Waterfronts and Public art: a problem of language

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Somebody said that cities born in the crossroads …. And near the water, I would add. Seawater springs Water, river Water, lakes Water. Being water, fundamental for the survival but, also, for the economic activity. Water is fundamental for the first artisans' workshops: those of the mud, of the wool and of the bronze. Water is fundamental for the cities with a commercial will, for the development of the ports. Water has too an important ornamental and symbolic capacity in the definition of the landscape of the city...

Cities have maintained a relationship at least ambivalent with water. Even in the moment of their foundation.

"Moreover, it suits to site the city in the middle of its territory, in a place where from to cover with a glance the extreme areas, in order to make an appropriate decision and being ready if necessary; where the farmer and the peasant can go daily to their work and in an instant to come back with the fruit of their work and carrying on their harvest. But it is a crucial issue if you plan to site it in the countryside, by the sea or among mountains.

*"Indeed, each one of those solutions has their advantages and their inconveniences. Being Dionysius leading his army through the India, he leads it to a mountainous land exhausted because of the heat of the summer: he recovered thanks to healthy air they breathe there. And apparently those who founded cities chose mountains because of that, maybe because they thought that in those places they will be safer. **But there is little water**. The plain will offer the benefit of the **rivers** and the **ways of water**; but, in turn, it is exposed to a heavier atmosphere, since in summer it burns, in winter it freezes in an exaggerated way; and it offers less protection in front of the attacks from the exterior.*

*"The **coast** propitiates the contribution of goods, but any **coastal city** frequently sways shake and whipped by the temptation of social convulsions and the excessive power of the merchants, and it is exposed to a multitude of dangers that the possible arrival of foreigner fleets involves. For these reasons I think: being any of the kind of places where to site the city, is necessary to try to get all those advantages and leaving it free from the inconveniences. And will happen that, where I go to found a city, in the case of the mountains a plain will exist and, in that of plains, some hills. And if it is not possible to get it to our pleasure, because of the diversity of the places, to obtain what we think it is necessary we will follow those criteria: **in coastal areas**, not too near from the coast if it is flat, neither very far, if it is in a mountainous area. They assure that the **coasts** change their conformation, many cities have been submerged in the sea: apart from other cities in other places, Bay in Italy, Lighthouse in Egypt time ago surrounded by the sea, now join the continent like the Quersoneso. Likewise Estrabon explain how that happened to Tyro and Clazomene. Also, they say that the Amos's temple was in the past next to the **sea** and that, because its step backwards, now is out to land and they advise that you site the city in the **water's edge** or **far enough from the sea**.*

*"Indeed, one can observe that the **breeze from the sea** is weighed and rough because of salt; therefore, when getting into inland areas - mainly in the plain—and meeting there humid air, once the salt is dissolved, it becomes an in excess dense atmosphere and almost mouldy, so that, in most of that places, in occasions you find that you see films similar to spider's webs floating in the air. And they say that with the air it happens exactly the same thing that with the **waters**, that it is evident that they rot for their content in salt, to such an extent that they even give an annoying smell off. The ancients, mainly Plato, they praise the city that you site **ten miles away from the sea**. And if it is not possible to site it far from the sea, we will site it in a place where this type of breezes doesn't reach but in pieces, weakened and purified; and it will be **sited backwards**, so any noxious action coming from the sea is handicapped and blocked by the presence of hills. To be able to*

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contemplate the sea from the coast is very pleasant; also we appreciate a climate noxious at all: indeed, the areas renovating continuously their air continually and those where the winds blow frequently, those are which Arístós thinks are the healthiest. But they should be careful that the **sea is not in that place full of weeds** *being the beach sunken and under the level of the waters, but deep and violent, in the shore line.*

"And if you build in a flat place and, like it is usual, next a **course of water***, do it so that the current crosses the walls by its middle point, and trying that the current doesn't come from the south or go toward the south: indeed, in a case the humidity, in the other one the cold, increased by the condensation of water, they will become quite uncomfortable and dangerous. But if, on the contrary, it goes along the enclosure of the city, it will be necessary to pay attention to surrounding area; and where the winds have a more expedite entrance, there the walls must be built;* **the river will be behind***. Otherwise one will keep in mind what the sailors think in this respect, which is that the winds, because of their own nature, use to follow the sun's steps.*

"And the specialists say that the oriental breezes are the most limpid at daybreak, more humid at sunset; that the Westerners, on the contrary, are denser at daybreak, slighter at sunset. If it is this way, **the ways of water** *that run eastward and also toward occident they won't be at all subject to disapproval: indeed, the sunrise breeze, or it will disperse any noxious vapour carried to the city, or it won't increase such vapours. Lastly, the* **ways of water, the lakes** *etc. should extend, in my opinion, northwards and not southwards, on condition that the city was not in the shade of a mountain that is something really gloomy."*
(L. B. Alberti: De Re Aedificatoria, Book I)

A long quotation that condenses a part of our way of understanding the relationship between the water and the city. Water is a structural and structuring condition for the city. Cities use water, and maintain a certain relationship with it.

And, the Arts? Too! The still alive today positivist system of teaching Art, prevent us to enjoy this relationship. Not going far off/away in space - time, I propose you a short review, observing with attention the maps of the historical centres of Rome, Florence, Venice, Pisa or Milan and trying, at the same time, to superimpose the sculptural pieces we have always seen isolated or through the slides vinyl or in the cellophane of the museums. In actual terminology we would say that part of the Renaissance's art emerges in a "waterfront" context: *a morphological approach between the city and the water.*

But we must be cautious, an like in the same way we can not to talk of Public Art during the Renaissance, we cannot to talk of all possible relationship between the city and the water under the actual waterfront concept.

I will try to illustrate this thought inviting you to a certain number of places, most of them city ports, and there trying to analyse what we can understand like waterfront, like public art… and finally we could conclude some aftermath for the role of the artist: Is facilitation a possible process?

Lisbon / Barcelona

Towards 1925, Fernando Pessoa writes an interesting *book "Lisbon: What the Tourist should see"*, devoted to show Lisbon to a tourist getting the city by liner. This book should be part of a collection of publications to dignify Portugal that, Pessoa, considered not well understood from

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the European perspective.

Pessoa starts in the Alcantara's quays and proposes a journey to the long and wide of the city. Pessoa shows the monuments of Lisbon. According to his explanations these monuments can be categorised as: Gardens, civil and religious Buildings, Museums and sculptures located in the street. Pessoa describes a total of 33 of these sculptures, still including some of them that were in progress, like the monument to the Marquis of Pombal, and some others.

We carried out the exercise of locating the sculptures mentioned by Pessoa on the actual map of Lisbon. The results are interesting. We can observe four tendencies in the location of the sculptures. (1) The first one is related with the border of city's riverside. It exists in relationship with the urban fabric, it is used as urban space, and because of that it is "monumentalized". (2) The second is related with what M.A. Roca calls "symbolisation" of the centre and Bohigas "monumentalization". An important part of these sculptures are sited in The Baixa pombalina and in the Chiado. (3) The third consist on the monumental punctuation of the new axes of articulation of the city's new bourgeois neighbourhoods (Avda. da Liberdade, Avda. da Republica, and Campo Grande). (4) Lastly and in fourth place appears what we could call *"sculptural containers"*, I mean, in this case, new gardens or parks like that of the "Jardim da Estrela".
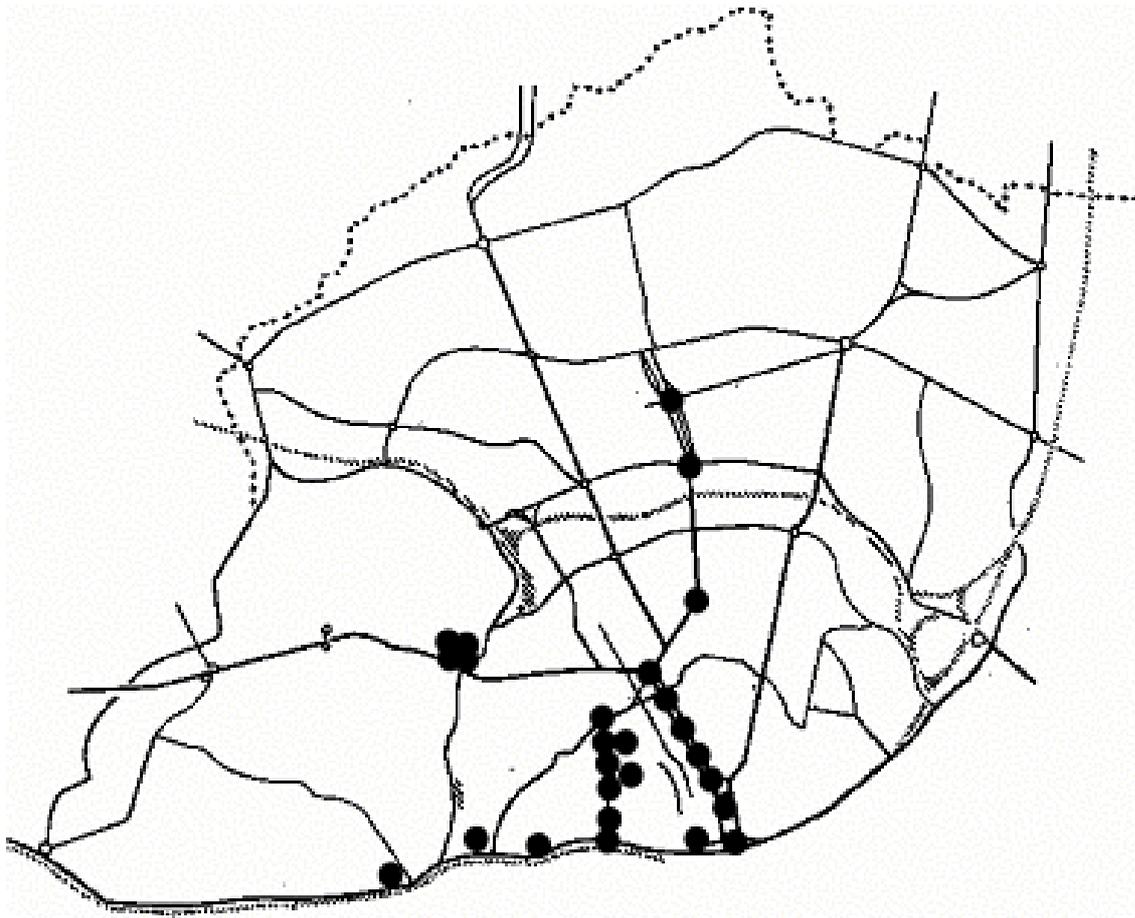
A last result is to check like the popular neighbourhoods of the centre and those of new creation present a black hole in reference to the public statuary.

If we reproduce the same exercise in Barcelona, we will obtain the following results.

First of all, it is surprising that a non-capital city owns a depot of public statuary so big compared with the capital of an empire. [It exists approximately a 125% more of public statuary in Barcelona]. If we analyse the rules of territorial distribution of the sculptures, we find the same than in Lisbon: (1) An evident coastal edge from the Monument to Columbus to the Monument to General Prim, memory of the Universal Exhibition of 1888. (2) A clear symbolic densification of the historical centre (the one that was defined by the walls). (3) A specific monumentalization of the new bourgeois neighbourhoods, in this case the Eixampe, through the punctuation of road axes organis-ing the territory (Gran Vía, Diagonal, Pss. San Joan, Rambla Catalunya largely coinciding with the denominated "Golden Square" of the *modernisme* in Barcelona). (4) The existence of "*containers of sculptures*", in this case much clearer and developed than in Lisbon: the park of the Citadel and the park of Montjuïc that began its activity when N. Forestier [a French landscape architect that worked, too, in Lisbon where he outlines an avenue beside the Tagus. This avenue defined according to the Beaux - Arts criteria, and therefore proxy to the pro-

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posal Barcelona's promenade, had grounds on monumentality and academicism] started the urbanisation of the mountain towards 1917.

In the case of Barcelona it can surprise the phenomenon of the existence of sculptural elements in the outskirts. It is necessary to point out that the outskirts are made up of independent old municipalities (annexed starting from 1897), reason why they could have had decided to implement some public statuary before becoming part of the City of Barcelona.

It is also interesting to compare the sequence of location of the sculptures in both cities. The chart shows us a clear intensification of the installation of public sculpture starting from the second half of the XXth Century. Most of this intensification corresponds to the expansion of the city beyond the historical limits, overcoming the walls and extending for the different development areas in both cities.
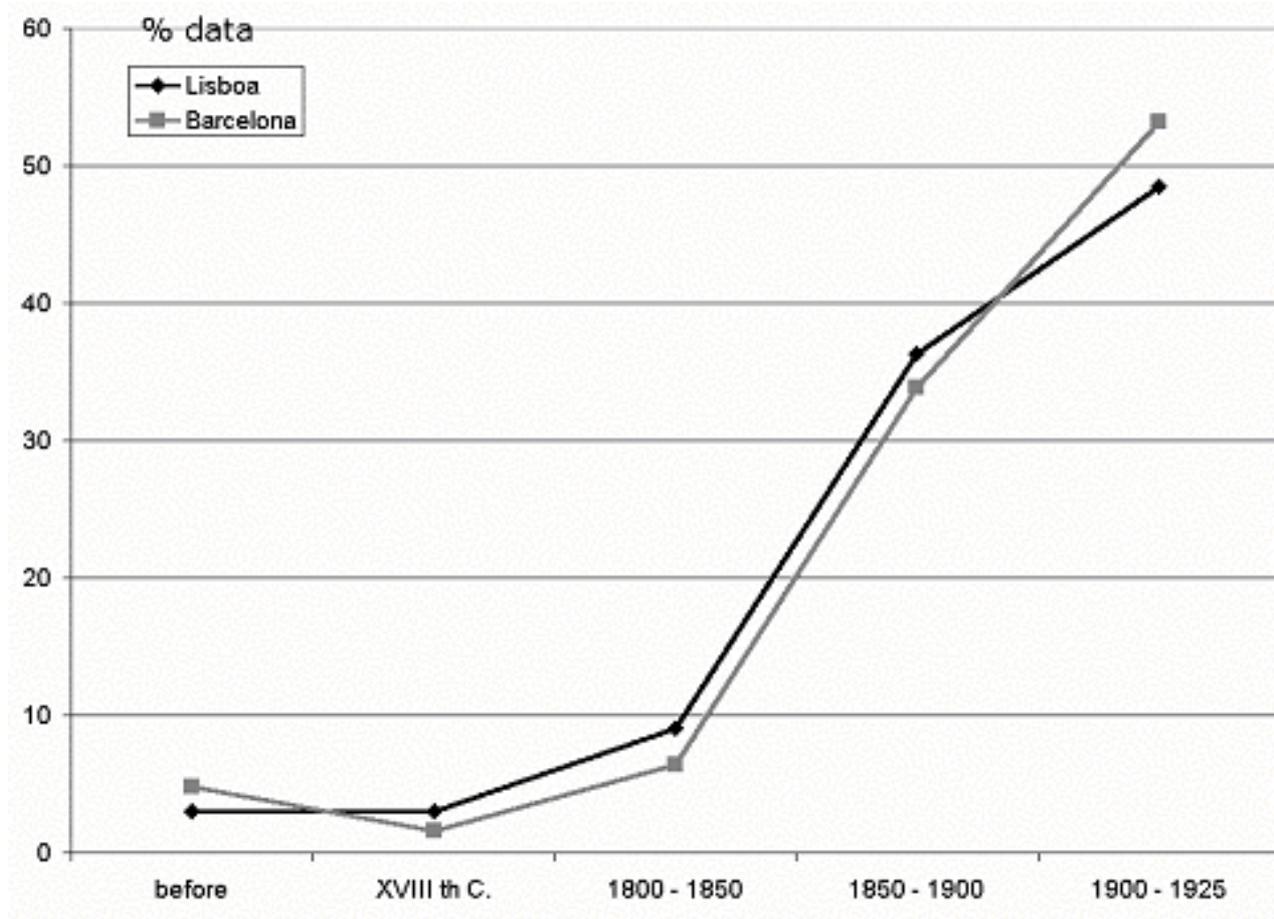
The behaviour patterns in both cities are similar and we don't get enough data to value the small differences that are visible

It is also interesting to compare the iconographic programmes for public sculpture in these cities, just for the studied period. The different monuments evolve, from an iconographic   program based on the classicism to a quadruple formula of figurative representation: the **portrait**, the **allegory** (i.e. The Beauty, The Affliction), the **anecdotary** based on popular stories, characters from media, etc and finally, what we can call **"social representations"**, that is to say the portrait of situations of the working world or of everyday situations in
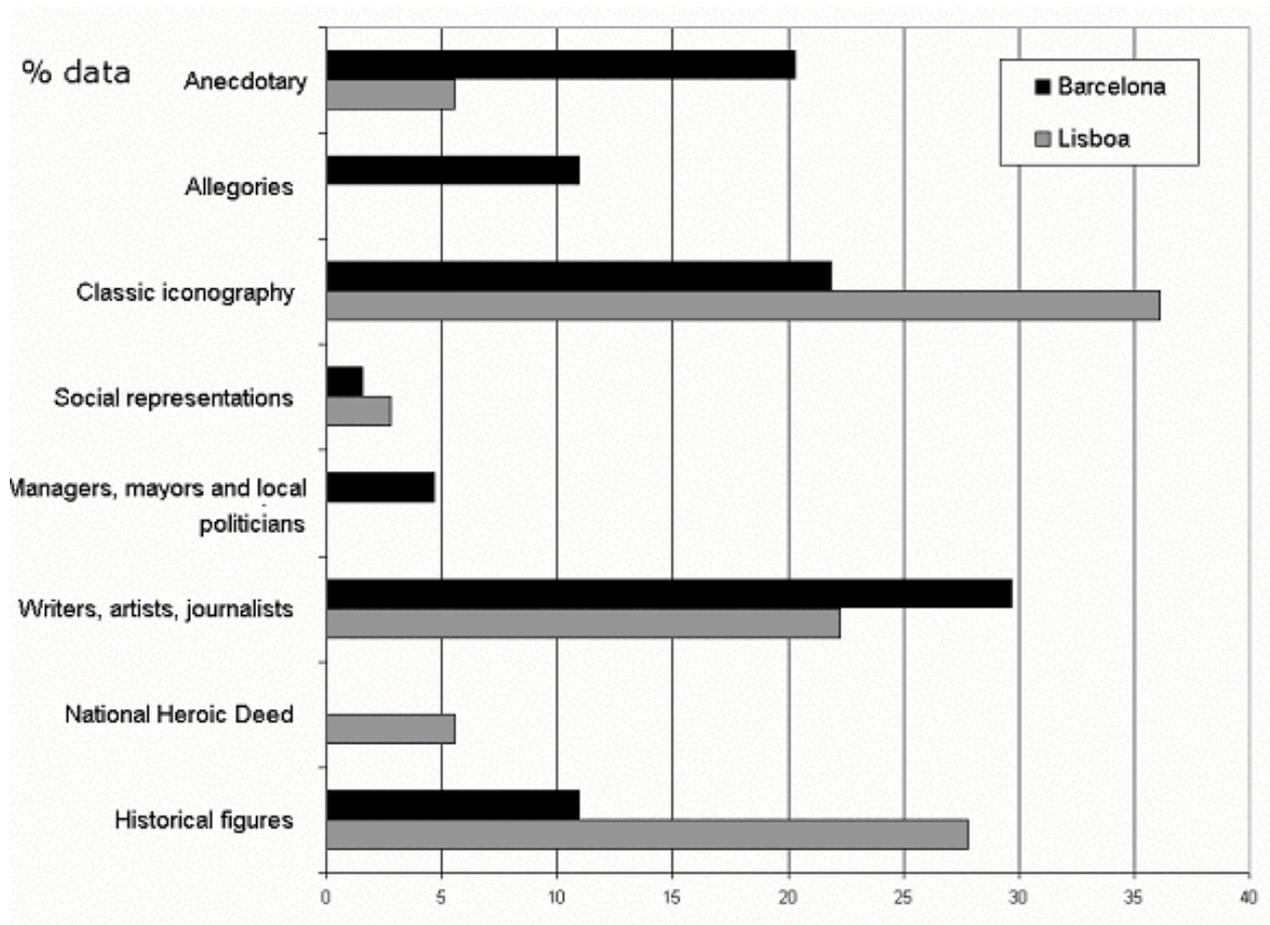
naturalistic way, even if anecdotes are the topics.

The chart shows us like, in this case, the programmes are different and they offer a different profile for the system of representations used in each city. Obviously, Barcelona shows itself   like a middle class city, but at the same time with the problem of a certain lack of "elements to represent" and because of that the weight of allegories and anecdotes in its programme. On the contrary, Lisbon, a City capital of a State, empowers the representation of Historical Figures and of National Heroic Deed.

Anyway, these categories form panoply of possibilities that the sculptors use to develop their work. In a schematic way we could see that the categories evolve historically in both cities.

Whatever happens when the industrial and commercial bourgeoisie leave the coastal fringe [the first episode of the narrative *"We must make up for lost time, that when the city lived back to the sea or the river. We must to recapture the water"*] to go inland to the new city, it carries its "writing" system over the urban space: the statuary.

In spite of that, in Lisbon, already in 1927, in the viewpoint of Santa Catarina it is built up the monument to the giant Adamastor, one of the characters of "Os Lusiadas" by Camoes, but it will be necessary 13 years, so that in 1940 the Regime of the Estado Novo, in the context of the Exhibition of the Portuguese World, erects a new monument in the coastal border: the Padrao das Descobertas, hymn to the imperial history of Portugal (1140 foundation of the Kingdom of Por-

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Historical Figures · National Heroic Deed · Anecdotary · Allegories · Classic Iconography · Social Representation · Managers, mayors... · Writers, Artist, etc.

s.XVIII   1800 –1850   1850 - 1900   1900 - 1925
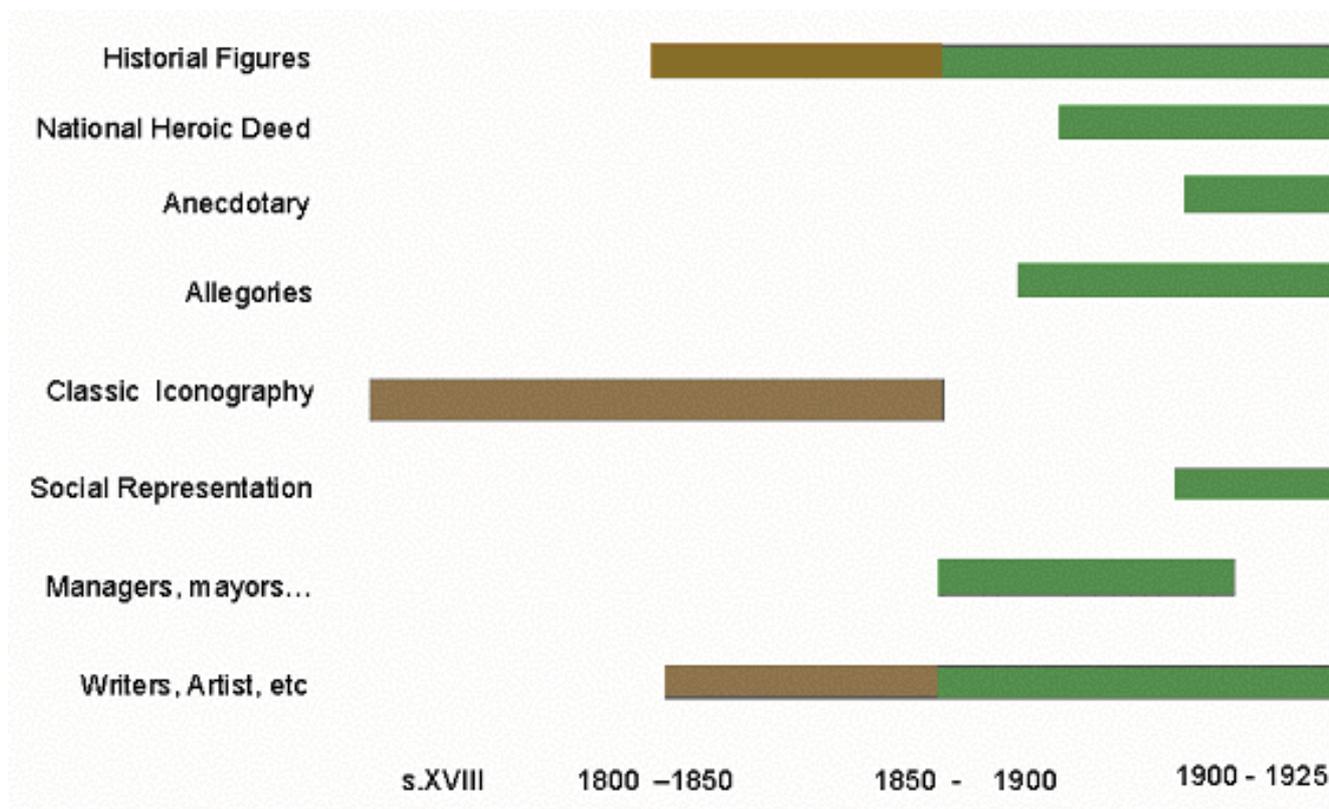
tugal, 1640 Restoration of the Portuguese Nation).

Later on, except some isolated action, it won't be up to 1994 that it will be erected near the Praça do Comercio, in front of the Arsenal, the big red iron sculpture by Joao Charters de Almeida. Four years later the Expo'98 would incorporate a complete Public Art Programme.

In Barcelona, the situation was even more surprising. 71 years after the dedication of the Monument to Columbus, a first sculpture is placed in the waterfront, the fountain that pays tribute to the gypsy dancer Carmen Amaya, year 1959, in the Barceloneta's neighbourhood, to which will follow, in dribs and drabs, other several works in the decade of the sixties and seventies, taking advantage of the first impulse towards the recovery of the maritime fringe with the opening of the Promenade.

The plans for remodelling Barcelona in the 80's will suppose the introduction of Public Art programmes and an active operation in the whole waterfront.

Anyway, the parallelism between the two cities was and is alive. In 1905, León Jaussely, a french Beaux Arts architect, proposed in his "*connections plan*" for Barcelona the creation of a promenade endowed with monumental elements. Although with other expectations, the plan Le Corbusier - GATPCPAC 1934, well-known as *Pla Macià*, outlined the need to build up a modern "city" in the port front of Barcelona, by means of the displacement of the port toward the western sector of the city. In Lisbon, the PGUEL (General Plan of Urbanisation and Expansion of Lisbon) in 1938 launched the idea that the tendency of the past years, those of tracing the city in opposed direction to the river must be corrected. As much in the Lisbon as in the Barcelona of the thirties it starts to be configured the "idea" of opening again the

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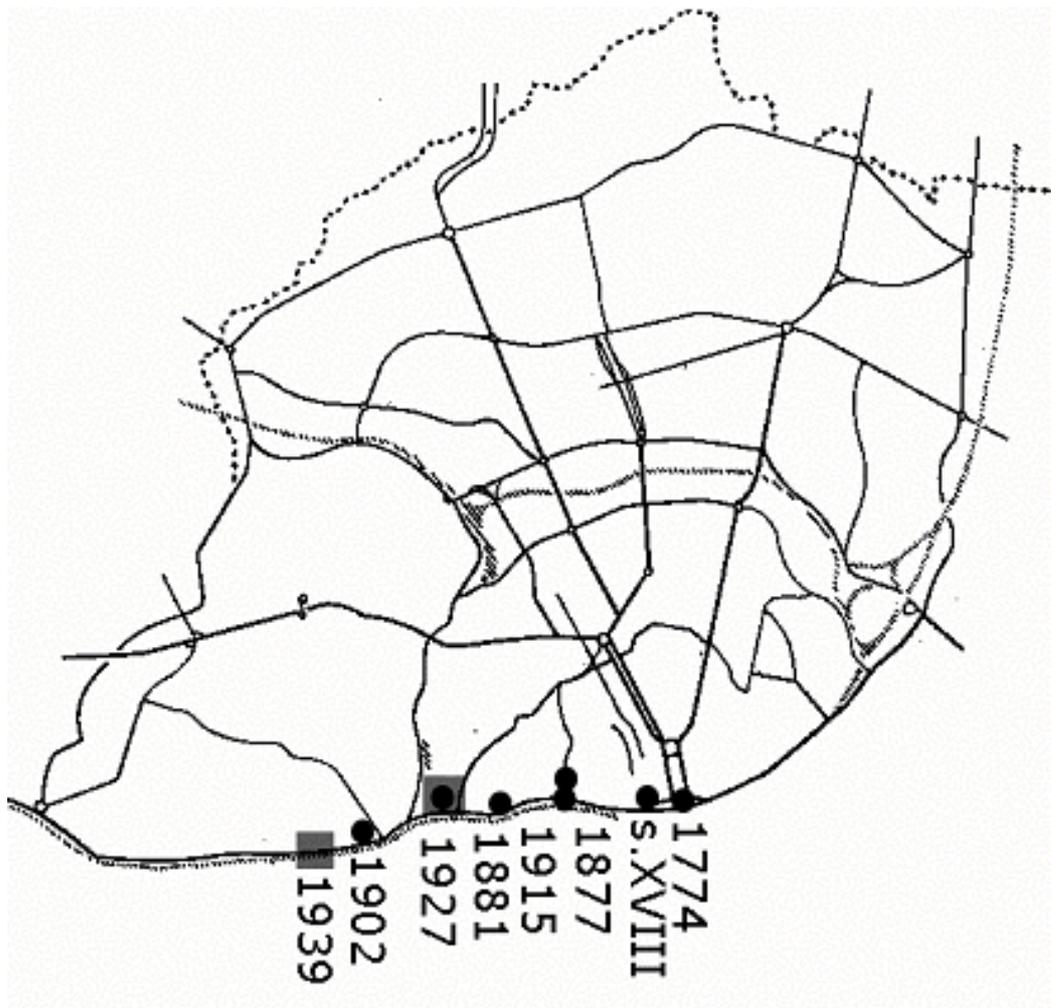
city to the water.

The industrial occupation of the territory and the   lack of culture respect to water

Barcelona and Lisbon are port cities. The urban fabric grew around and from the port. Both ports are completely different. Lisbon Port is a lineal river port up to 18 km. Barcelona port is a Mediterranean port. But in both cities the original relationship between the port and the city broke down because of industrialisation starting at the end of the XIXth Century.

The port and its hinterland

There is a cliché that explains that a port is a city inside the city. In many cities the Port Authority is different from the municipal authority. The ports rule their own police, rail network and infrastructures. But until recently the environment of the port was constituted by a complex system of industrial plants and infrastructures of transport.

Gas and electricity factories active thanks to the raw material entering through the quays, enormous rail beaches to administer the distribution of goods, heavy industries manufacturing marine hardware or its complements (shipyards, dikes, metal companies, etc) draw

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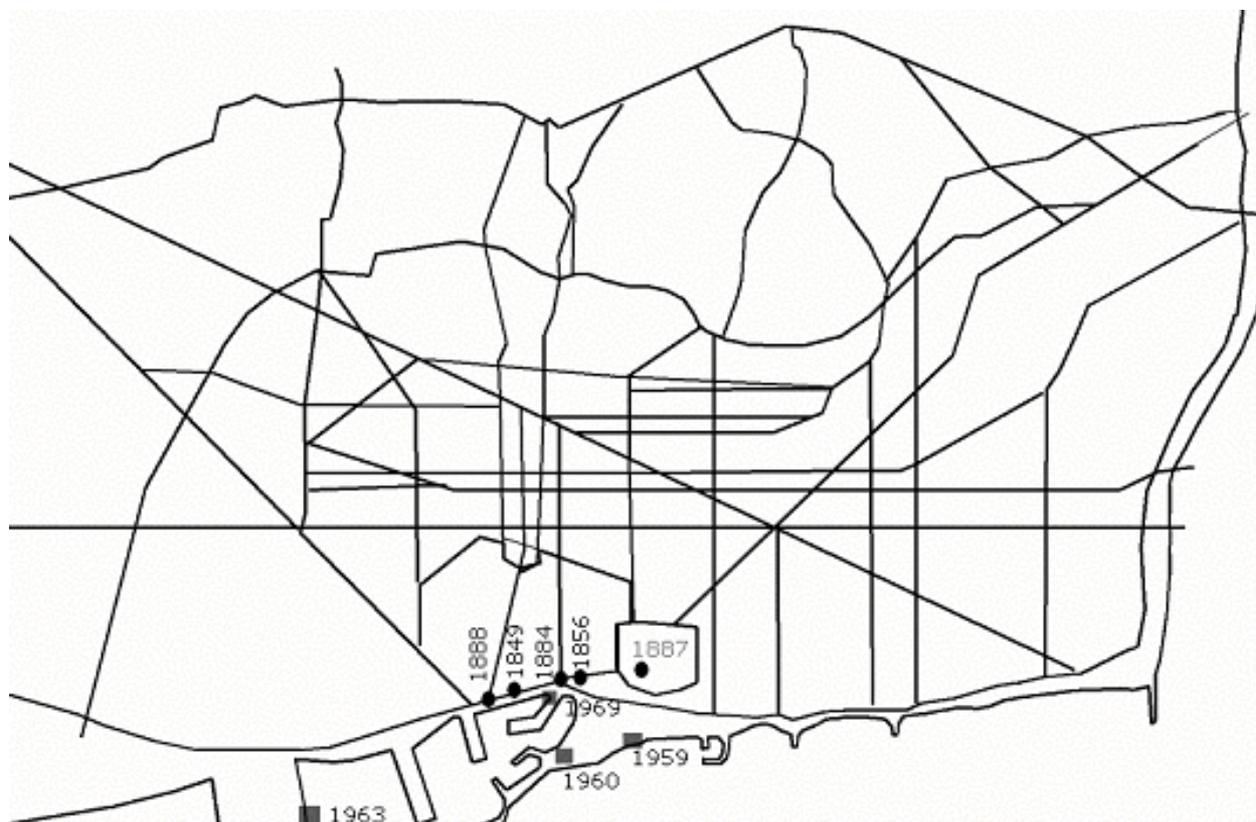
up a part of the port areas landscape. A large space in the urban centre prolonged by the coast and following the layout of railroads and high-ways. Reserves of *"productive land"*, in the heart of the city, but that are becoming isolated from the city. (cita Joao Pedro)

Planning and zoning in the generation of "expectant territories". Plans for the future.

The systematic scope we adopted outlines the importance that the diverse types of planning generated among the 30's and the 70's have had for the creation of vast expectant territories on those that the direct impact of the technological innovation in the system of mari-time transport and intermodality takes place. *"It is necessary that the important industrial areas are contiguous to railway lines, the navigable rivers or the ports and to the main routes of terrestrial transports"* read the Charter of Planning the City (Sert, 1942).

Sixty years, under the rules of the General Plan of Urbanisa-tion and Expansion of Lisbon (PGUEL), was the Expo' 98 opening and the world heard to talk about the development of the *"frente riberinho"* in the Portuguese capital. The instigator of this work E. de Gröer, collaborator of Agache in Rio de Janeiro, put the objective *" to correct in a progressive way the old error that consisted on to build and to urban-ise the city in opposed direction to the Tagus, essential element of her beauty"* (Nunes Silva 1994.15). The subsequent development of the Master Plan of the City of Lisbon in 1948 decided finally that the oriental area of the city should become the main industrial area due to its easy con-nection with the port, with the railway lines and its good position re-garding the dominant winds (winds from the north quadrant) that

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would minimise the pollution of the adjacent residential areas and of services. This way, planning and zoning took off urban life in the oriental part of the city, creating expectation respect land uses that were activated when, ending the seventies, all the industry in this area started to become obsolete.

Something similar happens in Barcelona. When Ildefons Cerdà planned the development of the City, he outlined the importance of a good relationship between city and port, and designated the area of the Poblenou as a kind of "interface" area between the inland activity of the Barcelona region and the Port of Barcelona.

A large industrial area, it was called the "Catalan Manchester", grew up in the Poblenou. Utilities, heavy industries, railway links, logistic companies, small firms… The Master Plan for Barcelona (Pla Comarcal 1953 and the posterior PGM, 1976) listed this area like 22ª, that means Industrial area with some possible residential uses.

But in 1986 population in the area drop from 59.375 inhabitants to 47.937 inhabitants, and clear signs of degradation started to appear everywhere in the area. Similar processes happened in the

Barceloneta neighbourhood and in the districts of the historical Inner City. All that did not happen suddenly. Was a slow process starting at the same time that the "growing era" – that correspond too with Franco's era- during the sixties and early seventies.

The first sign, even when population was growing, came from the stagnation of housing developments in the areas, even the rehabilitation of the old ones. The second sign was the moving of some big companies to a more safe and accessible areas in the outskirts of the Barcelona's Metropolitan Area. Two important facts impel them to move: (1) local and state regulations pushed "dangerous activity producers" to move to safer areas and (2) the improvement in motorways and roads make easier and convenient to build industrial premises in the "Industrial states", specially that one in the western area of the Port, the Zona Franca Industial state, that grew following the path of road infrastructure.
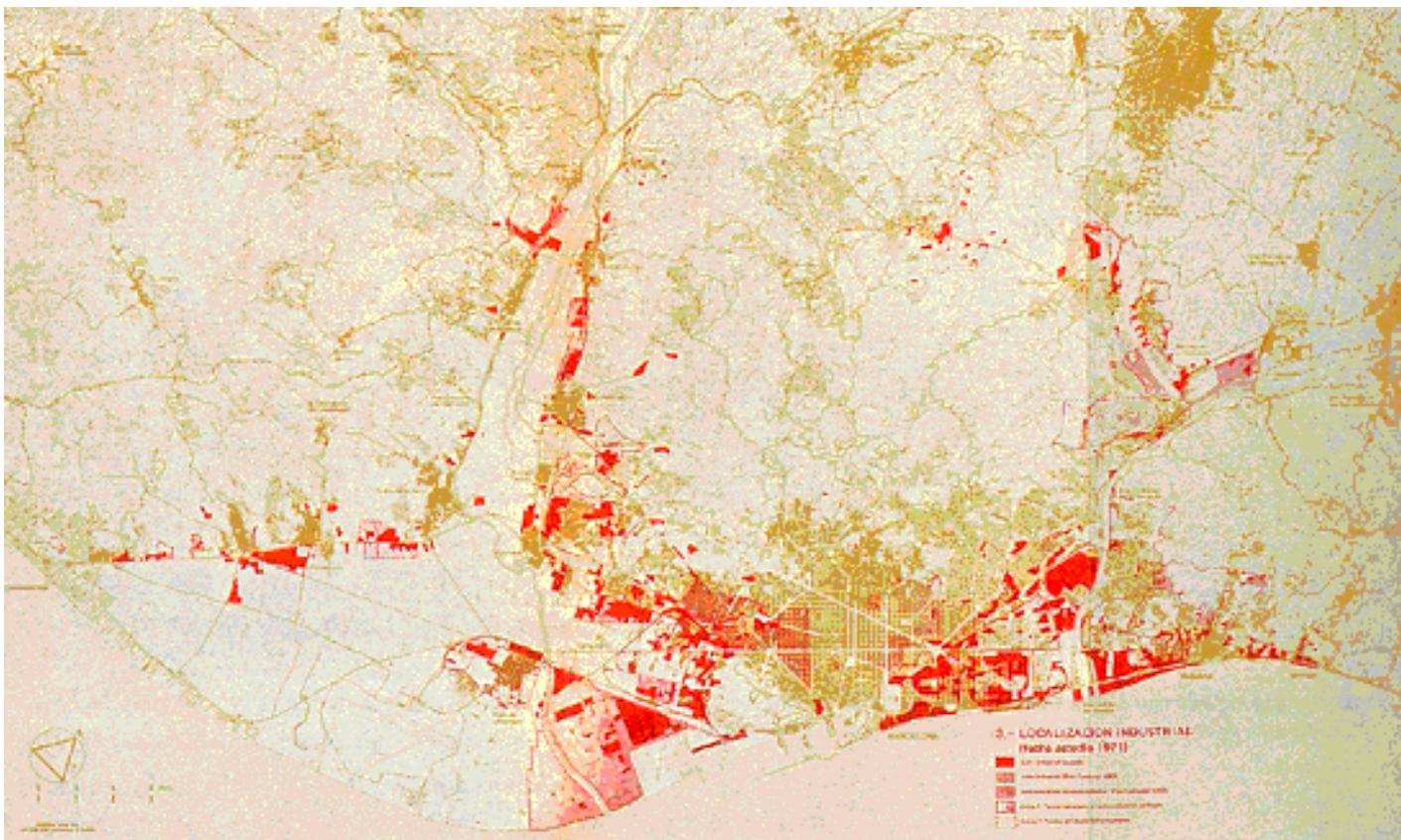
Other complementary reasons were some changes in the production of some utilities, for example gas that move from the in-company fabrication to importing "natural gas" –cleaner and safer- from Algeria. Moreover, most of the industrial plants in these areas, especially in Poblenou and Barceloneta, were build up at the end of the XIXth Century and become obsolete, or they need a big investment. So, many managers preferred to build up new plants in the outskirts of the Metropolitan Region.

There is too another economic – ideological reason. The 1953 master plan draw up"industrial corridors" along the Llobregat and Besòs Rivers and, too, a transversal industrial and services corridor, behind the Collcerola mountains, one of the natural borders of the

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city. This strategic decision acted as catalyst to launch the development of several "*consolidated cities*".

So, mid the sixties, some of the landlords in the Barceloneta and Poblenou districts, launched the idea of reconverting the whole area into a new residential and services area. As soon as in 1964 – we must remember that the Boston Inner Harbour project started early in the 60's – a private company, "Ribera, S.A.", presented a project designed by Antonio Bonet, the "Plan de Ribera". The motto of the project was "*Barcelona, A city that cannot continue living backs to the sea*". A statement I heard with slightly changes in Lisbon, Cardiff, Buenos Aires, Bilbao… The idea is "to jump" the artificial borders that the industry – port – transport system were developing since mid the XIXth Century and which main effect was a physical segregation between water and city.

There is a logic repeated everywhere: obsolete industrial, port or transport states bordering, both, city centre and a natural resource, water. Industries move away to the outskirts – and since early 80's moving away to other countries- , ports moving away trying to find deeper waters and lands able to answer the new technological needs for freights and intermodality. And all that happens in the context of cities that become the centre of a large metropolitan area.

A powerful fact: waterfront development is the logic for the renewal and regeneration of "inner cities" regarding cities in its metropolitan dimension. The territorial model of the industrial city, break off an historical physical and symbolic balance between cities and water. Waterfront developments respond to the logic of the emerging informational mode of production and they try to re-construct the balance between city and water with a new physicality and operating from a completely new symbolic order.

From promenades to waterfronts. From Public Statuary to Public Art

Waterfront areas, partly due to their central situation respect to the cities that house them, have become true laboratories of experimentation of the new space structures of the global city.

From mid the 70's the development of these areas has become a priority for the city leaders and for the real estate promoters. In some cases, like it happens in the context of the U.S.A., due to the processes of renovation of the urban centres. In Europe- mainly in the Latin Europe- because of the deep changes in the economic base of the cities. In the case of Far East they suppose a condensation of the investment activity and in Latin America they are presented as true "*blue chip*" for international investment.

"*The Transformation of the Urban Ports is, without a doubt, one of the big chapters of the urban renewal for the last 15 years and it can make sure it will be a crucial topic in next decades. The old central ports are entering in obsolescence fundamentally because of the changes in the system of port traffic and the growth of containerisation that demands*

other measures and another functional system" (J. Busquets & J. Alemany, 1990:5)

The impact of technological innovation in transports has been, with no doubts, one of the fundamental aspects in the emergency of the renewal and transformations of the port areas. However, we would like to remark that the "waterfront" concept goes beyond the simple *"port - city"* interface that upholds the Ports Geography.

The waterfront concept implies a total relationship between the city and the environment, in this case with a **specific natural resource** that is water (sea, canal, river, lake…). Therefore we will find some factors that can explain the importance that the waterfront developments have had   in the last years.

The impact of technological innovation in the system of transport on the port environment added to the role that the territorial zoning had in the generation of plans and possible expectant areas are necessary but not sufficient reasons to explain the approach and appropriation of the waterfront on the part of the city.

In other historical moments this appropriation was thought by means of the urban creation of interfaces between the line of water and the city. Already in 1905, Jaussely proposed the creation of a promenade in Barcelona. The South Promenade in Buenos Aires was inaugurated in 1918. A two kilometres "promenade" for the Buenos Aires inhabitants. City Beautiful movement remains. As soon as in 1918 we can find a "promenade's Law" in Spain. The dream of Le Corbusier was to build two towers 200 m. high in the port of Barcelona. A dream he proposed in the 1934 Macià's Plan for Barcelona. The Portuguese Estado Novo opens up Lisbon to the Tagus on the occasion of the Exhibition of the Portuguese World in 1940, by means of a certain founding allegory of the Praça do Comercio: the Empire Square.

However in many port cities the situation between the sixties and seventies is summarised in this text: *"Waterfronts, too, can be made to act much more like seams than they ordinary do today. The usual form of rescue for a decayed waterfront vacuum is to replace it with a park, which in turn becomes a border element - usually appallingly underused, as might be expected - and this moves the vacuum effect inland. It is more to the point to grasp the problem where it originates, at the shoreline, and aim at making the shore a seam [it would be necessary..] to employ counter-force against necessary city borders that means: as many city elements as possible must be used to build lively, mixed territory, and ace few ace possible must be used to compose borders unnecessarily"* (Jane Jacobs 1961: 281-283).

The city and, therefore, its waterfront, is a product of the history and socially produced. The simple association of factors only produces the effects that we are studying in a context of advanced capitalist mode of production, the informational one (Castells, 1989). As merchandise, the waterfront presents a double face. On one hand, the territory should generate appreciation. On the other, the investment on the territory should be productive by means of the consumption. The operations on the waterfronts synthesise the new model of production of the territory.

So much Castells (op.cit) as Lash and Urry (1994) point out very wisely that in the context of "post-industrial" society processes of reflexive accumulation are taking place because the importance of the information, of the signs, in the processes of productive exchange. If production becomes flexible, the companies are disintegrating and the capital operates globally at financial and investments level, the production of the physical space, of the territory, of the city, will be radically different from the one that happened in previous phases of capitalism. Fragments of individualism, of ecologism, of recovery of the city to *"live her"*, will generate a new *"culture"* that will make possible the development of the *"waterfronts."*

The operations are relatively complex. It is necessary to negotiate the listed lands to get appreciation. First the structure and the culture of the welfare state, developed with effort since the crisis of 1929, must become weaker. Later on, an entire universe of offer of mixed uses will be generated, through flagship operations to attract the international financial capital, by means of the formula of the *"capital leverage"* (Bovaird, 1997). Cities will play the game in facing up to the fear of its decay in the framework of what Peter Hall called *"cities in competition"* and a war against unemployment and galloping inflation.

A new social class will be the objective of the promotions. "*Those managing the post-industrial city will ensure that this urban landscape, especially its public spaces, exhibition and convention facilities and its water, presents a scene of continuing human animation*" (Ward, S.V: 1998: 190). Certainly the key example is Quincy Market in Boston.

Let's try to come back to what happened in Barcelona. The Planning Context was framed by the Master Plan (1953) a new Promenade's Act (1957) and "Special Act for Barcelona" (1960).

In 1957 the mayor Simarro started the promenade in the Barceloneta that was opened in 1959 by the new mayor Porcioles. "*The Promenade, executed directly by the Commission of Urbanism, thanks to our civil governor's impulse, has been welcomed wonderfully by the city. The crowd, that will visit it, is a demonstration of the interest that Barcelona feels for the sea*" (Mayor Porcioles, July 1959). May be that is one of the reasons of the re-emergence of Public Statuary in the area.

Porcioles was the mayor of Barcelona since 1957 to 1973 and he was very energetic with the idea of a "Big Barcelona". During his mandate many people become rich, especially because "urban speculation", using a technical instrument of the 1953 Master Plan: the partial plans. Porcioles developed industrial and housing states, increase the density ratios of the city and developed the idea of the "belts", proposed by Jaussely in 1905, like "urban motorways". In 1968 he asks to Franco's government to push the Olympic Committee to nominate Barcelona like the site of the 1976 Olympic Games. Later on, in 1970, he gets the government approval for his candidature for the 82' Expo. Both events will take place in the area of Montjuïc and in the area of the Tibidabo. He choose this second area because his plan to build 4 tunnels crossing the mountains and connecting the Vallés services and industrial corridor with the city. In a very personal way he drove the creation of urban gardens – notice that just two years after starting his work as mayor 15 of these gardens were effective- and parks.

In 1961 the Parks and Garden Unit of the City Council launches what we can consider a precedent of a Public Art Programme with the aim to equip parks with sculpture these new gardens and parks.

The Ribera's Plan has been considered by some authors as the most important plan for the city after the famous Cerda's Plan from 1856. The land to increase stretched 6 Km of coastal area (1, 5 of them in the limits of Sant Adrià de Besòs) at a depth of 500 m. 300 Ha (74, 13 acres). The City approved this plan in 1970 but the coincidence of two factors stopped its implementation. The first factor consisted in an amazing civic reaction against the plan. The second, the expectations respect some changes in the Master Plan. In any case the Plan was frozen. … Until early the 80's when the City decided to push in order to get the nomination for the Games in 1992. The plans for 1992 recovered part of the principles of the Ribera's Plan and the new plans for the Forum 2004 will be the responsible to end the rest of the Plan. It is clear that the Ribera Plan is the background of the regeneration plan in the "Barcelona Model".

Many times we think urbanism like a completely free creative process. But Urbanism, planning, urban design and Public Art, are activities rooted in the memory, the territory and the Law. There are rights and duties about the land. There are geographic and social memories embedded in the territory. Persistence and pre-existences, that determine planning and urban design.

The Special Plan for the Port Vell of Barcelona was approved in 1989. This plan means the urban renewal of the Barcelona's old port extending 55 Ha (13, 59 acres) taking in all the quays built up since the XVIII century. Quays very proxy to the city centre.

This project was launched at the end of the 70's. When the impact of technological innovation in maritime transport began to be clear *"The triangle Barcelona- Genoa- Marseille is the Mediterranean gateway to Europe. It will be a political mistake that Barcelona won't fell it self like representative of Spain in the Mediterranean, and too if Spain won't feel represented by Barcelona in Europe. All the trade between Spain and Europe must be channelled through Barcelona whose port will start to receive cargos of 300.000 Tm the make the freights by sea cheaper than by land and that will move the industry to the coastal areas. Because of that, the importance of these 2.000 Ha (494, 19 acres) for the port industrial area that we started to implement and that must go further even if it is necessary to branch off the Llobregat River. Barcelona must be a big international port and consequently we had to settle a large industrial area in the coast"* (J.M. Porcioles, 1970).

The new master Plan in 1976 included the idea of the branching off the Llobregat River (an idea that has been implemented in the actual "Delta Plan" including the relationship among port, airport, train and roads)
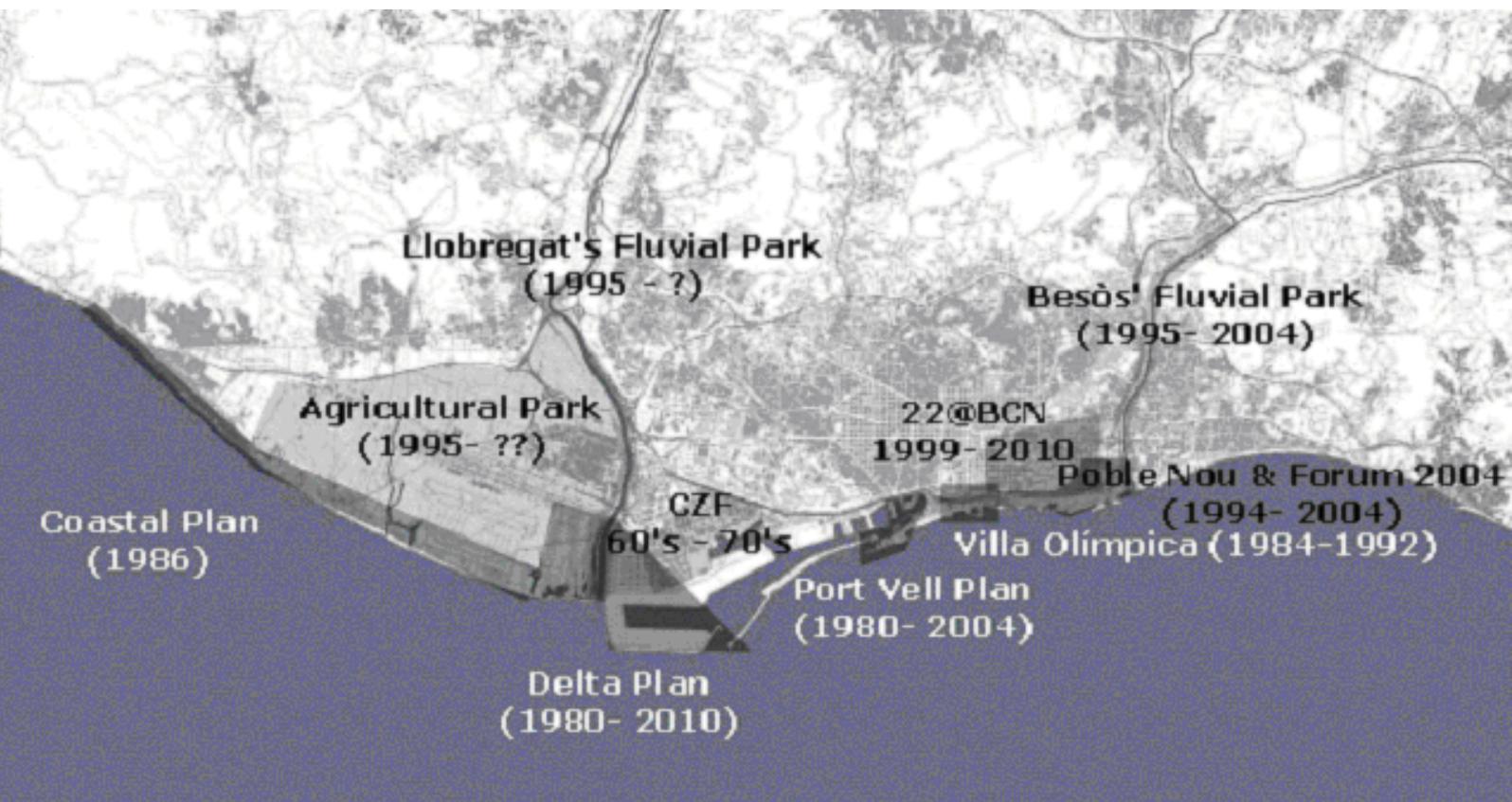
This project started at the beginning of the decade of the 80, since the Strategic plan of the Port of Barcelona for the period 1986 - 1991, foresees the displacement of the industrial activities towards the west littoral (the future zone of the Plan Delta for the airport zone) and proposes a change of uses for the oldest port to turn it into an urban port.

Services, culture, public space, public art, architecture: The image of the city, a city for the image. In front of the every time bigger concentration of resources and capital, they are presented processes of

decentralisation based on *"cultural strategies used by local politicians and policy-makers to achieve different social and political objectives. [.. involving…] rediscovering and celebrating, as a reaction against the negative effects of functional zoning in land uses planning, physical features of the pre-industrial city like density, "walk ability" and the overlapping of social, cultural and economic uses"* (Bianchini; F, 1993:10).

M. Miles (2000:61) points out it very well *"the waterfront development and the cultural quarter, then, are signs for the post-industrial city"*, but he adds *"the diverse publics of a city do not have equal access to the image of abundance."*

If something characterises waterfront developments is the excellence of their urban design, key element to confer a new skyline and a new image to the city, think of otherwise how important is the Guggenheim Museum for the image of Bilbao. But like Nuno Grandes points out (2000:123) this new image of the city will *"never be consequent if it doesn't allow an extensive renovation of the territory that supports the city. Because, if it is true that we learn how to admire the city starting from their scenic values, it is also true that we can live it only intensely, when we understand it in depth"*

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Barcelona, Bilbao, Boston, Buenos Aires, Lisbon, London, Rotterdam, Cardiff… and a long etc., are concrete cases that repeat a global logic. Waterfront development becomes the flagship of each city to start the mechanisms of change and of necessary regeneration to be able to compete in the international / regional context. Waterfront development becomes an allegory proving it is able to draw up a "vision" and to develop the necessary strategies to make it real. Analysis that places us in a certain "dreaming sphere" and like in any dream we should be able to create the necessary icons to support it: architecture, public space and public art, urban design will be the disciplinary fields able to produce the icons of XXIst Century city.

Conclusions

The industrial city, consonant with the rise and consolidation of capitalism in the western Europe and North America, is giving way to what have been termed the " informational city " (Castells:) in the advanced industrial nations. Cities such as New York, London, Tokyo, and other metropolis increasingly perform to primary cultural role as centre of managerial control, based on high-technology mass communication and data processing, over far-flung manufacturing activities. Old urban manufacturing centres in the core of the capitalist system, have declined as their role in manufacturer production have become less important.

This development of " late capitalism " or " monopoly capitalism, " depends on the investment of the capital from the core to generate industrial production in the periphery, usually through the institution of multinational corporations. The cultural role of core cities is shifting away from manufacturing as they come to house the advanced means of communication and data analysis necessary to manage this worldwide industrial production.

Public art: an art for, by and of the citizens.

A big confusion exists when approaching the topic of public Art [and also that of urban design]. What do we mean when we talk of Public Art?. In few works we can find definitions with a general scope. Most of them, offer us partial visions (ref. Remesar,1997). Nevertheless it is necessary to focus this topic.

If we place ourselves in the perspective of the urban development, of the own development of the city and of its relations with its aesthetization, rapidly we can come to several important conclusions.

First, we can state that along the XXth c. the practice of public sculpture does not disappear, on the contrary, seems to be reinforced in the last decades. What changes, are the forms of this sculpture. From Rodin's "Balzac", gradually, the historical practice of collaboration between architect and sculptor is disappearing, and produces as direct result the " loss of the pedestal " in many works. Sculptures drop down to the floor. Besides, from the 40s, we can find new ways of representation that distort the subject matters we had seen on initiating this paper and that introduce "forms" without precedents in public space.

Secondly, this evolution takes place in parallel to the introduction of new artistic practices, of the new languages of Art. If between

1900 and 1950 the dominant production is the statuary sculpture and the ornamental sculpture of buildings, specially during the Art Deco period, from the reconstruction of the European cities after the World War II, we can observe the systematic introduction of new languages in the urban environment. The forms of the sculpture are changing in relation to the vicissitudes of the own development of the artistic languages. The peak of this change in the manners appears in the decade of the seventies. Really, while during the two previous decades we find a change in the materials and the ways of representation, but always linked to the creation of individualized objects for the public space, from the seventies a kind of revolution takes place: The public art will initiate a slow but unstoppable way towards the landscape and the communication. Preceded by someone of the works by Noguchi, Karavan or Herbert Bayer, the artists linked with the Earthworks and the Reclamation art, initiate their interventions in the public urban space opening new perspectives, new concepts and new manners of collaboration with other disciplines, owed specially to the difficulties for implanting some works.

At the same time, from a more conceptual perspective, very linked to the critique of the mass-society that Marcuse or Habermas initiate, we can find an interest very marked towards the problematic of "communication", understood so much from the perspective of how to use the media for artistic production, as of its use to denounce the own consumption society. Video-art, specially video actions, but especially the photography like system of documentation - representation they will determine artistic productions that beginning in the " Monuments of Passaic " by Smithson (1967) will continue with the works by Haacke, Oldenburg, Christo and many others until finish in experiences like that we could see in " Lisbon, Capital Lisbon do Nada ". Public space retires, this way its dimension just territorial, to turn also into the space of the communication, space that will have a huge development with the introduction of the technologies of the information and that, unfortunately, is going to be confused with the urban space.

Thirdly and more important from the urban point of view, we can state the emergency of political conscious for the development of public art and urban design programs . At a municipal or state level there are implemented some kind of policies linked to the strategies of public investment (the famous % for the arts). These policies will make possible the systematical production of artistic resources in the public space (B. Fernandez, 2000; Lecea, 2000).

In fourth place, the managerial and industrial base devoted to the production of street furniture that initiates its way mid the XIXth C., will expand in a considerable way from the decade of the sixties. Really, in these moment J.C. Decaux, institutes a revolution that will have consequences. The object of most of these companies is not the sale of street furniture but their advertising exploitation. This change allows unimaginable investments, since these companies are able to offer for free the objects, the installation and the maintenance.

In fifth place, and in reference to what was indicating Bianchini, the change that is given in the production of the city from the decade of the eighties, it will promote the emergency of artistic activities with

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an ephemeral character. These activities will take as a base of action the postulates developed by the " performance art " from the half of the seventies.

This way, the panoply of artistic artifacts in the public space develops in a spectacular way:

1.-Statuary Sculpture

2.-sculptural Forms

3.-Objects and sculptural constructions

4.-Landscape

5.-Communication

6.-Actions

7.-Murals

But what is what we can understand for Public Art?. Normally, by Public Art the is understood type of production that, in the previous list appears under the epigraphs 3 to 7, since the explanations try to establish the relation between the evolution of the languages of the art and its gradual integration in the urban environment.

Nevertheless, we prefer to understand Public Art like the social practice which object is the meaning of the urban landscape by means of the activation of objects / actions with a marked aesthetic component. In this respect, to part of the current elements of street furniture, can be considered under this category.

If the object of public art is to produce the meaning for territorial areas, its purpose is to co-produces the sense of place together with the practices of urban design that form the morphology of public space.

 If the "city" has to be the place for living together of all the social groups, the public space, suitably signified, it is the stage in the one social interaction develops, civic behaviours and solidarity are promoted and take place the processes of appropriation of the space that allow to the citizens to develop the sense of belonging to the place and to the social collectivity.

To understand the concept of Public Art supposes to understand the practices of production of the city. Practices that suppose, besides the physical creation of the urban fabric, the set of social and political practices used as framework for the creation of the city that . Practices that, in the case of the Public Art and Urban Design , must promote **an art for, by and of the citizens.** (Remesar:2000)

Appendix

Because of its documentary value, we reproduce this manifest produced at the beginning of fifties.

Nine Points on Monumentality

J. L. Sert, F. Léger, S. Giedion

Oue donneriez vous ma belle Pour revoir votre man? Je donnerai Versailles, Paris et Saint Denis a es tours de Notre Dame Et le clocher de mon pays Aupres de ma blonde Ou'd fait bon, fait bon, fait bon. --From an old French song,»Aupres de ma blonde»

1. Monuments are human landmarks which men have created as symbols for their ideals, for their aims, and for their actions. They are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future.

2. Monuments are the expression of man's highest cultural needs. They have to satisfy the eternal demand of the people for translation of their collective force into symbols. The most vital monuments are those which express the feeling and thinking of this collective force-the people.

3. Every bygone period which shaped a real cultural life had the power and the capacity to create these symbols. Monuments are, therefore, only possible in periods in which a unifying consciousness and unifying culture exists. Periods which exist for the moment have been unable to create lasting monuments.

4. The last hundred years have witnessed the devaluation of monumentality. This does not mean that there is any lack of formal monuments or architectural examples pretending to serve this purpose: but the so-called monuments of recent date have, with rare exceptions, become empty shells. They in no way represent the spirit or the collective feeling of modern times.

5. This decline and misuse of monumentality is the principal reason why modern architects have deliberately disregarded the monument and revolted against it.

   Modern architecture, like modern painting and sculpture, had to start the hard way. It began by tackling the simpler problems, the more utilitarian buildings like low rent housing, schools, office buildings, hospitals, and similar structures. Today modern architects know that buildings cannot be conceived as isolated units, that they have to be incorporated into the vaster urban schemes. There are no frontiers between architecture and town planning, **just as there are no frontiers between the city and the region.** Correlation between them is necessary. Monuments should constitute the most powerful accents in these vast schemes.

6. A new step lies ahead. Post-war changes in the whole economic structure of nations may bring with them the organization of community life in the city which has been practically neglected up to date.

7. The people want the buildings that represent their social and community life to give more than functional fulfillment, They want their aspiration for monumentality, joy, pride, and excitement to be satisfied,

The fulfillment of this demand can be accomplished with the new means of expression at hand. though it is no easy task. The following conditions are essential for It. A monument being the integration of the work of the planner. architect. painter, sculptor, and landscapist demands close collaboration between all of them. This collaboration has failed in the last hundred years. Most modern architects have not been trained for this kind of integrated work. Monumental tasks have not been entrusted to them.

As a rule, those who govern and administer a people. brilliant as they may be in their special fields, represent the average man of our period in their artistic judgements. Like this average man, they experience a split between their methods of thinking and their methods of feeling. The feeling of those who govern and administer the countries is untrained and still imbued with the pseudo-ideals of the nineteenth century. This is the reason why they are not able to recognize the creative forces of our period, which alone could build the monuments or public buildings that should be integrated into new urban centres which can form a true expression for our epoch.

8.- Sites for monuments must be planned. This will be possible once replanning is undertaken on a large scale which will create vast open spaces in the now decaying areas of our cities. In these open spaces, monumental architecture will find its appropriate setting which now aces not exist. Monumental buildings will then be able to stand in space, for, like trees or plants, monumental buildings cannot be crowded in upon any odd lot in any district. Only when this space is achieved can the new urban centres come to life.

9. Modern materials and new techniques are at hand: light metal structures; curved, laminated wooden arches: panels of different textures, colours, and sizes; light elements like ceilings which can be suspended from big trusses covering practically unlimited spans.

Mobile elements can constantly vary the aspect of the buildings. These **mobile elements, changing positions and casting different shadows when acted upon by wind or machinery**, can be the source of new architectural effects.

During night hours, colour and forms can be projected on vast surfaces. Such displays could be projected upon buildings for purposes of publicity or propaganda. These buildings would have large plane surfaces planned for this purpose, surfaces which are non-existent today.

Such big animated surfaces with the use of colour and movement in a new spirit would offer unexplored fields to mural painters and sculptors.

Elements of nature, such as trees, plants, and water, would complete the picture. We could group all these elements in architectural ensembles: the stones which have always been used, the new materials which belong to our times, and colour in all its

intensity which has long been forgotten.

Man-made landscapes would be correlated with nature's landscapes and all elements combined in terms of the new and vast facade, sometimes extending for many miles, which has been revealed to us by the air view. This could be contemplated not only during a rapid flight but also from a helicopter stopping in mid-air.

Monumental architecture will be something more than strictly functional. It will have regained its lyrical value. In such monumental layouts, architecture and city planning could attain a new freedom and develop new creative possibilities, such as those that have begun to be felt in the last decades in the fields of painting, sculpture, music, and poetry.

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