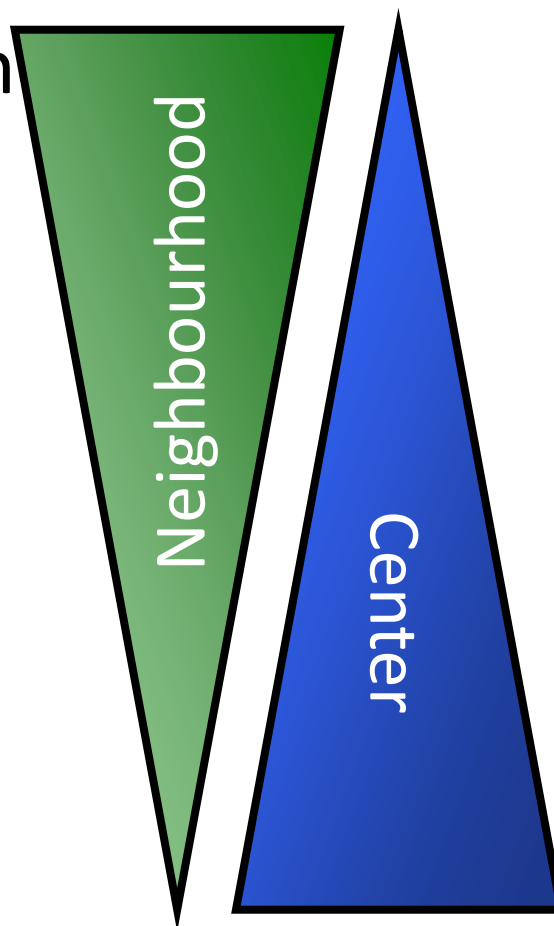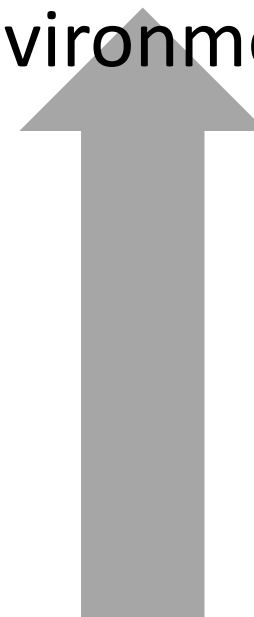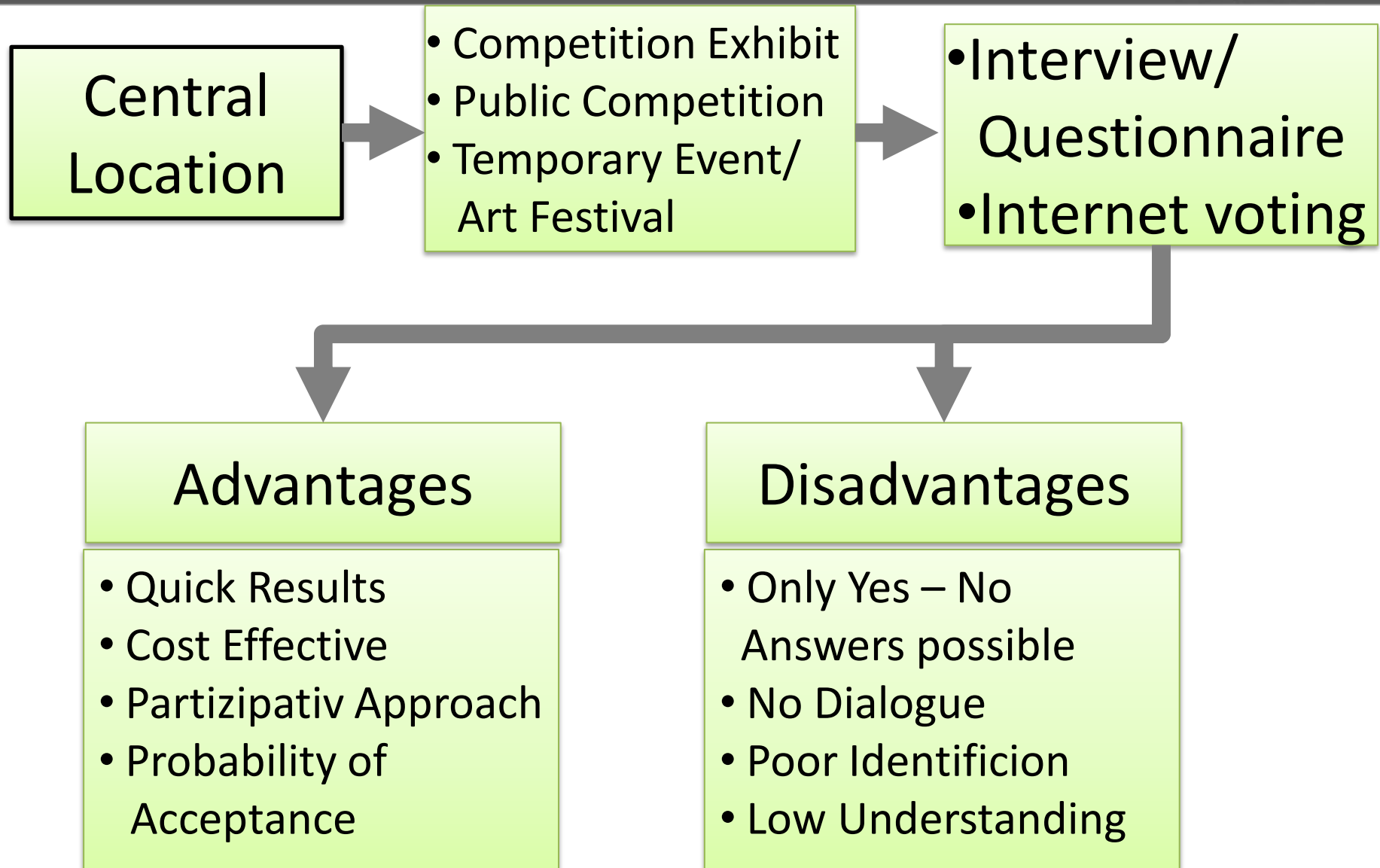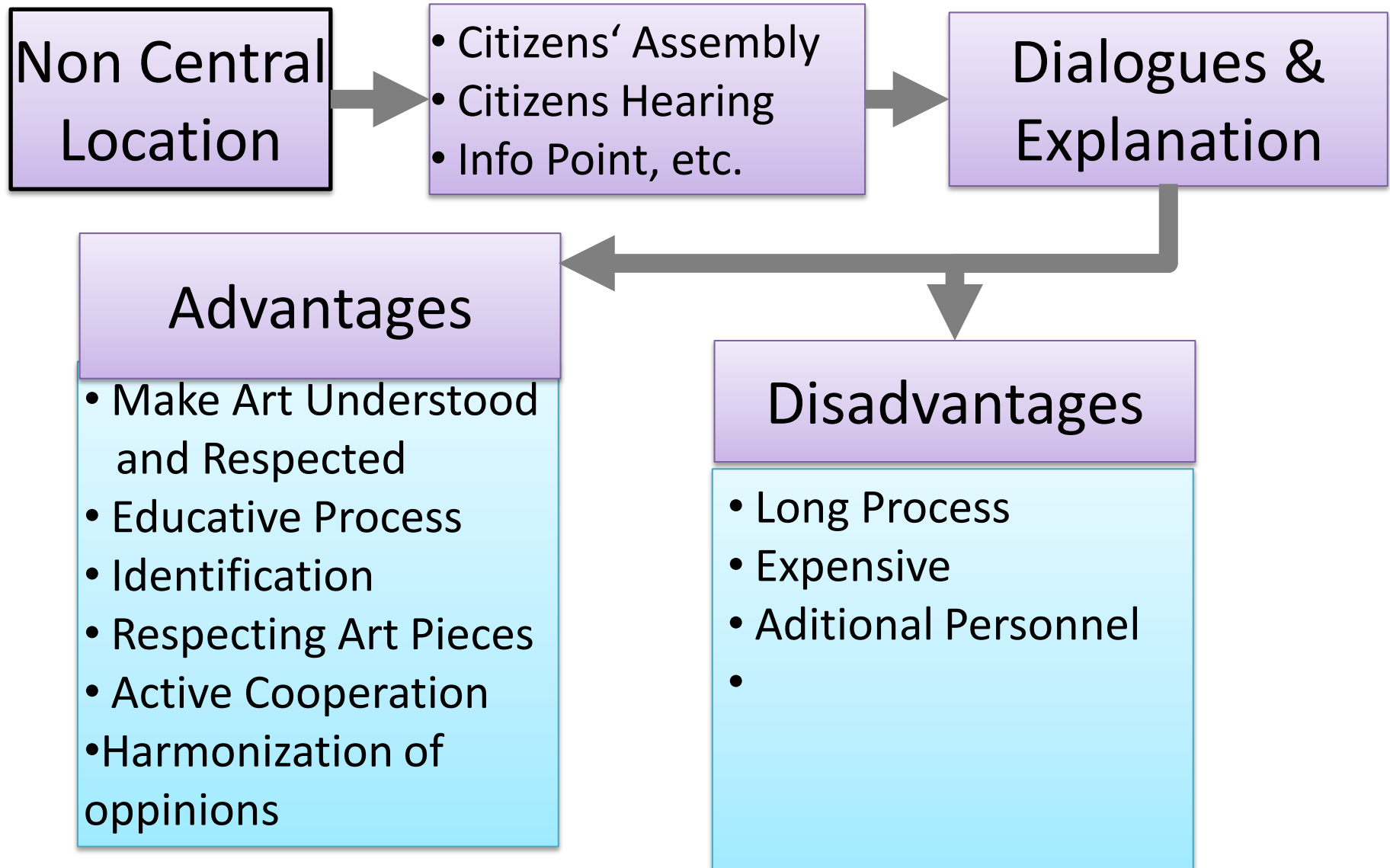| Central Location	Non-Central Location
• City Centers • Central Parks • Central Railway Station • Airport • Business Parks • Shopping Centers/Malls	• Urban quarters • Neighbourhoods • Neighbourhood Centers • Neighbourhood Parks • Neighbourhood Bus Stations • Local Public Transport Stations
Low Identification with Urban Environment	**High Identification with Urban Environment**

High Identification

Well Known Environment

Neighbourhood

Center

Low Identification

Anonymous

Central Location →

- Competition Exhibit
- Public Competition
- Temporary Event/ Art Festival

→

- Interview/ Questionnaire
- Internet voting

Advantages

- Quick Results
- Cost Effective
- Partizipativ Approach
- Probability of Acceptance

Disadvantages

- Only Yes – No Answers possible
- No Dialogue
- Poor Identificion
- Low Understanding

Non Central Location →
- Citizens' Assembly
- Citizens Hearing
- Info Point, etc.

→ **Dialogues & Explanation**

Advantages

- Make Art Understood and Respected
- Educative Process
- Identification
- Respecting Art Pieces
- Active Cooperation
- Harmonization of oppinions

Disadvantages

- Long Process
- Expensive
- Aditional Personnel
-

Keep Communi-cation Simple

Formalize Procedures

Alternative Offer, e.g. Art Festivals

Ensure Cooperation among Departments

Seek the Dialogue

How to Ensure Partizipative Approach

Encourage Citizens to involve

Identify the Key Stakeholders / Target Groups

Use formal and informal Systems

Run proper Information Policy

Creation of suitable Public Space

Demonstrate Arrogance

Insufficient Commitment

Resentments

"Playing the Power Card"

Factors for Potential Failure in Participation

Top-down decision making

Using Participation without sense

Insufficient Understanding

No ready made Visions or Plans

Lack of Acceptance

Lack of Trust

Thanks

and take care for your public and open spaces