

**Public space and tourism in post industrial territories**

**TOURBANISM. 2012. GROUP D: The recycling of the tourist areas**

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## The impact of “cultural tourism” in historic cities

### CURRENT CONTEXT

Crowds invading the streets in the old city quarters .

New economic activities.

Ordinary resident’s normal life is disrupted.



# CONFLICT

Two different ways of approaching the city:

- the ordinary citizen
- the occasional visitor

Hardly a city, or a part of a city, can assume both kind of users.  
When no agreement can be achieved between the two parts we are **witnessing a saturated city.**



Las Ramblas. Barcelona

## DEEP TRANSFORMATION

Old historic centres being transform.

Cities as a **kitsch picture**.

They end up **oversimplified**.

Commercial =reduce the complexity of the city to a single idea or image.



Plaza Mayor. Madrid

## CITIES AS LUNA PARKS

This simplification is achieved by directing the visitors to one or several iconic spaces within the urban fabric. These places are designated as key to understand the essence of the city. The **cities as a luna parks**



Touristic street in Paris

## SIMPLIFICATION

the most important moments of its history, and somehow they must be able to explain the citizen's identity.



Coloseo. Rome

## WHAT IS A CITY?

Cities are the **sum of many different aspects difficult to synthesise.**  
Each period had a particular way of transforming the urban environment.

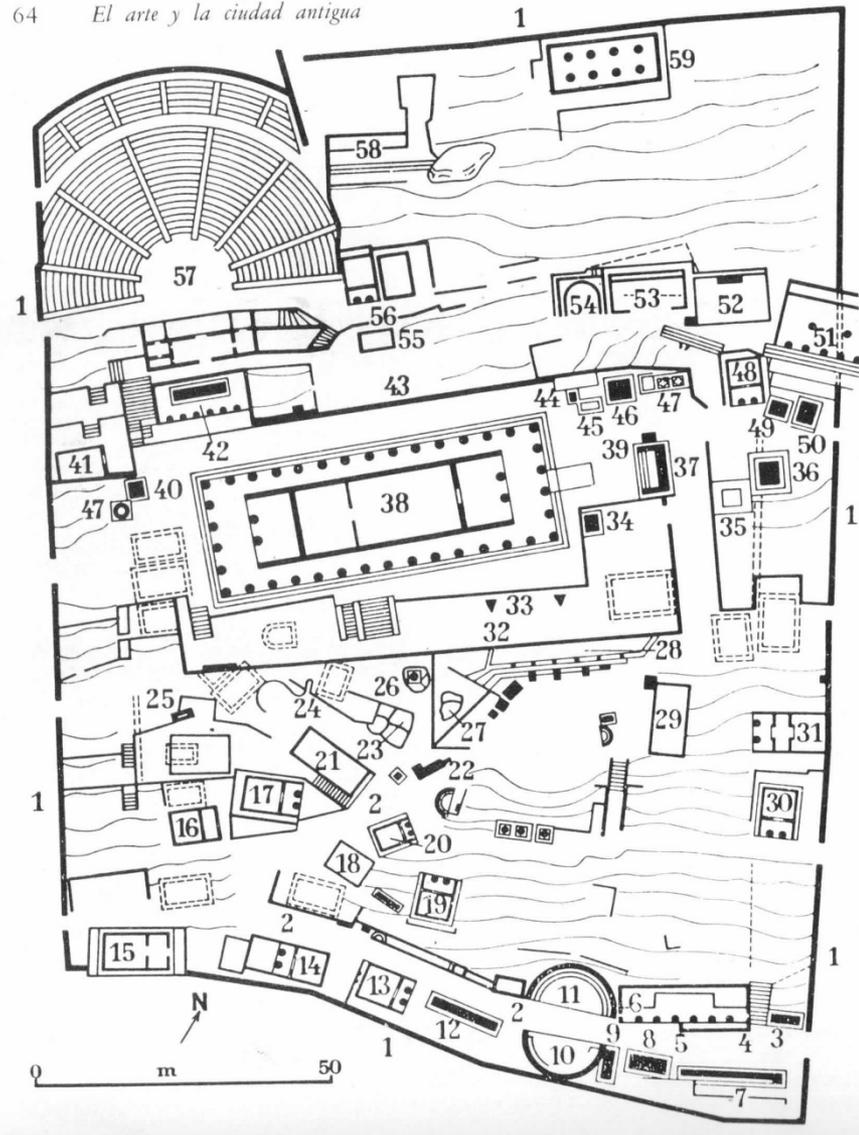


Sacre Coeur. Paris

## PUBLIC SPACE

Public space reflects the development of a community, of its history and its culture.

**Key factors** can give as a result very **different urban schemes**.



Delfos. Greece

## THEMATIC CITIES

In Spain we see how medium size have been heavily transformed.

The old historic quarters have completely **surrendered to their association with a single image.**

In Toledo like a “luna park”



Toledo. Spain

## RESPONSIBILITY

Local authorities encourage these practices.  
A tour around Sevilla.



## IS IT POSSIBLE A CHANGE?

is a change is possible in the way historic cities adapt to “cultural tourism”?.

A natural curiosity moves each individual traveller,.



## THE CHALLENGE

The challenge is to make a more honest approach to each city and its history

Tourism should be supported by the **will to understand the collective memory** of the inhabitants of a city.

This is not possible without the involvement of both :

- public institutions
- tourist operators

Local policies and private initiatives have an opportunity .



Banksy. London

## NEW CONCEPT OF PUBLIC SPACE IN TOURISM

Public space as the support for touristic activities can also be **the place where citizens live and express themselves.**

What do we talk about when we talk about public space?

In many cases **public space has been privatized** and **private space make itself visible by advertising.**

Avoid the devaluated concept of public and to consider the potential of democratic spaces.



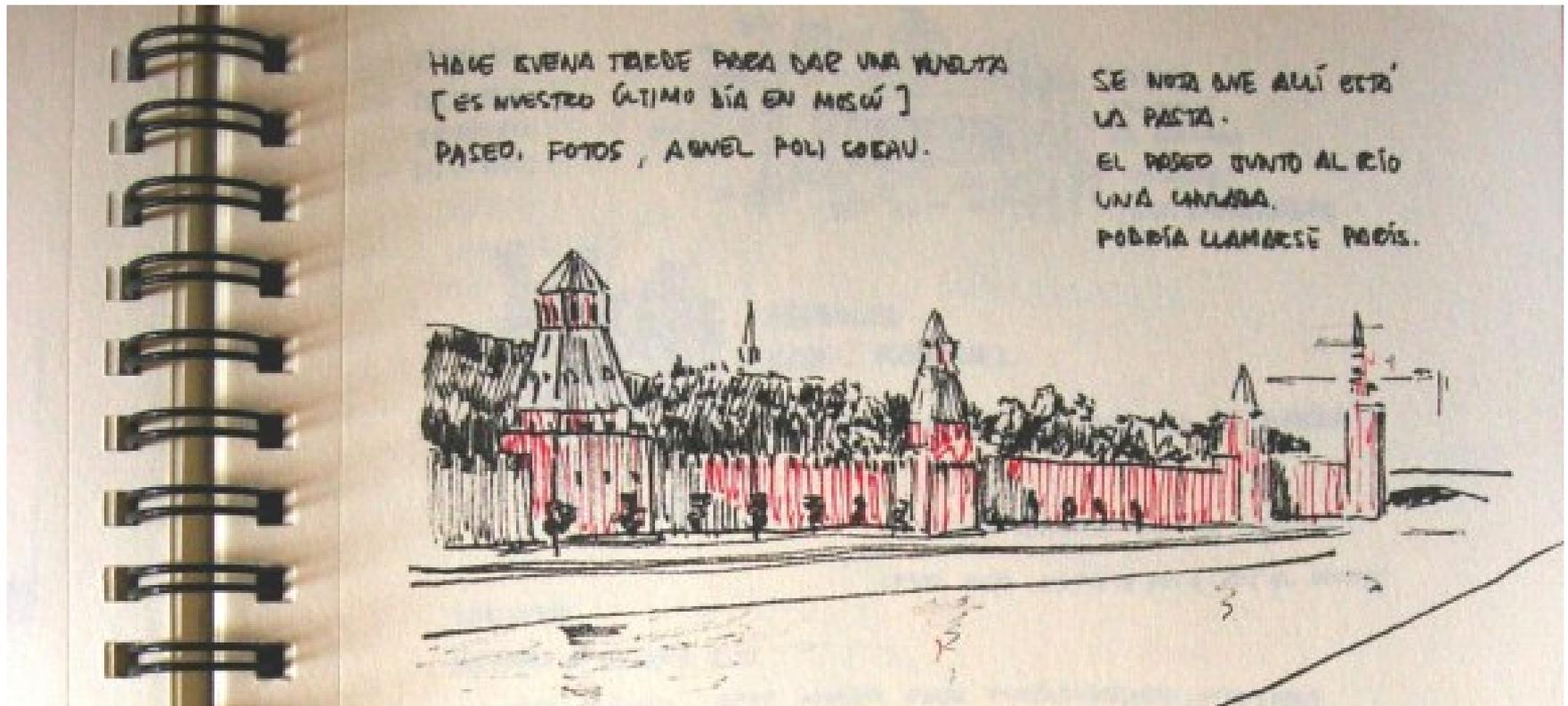
15 M demonstration. Madrid

## WHAT ARE THE CURRENT OBJETIVES OF THE CULTURAL TOURIST?

Today the access to information is wider than ever but, one might also ask: to **what kind of information?**

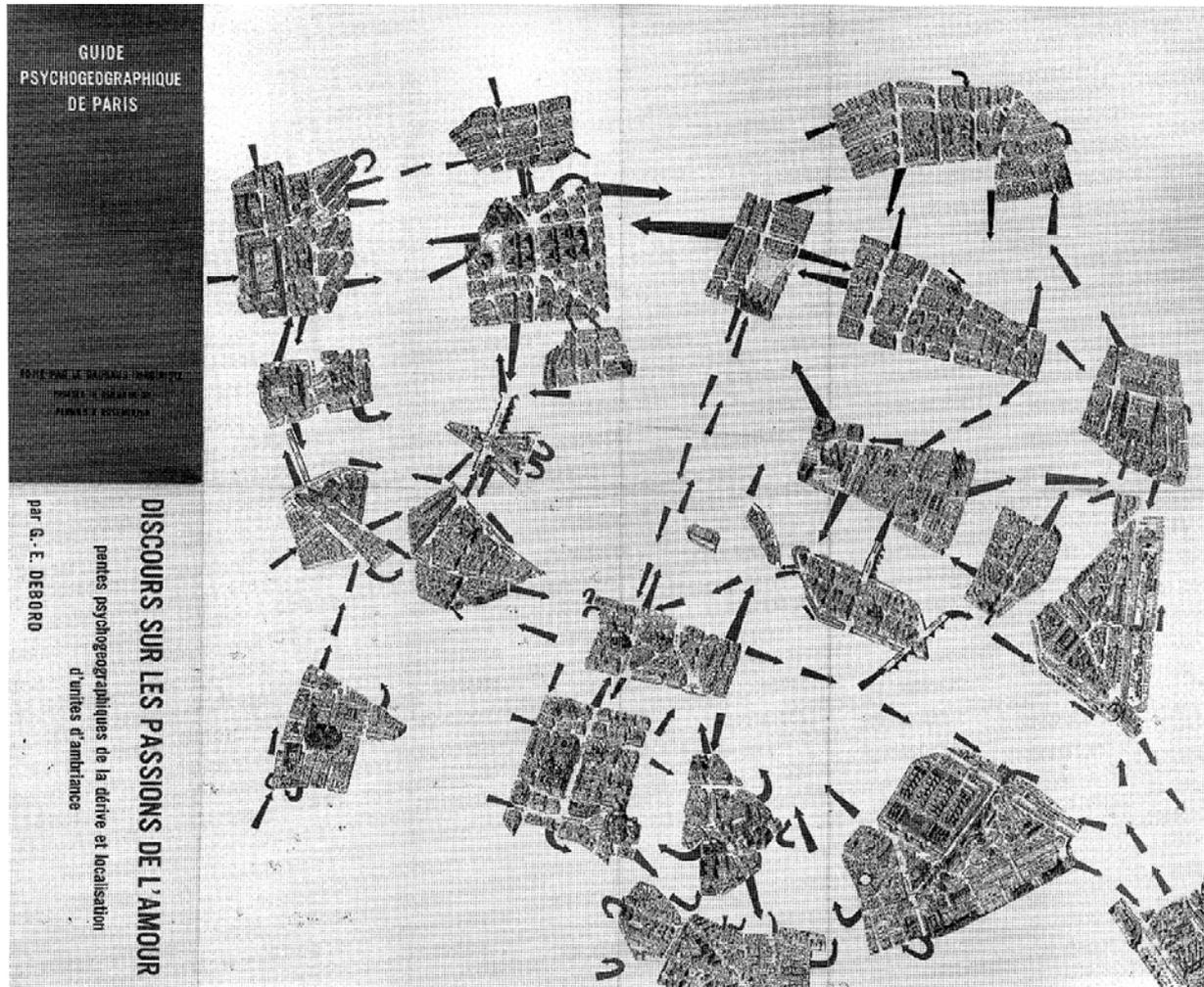
**Tourist information is more a way of advertising** than a source of information about cultural facts .

**What would happen if we transform the consumerist target into a cultural target?**



## LOOKING FOR A DYNAMIC VIEW OF THE CITY

A tourist needs to walk the streets and loose himself in the real life of the city



Discourse about love passions.Psicographic guide of Paris.

**There is a chance for the unexpected.**

What would happen if art transcends the walls of the museums and invades the streets?

## ART IN THE CITY

Very often art works, invade public spaces, giving them a sense and transforming the perception of local and visitors.

**Combining art and public space** can be applied to old city centers as a possibility to improve the tourist experience.



Andreas Bola.

**Regeneration of public space** could be done by two different actions:

- the permanent transformation.
- the inclusion of ephemeral interventions.

## TRANSFORMATION OF PUBLIC SPACES

Streets and squares can be transformed with the presence of art works and public space could be invaded with social demonstrations.



Christo. Central Park. NYC.

**The wandering as an aesthetic practice is a way to generate landscapes.**

- public art works
- public demonstrations.

**Interventions in public spaces**

**Intrusion activators**

**ludic use of elements of waste, new life for recycled objects**

## Yard

Allan Kaprow

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1961

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Common courtyard (Martha Jackson Gallery)  
Nueva York

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This is a happening in which the artist and the public have the same level of participation. Kaprow accumulated a large amount of tires in a courtyard where attendees could play an active role or remain as mere spectators.

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Kaprow, a disciple of John Cage and inventor of the happening investigated the concept of experience, advocating the arrival of reality in art. Combined media and simultaneous demonstrations so that anyone occupying a position to fully cover the event.

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1\_ "Art of XXth century" Ruhrberg-Schneckenburger-Fricke-Honnef. 2001. Editorial Taschen

2\_ <http://home.att.net/~amcnet2/album/yard.html>



Mark

Thilo Folkerts

1998

Berlin

The mere presence of a pile of gravel in a public square and the possibility to rake it and give different shapes to it, creates new possibilities for use of public space.

The intervention is part of the "**Temporäre Garten Berlin**" (temporary gardens). (See note 1)

1\_ <http://www.temporaeregaerten.de/>



## Parkeing

Ecosistema urbano:

José Luis Vallejo, Belinda Tato y Diego García

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2004

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Alcalá de Henares (Madrid) Talleres [R]activa

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In a vacuum solar, currently taken by car, that is used as a parking space an area is marked out with new planting trees. In this way an area is isolated from traffic of the parking, which makes possible to generate a place for the residents of the neighborhood.

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Parkeing aims to highlight the excessive presence of the car in Alcalá de Henares, and to make a reflection on the possibility of generating uses in areas currently devoted exclusively to the car.

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1\_ <http://www.parkeing.tk>



## **The portable green**

**Mini-gardens and green elements as a way to introduce mobile vegetation in consolidated urban areas.**

Rasenstücke

Klaus Bortoluzzi

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1997

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Berlin

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The intervention consists of a series of mini-gardens planted in portable bags.

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The intervention is part of the "Temporäre Garten Berlin" (temporary gardens). (See note 1)

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1\_ <http://www.temporaeregarten.de/>



"Have a break" - "Have a garden"

Anne Haß

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1997

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Berlin

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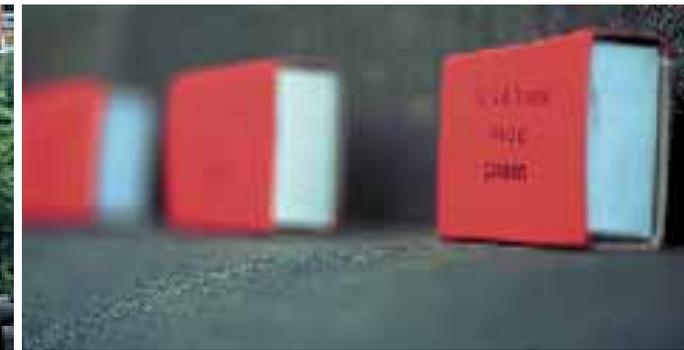
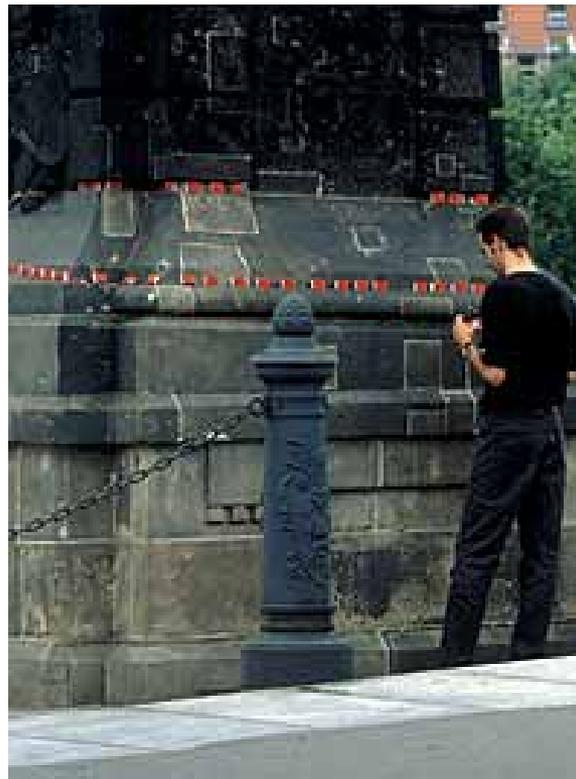
People is supplied with mini-gardens matchboxes

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The intervention is part of the "Temporäre Garten Berlin" (temporary gardens). (See note 1)

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1\_ <http://www.temporaeregaert en.de/>



Helianthus erectus

Roland Senger, Jens Henningsen, Knut Honsell



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1997

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Berlin

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A base of a packed plant species they generate a differential pavement parking areas.

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The intervention is part of the "**Temporäre Garten Berlin**" (temporary gardens). (See note 1)

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1\_ <http://www.temporaeregaerten.de/>



**artificial planting**

planting of objects as a method for characterization of public spaces

Regenspender

Büro Sprenger

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1997

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Berlin

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It is an artificial garden done with raincoats.

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The intervention is part of the "**Temporäre Garten Berlin**" (temporary gardens). (See note 1)

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1\_ <http://www.temporaeregaerten.de/>



altered elements

reinterpretation and presentation of objects in the urban landscape

## Mirador nómada

José Dávila

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2005

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Madrid. Fachada de la Casa de América. Pza de Cibeles.

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The idea of this proposal is that the building of the House of America is not primarily a work to be observed, but to reverse this relationship and use the site to observe it from the city and contemplate the events of everyday urban life.



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The intervention is part of the proposal **Madrid Abierto**.  
(See note 2)

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1\_ <http://www.madridabierto.com/esp/index.htm>

privacy

Generating more intimate spaces within the urban public space.

Klanggarten-Le Salon Rouge

Martine Sgard y Suzanne Gabriel

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1997

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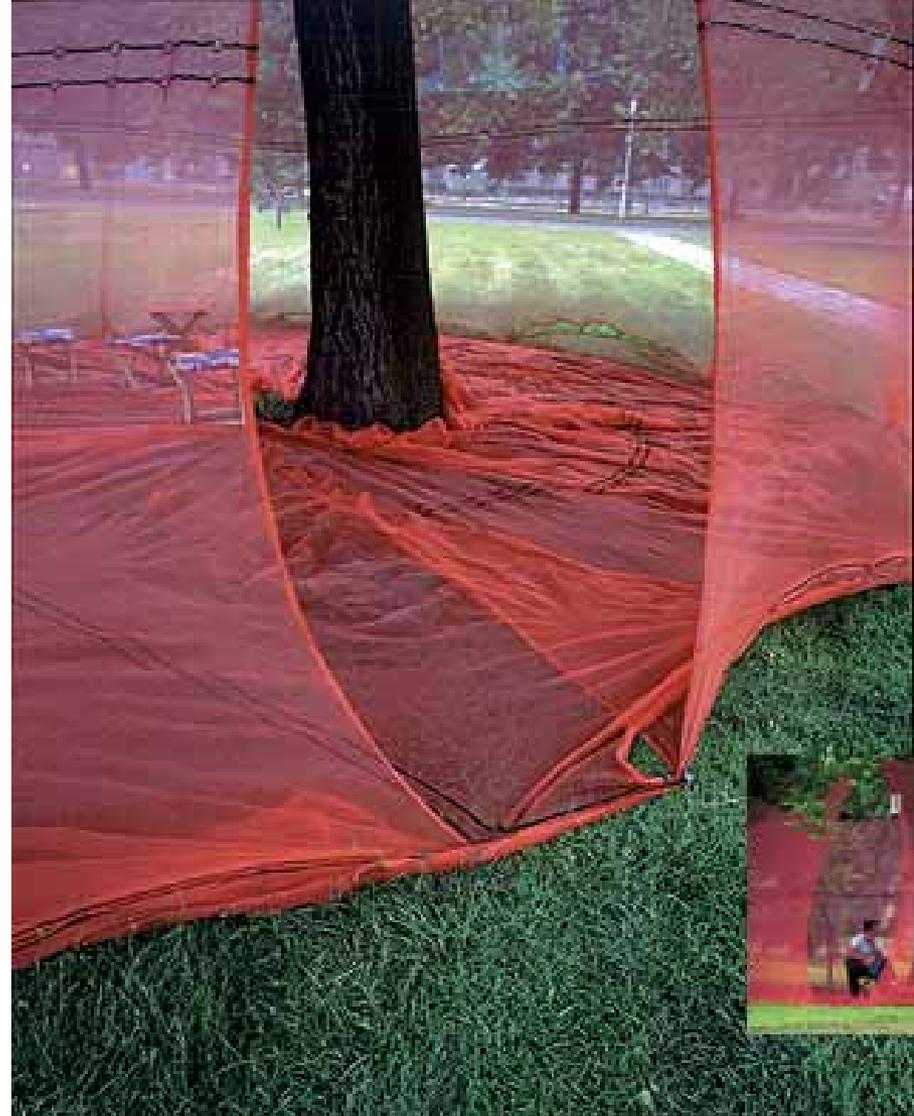
Berlin

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By allowing a red mesh transparency adds a space around the trunk of a tree.

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The intervention is part of the "**Temporäre Garten Berlin**" (temporary gardens). (See note 1)



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1\_ <http://www.temporaeregaerten.de/>



anstalt für das grüne bedurfnis

L.A.U.B.

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1998

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Berlin

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An space is bounded by a mesh as a toilet in  
within a mini-garden is planted.

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The intervention is part of the "**Temporäre  
Garten Berlin**" (temporary gardens). (See note  
1)

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1\_ <http://www.temporaeregaerten.de/>



**Image, sound and new media**

Video, photography and sound interventions as elements of interpretation and transformation  
of the urban landscape

## Surveillance camera players

Desde 1995

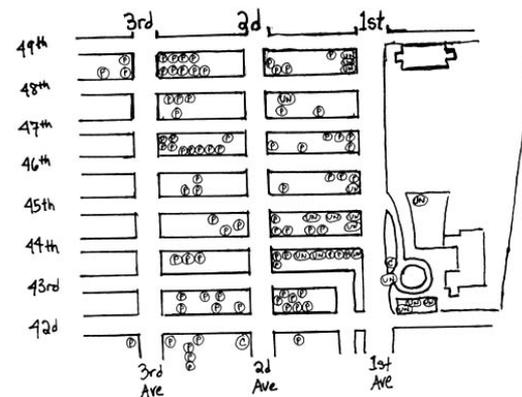
Nueva York y otras ciudades americanas.

To demonstrate the presence of video surveillance cameras in public spaces, these groups play off in the places where these cameras are.

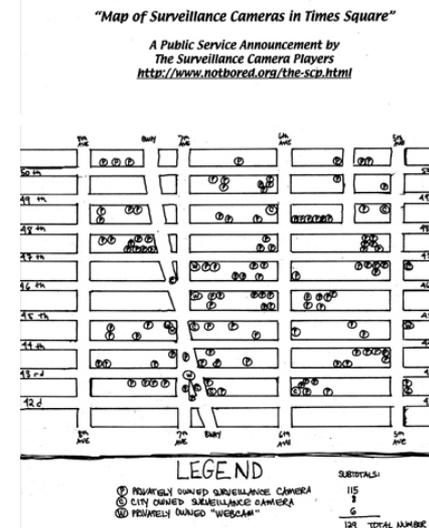


This is an activity with little physical presence in public space. Only the maps showing the position of cameras and photos of the performances are as physical records of activities.

They seek to disable the power of social control that these cameras have when they are placed in public spaces.



- LEGEND
- ① PRIVATELY OWNED SURVEILLANCE CAMERA 91
  - ② UNITED NATIONS / FOREIGN EMBASSY CAMERA 17
  - ③ NYPD SURVEILLANCE CAMERA 2
- SUBTOTALS: 110



1\_ <http://www.notbored.org/the-scp.html>

200.000V

MI5\_Arquitectos:  
Manuel Collado Arpia + Nacho Martín Asunción

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2004

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Alcalá de Henares (Madrid) Talleres [R]activa

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Through lighting, sound and graphics are provided signs of an urban presence and a residual field trapped by electric and rail infrastructures.

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Us an area devoid of public activity, having been converted into a square end, severed by the passage of the railway on one of their addresses and a tunnel in a perpendicular direction. This problem adds shared occupation of the square by hitherto considered incompatible uses (200,000 volts of electricity infrastructure on the one hand and a terrace bar on the other). Convert this waste into a new and intensely suggestive support for this in the particular environment, it becomes the primary objective of the workshop.



**Interstices and party wall**

Empty urban areas are not resolved, and there exist vertical spaces naked, as places

of opportunity for public activity

## AD1 y AD2. Estructuras de ocupación

Willy Müller + THB Consulting

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1998

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Barcelona

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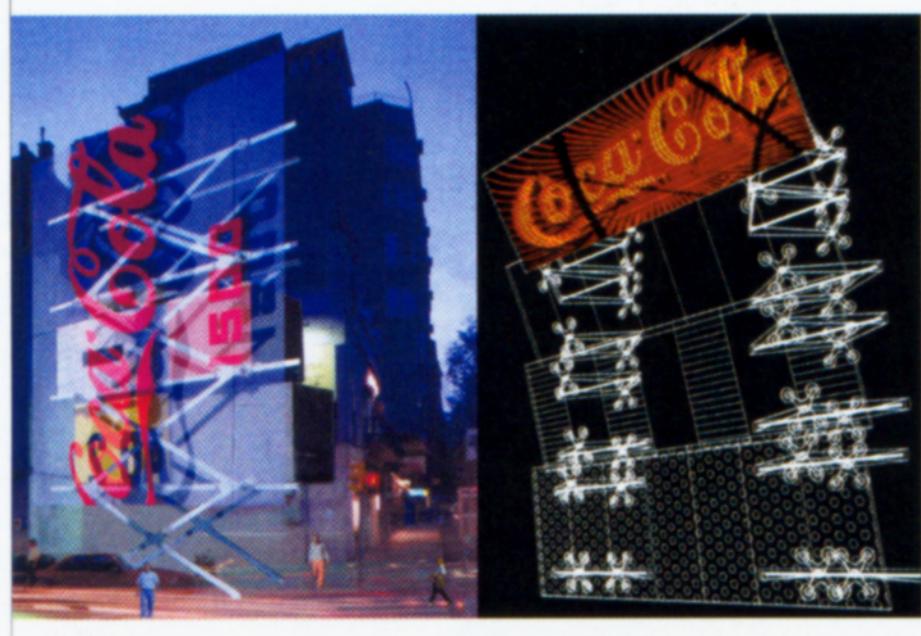
Drawing on urban medians as if it were a vertical land they stacks a series of habitable modules. At the same time they are the living spaces these Mediatrix an increasingly important role in the public space becomes a medium capable of sustaining lighting and signs to change the public space that is surrounding by emptyness.

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The project has a double orientation, on the one hand qualifies a public space, but it generates private spaces stacked.

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1\_ Diccionario Metápolis de Arquitectura Avanzada. Manuel Gausa. Vicente Guayart. Willy Müller. Federico Soriano. José Morales. Fernando Porras. 2001. Editorial Actar.  
2\_ <http://www.willy-muller.com/>



**Points of view**

**Generating new points from which you can have a view of the city**

Ein Garten für zwei  
(un jardín para dos)

Bode y Williams

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1997

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Berlin

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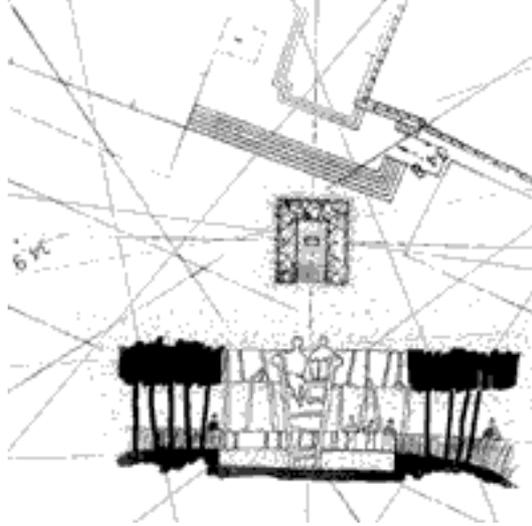
It is an element of street furniture which allows to see the height of the trees.

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The intervention is part of the "**Temporäre Garten Berlin**" (temporary gardens). (See note 1)

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1\_ <http://www.temporaeregaerten.de/>



Auf dem dach  
(sobre el tejado)

Delhine Corteel y Benoît Séjourné

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1997

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Berlin

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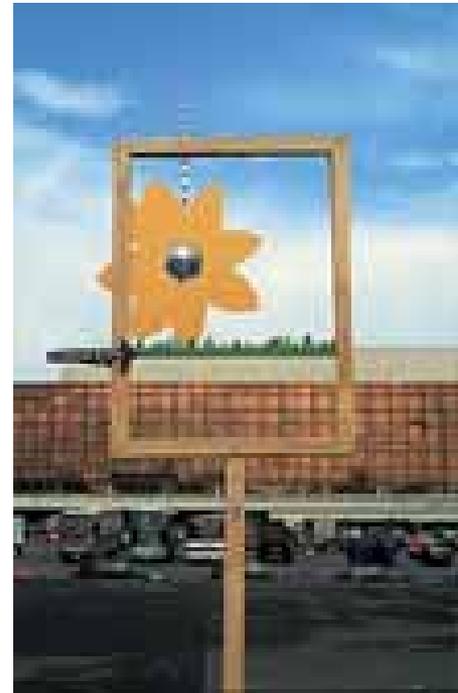
By choosing the proper point of view, the installation allows the urban environment in a different way. A garden of card visually overlaps the urban landscape, as if the covers of the buildings were green.

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The intervention is part of the "**Temporäre Garten Berlin**" (temporary gardens). (See note 1)

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1\_ <http://www.temporaeregaerten.de/>



## **Artistic actions**

**The city can also be used as a support and means of artistic expression of attitudes of claim**

Neun-nein-dé-collagen

Wolf Vostell

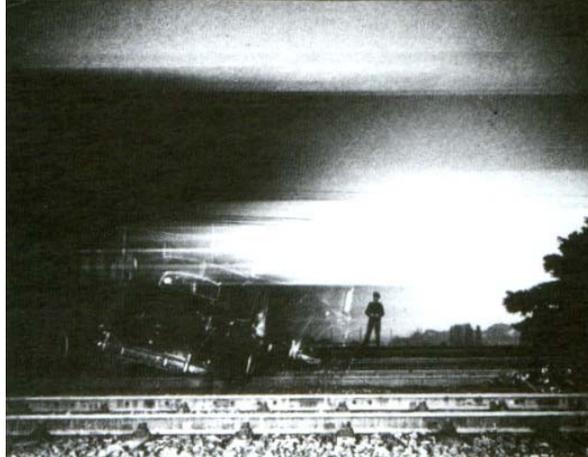
14 de Septiembre de 1963

Wuppertal

This is happening on a large scale organized in nine locations in the city of Wuppertal. Organized by the Galerie Parnass, including from the happening films Vostell manipulated, that people saw lying on the ground, until the collision of a locomotive to 130 km / h with a Mercedes parked on the road.

The intervention follows the concept of "de-collage, the artist wants the public to isolate events of their everyday context, question of what is reasonable or absurd, which led to new patterns of behavior that provide the public with a plea for reaction and reflection (and shock at the effects that will feel after)

1\_ "Arte del siglo XX" Ruhrberg-Schneckenburger-Fricke-Honorf. 2001. Editorial Taschen  
2\_ <http://www.medienkunstnetz.de/works/sun-in-your-head/>



Galerie Parnass Wuppertal ladet Sie herzlich zu der Autobahnrüstung ein!

# 9

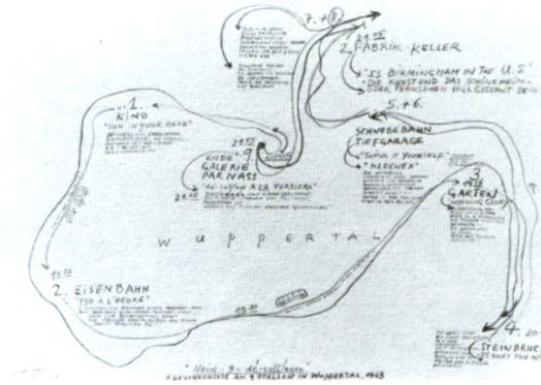
## DÉCOLLAGEN

oder  
(Leben ein Bild)  
oder  
(Bild als Leben)  
von  
**VOSTELL**

1 MORNING GLORY (Bücherei)  
2 SUN IN YOUR HEAD (Kino)  
3 MORE FROM KLEENEX (Garage)  
4 FERNSEHEN WILL GELERNT SEIN oder DIE KUNST UND DAS SCHÖNE HEIM (Zimmer Nr. 3)  
5 IS BIRMINGHAM IN THE UNITED STATES? (Kaffee)  
6 130 km IN DER STUNDE (Schriftplatz)  
7 IS THAT THE WALL? (Irgendwo)  
8 THINK IT YOURSELF! (Schwebelühle)  
9 DÉCOLLADE A LA VERTICALE (Küche)

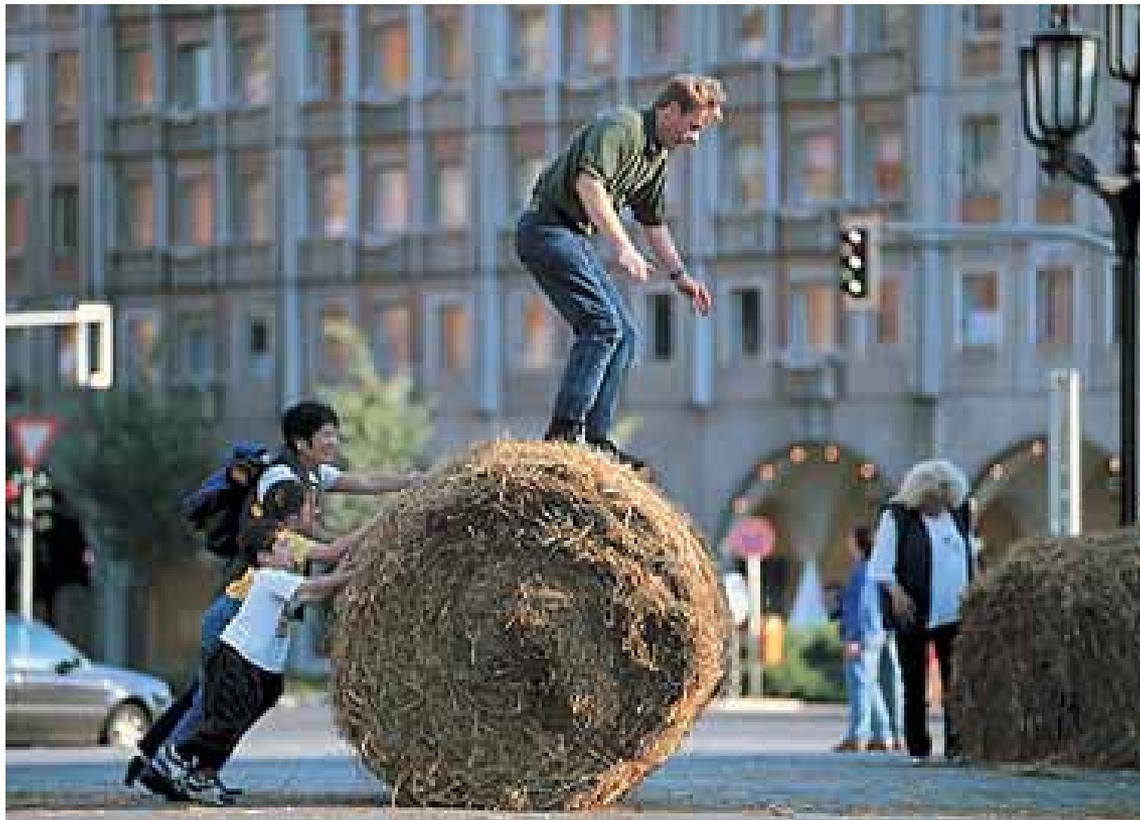
Aufführung:  
Josef Bevan, Heide Schierling, Eva Bgan, Jodi Curtis, Dieter Höttemann, Sola, Ertesch Teitel, Rudolf König, Pretext, Das Publikum, Manfred Mottel, Othmar Reulbach, Gerd Stahl, Lotte Stahl, Jaap Speck, Aleksandr, Tsakiridis, Vostell

Die Teilnahme ist gegen die Bombardierung begrenzt.  
Bitte reservieren Sie rechtzeitig Ihren Platz.  
Die Aufnahme startet um 18:00 Uhr im 10. Stock der Galerie Parnass, Wuppertal, Melchiorstr. 42.  
Anmeldung: Wolfgang Gierke, Galerie Parnass.  
Ab 10 Uhr: Sonntags-Kaffee-Anstaltung



## INTERACTION TRAVELER+CITY

Both the inclusion of art ephemera could be a response to a critic situation



The inclusion of ephemeral performances in public spaces.

The pursue of a **catharsis between people and city** should be a priority for institutions.

Temporäre Garten. Berlin.

## CONCLUSIONS

- 1. Interventions.** Less academic approach from art to public space.
- 2. Citizen Participation:** basic for the transformation of the city to a place more habitable.
- 3. The city** where public spaces showcase regain their status of collective thinking is a more attractive and popular sentiment transmitter
- 4. Each type of intervention** triggers different consequences, from an reconstruction of the social fabric of places without more representative spaces to the cases more purely esthetical.
- 5. The public space** is the inherent substrate for the generation of exchange sites.
- 6. The claim public space as a meeting place** is still valid today, especially if we think of it as a place of reception of contemporary thought.
- 7. Art in all its forms** is a representative form of the catharsis between art and the city. Dialogues between art and the city is enriching for urban areas and for citizens and tourists.



Darius & Downey. False traffic sign.  
The book. "Art in Public Space"

## SOME ALTERNATIVES

Turismo raro.

<http://turismoraro.blogspot.com/>

The project rare tourism wants to embed, from the do it yourself, from the creative innovation within the mechanisms created by the culture industries.

Tourism Guide & map (being distributed around the city using different channels) which will collect the following rare tourist itineraries design for the occasion.



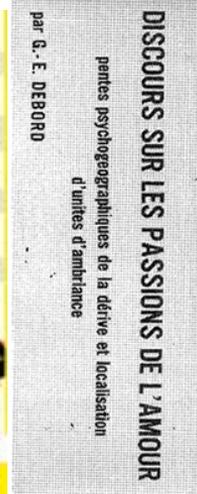
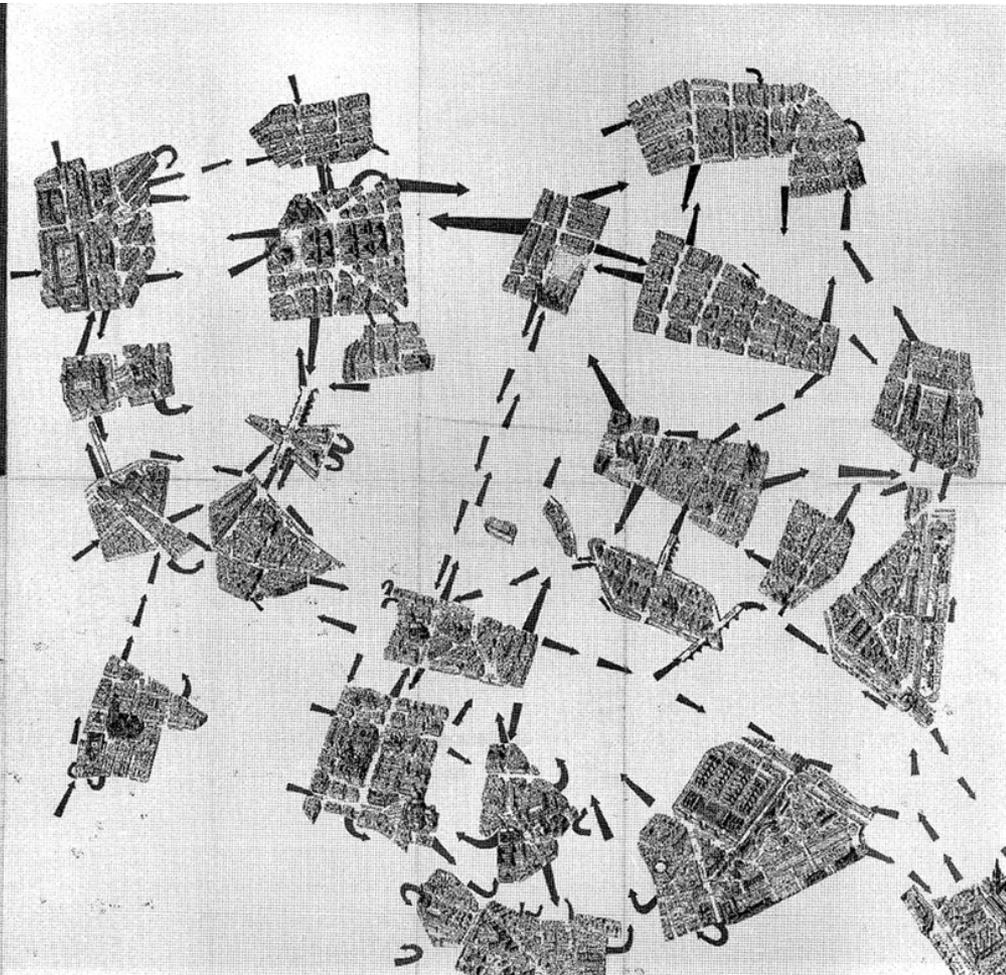
Turismo raro.  
<http://turismoraro.blogspot.com/>



Turismo raro.

<http://turismoraro.blogspot.com/>

The situationism movement of the 60's and 70's



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Festival International du jardin urban
- Expositions de jardins en Suisse
- Artículo de la revista Anthos  
Nº1-00
- Jardins de Passage  
Lausanne Jardins 2004
- Artículos de la revista Tracés nº05
- Lausanne Jardins 1997 et 2000 :  
Le renouveau des jardins urbains et ses effets secondaires
- Artículo de Klaus Holzhausen
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- <http://www.temporaeregaerten.de/>
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- <http://www.urbanohumano.org/alcala.htm>
- [http://es.geocities.com/laboratorio\\_urbano](http://es.geocities.com/laboratorio_urbano)
- <http://www.madridabierto.com/esp/index.htm>
- [http://www.ub.es/escult/Water/N05/W05\\_1.pdf](http://www.ub.es/escult/Water/N05/W05_1.pdf)
- [http://www.replica21.com/archivo/articulos/g\\_h/313\\_galindo\\_merz.html](http://www.replica21.com/archivo/articulos/g_h/313_galindo_merz.html)
- <http://www.medienkunstnetz.de/works/sun-in-your-head/>
- [http://www.universes-iuniverse.](http://www.universes-iuniverse)
- <http://lausannejardins.ch>
- [http://bienal de valencia.com](http://bienal.devalencia.com)
- <http://chiristo.com>
- <http://www.madridabierto.com/es/textos/2008/creando-un-lugar-%E2%80%93-el-arte-publico-como-catalizador-la-vida-publica.html>
- <http://www.saber.ula.ve/bitstream/123456789/21403/2/pagina-001.pdf>
- <http://www.ociourbano.tv/blog/2010/03/visible-devenir-arte-publico-activismo-social>
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