



**João António
de Almeida Mota**

**Para além da visibilidade e da monumentalidade:
Imagens fotográficas no espaço público.
Um estudo para dois casos: Terreiro do Paço – Lisboa;
Times Square – Nova Iorque.**

***Beyond visibility and monumentality:
photographic images in the public space.
A study for two cases: Terreiro do Paço – Lisbon;
Times Square – New York.***

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O júri

Presidente: **Reitora da Universidade de Aveiro**

Vogais: Doutora **Maria João Gamito**, Professora
Associada da Faculdade de Belas Artes de Lisboa.

Doutor **António Modesto da Conceição Nunes**,
Professor Associado da Faculdade de Belas Artes
da Universidade do Porto.

Doutora **Maria de Fátima Teixeira Pombo**,
Professora Auxiliar da Universidade de Aveiro.

Doutor **Vasco Afonso da Silva Branco**, Professor
Auxiliar da Universidade de Aveiro.

Doutor **João Carlos Vassalo Santos Cabral**,
Professor Auxiliar da Universidade de Aveiro.

PhD. **James S. Ackerman**, Professor of Fine Arts,
Emeritus, da Harvard University.

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There are a few certainties in design research, but if there is one thing about images within architectural environments, it is their social and urban context. It is appropriate to acknowledge the social and urban horizon of the squares that stimulated this work.

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Abstract

This thesis seeks to address the issue of retrieving / adapting the tradition of site-specific large-scale images, (other than images commercially motivated) to contemporary architectural spaces.

To achieve this we discussed a conceptual framework to introduce the constitutive and operative concepts of visual public art and spatial politics. Then we made a historical overview of former uses of images in the public arena with special emphasis in the public visual art produced after 1960. Based on those operative concepts, historical framework and on the analytical tools developed during this study, we developed a methodology for designing site-specific large-scale images in the public space. This methodology is aimed at guiding the production of large-scale visual art sensible to the different contexts playing an important role in the becoming of the project, and to incite a sense of placeness on the sites for which large-scale images were proposed.

In this study we produced and discussed a group of projects for large-scale images for the squares: Terreiro do Paço – Lisbon and Times Square – New York City. Those projects were guided by the same design method and with the objective of making visible the memory and the contemporaneity of the squares in study.

The choice of sites with such different cultural and historical background, was instrumental for understanding the feasibility of a method intended to help the production of large-scale images set in urban environments, sensible and related to complex contexts. The choice of these squares is based on the fact that both squares are unavoidable representations of power (governmental, financial, commercial), a condition that was instrumental in our study for making clear the implications that the history, the public sphere and the public space have on the context and on the actors that have a decisive role in the production of visual art in the public space.

The images proposed for the two squares were not confined to photographic images, yet they played a central role. Beyond their instrumental value for the discussion of the method proposed, those projects were concerned with the production of informed commentaries pertinent to the squares in study. To achieve this, the proposed projects made use of their size, monumentally and visibility for the creation of places that stimulate a dwelling experience sensible to the specificity of the place. As a result some projects unveiled new paths/uses for the design of large-scale images in the contemporary public space.

Resumo

Esta tese pretende debater a questão de reaver a tradição do uso de imagens de grandes dimensões (outras que as imagens com motivação comercial) para os espaços arquitectónicos contemporâneos.

Para alcançar estes objectivos, foi necessário entender a estrutura conceptual dos conceitos constitutivos e operativos da arte visual pública e da política do espaço. Seguidamente fizemos uma abordagem histórica dos usos de imagens no espaço público, com especial ênfase na arte pública produzida depois de 1960. Consequentemente, baseados nesses conceitos operativos, referências históricas e nos instrumentos analíticos desenvolvidos neste estudo, formulámos uma metodologia projectual para a criação de imagens de grandes dimensões no espaço público. Esta metodologia pretendeu ser um princípio orientador para a produção de arte visual de grandes dimensões, sensível aos diferentes contextos que têm um papel importante no devir do projecto, e se possível estimular um sentido de lugar nos locais para os quais as imagens de grandes dimensões foram criadas.

Neste estudo, produzimos e discutimos um conjunto de projectos de imagens de grandes dimensões para as praças: Terreiro do Paço – Lisboa e Times Square – Nova Iorque. Estes projectos tiveram como princípio orientador o mesmo método projectual e foram planeados para tornar visível as questões significantes da memória e da contemporaneidade das praças em estudo.

A escolha de locais com um contexto histórico tão diferente, foi instrumental para verificar a viabilidade de um método que tem a intenção de possibilitar a produção de imagens de grandes dimensões sensíveis à complexidade do contexto sobre o qual a sua existência depende. Além disso a escolha destas praças foi fundamentada no facto de ambas as praças serem inevitáveis representações do poder (governamental, financeiro, comercial). Uma condição que no nosso estudo foi instrumental para tornar claras as implicações que a história, a esfera pública e o espaço público têm no contexto e nos actores que têm um papel decisivo para o devir da arte visual nos espaços públicos.

As imagens propostas para estas duas praças não foram restritas às imagens fotográficas, contudo estas tiveram um papel decisivo. Esses projectos, para além do seu valor instrumental na discussão do método proposto, visaram a produção de comentários esclarecidos sobre as praças em estudo, servindo-se da escala, monumentalidade e visibilidade inerente à natureza destes projectos, para a criação de lugares que estimulassem uma experiência de habitar sensível à especificidade do lugar. Consequentemente, alguns projectos revelaram novos rumos/ usos para o design de imagens de grandes dimensões no espaço público contemporâneo.

Para pássaros, designers, poetas, políticos, e outros que tais.

For birds, designers, poets, politicians, and others like these.

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Index of abbreviations

ANF – Arquivo Nacional de Fotografia, Lisboa (National Archive of Photography, Lisbon)

CIA – Central Intelligence Agency, Washington, DC.

CML – Câmara Municipal de Lisboa (Lisbon City Hall)

FLAD – Fundação Luso-Americana para o Desenvolvimento (Luso-American Development Foundation)

GEO/CML – Gabinete de Estudos Olisiponenses / Câmara Municipal de Lisboa (Office for the city of Lisbon studies / Lisbon City Hall)

GSD – Graduate School of Design – Harvard University

IST – Instituto Superior Técnico, Lisbon

MoMA – Museum of Modern Art, New York City

NEA – National Endowment for the Arts, Washington, DC.

NYC – New York City

NYT – New York Times

TS-BID – Times Square – Business Improvement District

Chapter 2 – Images and text within architectural environments.

Contributions for the understanding of placement.

2.3 Former experiences on the use of images within architectural environments

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4. Piero della Francesca, Constantine's dream, c. 1460. Detail of a fresco; church of S. Francesco, Arezzo. In: Gombrich, E. H. "The Story of Art" Phaidon Press, London, 1999. p. 261.
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8. Michelangelo, General view of the ceiling of the Sistine Chapel, after cleaning. 1508-12, fresco, 13,7 x 39 m. Vatican. Photographs of Vatican Museums (F. Bono, A. Bracchetti, P. Zigrossi) 1995.
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11. Polidoro Caldara, *the myth of Niobe*, sixteenth century, façade painting, Palazzo di Via della Maschera d'Oro, Rome. Photograph by João Mota, 2000.
12. Correggio, *The Assumption of the Virgin*, c. 1526, fresco, cupola of Parma Cathedral. In: Gombrich, E. H. "The Story of Art" Phaidon Press, London, 1999. p. 338.
13. The Residenz at Würzburg, from the west south view. Drawing by J.A. Berndt, c. 1775. Staatliche Museen zu Berlin, Kunstbibliothek (Hdz. 3393)

14. Plan of the Residenz at Würzburg, main floor. Threppenhaus is located at the yellow area. Adapted from Richard Sedlmaier and Rudolf Pfister, *Die Fürstbischöfliche Residenz zu Würzburg*, 2 vols in one, Munich, 1923.
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25. Policarpus Oliva, Capela de S. Lourenço, Almancil, 1720's. Photograph: Arquivo Círculo de Leitores, Lisbon.
26. Palácio Fronteira, Galeria das Artes at the Chapel's terrace, c. 1673. Photograph by Paulo Cintra.
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- 27b. *"Kidnapping of Proserpina by Pluto"* engraving of Jean Lepautre (1618 – 1682) n.d. In: Préaud, Maxime *"Graveurs du XVIIIème siècle"* vol. XI, Inventaire du Fond Français, Paris, Bibliothèque Nationale de Paris, 1983.

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29. Tile panels with neoclassic motives at *Capela do Santíssimo da Igreja da Boa-Hora*, Lisbon, c. 1800, photograph courtesy of Arquivo Nacional de Fotografia, Lisbon.
30. Palácio da Fronteira – Lisbon. Reservoir of main garden, framed by the Kings' Gallery, tile panels and sculptures of Mignard. In: Quignard, Pascal “*A Fronteira – Azulejos do Palácio da Fronteira*” 1992, Quetzal Editores, Lisbon. p. 110-111, photographer: Nicolas Sapieha.
31. Ferreira das Tabuletas, façade with tiles, c. 1864, located at Largo Rafael Bordalo Pinheiro, Lisbon, photograph by Raul Constâncio.
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40. Manuel Cargaleiro, detail of the revetment with tiles of the subway station Colégio Militar/Luz, 1987, Lisbon, photograph by José Manuel Oliveira.
41. Maria Keil, project for the revetment with tiles of the subway station Roma, 1953, Lisbon, photograph by José Pessoa /ANF.
42. Ivan Chermayeff, detail of the revetment with tiles of the aquarium's façades, 1998, Lisbon, photograph by Expo'98/Homem à Máquina.
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46. South wall, Detroit Institute of Arts, Detroit Industry (main panel: Production and Automobile Exterior and final Assembly). 1932 – 33. Fresco by Rivera. Detroit Institute of Arts, Founders Society Purchased, and Edsel B. Ford. Photograph © 1998 The Detroit Institute of Arts.

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2.4 Critical Visual Art set in the Public Built Space – after 1960

1. Krzysztof Wodiczko, The Homeless Projection: A Proposal for the City of New York, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), Abraham Lincoln Monument, Union Square Park, photo courtesy Krzysztof Wodiczko and Galerie Lelong.

2. Krzysztof Wodiczko, The Homeless Projection: A Proposal for the City of New York, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), Lafayette Monument, Union Square Park, photo courtesy Krzysztof Wodiczko and Galerie Lelong.

3. Krzysztof Wodiczko, The Homeless Projection: A Proposal for the City of New York, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), Mother and Child Fountain (Charity), Union Square Park, photo courtesy Krzysztof Wodiczko and Galerie Lelong.

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5. Krzysztof Wodiczko, New York City Tableaux: Tompkins Square, 1989, view of the installation at Exit Art gallery – New York (original in color), photo courtesy Krzysztof Wodiczko and Galerie Lelong.

6. Juan Muñoz, The Irish Museum of Modern Art, Dublin, 1994, view of the installation at the patio. In: Neri, Louise "Silence Please – stories after the works of Juan Muñoz" Scalo, Zurich, 1996, p.10, photo courtesy Irish Museum of Modern Art, Dublin.

7. Juan Muñoz, IVAM Centre del Carme, Valencia, n.d., detail of the installation. In: Neri, Louise "Silence Please – stories after the works of Juan Muñoz" Scalo, Zurich, 1996, p.45, photo courtesy IVAM Centre del Carme, Valencia.

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11. Helena Almeida, "A Casa" (The House) 1983, black-and-white photograph (83x70cm). Photographer: Artur Rosa.

12. Walter De Maria, "Mile-Long Drawing" (destroyed), 1968, Mohave Desert, California, photo courtesy Dia Art Foundation, New York.

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22. Joseph Beuys "7,000 Oaks" 1996, trees planted paired with a basalt stone. View of the sidewalk facing the front entrance of Dia Center for the Arts – New York City. In: (January 2001) <http://www.diacenter.org/exhibs/>
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26. Matta-Clark "Splitting" 1974, 322 Humphrey Street, Englewood, New Jersey. In: Lee, p. xi
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30. Jenny Holzer from "Arno" 1996 - 1997, 185 mm Kodaklit-film Xenon projection, dimensions variable, project Arno river banks and facing buildings, "Biennale di Firenze: il Tempo e la Moda" Florence, 1996. In: Joselit, David and "Jenny Holzer" reprint, Phaidon Press, London, 1999, p. 105 and 35
31. Jenny Holzer from "Truisms" 1977 - 1979, Spectacolor sign, Project "Messages to the Public", Times Square, New York City, 1982. In: Joselit, David and "Jenny Holzer" reprint, Phaidon Press, London, 1999, p. 61

32. Christo "Project d'un Edifice Public Empaqueté" 1961, collage 41,5 x 25cm. Photographs by Harry Shunk, and text by Christo.
33. Christo "Wrapped Building, Project for #1 Times Square, Allied Chemical Tower, NYC." 1968, collage 42 x 26cm, pencil, collaged photographs by Harry Shunk, crayon, charcoal, map, ball-point pen and tape.
34. Christo "Wrapped Kunsthalle, Project for Bern" 1968, collage 70 x 55cm, pencil, photograph by Harry Shunk, charcoal, and crayon. photograph by Harry Shunk, collection of The Lija Art Fund Foundation.
35. Christo "Wrapped Kunsthalle, Project for Bern" July 1968. Photograph by Tomas Cugini.
36. Christo "Wrapped Kunsthalle, Project for Bern" July 1968. Photograph by Tomas Cugini.
37. Christo "Wrapped Reichstag, Project for Berlin" 1972, collage, 71x 56 cm, pencil, color pencil, fabric, twine and photographs by Harry Shunk. Private collection, Italy.
38. Christo "Wrapped Reichstag, Project for Berlin" 1993, collage in two parts, 30.5 x 77.5 cm and 66.7 x 77.5 cm, pencil, fabric, twine, photograph by Wolfgang Volz, pastel, charcoal, crayon and fabric sample. Private collection, Berlin.
39. Christo "Wrapped Reichstag, Project for Berlin" 1993, scale model, 80 x 250 x 500 cm, fabric, twine, wood, paint, cardboard and plastic. Collection Würth, Künzelsau, Germany.
40. Christo talking to the SPD Chairman Willy Brandt and Michael S. Cullen in Brandt's office in the parliament building in Bonn, 1977. Photograph by Wolfgang Volz.
41. Inaugural discussion at the exhibition "Christo: Urban Projects 1961-81," in the Bethany Art House (Künstlerhaus Bethanien), Berlin, 1982. Photograph by Wolfgang Volz.
42. At the home of Jeanne-Claude and Christo in New York, May 1984. From left to right: Dietrich Stobbe, Klaus-Henning Rosen, Jeanne-Claude Christo, Willy Brandt, and Christo. Photograph by Wolfgang Volz.
43. Working lunch at the office of Bundestag President Rita Süßmuth in Bonn, February 1992. From left to right: Peter Conradi (member of the Bundestag), Rita Süßmuth, Jeanne-Claude Christo, two members of Rita Süßmuth's staff, Michael S. Cullen, Christo, Roland Specker, and Sylvia Volz. Photograph by Wolfgang Volz.
44. Working breakfast in the office of Bundestag president in the Reichstag, November 1992: Rita Süßmuth, and Christo discussing the time plan for approval procedures. Photograph by Wolfgang Volz.
45. Session of German Parliament, Bonn, February 25, 1994. The Bundestag debates the "Wrapped Reichstag" project and votes to grant permission. This was the first time in history that the future existence of a work of art was debated and voted on in a parliament. Photograph by Aleksander Perkovic.
46. Test wrapping in southern Germany. The IPL team conducted a test unfurling atop the roof of a building in Konstanz. Photograph by Wolfgang Volz.
47. Test wrapping. The IPL team first constructed a framework of steel pipes, creating a three-dimensional form that corresponded to the angular configuration of the Reichstag's roof. Then they inflated a large air cushion, designed to fill out the space between the two "ears." The use of inflated air cushions provided a flat top surface for workers to unroll the fabric over the edge of the roof. Photograph by Wolfgang Volz.

48. One of the last pre-installation meetings. June 1995. Photograph by Sylvia Volz.
49. One of the last pre-installation meetings. June 1995. The artists and Volz carefully checked the scheduled sequence of events, each page representing one shift. A day after the beginning of the installation, however, the entire schedule had to be scrapped due to bad weather. From then on new instructions were issued at the beginning of each shift. Photograph by Sylvia Volz.
50. After the roof was fully covered, Jeanne-Claude and Christo joined the workers for a group photograph. June 1995. Photograph by Wolfgang Volz.
51. Christo and Jeanne-Claude Christo "Wrapped Reichstag" under different light conditions, June 24th – July 8th, 1995, upper photograph by Wolfgang Volz, middle photograph by Roland Bauer, and lower photograph by André Grossmann.
52. Christo and Jeanne-Claude Christo "Wrapped Reichstag" aerial view of the site, Berlin, July 1995. Photograph by Wolfgang Volz.
53. Peter Greenaway "Projection Frames" 1995, cinema installation, projection of monochrome dates on the façades of buildings, view of the installation at the Place of the National Theater, Munich. In: *Topos*, no. 14, March 1996, p. 116-117.
54. Peter Greenaway "Projection Frames" 1995, cinema installation, projection of monochrome dates on the façades of buildings, view of the installation with frames, chairs and an actor in the Marstall Theatre, Munich. In: *Topos*, no. 14, March 1996, p. 113.
55. Monika Gora, project for "Der Außenraum" (Outdoor Space), 1995, inflated air cushion anchored to the ground, placed in a tight curve of the underground railway at Schotentor, Vienna, lit from inside with xenon light. Ground view with daylight conditions. In: *Topos*, no. 14, March 1996, p. 75.
56. Monika Gora, project for "Der Außenraum" (Outdoor Space), which was held part of the "80 Days of Vienna" architecture festival, 1995, inflated air cushion anchored to the ground, placed in a tight curve of the underground railway at Schotentor, Vienna, lit from inside with xenon light. Aerial view with nightlight conditions. In: *Topos*, no. 14, March 1996, p. 74-75.
57. Herzog & de Meuron, "SSB Signal box 4, on the wolf" Basel, Switzerland, project 1989, construction 1991-1994. Ground view with daylight conditions. Photograph by Margherita Spiluttini.
58. Herzog & de Meuron, "SSB Signal box 4, on the wolf" Basel, Switzerland, project 1989, construction 1991-1994. Ground view with nightlight conditions. Photograph by Margherita Spiluttini.
59. Herzog & de Meuron, "SSB Signal box 4, on the wolf" Basel, Switzerland, project 1989, construction 1991-1994, four ground views. Photographs by Margherita Spiluttini.
60. Herzog & de Meuron, "Ricola-Europe SA. production and storage building" Mulhouse-Brunstatt, France, project 1992, realization 1993, ground view with daylight conditions. Photograph by Margherita Spiluttini.
61. Herzog & de Meuron, "Ricola-Europe SA. production and storage building" Mulhouse-Brunstatt, France, project 1992, realization 1993, ground view with nightlight conditions. Photograph by Margherita Spiluttini.
62. Herzog & de Meuron, "Ricola-Europe SA. production and storage building" Mulhouse-Brunstatt, France, project 1992, realization 1993. View from inside. Photograph by Margherita Spiluttini.

2.5 A word on the contemporary façades covered with commercially motivated images

1. Gable end of a neglected building covered with large-scale advertisement. (...) In: Expresso, nº 1463 November 11th 2000, section: revista, published by Sojornal, SA. Lisbon. Photograph by Luiz Carvalho.

2. Façade of a warehouse covered with large-scale advertising. (...) In: Expresso, nº 1463 November 11th 2000, section: revista, published by Sojornal, SA. Lisbon. Photograph by Luiz Carvalho.

Chapter 3 – Case Studies

3.2 A brief history

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1. Plan of the Lisbon's harbor, Pedro Gendrom, Paris 1707. 65 x 42cm. (Direcção Geral dos Serviços de Engenharia, Lisbon)

2. Plan of central Lisbon right before the earthquake of 1755. Manuel da Maia, original in color 82 x 62cm. (Gabinete de Estudos Arqueológicos de Engenharia Militar, Lisbon.)

3. Plan of central Lisbon right before the earthquake of 1755.. This is simplified version of the plan of figure 2. In: Mullin, John R. *“The Reconstruction of Lisbon following the Earthquake of 1755: a study in despotic planning”* Planning perspectives, vol. 7, n.2 p.157-179, 1992.

4. Five of six plans in discussion for the new center of Lisbon (1755 – 1756). In: Mullin, John R. *“The Reconstruction of Lisbon following the Earthquake of 1755: a study in despotic planning”* Planning perspectives, vol. 7, n.2 p.157-179, 1992.

5. The winning plan for the new city center of Lisbon (1755 – 1756). The second Eugénio dos Santos Plan. In: Mullin, John R. *“The Reconstruction of Lisbon following the Earthquake of 1755: a study in despotic planning”* Planning perspectives, vol. 7, n.2 p.157-179, 1992.

6. Plan of the city destroyed by the earthquake, superimposed by the winning plan for the new city center of Lisbon (1755 – 1756). Eugénio dos Santos and Carlos Mardel / João Pedro Ribeiro. Original 83 x 57cm. (Museu da Cidade, Lisbon)

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9. Engraving based on a drawing attributed to *Carlos Mardel*. Original at *Museu da Cidade, Lisbon*.

10. Section of a standard block designed by *Eugénio dos Santos*, representing the sewage system. Original at *Arquivo Histórico do Ministério das Obras Públicas, Lisbon*.

11. Model of the *“gaiola”*. Original at *Instituto Superior Técnico, Lisbon*.

12. Western front of the *Rua Nova do Carmo* and the northern front of the *Rua Nova do Arsenal*. Originals at *Arquivo Histórico Municipal da Câmara Municipal de Lisbon*.

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15. Superimposition of the conditions of the 1300's with today's conditions. The red area shows that *Baixa* is in the area that used to be shore and a tributary of the river. Courtesy of *Christine Mueller*, 1999.

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19. Aerial view of the surrounding area of *Baixa*. *Lisbon* 1999. Courtesy of GEO/CML.

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21. Way used by the commuters to cross *Terreiro do Paço*. *João Mota*, 2000.

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23. The arch of *Rua Augusta*. Designed by *Veríssimo José da Costa*, built in 1873. Courtesy of MJB postcards, Cascais – Portugal 1992.

24. *Terreiro do Paço*. Courtesy of *Joane Liou*, 1999.

25. *Terreiro do Paço*. East wing turret. Courtesy of *Miki Iwasaki*, 1999.

26. *Terreiro do Paço*. Courtesy of *Marcel Wilson*, 1999.

27. *Terreiro do Paço*. Courtesy of *Thomas Schroepfer*, 1999.

3.2.2. A brief history of Times Square

1. An infrared satellite image of Manhattan, 1990, SPOT Image Corporation.

2. Detail of fig. 1. The straight yellow line represents 7th avenue, the oblique yellow line represents Broadway. Where these two lines intersect define the location of Times Square. 1999. Courtesy of Christopher Ghatak.

3. Times Square area. (c. 1980?). Courtesy of Sanborn Map Company. Inc.

4. Times Square Business Improvement District stretches from 40th Street to 53rd Street, from west of Sixth Avenue to the west side of Eighth Avenue and to Ninth Avenue on 46th Street. Courtesy of The BID – Times Square, 1998.

5. Times Square, 1995, João Mota, color photograph 130 x 180 cm.

6. New Year's Eve 2000 at Times Square. Courtesy of http://www.timessquarebid.org/new_year/ (page accessed April 2000)

3.3 Results

3.3.1 The Horizontal of Times Square

1. Hieronymus Bosch "Tentações de Santo Antão" triptych, oil on oak, Museu Nacional de Arte Antiga – Lisbon. Central panel 131,5 cm x 119 cm, lateral panels 131,5 cm x 53 cm. Courtesy of Museu Nacional de Arte Antiga – Lisbon.

2. Details of fig. 1. Courtesy of Museu Nacional de Arte Antiga – Lisbon.

3. Times Square area. (c. 1960?). Courtesy of TRW REDI Property Data, offset printing 42 x 26cm.

4. Photomontage of Times Square, 180° view from north-west corner of 46th Street with Broadway, 5 p.m. January 25, 1995. Courtesy of João Mota, 1995.

5. Photomontage of Times Square with photocollage of clouds, 180° view from north-west corner of 46th Street with Broadway, March 1995. Courtesy of João Mota, 1995.

6. Photomontage of Times Square, 180° view from south-west corner of 45th Street with Broadway, 5 p.m. January 25, 1995. Courtesy of João Mota, 1995.

7. Photomontage of Times Square with photocollage of clouds, 180° view from south-west corner of 45th Street with Broadway, March 1995. Courtesy of João Mota, 1995.

8. Photomontage of Times Square, 180° view from north-east corner of 7th Avenue with 47th Street, 5 p.m. January 25, 1995. Courtesy of João Mota, 1995.

9. Photomontage of Times Square with photocollage of clouds, 180° view from north-east corner of 7th Avenue with 47th Street, March 1995. Courtesy of João Mota, 1995.

3.3.2 New Year's Eve – Times Square 2000

1. Shape of Manhattan. The white rectangle represents Central Park. The black rectangle represents Times Square area. Courtesy of Pavlina Lucas, 1998.

2. Removal of Times Square's billboards. Photocollage. Courtesy of Pavlina Lucas, 1998.

3. A billboard of Times Square transferred to Trafalgar Square – London. Photocollage. Courtesy of Pavlina Lucas, 1998.

4. A billboard of Times Square transferred to Brandenburg Gate – Berlin. Photocollage. Courtesy of Pavlina Lucas, 1998.

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2. View of Number One Times Square, from the inside of Times Square Brewery Restaurant. Courtesy of Emily Katrencik, dated 1999.
3. Times Square Brewery Restaurant's menu. Courtesy of Emily Katrencik, dated 1999.
4. Number One Times Square on the first stages of its demolition. Courtesy of Emily Katrencik, dated 1999.
5. Different stages of the demolition of Number One Times Square. Courtesy of Emily Katrencik, dated 1999.
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4. The helicopters, coordinated from a computer ground station, (...) Courtesy of Sven Schroeter, dated 1998.
5. A series of video cameras located in 7 time zones ahead of New York's record motion images of the sunrises (...) Courtesy of Sven Schroeter, dated 1998.
6. The composite effect would be the image of an advancing wall of spectral light sweeping down the street canyon (...) Courtesy of Sven Schroeter, dated 1998.
7. The chronometer comprises a group of small, remote-controlled camera-platform helicopters (normally used for aerial motion photography), each refitted to carry a 6,000-lumen video projector and a rotating laser projector. Courtesy of Sven Schroeter, dated 1998.
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3.3.5 The Self, Space and Time – Times Square

1. A person praying in a side street right off Times Square. He chooses a private space, a shielding corner facing a shopping window and the back side of a dumpster. Courtesy of Ivonne Gruenert, dated 1999.
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3. The idea is to make a private and shielded space by placing protected chairs all over the sidewalks and the street islands of Times Square. Courtesy of Ivonne Gruenert, dated 1999.
4. The darker areas show the available space where several chairs will be placed in Times Square. Courtesy of Ivonne Gruenert, dated 1999.

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2. Construction detail of blinds. Courtesy of Marcel Wilson, dated 1999.

3. System of living blinds. (...) Courtesy of Marcel Wilson, dated 1999.

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5. Existing day conditions of The Chase Manhattan Bank façade. Courtesy of Marcel Wilson, dated 1999.

6. The Chase Manhattan Bank façade. View of proposed intervention during Spring and Summer (day time). Courtesy of Marcel Wilson, dated 1999.

7. The Chase Manhattan Bank façade. View of proposed intervention during Fall and Winter (day time). Courtesy of Marcel Wilson, dated 1999.

8. The blinds are ganged together with a cable system so that they can respond to views, light and solar gain. (...) Courtesy of Marcel Wilson, dated 1999.

9. Examples of different blind configurations. (...) Courtesy of Marcel Wilson, dated 1999.

10. A system of living blinds activates the façade of the bank in a gesture that reorients the virtues of public space – a visual public space. Courtesy of Marcel Wilson, dated 1999.

11. The Chase Manhattan Bank façade. View of proposed intervention during Spring and Summer (night time). Courtesy of Marcel Wilson, dated 1999.

12. The Chase Manhattan Bank façade. View of proposed intervention during Fall and Winter (night time). Courtesy of Marcel Wilson, dated 1999.

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1. Front page of the section published by Expresso in April 30th, 1994. Courtesy of Sojornal, SA. Lisbon.

2. Page 2 of the section, “Angola? Guiné? Moçambique – Os que não voltaram” published by Expresso in April 30th, 1994. Courtesy of Sojornal, SA. Lisbon.

3. Page 3 of a total of 30 pages with the list of names printed on the section, “Angola? Guiné? Moçambique – Os que não voltaram” published by Expresso in April 30th, 1994. Courtesy of Sojornal, SA. Lisbon.

4. Preliminary sketch showing a 180° panorama of the site facing north. Collection of João Mota, 1995.

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6. Detail of the preliminary sketch with the hand written title: To be installed at Terreiro do Paço, when the political and aesthetic will, may consider this proposal a contribute for thought of the Portuguese colonial past. Collection of João Mota, 1995.

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4. Site plan with cylinder grid. Courtesy of Thomas McCollum, 1998.

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2. Small arms of the *Tejo* (Tagus) river, penetrating inland as they were until the thirteenth century, courtesy of (<http://www.cm-lisboa.pt/turismo/hkhist.asp>) 1998.

3. *Piazza di San Marco*, Venice. Current condition, in: *Norwich, John Julius* "A history of Venice " Knopf, New York, 1982.

4. Fragment of: *Olisippo. Lisabona*. Around the second half of the sixteenth century, anonymous, in: Georgius Braun, *Civitates Orbis Terrarum*, 1593, V. 5. (Museu da Cidade, Lisbon).

5. Fragment of: *Olisippo. Lisabona*. Around the second half of the sixteenth century, anonymous, in: Georgius Braun, *Civitates Orbis Terrarum*, 1593, V. 5. (Museu da Cidade, Lisbon).

6. *Rua Nova dos Mercadores*, in: Livro de Horas de D. Manuel, around 1517. 1526. (Museu Nacional de Arte Antiga, Lisbon).

7. View of Lisbon, in: Crónica de D. Afonso Henriques, first decade of the sixteenth century. (Câmara Municipal de Cascais / Museu dos Condes de Castro Guimarães, Cascais).

8. View of Lisbon, in: Livro de Horas de D. Manuel, around 1517, pub. in 1526, (Museu Nacional de Arte Antiga, Lisbon).

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11. Inquisition execution at *Terreiro do Paço*, Lisbon. Anonymous. Engraving of the first quarter of the eighteenth century. In: *Arquivo Nacional*. A. 1, V. 1, nº 12, April 1932.

12. *Palácio da Ribeira* (Royal Palace at Terreiro do Paço, Lisbon, mid eighteenth century, before the earthquake of 1755. China Ink drawing and watercolor by *Zuzarte*. 48 x 68cm. (Museu da Cidade, Lisbon)

Appendix 3

1. Detail of the Manatus Map. "Manatus Gelegen op de Noot Rivier" 1639, pen and ink and watercolor on paper, 66 x 45cm. Library of Congress.

2. Manhattan's original topography. Untitled. The British Headquarters Map. 1782(?), pen and ink and watercolor on paper, 94 x 314cm. Public Records Office – London.

3. The Mangin – Goerk Plan. "Plan of the city of New York, drawn from actual survey" 1803, Joseph François Mangin and Casimir Goerck, uncolored copperplate engraving, four sheets 83 x 39 cm each. New-York Historical Society.

4. The Commissioners' Plan. "A Map of the city of New York by the commissioners appointed by an act of the Legislature passed April 3rd 1807" 1811, John Randel, Jr., uncolored manuscript on paper 265 x 77 cm. The New York Public Library.

5. The Ratzen Plan. "To His Excellency Sr. Henry Moore. Bart....This Plan of the City of New York, Is Most Humbly Inscribed ..." 1766-67, Bernard Ratzer, hand-colored copperplate engraving 58 x 83 cm. Private collection.

6. A survey of Casimir Goerck "A Plan of the common lands between the three and six mile stones belonging to the Corporation of the City of New York" March 1796, Casimir Ph. Goerck, colored manuscript copy made 1899, 189 x 58 cm. Country Register's Office, Hall of Records, NYC.

7. An infrared satellite image of Manhattan, 1990, SPOT Image Corporation.

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Chapter 1

Context

1.1 Bounds and context of this thesis

Foreword

Considering the multiplicity of contemporary architecture, including global and regional architecture, it strikes us how today's architecture deals with the contemporary production of images set in the built space¹. Exceptions made for some rare cases of the production of images with a character of permanence in architectural spaces², there is almost an absence on the contemporary uses of large-scale images set in the built space, other than the commercially motivated production of large-scale images.

The space of the images we want to address is the built space. The images in consideration within the architectural space are not restricted to photographs, however we will emphasize the use of large-scale photographs set in their architectural incarnation.

Scope

The images within architectural spaces³ that survived the passage of time become today the object of scopophilic pilgrimage thoroughly promoted by the travel industry. The large number of "travel locations" not only unveils deviations from their original uses, but also reveals people's appetite for images produced for site specific environments.

It is in the nature of these images to be in an intimate dialogue with the aura⁴ of the place, producing with it phenomena that can't be reproduced. In all the examples aforementioned, the qualities of site, images and the context of their

¹ Frescos, mosaic, tile panels, photography, etc.

² The corporate uses of frescos in their headquarters during the 1920s until the 1940s, the tile panels elsewhere, of which the Lisbon's subway stations are a good example.

³ Roman mosaics and frescos; Arab tile decoration and frescos; medieval, renaissance and baroque frescos and tiles; the delirium of the trompe l'oeil; the murals.

⁴ Benjamim 1968, p.220 "*...its presence in time and space, its unique existence at the place where it happens to be.*"

appreciation⁵ stimulate the experience where the sense of placeness superimposes itself to the sense of space.

Interestingly most of today's large-scale images set in the public space are not site-specific but instead subject specific. The same image proliferates in the most various places and media, transforming the public space in two-dimensional fragments of commercial allure. Today's outdoors billboards are a good example.

The outdoors billboards are the contemporary byproducts of knowledge achieved with frescoes⁶, tile panels, photography, printmaking and marketing. However their most direct antecedents are within the traditions of engraving and photography. It is not by chance that photography is so intimately related with the outdoors billboards. Photography fulfills the need to represent efficiently other evidence producing a "credible" simulation, and allows:

Images to be largely reproduced;

Images echoing those published in other media;

Images intended as simulacra.

With the discovery of photography 160 years ago⁷ our imagery/imagination had irreversible changes. The ease of photography to be reproduced and distributed is in the genesis of the effects of indexation and massification.

Large reproduction of some objects rather than others contributed not only to the shaping of stereotypes, but also to the raising of cultural hegemonies. Photography allowed large numbers of people to have access to published photographic images of other places and epochs, which definitively changed the way we perceive the world.

⁵ The metamorphosis that works of art have when appreciated in different epochs and contexts. Is delightfully analyzed by André Malraux's book "*Le Musée Imaginaire*"

⁶ Paintings with watercolors on wet plaster. These paintings are often large ones covering walls and ceilings.

⁷ Regarding its origins, please see chapter 2 in: Batchen 1997 and chapter 1 in: Sena 1998.

Corporations use contemporary public space⁸ as a privileged space for the “collage” of “ads/fictions”, which as any advertising campaign essentially relies on the expectation of persuading potential consumers. It is not by chance that in contemporary public spaces photographic images replace each other in a vertiginous process of everlasting renovation. Any hope for permanence of some of the images is annihilated. It is necessary that images perish to give space for new images, and with this, people are seduced by novelty. However in their essence all corporate images are similarly clean, shine, aseptic and with a blue sky.

Photography, since its origins (one of the most powerful medium for the dissemination of images and while doing that shaping our imagery/imagination), has been extensively used for the representation / memory / dissemination of the architectural production.

However large-scale photographic images are rarely considered in their architectural incarnation. Only timid photographic incursions for permanence in the architectural spaces were made by using silk-screen printing, as a process of transferring the photographic images to tiles, metal, etc. on urban pedestrian areas. As examples we mention subway stations⁹ in different locations throughout the world, and the use of images transforming common buildings into monuments, such as seen in the work of the Swiss architects Herzog & de Meuron.

Images produced to last in the public space had been throughout different epochs important for creating a sense of place. A fruitful coexistence between the large-scale images set in the built environment, their architectural incarnation and the context of their production or appreciation.

Subject / Objectives

⁸ Historically the delimitation of public and private space has been elastic. Different epochs and cultures, within their variety, had been continuously redefining the nature of these spaces. In some historical – cultural contexts the limits of people’s body, or the walls of home, might be not significant to demarcate public space from private space.

⁹ It is possible to see these phenomena all over the world, mostly since the 1980s.

My question focus on what made possible that large-scale images produced to last in the public space had in the past such powerful contributions for the construction of places and how this can be adapted to situations today?

This thesis seeks to address the issue of retrieving / adapting the tradition of site-specific large-scale images, (other than images commercially motivated) to contemporary architectural spaces.

To achieve this we will discuss a conceptual framework to introduce the constitutive and operative concepts of visual public art and spatial politics. Then we will make a historical overview of former uses of images in the public arena with special emphasis in the public visual art produced after 1960. Thereafter, based on those operative concepts and historical framework, we will develop a methodology for designing site-specific large-scale images. This methodology aims to guide the production of large-scale visual art sensible to the different contexts playing an important role in the becoming of the project, and hopefully incite a sense of placeness on the sites for which large-scale images will be produced.

We will produce and discuss a group of proposals for large-scale images for the squares: Terreiro do Paço – Lisbon and Times Square – New York City. The choice of sites with such different historical cultural and historical background will be instrumental in understanding the feasibility of a method intended to help in the production of large-scale images set in urban environments, sensible to the complex context upon which their existence depends. Yet the choice of these squares is based on the fact that both squares are unavoidable representations of power (governmental, financial, commercial). A condition that was instrumental in our study for making clear the implications that the history, the public sphere and the public space have on the context and on the actors that have a decisive role in the production of visual art in the public space.

These proposals will be guided by the same design method and intend to take on visible significant issues of the memory and of the contemporaneity of the squares in study.

The images proposed for the two squares in study are not confined to photographic images, yet they will play a central role.

These large-scale images, might in some cases become actions to stimulate the production of images by others, if not media coverage. However, all the projects introduced in this study, beyond their instrumental value in giving the empirical work for the discussion of the method proposed, are concerned in the first place with the production of informed commentaries pertinent to the squares in study. To achieve this, the projects that we will discuss make use of their size, monumentally and visibility for the creation of places that stimulate a dwelling experience sensible to the specificity of the place.

Proposal

After all that has been achieved in photography, particularly with photography in the public space (outdoors, public art, etc.), it would be interesting to think of the possibilities of understanding photography in tune with the essence¹⁰ of a site-specific architectural environment.

Being in tune with the essence of a site specific architectural environment, as well as the social, symbolic, cultural context, and the flexibility offered by contemporary photographic processes, could become a contemporary contribution and a bridge to the tradition that goes back to frescoes.

We are interested to balance the qualities of site, images, and materials, to produce a series of proposals for large-scale photographic images that could stimulate a sensible dwelling. Sensible dwelling is a word that had its meaning shaped during the make of this thesis. Sensible dwelling means the experience of residing in a place where the sense of placeness (place) superimposes itself to the sense of space (non-place). An experience where the collectively symbolic reinforces aspects of the identity of the place.

The proposals for large-scale non-commercial photographic images, besides stimulating a sensible dwelling, also aim to work with the elastic relations

¹⁰ We mean a phenomenological approach for understanding the essences and the elastic relations between the large-scale photographic images set in the built environment, architecture, and their users.

between the images and the squares in study, and if possible, to expand the contemporary uses of photography considered within its architectural incarnation.

After-word

The legacy of history of art and architecture,¹¹ reveals endless examples of the elastic relations between images and the spaces, which they occupy. It is the responsibility of visual artists and architects to retrieve the possibility of producing spaces, in which there is an assumed flexibility (coexistence) in the relations between factual and imaginary spaces.¹² The recognition of this potential in architecture, drawing, economy, photography, sociology, urban design, etc., would be important for producing environments through the creation of places that stimulate a sensible dwelling.

¹¹ see: *idea of tradition*, art. of Jacques Herzog "Poesis-Production" in Davidson 1994 p. 85-89.

¹² The traditions of fresco painting, mosaic and tile panels are good examples.

1.2 Methodology

Unlike former uses of large-scale images set in the built environment, there are tenuous relationships between the commercially motivated production of interchangeable photographic images and the “fixed” architectural contexts in which they become spatially constructive. Interestingly, however, the commercially motivated production of contemporary large photographic images is rarely considered in its architectural embodiment.

Our study is focused on the architectural incarnation of former and contemporary uses of large-scale images set in the built environment. We are interested in site-specific large-scale images. These site-specific images differ of the commercially motivated production of large-scale images, which is not site-specific but instead subject-specific.

To understand site-specific large-scale images in their architectural embodiment, it is necessary to understand both the built space and the images, as a cultural representation that has never a steady meaning.

It is likely that an inquiry into the subject of cultural reproduction/representation in the architectural sites would reveal it, exposing the following:

- The discontinuity in the use of images embedded in architecture, like fresco painting, mosaics, etc.
- The rapid development of new technologies for the production of large-scale commercial images set in the built environment.
- The need to understand the potential of former and contemporary uses of images set in the built space, to shape the social, cultural and symbolic experience related with the site.

Our approach, which takes into account both past and present, reveals the need to understand the image both as icon/index and as urban phenomenon,

based on contemporary deviations and transformations of the aforementioned historical categories.

In chapter 2, we will discuss a conceptual framework for introducing constitutive and operative concepts of visual public art and spatial politics, important for defining our vocabulary.

Then, we will make a historical overview of former uses of images set in the public arena, from prehistory to the end of the twentieth century, with special emphasis in the large-scale visual art produced after 1960.

Thereafter, based on those operative concepts and historical framework, we will formulate a method to guide the design of proposals for large-scale images for the contemporary public space.

In chapter 3, we will present a selection of the empirical work designed during this study for the two case studies: Terreiro do Paço – Lisbon and Times Square – New York. The empirical work with proposals for large-scale images was produced in accordance to the aforementioned design method. Yet, the choice of sites with such different cultural and historical background was instrumental to understand the feasibility of a method, intended to help on the production of site specific large-scale images set in urban environments.

Then we will discuss the proposed method, based on a comparative qualitative analyses of the selected projects.

To achieve that, we will consider the following elements:

- The author's background and experience at the site of the project;
- The analysis of the proposed projects, not only to test the feasibility of the proposed method, but also to understand if the proposed method does or does not stimulate:
 - Visibility of significant issues of the historical and contemporary memory of the site;
 - New trends in the contemporary uses of large-scale images set in the built environment;

- And if contemporary large-scale site-specific images set in the built environment foster the creation of places that stimulate a sensible dwelling.

In chapter 4, we will present the conclusions of our study and will be followed by the recommendations.

1.3 Bibliographical review

Our conceptual frame is grounded on the exposure to large-scale images set in the built environment. We considered both contemporary and former uses of large-scale images, such as frescoes and tile panels. For instance tile panels constitute a consistent bridge to the contemporary uses of site-specific large-scale images. However we would like to give credit to the importance of contemporary art since the 1960's, ranging from conceptual art to land art, installation and the new trends on the use of large-scale photography set in architectural environments, to open up a new range of possibilities on the use of images set in the built environment, other than the commercially motivated images.

Authors such as: James S. Ackerman; Marc Augé; Yve-Alain Bois; Beatriz Colomina; Jacques Derrida; Rosalyn Deutsche; Jürgen Habermas; and Abigail Solomon-Godeau; have had a decisive role in organizing the conceptual frame concerning the relation between public visual art and spatial politics.

For the historical frame, we consulted authors such as: José Augusto França; Ernst Gombrich; Aarão de Lacerda; José Meco; John Reps; António Sena; and Giorgio Vasari; who for the most part had a refined sensibility in understanding history within the balance between the diachronic and synchronic modes of discernment.

However the work of the aforementioned authors is grounded on the work of artists, without whom those authors wouldn't have the empirical base necessary for their writing. Artists such as Helena Almeida; Vito Acconci; Jorge Colaço; Christo and Jeanne-Claude; Maria Keil; Gordon Matta-Clark; Jenny Holzer; Leonel Moura; Robert Smithson; Krzysztof Wodiczko; and architects such as Herzog & de Meuron, have had a decisive role in informing the basic operative concepts when working with large-scale images considered in their architectural embodiment.

Concerning the specific bibliography for the case studies, we did a critical analysis, based on original documentation available for each of the sites (maps, plans, interviews, etc.) and on reliable published material, when the access to originals was denied or was not critical for the outcome of our study.

A special mention should be made to the two groups of graduate students I taught in the class "Images for the City" at the Graduate School of Design at Harvard University. In 1998 and 1999 those students produced most of the empirical work presented in this study.

Chapter 2

Images and text within architectural environments

Contributions for the understanding of placement

2.0 Introduction

In this chapter (subchapters 2.1 and 2.2) we will discuss a conceptual framework for introducing constitutive and operative concepts of visual public art and spatial politics, important for defining our vocabulary on issues such as: public space; public sphere; places and spaces.

In subchapters 2.3 to 2.5, former and contemporary experiences in the use of images within architectural environments, will define the historical legacy and the context that stimulated our study. Apart from understanding the importance of artists in the creation of large-scale images set in the built environment, we will emphasize the different contexts under which these works of art were commissioned. Meanwhile we will try not to lose sight of the uniqueness of the individual work of art and combine an understanding along two axes: work of art – milieu axis and work of art – observer axis.

For the purpose of this study, our concerns will also be to try to understand the extent to which visual representation played the role of the institutional power, while at the same time showing a cultural position or ideology to which the artist is responding. This struggle would be better understood when the artwork expands beyond the size of the art produced in the studio to become public art.

In subchapter 2.6, based on the aforementioned historical frame, operative concepts and incited by the fact that there is no published work discussing a methodology for producing images for the public space, we will formulate a method to guide the design of proposals for large-scale images for the contemporary public space.

Then, we are ready to address the empirical work in chapter 3.

2.1 Public Space and Public Sphere

A short history of public space

We may speculate that before history as well as before the notion of private property, private and public space were notions which were conceptualized differently and therefore were alien to contemporary codes that regulate the use of space as we do today.¹³ Once upon a time, long before the Paleolithic era, private and public space might have had elastic borders somewhere between the limits of human bodies and the intimacy granted to the most loved.

M. Christine Boyer offers an informed historical survey on the evolution of the idea of public space.¹⁴ Her interpretation of the history of public space, becomes relevant to our study.

It is known that before the end of the eighteenth century, public space was usually designed as an honorific place celebrating the power of rulers, reifying and invigorating their sovereign conduct and actions.

Social and political revolutions of the eighteenth and nineteenth centuries brought this ritual conscription of city space into the democratic public sphere.¹⁵ Here the meaning of public space was extended to include places of public debate and gatherings where the organized voice of the people could be heard. The rise of bourgeois sovereignty linked public authority to a system of norms and regulations, which were publicly known, debated and discussed until consensus brought about their lawful application. The organization of the space of the city embodied this rational bourgeois public sphere.

By the end of the eighteenth century, most major European cities had streets with names. Each house entrance was identified with a number and all entrance doors of tenements were assigned with a letter. Subsequently rational

¹³ The concept of proxemia by Edward T. Hall brings a view of the different sensorial transformations, in different cultures, when individuals move from private and social to the public space.

¹⁴ For further information please see: Boyer 1994, p 7-11.

coordinates within this Cartesian grid could geographically locate each individual residing in a city. This was of great importance for identification and control of citizens by the legitimate power, either as taxpayers or to prevent social disorder.

The Industrial Revolution followed the bourgeois revolution and with it completely transformed social and spatial relations. The place of work was often set far from home and reorganized to fit strict rules of profit for the investor/industrialist. These new social trends were blind to the conditions of workers, which in the long run became dehumanized. These social and spatial transformations broke the interdependency of the extended family and community which fulfilled needs such as housing, education and health services. Workers had less and less free time for their personal needs and soon after public places such as squares, public buildings or working places became the arenas for riots, unrest, and anxiety. This was unleashed within the heart of the city, endangering and undermining the bourgeois foundations of order.

To restore the lost order the state promised to fulfill needs that the private sphere (extended family and community) had long neglected, such as housing, transportation, education, and health services. The concept of “public” was once again transformed into a more abstract public sphere of the welfare state.¹⁶

At the turn of the twentieth century, motivated by the social circumstances, cities in the Western world underwent a period of vigorous civic improvements, such as public education, public libraries, municipal buildings, railroad stations, bridges, public parks, parkways and statues, in an earnest attempt to establish civic spaces of beauty and order. In order to establish basic social order and to create conditions for skilful people to flourish, an atmosphere was badly needed for investors to settle.

In the last few decades in the Western world, concepts such as the “public” have become connoted with inefficient management, regulatory impositions, and burdensome taxations. Meanwhile, “private” has been refurbished with a positive

¹⁵ Public sphere is a term attributed to the German political philosopher Jürgen Habermas. It describes the idealized sphere of liberal democracy as a space for citizens to exercise their right to critical public speech.

¹⁶ Boyer 1994, p 8.

image responsible for the decline of the city centers, as result of explosive privatization engendered by the rise of suburbs and the media revolution. This new image of the “private” caused private spaces to become more valued than public spaces.

“Most civic improvement schemes and inner-city spatial recyclings play on this inversion of values – creating private preserves for the wealthy that are then transformed into “public amenities” by allowing a select group of people to stroll unimpeded along their corridors and spaces of power. Yet even this contemporary reference to the public is a universalizing construct that assumes there is a collective whole, while in reality the city’s public is fragmented into marginalized groups, many of whom have no access to or voice and representation in the public spaces of our revitalized and gentrified cities.”¹⁷

All these transformations of the public space produced new conditions for public gathering and provided new spaces for public debate.

Contemporary public space is not strictly a physical space, but a condition of gathering. Through various media, including computer terminals, individuals transcend the boundaries of their physical location and bodies, to become navigators within a multiplicity of parallel worlds that gather with the context in which their bodies inhabit.

Contemporary public space is no longer circumscribed by physical locations. Physical locations tend to become rather the background while other “locations” claim to seduce the public.

Public space

Describing a space as public distinguishes it from other spaces that are not set aside and reserved for the public to gather. Since this is a rather provocative

¹⁷ Boyer 1994, p 9.

issue, it leads to the question of whether the rest of the city or landscape is public or not.¹⁸

Throughout different times, public space can be described as an ambiguous, apparently autonomous and independent void which relies on human and constructed bodies for a dynamic validation of social roles and identity.

In this respect Vito Acconci says:

“Today’s built public space is made and not born (...) what’s produced is a ‘production’: a spectacle that glorifies the corporation or the state (...) A space is public when it either maintains the public order, or changes the public order. (...) A public space is a civic space, and a civilized place: within its boundaries is a world of civility, manners, and codes. (...) A public space is occupied by private bodies. (...) A public space is not a space in itself but the representation of space (...) The space becomes a network of parallel spaces, physical space, projective space, topological space, that mix into one intertwined space transmitted through telephone, television, computer. (...) The function of public art is to make or break a public space.”¹⁹

At the conference *“Exploring (New) Urbanism”*²⁰ Rem Koolhaas declared *“Public Space is dead,”* implying that the utopian notion of traditional public space is a quaint, nostalgic relic of the 20th-century. He pronounced that the ubiquity of technology has created a *“universal city that exists wherever we are in the world.”* Issues of city and suburb are outdated. *“The real public space is invisible to the eye.”*

At the same conference, W.J.T. Mitchell said: *“Whereas the industrial revolution forced the separation of home and workplace, the digital revolution is bringing them together.”*

¹⁸ The “invention” of land property, fragmented landscape and power into portions ready to be trade off.

¹⁹ Acconci 1993, p. 11-16.

²⁰ Spring 1999, *“Exploring (New) Urbanism”* a conference sponsored and presented at the Graduate School of Design (GSD) – Harvard University.

These views show the extent to which we today witness major re-definitions of what public and private space mean. As public buildings grow opaque, (surveillance systems, safety systems) the home is becoming transparent. Digital technology is permeating the domestic realm, thereby making it more public. This new reality is changing former concepts of what “Public” and “Private” space really mean. According to former concepts of Private and Public space: the home, today, is no longer a private refuge.

In today’s public space, physical presence and location cohabit with multiple representations of other spaces including its own²¹. We think that this produced something that is much more dynamic and elusive than the public space before the media and digital revolution. This new dynamics and elusiveness produced new ways for people to gather, producing new public spaces that are not necessarily confined to the physicality of the square. Nevertheless the human need for gathering with other people, to be viewer and viewed, to make critical public speech, to harass or be harassed, persists. It is a need that has sought satisfaction using whatever means are available throughout different times.

Public space and utopia

What is utopia? Using a simplistic approach utopia is a situation of a perfect ideal, which by definition can never been achieved. Continuing this simplistic approach we can say that a utopian idea is an evasive idea. Why should we discuss something that can never be achieved?

A refined answer to this question might be: What matters is not to achieve an ideal but get as close as possible. The problem is to know how to get as close as possible to something impossible. Is it possible to think of an ideal public space? Attempts to constitute ideal public places in the 19th century, like the movement of communitarian socialism, which gave rise to hundreds of utopian

²¹ This is important for understanding today’s social, cultural and symbolic experience related to the site. A subject that we will bring up again when formulating the method that we will discuss in chapter 2.6

plantations, especially in the United States (the Mormon grids, the Amana villages or Shaker communities). Or attempts to constitute ideal public places in the 20th century, such as New Delhi's King's Way and the system of hexagonal grids (within which it runs define an elaborate spatial structure of public places based on race, occupational rank, and socio-economic status) all attempts produced public spaces that evolved to new conditions deviated from their initial idealistic program. For instance, Brasilia's governmental mall a product of the 1960's (that defines an elaborate and repetitive pattern of lined up ministries, all of them slabs of identical design, organized in an immense mall) produced a public space that is far beyond human scale and therefore become an "image" of a public space, not a space where people gather (an essential condition for the make of a public space). Indeed, all attempts to constitute ideal public spaces proved the impossibility to confine their use and meaning accordingly to the ideas that guided their birth. In this respect we would like to recall Vito Acconci's aphorism "*Today's built public space is made and not born.*" Consequently, the make of a public space produces a public place. A place where the collectively symbolic reinforces (not imposes) aspects of the identity of a place.

In their essence, public places find always ways to exceed all attempts to circumscribe their purpose to idealistic situations. Indeed, public places have vacant spaces arranged for the purpose of providing space or set up for people to meet, ensconce community and to arbitrate social conflict. It should be remarked that through the analysis of different public places²² the condition of being human in this world can be discovered, and this (the heterogeneous condition of humankind) can't be circumscribed to idealistic situations.

We might be supporters of abstract, almost complete, almost perfect ideas sometimes, yet merciless ideas. Nevertheless utopian ideas should live within the intellectual and art modes of creation, where they may, and should, feed the libertinage and perversities of the spirit and of the body of those who want it

²² Kostof 1992, p. 123 - 187

without disturbing others. Utopian ideas are to be sensed and thought and maybe to be applied to a personal or interpersonal situation.

To apply utopian ideas to a political or social situation can only lead to arbitrariness or violence. Today's utopian words are simple, banal, humble words. Today's utopia is the quest for freedom, democracy, human and individual rights, opposing all modes of oppression and discrimination.

Utopia today, is the right of each person to freedom and happiness.

Applying utopian ideas (the exclusion of other ideas for the sake of almost complete, almost perfect ideas) on the make of the public space can only lead to the death of what makes it public.

Public sphere

Public sphere is a term attributed to the German political philosopher Jürgen Habermas. It describes the idealized sphere of liberal democracy as a space for citizens to exercise their right to critical public speech. He is of the view that participation in the public sphere is as much a political activity as it is a cultural or an aesthetic one.

The constitution of a contemporary public sphere is premised on collective identification, which articulates and consolidates cultural identities.

Instigating, provoking and challenging events widely reported become the occasion for articulating and consolidating cultural identities. Concurrently, it represents a breakdown in the distinction between the individual and the mass, and between private and public boundaries. In this respect, the community is itself an element of social change.

Mass media communications are certainly at the epicenter of the continuous molding of cultural identities. As said before, the power and effectiveness of mass communications to address and shape the public sphere is based on its ability to blur the distinction between the individual and the mass,

between private and public sphere. Mark James Léger thinks that this explains why today's "public sphere is generally occupied by publicity (news and advertising) and the privately owned media."²³

Public space and public sphere

In 1951, in the lecture "*Building Dwelling Thinking*"²⁴ Heidegger describes *Geworfenheit*, the sense of being thrown, that is, we live in the situation of being thrown in the space of architecture. What could it mean to be thrown into architecture, given the fact that we are always being thrown, from the beginning, into space? We think that dwelling is the manner in which mortals are on the earth. Dwelling is not restricted to the experience of living in buildings, actually it is the experience of inhabiting a space.

The question of what is public and private space has elastic boundaries depending on the context (institutions, individuals) upon which is experienced. In 1992, in a lecture at the Avery Hall – Columbia University,²⁵ Derrida said that from the beginning he, among others, was interested in the authority of space over or in language and in the necessity of analyzing what rhetoric is figured in the spatial. This is essential to understand the tangible institutional power projected in the space that we inhabit, defining not only what is public or private, but also prescribing "the acceptable" modes of behavior in a space. A number of consequences could be drawn by rethinking the link between public space, public sphere and dwelling. What rhetoric is figured in the spatial? Definitely a subject when thinking of large-scale visual art set in the public space.

Following up on Derrida's ideas about the rhetoric figured in the spatial, Rosalyn Deutsche indicates the need to reinvent and extend the field of what constitutes public space and public sphere. In her essay "Evictions" she underlines

²³ In: Parachute, no. 88, 1997, p.21

²⁴ Heidegger 1971, p. 145 - 161

²⁵ Derrida 1992, p. 13

the need to *“prevent the conversion of the public sphere in a private possession, which is so often attempted today in the name of democracy.”*²⁶

Deutsche enters and questions public sphere as a particular interdisciplinary space – a discourse that combines ideas about art, architecture, and urban design on one hand, with theories of the city, social space, and public space, on the other. She calls this interdisciplinary field “urban-aesthetic” or “spatial-cultural” discourse.²⁷

Questions raised by Deutsche, such as: which political issues are at stake in the discourse about art and space? which political relationships organize the space of the discourse? - become relevant for a better understanding, not only of what constitutes the public sphere, but also how the public sphere embodies today’s rampant transformations of places.

In the following sub-chapter we will analyze the implications that public space and public sphere have in the creation of today’s places and of non-places.

²⁶ Deutsche 1996, p. 327

²⁷ Deutsche 1996, p. xi

2.2 Places and non-places

Previsibility

In August 1990, on our way from New York City to Seattle, Paula and I drove most of the time in and out of the 90 Interstate highway. One day after driving a full day across corn fields, we spent the night in a motel in Melrose, Wisconsin (a town at the crossroads of the provincial highways 54 and 108). The next morning we parked our car in front of the window of a family diner for breakfast. The one-story building had an endless number of thick paint layers and looked as if it was made to last twenty years. Inside all furnishings were of plywood covered with formica and stainless steel framed the counter and stools. Suspended from the ceiling, slow fans spun the sweet and sour smell of ketchup and coffee.

As soon as we sat down, a lady with dyed blond hair brought two glasses of icy water and filled our mugs with coffee just before asking to take our order. She said: - "How are you doing today? Are you ready for me to take your order?"

We drove three more days through corn fields in and out of the interstate 90. One night we slept in our car at a truck stop. We had our gas tank filled and got a free shower. It was time for breakfast and so we drove to the next family restaurant. We parked our car in front of the restaurant window and suddenly we had a flashback that we had already been there, as if the last three days were not 600 Km away.

For a second we had this strange feeling that we had driven in a circle. The restaurant, the signs, the furniture, even the thick layers of paint were the same. A lady with dyed blond hair came straight away, bringing the two glasses of icy water and filling our mugs with coffee. She said: - "How are you doing today?"

We couldn't stop ourselves and asked if we were in South Dakota. She lifted her light brown eyebrows and said with a familiar high pitch: - "You are in Gannvalley, SD. Are you ready for me to take your order?"

If this experience were at a Mac Donald's somewhere on the interstate 90, it would come as no surprise. But we experienced it in a family restaurant. This was provincial highway 45, with no obvious links to the one we experienced three days ago. This made it very clear to which extent the quest for identical "instructions of use" shape not only the built space, but also ways of living and behaving.

It took a couple of hours of more driving for us to comprehend that the loop of time and space we experienced was only an appearance. Nevertheless this might be an interesting story to introduce us to the idea of Non-places by Mark Augé.

Non-Places

"If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place."²⁸

The notion of place is necessarily historical from the moment it combines identity with relations, giving to those that inhabit it the landmarks and modes of behavior that do not have to be prescribed by an outsider ubiquitous entity.

The landmarks and modes of behavior that produce a place are anthropological i.e. related with the history of a community, which create the organically social. As examples we refer to the thickness of time and history of the place (a city, a house in the depths of the countryside), as well as the acquaintances among its people.

The notion of non-place designates two complementary distinct realities: spaces formed in relation to certain ends (transport, transit, commerce, leisure), and the relation that individuals have with these spaces designed for the masses.

²⁸ Augé 1995, p.77 – 78.

“Alone, but one of many, the user of a non-place is in contractual relations with it (or with the powers that govern it). He is reminded, when necessary, that the contract exists.”²⁹

Non-places perform a contract based on the individual status/identity of the transient. The ticket bought, the card to show at the tollbooth, even the trolley trundled round the supermarket, are all more or less signs that the individual is respecting the contract that rules the use of a non-place, and therefore proves his/hers good faith. This contract on one hand gives to the individual the landmarks and modes of behavior prescribed by an outsider ubiquitous entity, on the other hand the user of a non-place is always required to prove his/hers innocence.

The landmarks and modes of behavior that produce a non-place are therefore spatial and contractual. As examples we refer to the importance of the legibility of the skin of a non-place (the departure lounge of an airport, the motorway, the shopping center, or even squares or streets of cities that have the legible qualities of the shopping center. These new spaces are now refurbished by multinational stores and commercial adds, imposing similar environments that can be traced in restricted areas either in Athens, Lisbon, New York or Tokyo.), as well as to the absence of singular identity or relations. There is only solitude and similitude.

Instructions for use

Experiencing similar situations in different places, as if happening at identical environments, comes as no surprise in environments where the quest for identical instructions of use, regardless to the uniqueness of contemporary places, is so often attempted.

The aforementioned experience at the family restaurant not only illustrates what we just said, but also elucidates that places and non-places never exist in

²⁹ Augé 1995, p.101.

pure form. Those restaurants at the crossroads of provincial highways or nearby gas stations are hybrid forms of place and of non-place. *“The place is never completely erased, the non-place is never totally completed.”*³⁰

*“Place and non-place never exists in pure form; (...) They are rather like opposite polarities: the first is never completely erased the second is never totally completed; they are like palimpsests on which the scrambled game of identity and relations is ceaselessly rewritten.”*³¹

The waitress in both restaurants, besides having a similar look and behavior, would address local customers by their name and would engage in individual conversations, which was not at all the posture that both waitress held for transients. In our case, as transient customers, both waitresses acted according to a pattern that was not relational, but instead behaved with great similitude to prescribe/remind the landmarks of the contract. The other appealing reality is that both restaurants looked the same despite the 600-Km distance between them. In fact, the similarity of the “skin” of these restaurants is supposed to give well-known instructions for use to the passer by. The same skin identifies the cultural environment/values in which both restaurants are. Only a careful observation would unveil peculiarities that would distinguish their individuality, and therefore at that moment we would start to grasp beyond that space to understand the place.

Amenability and insubordination, places, non-places and public sphere

The real non-places of supermodernity – the ones we inhabit when we are driving down the highway, wandering through the supermarket or sitting in an airport lounge waiting for the next flight, have the peculiarity that they are defined partially by the words and images that today provide an experience without real

³⁰ Augé 1995, p.78-79

³¹ Augé 1995, p.78-79

historical precedent of solitary individuality combined with non-human mediation (all it takes is a notice or a screen) between the individual and the public authority.

If non-places are the places where amenable citizens follow in solitude the instructions for use, the constitution of places within non-places provides the opportunity for people to deal with ambiguity and appreciate relational encounters with other people. Consequently, by-passers are not alone in relying on solitude when following the clear instructions prescribed by an outsider ubiquitous entity.

Terreiro do Paço is a square that is simultaneously a “place” for great concentration of government administrative buildings, and a “non-place” for the commuters that cross it daily on their way between the ferry platform and the town center. The symbolic order of architecture in this square can not make it more obvious to the by-passer that this is a governmental square giving access to their destination.

Times Square is a square that is simultaneously a “place” for great concentration of entertainment and media, and a “non-place” for the millions of viewers exposed to this “space” through its mediated images distributed worldwide. In this case the symbolic order of architecture is not obvious, because this square has its most visible areas of buildings covered with advertising billboards and screens. This produces an uncommon interest in its exaggerated visuality, which is paradoxically generates the reduction of architecture and place to the thickness of the advertising billboard’s space.

Both squares are public places that address the public sphere differently. Terreiro do Paço is a vast open place, often used for public events, demonstrations and rallies, and is inevitably framed by the symbolic qualities of the square as the stage of governmental instances. On the other hand, the background of the epicenter of American popular culture inevitably frames all events, demonstrations or rallies happening in Times Square.

Considering that the public sphere is “politics” associated with the “city,” contemporary “global cities” based on network communications subvert the notion of region / place and therefore redefine the contemporary public sphere.

In a world where the logic of network societies is in competition with the logic of geographical proximity, (which used to rule former concepts of politics), contemporary notions of public sphere, as well as the notion of city and of place, have changed irreversibly.

This new condition of the public space and consequently of the public sphere, undermined the notion of region /place as much as stimulated the need of advancing the sense of identity and of the notion of place in the actions in public places. This opened way for artists and designers to explore with their art, a basic human need that we call sensible dwelling.³² In chapter 2.4 we will have the opportunity to understand at which extent the need for retrieving the sensible dwelling, is an essential issue in most of the public visual art produced after the 1960's. This confirms that large-scale site-specific images produced for the public space are indeed important in stimulating a sensible dwelling on those places.

However, in chapter 2.3 we should first make a general historical view of former uses of images in the public arena.

³² Means the experience of residing in a place where the sense of placeness (place) superimposes itself to the sense of space (non-place).

2.3 Former experiences on the use of images within architectural environments

In this subchapter we will make a general overview of former uses of images in the public arena. Our narrative will not be always chronological. Instead we will depict situations that besides belonging to different periods in history,³³ may, with their overlapping give insights relevant to our study. Those insights beyond their historical information may also inform a design method, when producing large-scale site-specific images for the public spaces.

In spite of understanding the importance of artists in the creation of large-scale images set in the built environment, we will emphasize the different contexts under which these artworks were commissioned.

On the other hand we believe that if our appreciation of the context prevails we might lose track of what the work of art has “to say” by itself. An appropriate method for an interpretation of the context under which those artworks were produced, will be to put more emphasis on the synchronic and less on the diachronic mode. Even so this method tends to divert our attention from the uniqueness of the individual work of art. For that very reason we will try not to lose grip of the uniqueness of the individual work of art and combine an understanding in two axes: work of art – milieu axis and work of art – observer axis.³⁴

For the purpose of this study, our concerns will also be to understand the extent to which visual representation played the role of the institutional power, while showing at the same time a cultural position or ideology to which the artist is responding. This struggle is better understood when the artwork expands beyond the size of the art produced in the studio to become public art.

In the following subchapter 2.4 and afterwards, we will focus on the contemporary uses of large-scale images within architectural environments.

³³ Such as: Classical antiquity, middle ages, renaissance, baroque, modernism.

³⁴ Ackerman, 1991, p. 37-56.

However, in this particular subchapter, we will discuss different uses of images set in architectural environments, with emphasis on fresco painting and tile panels. The choice to put the emphasis on the aforementioned media rather than other media such as mosaic, stained-glass, outdoor sculpture or the pictorial treatment of architectural exteriors, is justified due to the similarity in context and qualities of the sites in use today for large-scale photographic images, other than the images commercially motivated.

There is a notorious difference on the technology supporting the contemporary uses of large-scale images, (e.g. digital printing onto the surface of the constructions or into removable skins covering vast areas of the construction). Nevertheless, former knowledge streaming from fresco, tile panels, and commercially motivated images, inform the contents of today's visual art production of large-scale images set in urban environments.

2.3.1. Caves, Forums, Cathedrals, Palaces, Squares ... and subways

Different epochs had different contexts and needs for prevalent powers to represent themselves to the public. Nevertheless we would risk saying that most of the established political powers, either governmental or of individual leaders (especially despots), commercial power (particularly today), and religious power, which had been in the past been a major patron for public art. They all have had in common the need to establish / reiterate their power by means of representation.

The visibility inherent to public art and murals³⁵ in particular, had, in different epochs, distinct uses. However visibility had been always used by the powerful to reach a wide audience. The modes of communication varied not only with the social and cultural context of its production but also with the uniqueness of the artists that produced it. Consequently it is of importance to understand not only the different nuances on the relationship between artists and art patrons but also the intentions of artists and the extent to which these are expressed in the work of art

³⁵ Pictures, especially large ones, painted directly on walls

produced. Therefore, by observing the work of art itself and the stories adjacent to it we may get some clues for a broad view concerning the diversity of the context, contents and uses of large-scale images set in the public space.

The question of indoors and outdoors in mural art

Mural art is associated with the specific qualities of the sites in which it is circumscribed, often reinforcing the conspicuous qualities, if not the monumental status of a building.

Most of the mural art set outdoors did not survive the passage of time. This is the reason why today the evidences of murals that remain are, for the most part, set indoors.

A survey on fresco painting.

Since prehistory, wall painting and other kinds of wall images have been part of human history. The examples that survived to our days, are invaluable evidences in helping us to understand a myriad of different cultures and contexts, particularly when seen in comparison to the contemporary billboard screens. Throughout different epochs and cultures a lot happened in the use of images set within architectural environments, therefore, there is an abundance of material available. Within the context of our study and of this chapter, we will refer to a few of these works that have become a reference on fresco painting in Europe.

In the news recently³⁶ we heard again of Pompeii,³⁷ the city buried with the ashes and lava of Vesuvius in 79 AD. Pompeii continues to disclose its secrets, which again confirm the profuse use of frescoes in the Roman cities, and throughout the Roman empire. At this time, Calliope, the Greek Goddess, was the muse of the epic poetry that emerged on a vibrant red background with undulating garments. (fig. 1) This and other frescos recently discovered during the excavations for the construction of the new highway Naples – Salerno, cover the walls of a building estimated to be 1000 square meters, a sumptuous hotel on the area of the old harbor of Pompeii. The archaeologists that are restoring the frescoes consider that this discovery shows evidence that Pompeii, at the time of the catastrophe, was not in decline as defended by the main stream of authors.³⁸ The frescos, that date from an epoch immediately before the catastrophe, are rich, technically refined, and have lively and saturated colors, giving an image of a prosperous and successful city.

These kinds of pieces of evidence, so well preserved due to exceptional natural conditions, lead us to think that frescoes of former epochs had originally more saturated and vibrant colors than the colors we see today. Exposure to light, climate, maintenance of buildings, and the passage of time has been decisive in the degree of change occurring in the original colors.

Giotto di Bondone (1267? – 1337) a Florentine painter, well known for his wall-paintings, had for the first time in the Middle Ages rediscovered the art of creating the illusion of depth on a flat surface. Instead of using methods of picture-writing (fig. 2) he would create the illusion that the story was happening before our eyes.³⁹ We can best illustrate the extent of this rediscovery if we compare one of

³⁶ Year 2000.

³⁷ Old city of Campania, at the base of the Vesuvius. A city with nearly 30,000 inhabitants and a place of recreation for wealthy Romans. The eruption of Vesuvius of 79 AD buried this city under thick layers of ashes and lava. In 1748 a peasant discovered Roman statues, and soon after excavations started. By the end of the nineteenth century it was considered that 2/3 of the city was exposed. Nevertheless recent excavations show evidence that the city was spread over a vaster area. The ashes and lava kept its murals and frescos in excellent condition, preserving the saturated colors of fading with exposure to the sun and the passage of time.

³⁸ In: *Espresso* n° 1468, 2000, p.16 of the magazine

³⁹ Gombrich 1999, p. 201

Giotto's frescoes from Padua, (fig. 3) with a similar theme in the thirteenth-century miniature in figure 2. The subject is the mourning over the dead body of Christ. In the miniature the artist was not interested in representing the scene as it might have happened. Everything is squeezed together with little concern for the perceptual space. In this case it is obvious that painting was a substitute for the written word. Giotto's method was completely different. Painting for him recreates the event as if it were enacted on a stage.⁴⁰ The space inside the *Cappella dell' Arena* – Padua, became a mirror reconstructing biblical scenes as if they were happening in those days (1300's).

Medieval artists had taken hardly any notice to light. Their flat figures cast no shadows. Fifteenth century artists in Italy, such as Masaccio (1401 – 28) were pioneers in this respect, the round and solid figures of Masaccio's paintings were modeled in light and shade, but no one had foreseen the immense new possibilities of light in combination with perspective as clearly as Piero della Francesca (1416? - 92).⁴¹ (fig. 4) In "Constantine's dream", light not only helps to model the forms of the figures, but also is equal in importance to perspective in creating the illusion of depth.⁴²

The period around, 1500 which produced so many of the world's greatest artists, was the time of *Leonardo da Vinci* (1452 – 1519) a painter born in Tuscany apprenticed to a leading Florentine workshop.

At that time the learned men at the universities relied on the authority of the admired ancient writers. Leonardo was not a trained scholar, he was an artist that would never accept what he read without checking it with his own eyes. All his exploration of nature was first and foremost a means of gaining knowledge of the visible world so much needed for his art.⁴³

When we look at the remains of Leonardo's famous wall-painting of "The Last Supper", (fig. 5 and 6) we must try to imagine how it may have appeared for

⁴⁰ For further information please see: Ackerman, 1991, p. 177, and, Gombrich 1999, p. 202

⁴¹ Gombrich 1999, p. 260

⁴² Ackerman 1991, p.156 (On Early Renaissance Color Theory and Practice)

⁴³ Ackerman 1991, p. 14 (Style)

whom it was painted: the monks of the monastery of Sta. Maria delle Grazie in Milan.

“With Leonardo’s Last Supper a iconographic connection is established between two walls of the dining-hall. Indeed, on the opposite wall, Montorfano painted in 1495 a Crucifixion (...) The episode of the Last Supper is eloquent and direct, with an evangelical simplicity, as it appeared to the first observers, one of which, Luca Pacioli a theologian and mathematician, friend of Leonardo. In 1498 Pacioli, referring to this wall painting, said: ‘...A simulacrum of the ardent wish of our salvation, in which never before the sacred episode appeared so close and so lifelike as if the Twelve were caught on the moment when Christ said: unus vestrum me traditurus est.’⁴⁴

The tangibility of the Last Supper is not only based on its degree of lifelikeness, but also by the expression that Leonardo gave to the drama and excitement involved with this scene.⁴⁵

Gombrich says that other painters of that time, such as Botticelli (1446 – 1510), had tried to emphasize in their paintings the waving air and the fluttering garments of his figures, to make them look less rigid in outline. But only Leonardo found an effective solution to the problem:

“The painter must leave the beholder something to guess (...) Leonardo’s famous invention which the Italians call ‘sfumato’ the blurred outline and mellowed colors that allow one form to merge with another and always leave something to our imagination.”⁴⁶

The possibilities of light in combination with perspective known since Piero della Francesca, were with Leonardo expanded by leaving the viewer with

⁴⁴ Pedretti 1979, p. 40

⁴⁵ For further information please see: Ackerman, 1991, p. 177 (On Early Renaissance Color Theory and Practice)

⁴⁶ Gombrich 1999, p. 303

something to guess. With it Leonardo recreates in the painting the experience of seeing in which the beholder is not excluded. Indeed, the beholder adds his/her own experience in reconstructing the painting the way he/she does to perceive the quotidian world. An important issue, if there is the intention of blurring the distinction between the simulation and the quotidian world.

Recent restorations of Last Supper unveil a use of colors and a sense of form such as retrieved by the Venetian painter Giorgione (c.1478 – 1510) that besides his well known paintings, did the façade painting of the Fondaco dei Tedeschi near the Rialto Bridge, and drawings of the work are preserved. Unfortunately this building did not survive to today. The fact that this building was celebrated in Venice, and famous, not less for what Giorgione painted there than for its convenience to business and the usefulness it had for the public.⁴⁷

This raises an interesting topic regarding the mutual influence that location and the quality of the works of public art have on the visibility granted to those sites, and consequently to those who commissioned them.

Still today the Sistine Chapel of Michelangelo confirms what we have just said.

The paradigmatic fresco painting of that time⁴⁸ (if not of all times) is the Sistine Chapel ceiling (1508 – 1512) (fig. 7 and 8) by Michelangelo Buonarroti (1475 – 1564). One of the great surprises, when one comes into the Sistine Chapel, is to find how such complex frescoes proved to be infinitely more than the illustrations of biblical themes, and at the same time, if we regard it merely as a piece of superb decoration, offers the look of a luminous, simple and harmonious ceiling.

This magnificent work has above all, besides possessing the mastery of execution in every detail, contains above all the grandeur of the visions which

⁴⁷ Vasari 1998, p. 301- 302

⁴⁸ In this respect, we should also mention, Raffaello Santi, whom we know as Raphael (1483 – 1520) for his frescoes on the apartments of the Pope Julius II. After completion of the work, these rooms were afterwards called “The Raphael Stanzas”. This paintings are one of the richest and greatest series of Renaissance paintings from the standpoint both of doctrinal content and stylistic development.

Michelangelo revealed to those who came after him. This piece of work, set in a place such as the Vatican got with the passing of time worldwide visibility, which gave both to this piece and to the Vatican, additional exposure. Never before had a painting such exposure. This visibility was crucial in shaping the imagination of common people.⁴⁹ For instance, the figure of God the Father at the Sistine Chapel is in this respect, paradigmatic.

“The picture of God the Father – as it has lived in the minds of generation after generation, not only of artists but of humble people, who perhaps have never heard the name of Michelangelo – was shaped and moulded through the direct and indirect influence of these great visions in which Michelangelo illustrated the act of creation.”⁵⁰

After he completed this work, his fame was something that during his lifetime no artist had ever enjoyed before. Michelangelo a Florentine sculptor, painter and architect whose work was disputed by popes and princes, witnessed a complete change in the social status of the artist. To some degree he was one of the leading artists that brought about this change.

At about 1483, when Fillippino Lippi (1457/58 – 1504) completed the *Raising of Theophilus’s Son* in the Brancacci Chapel, Santa Maria del Carmine, Florence (fig. 9), he adapted Masaccio’s composition and style in his early works. Lippi’s mature works show evidence of his fascination by ancient embosses depicting gods and heroes in tightly packed groups against stylized backgrounds.⁵¹ This is visible in the frescos he designed, between 1488 and 1493, for the chapel of Cardinal Olivero Carafa in Santa Maria sopra Minerva in Rome (fig. 10). Vasari lauded Lippi for introducing grotesques and for showing younger artists how to embellish figures with ancient attire. Moreover, his works exhibit “abundant ... invention” and “bizarre” details.⁵²

⁴⁹ The same today, when the visibility granted to some contents by the media industry shape the imagination of common people.

⁵⁰ Gombrich 1999, p. 308

⁵¹ Goldener 1997, essay of Jonathan Nelson, p. 12

⁵² Vasari 1996, vol.I, p. 565

Lippi transformed decorative elements found in grotesques, (inspired by recently excavated ancient paintings),⁵³ to play a major role in his highly ornate works. After 1487 Lippi included ancient details in nearly all the latter paintings. Ancient details become influential on future decorative and ornamental narratives such as the ones used in the seventeenth century northern European countries, usually grotteschi, in the façades and interiors of important buildings, and in the Portuguese tile panels of the seventeenth, eighteenth and nineteenth centuries.

It is also necessary to mention that at this time, the creation of indoor and outdoor murals was fairly common in Rome. Giorgio Vasari (1511 –74) a great Florentine critic and biographer, discusses the work of two painters, Polidoro and Maturino, who did façade painting.

Polidoro Caldara (1490/1500-1535/43), born in Caravaggio, Lombardy. From approximately 1517 he was one of Raphael's assistants in the Vatican Stanzas. Subsequently, in collaboration with the Florentine Maturino (d.1528), he painted many grisaille friezes on the façades of buildings in Rome, displaying a great knowledge of antiquity. (fig. 11)

António Allegri, called Correggio (1489? – 1534) had a feature in his work, which was imitated throughout subsequent centuries. We refer to the way he painted the ceilings and domes of churches (fig. 12), offering to the worshippers in the nave below the illusion that the ceiling had opened and they were looking straight into the glory of heaven.⁵⁴ Such illusion, associated with lavish fantasies, would be much used in *trompe-l'oeil* ceiling frescoes, of which the most magnificent examples can be found during the Baroque period.

“In the eighteenth century Italian artists were mainly superb internal decorators, famous throughout Europe for their skill in stucco work and for

⁵³ Goldener 1997, essay of Jonathan Nelson, p. 12

⁵⁴ Gombrich 1999, p. 339

*their great frescoes, which could transform any hall of a castle or monastery into a setting for pageantry.*⁵⁵

One of the most famous of these artists was Giambattista Tiepolo (1696 – 1770) a Venetian painter who worked not only in Italy but also in Germany and Spain. He sought after fresco painting for 45 years; we will focus on his masterwork at the Treppenhaus at Würzburg (1752 - 1753) (fig. 13 - 21). In his previous frescoes, for the most part, the figures acquire a heroic status animated by the sumptuous baroque and rococo aesthetics. This masterpiece is a refinement and maturity of Tiepolo's entrancing aesthetics. It confirms the extent of his admiration for mythological heroes of antiquity, and the important role they had in the content of his frescoes.

The composition of the Treppenhaus frescoes is not a picture worked in relation to a frame but in relation to a magnificent stairwell. Treppenhaus can never be seen a whole. It is composed by a grandiose fresco on the vault representing heaven and the four continents (fig. 20): Europe (southwest side); Africa (southeast side); America (northeast side); Asia (northwest side); and the ceiling (fig. 21) which represents heaven in harmony with all continents.

*"The Treppenhaus is a sort of maze, in fact, though it may not look it. As one moves through it one sees this part of Tiepolo's painting, but not that, or this part close, or far, or at an acute angle, emphasized or eliminated by some lighting effect."*⁵⁶

Balthasar Neumann (1687 – 1753) the greatest German Rococo architect, designed the Prince Bishop's new Residenz in Würzburg, consulting Hildebrandt and von Welsch in Vienna and de Cotte and Boffrand in Paris.⁵⁷ The influence of Hildebrandt (1668 – 1745) is very evident in the finished palace, nevertheless judging by a drawing of the central section dated to 1743 (fig. 18) Neumann did not foresee fresco painting for the Treppenhaus ceiling, rather stucco work.

⁵⁵ Gombrich 1999, p. 443

⁵⁶ Alpers 1996, p. 115

⁵⁷ Fleming 1991, p. 311

However the exceptional conditions of Treppenhaus for modelling the daylight was recognized, which together with the intrinsic qualities of this space had an important role in the success of these frescoes. (fig. 19)

“For all the charm and imagination lavished on the Continents, it is the center of the ceiling that best conveys Tiepolo’s unrivalled ability to create air and illumination, and to fill his own radiant heaven with beings solid yet aerial, only extending by their presence the atmosphere of liquid, streaming light. To cover the vast surface of the Residenz staircase ceiling with that unified vision, a very heaven of heavens, and retain its visionary quality, was the essence of Tiepolo’s achievement. (...) Although there seems something a little grandiloquent in a cosmic view which gives such prominence to Carl Philipp von Greiffenklau, ornament of the western world,⁵⁸ what his patronage helped bring into being justifies his claim on the world’s attention. There is thanks to Tiepolo, more than rhetoric to the idea of his fame and glory. An artistic Joshua, Tiepolo has stopped the sun. He has reversed the decline of the ancien régime and offered on the Redidenz ceiling the most optimistic of all philosophies, a complete harmony of mankind and nature and art, on a stupendous scale and with a confidence and exhilaration that never surpassed.”⁵⁹

The Treppenhaus both challenged and released Tiepolo to produce a picture that is only in the most remote sense narrative and only broadly allegorical. This is the paradigmatic piece of work of Tiepolo’s exposition to the absolutely pictorial.

He offered to his commissioners a magnificent fantasy, designed to fit in with the wishes and dreams of a decadent regime.

Towards the end of the eighteenth century, at the time of the French revolution, so many assumptions that had been taken for granted for hundreds, if not for thousands of years, saw an end. These changes had their roots in the Age

⁵⁸ Levey refers to the frieze devoted to the European continent.

of Reason and affected the way people perceive their role in society, in the same way it changed most ideas about art and creativity.⁶⁰ Artists become gradually self-conscious about style and styles. Therefore there was no longer a single imposing way in which things were done. At the same time, nobles or religious institutions no longer constituted the important commissioners for their art. An emerging bourgeoisie, empowered by the new social trends, began to have a decisive role as patrons of works of art to decorate their homes and country houses, and to add their portraits to their family galleries.

In the same way that the majority of artists were no longer organized in guilds and companies, the use of large-scale images set within architectural environments, such as frescoes, decreased substantially, particularly during the nineteenth century. Family portraits, historical depictions, and independent work with a portable size, exposed in the artist's atelier ready to be sold, gradually become the core work produced by the visual artists.

During the twentieth century fresco painting no longer had the pomp and importance that used to have in former epochs (with the exception being: Soviet art of the 1920's or Diego Rivera's frescoes in Mexico and in the United States 1920's - 1940's of which we will talk later). In the previous two centuries its use become associated with explicit political propaganda or for strictly decorative purposes, such as the nineteenth century neoclassic bourgeois residencies' decorated ceilings, or the arabesques of the early twentieth century *Art Nouveau* interiors.

Images of a monumental size, such as the Portuguese glazed ceramic tile panels, become famous from the seventeenth century and spanned their use across the eighteenth, nineteenth and twentieth centuries in Portugal and overseas colonies. Portuguese tile panels are worth mentioning, because they may help us to understand some of the uses given to large-scale images set within architectural environments during these last three centuries.

⁵⁹ Levey 1994, p. 206

Portuguese glazed ceramic tile panels

Islamic influence should be acknowledged in the Portuguese tiles. This influence may be traced in some of the traditional patterns and in the extensive use of large surfaces covered with tiles animating indoor and outdoor spaces. The case of Portuguese tile panels is interesting to mention, because not only do they make the bridge between indoor and outdoor uses of images set in architectural environments, but they also confirm the condition of frescos mentioned before in that they reorganize the architectural space.

José Meco, a contemporary Portuguese historian, renowned for his research on Portuguese tile panels says:

“In no other European country as in Portugal were tile panels developed to such an extent in regards to its form as well as its function, that its use, exceeded its decorative use, becoming primarily architectonic. The tile panels would dematerialize the surfaces and reconstruct the spaces geometrically through the abstract tile surfaces, or they would enlarge visual field through the introduction of perspective and volumetric construction in the figurative compositions. The influence of tile work (...) had a complex and extensive role on the transformation of Portuguese architecture, introducing homogeneity and rectifying architectural spaces with the introduction of optical corrections.”⁶¹

⁶⁰ Gombrich 1999, p. 476

⁶¹ Meco 1995, p.5. *“Em nenhum outro país europeu, como em Portugal, o azulejo conheceu tanto desenvolvimento, quer quanto à forma, quer quanto à função, numa utilização primordialmente arquitectónica e sempre mais que meramente decorativa. Desmaterializando as superfícies e remontando geometricamente os espaços - nos revestimentos abstractos - , ou aumentando o campo visual pela introdução da perspectiva e da construção tridimensional – nas composições figurativas -, a azulejaria desempenhou (...) um papel amplamente complexo na transformação dos espaços arquitectónicos portugueses, homogeneizando-os e regularizando-os pela introdução de escalas correctoras”*

Since their origins, Portuguese glazed ceramic tile panels show evidence of contacts with other cultures. Indeed they interpret with a peculiar sensibility not only European, but also Moorish and other non-European aesthetic models.

In the sixteenth century the process of low relief glazed tiles⁶² (fig. 22) imported from Seville, was abandoned due to its inefficacy for free and quick painting on the vast glazed areas.⁶³ The new majolica technique gave to glazed ceramic tile panels the freedom that traditional supports for painting offered such as wood or canvas.

By 1560's, inspired by engravings circulating in central and western Europe, the first Portuguese painters of tile panels became exposed to the Italian and Flemish aesthetic mannerist models. For instance the grotteschi⁶⁴ had importance for the adaptation of images to the monumental scale of architecture.

Painters of tile panels worked with the ample space of rooms, façades and patios. They understood and handled the craft of tile burning in a way that translated the monochrome engravings into the pictorial qualities of glazed ceramic tile panels; and adapted those small images to the monumental scale of architecture. They were sensitive to the unreal and ornamental character of tile panels, painted on hundreds of ceramic tiles, polychrome or simply in blue on white background. On the other hand, tile panels do not prove to be best mimicry of perceptual reality, which paradoxically allows the representation of scenes that would not be tolerated in conventional painting, and asserts its status as an extraordinary media of imaginativeness.⁶⁵

⁶² Also known as: secant cord tiles

⁶³ Monteiro in: *Oceanos* no. 36-37, 1998 - 1999, p.159

⁶⁴ "Fanciful ornamental decoration composed of small, loosely connected motifs, not unlike arabesques but including human figures, monkeys, sphinxes, etc. It derived from ancient Roman decorations, either painted or in low relief, which came to light in the Renaissance after being buried for centuries in subterranean ruins known as *grotte*, hence the name *grotteschis*. At first details only were used, but in 1516 complete schemes were revived by Raphael in the Vatican and these become famous when Raphael used them c. 1519 to decorate the Vatican Loggie, largely executed by Giovanni da Udine, who decorated the Villa Madama, Rome, in a similar manner (1520-21). Within a few years engravings of grotteschis were in circulation. By mid sixteenth century, grotteschis had spread from Italy to the rest of Europe and during the next 300 years were widely used, often in combination with strap-work." In: Fleming 1991, p. 196.

⁶⁵ Correia, Ana Paula in: *Oceanos* no. 36-37, 1998 - 1999, p. 197

Between the mid sixteenth century and the beginning of the nineteenth century, Lisbon concentrated most of the ateliers for the production of glazed ceramic tile panels, and had an important role in the propagation of Portuguese tile panels, inland and overseas.⁶⁶

Apart from the conspicuous role that tile panels might have had on other cultures of the Portuguese possessions overseas, tile painters did not have direct contact with those different cultures.⁶⁷ Tile panels were inspired by the newest in the European visual arts and by exogenous elements arriving to Portugal brought by overseas travel.

This capacity for renovation was more sensitive to formal language and decoration, expressing the different styles and the alterations of taste. Yet it revealed a balanced and coherent assimilation of the diverse models, including the exotic, which was arriving from overseas. This characteristic granted to Portuguese tile panel production an important role in the unification of the visual arts overseas, as much because of their presence in public places of vast revetments of iconography produced in Lisbon, as for the influence that these tile panels had in those regions. This influence, exposed to each individual region, produced different appropriations and re-interpretation of the art by local artists.

Tile panels of the sixteenth century, of renaissance and mannerism (produced in Lisbon, Antwerp, Seville, etc.), had only use on the mainland, set in interiors and patios of religious and secular buildings. Geometric compositions of check pattern, zigzag, spine and other patterns, were common during the sixteenth century and the first half of the seventeenth century. (fig. 23)

The enormous amount of work produced in the seventeenth century is mostly evident in the creation of serial patterns, when revetments known as

⁶⁶ Meco in: *Oceanos* no. 36-37, 1998 - 1999, p.9

⁶⁷ An interesting issue that breaks with former modes of production of large-scale visual art. Until then, artists producing large-scale visual art had direct contact with the people and the places where their art works would be set. In this respect the condition of tile painters of that time is comparable with today designers' condition for the design of outdoors advertising.

“carpets”⁶⁸ were produced and to which were added hagiographic panels; religious symbols; the antependiums⁶⁹ and the ornamental compositions. (fig. 24)

The latest stage of the 1600’s polychromy is characterized by vibrant saturated colors and black contours. However, soon after, aesthetic radical changes were introduced with the generalization of the Baroque. Tile panels changed their color to become just blue on a white background.

During the baroque period, the animation of spaces put emphasis on the staging of visual compositions and the taste for *trompe-l’oeil*. The ornamentation simulated architectural volumes, and the revetment of space was accomplished with great amplitude and pomp, even if the color used was restricted to blue on a white background. (fig. 25)

Ashlar-work with glazed tiles, rounded off by a platband with ornamental imitation of blind arcades on the walls, was another common solution for the reorganization the architectural space, framing either laic or religious scenes.

Religious narratives animate most of the contents in religious buildings, these scenes are in articulation with architecture, giving continuity to the spatial structures of the baroque, very often combined with woodcarving work covered with gold leaf, used to animate and frame altars, chapels and transepts.

Erudite references to cultures of classical antiquity, mythological heroes, would be seen most often in secular residences of the nobility or of the emerging bourgeoisie. (fig. 26 - 27)

Throughout the Neo-Classicism, the organization of the decorative envelop often used the combination of ashlar-work, glazed tile panels, fresco painting and stucco work to animate optical space. After the Rococo tile panels would have a rich polychromy animating courtly and country scenes in the secular interiors. (fig. 28) The religious interiors would continue to resort to published engravings of former epochs to fulfil the iconographic program of the religious spaces,⁷⁰ however neo-classic motives would be seen on plat bands with ornamental

⁶⁸ Meco in: Oceanos no. 36-37, 1998 - 1999, p.10

⁶⁹ Or: altar frontal.

⁷⁰ Pereira, João in: Oceanos no. 36-37, 1998 – 1999, p. 219

imitation of blind arcades on the walls, reorganizing the architectural space and framing religious scenes. (fig. 29)

Although the Portuguese tile panels started to be employed outdoors in the seventeenth century, such as those at the galleries and gardens of *Palácio dos Marqueses de Fronteira*, they remained the exception (fig. 30). Tile panels extensively made their way outdoors in the beginning of the nineteenth century. After the success of liberalism in Portugal on the 1820's their use went beyond the interior of religious buildings, palaces and manor-houses, where they were used to decorate large rooms, patios and private gardens, to become public on the façades of important buildings.⁷¹ These façades were animated with original tile panels produced according to the specific features of each building (fig. 31 and 32). A special mention should be made of the revetment with tile panels of the façades of Portuguese train-stations. For the most part, these revetments were made in the early twentieth century. (fig. 33 and 34)

As a consequence of the industrial production of tiles started in the first half of the nineteenth century, the covering of façades with tile patterns became usual in common buildings, which decidedly transformed the urban landscape in Portugal, its overseas colonies, and in Brazil. (fig. 34 - 35)

Of the extensive use of tile patterns, we should acknowledge the original designs for the creation of patterns that allowed multiple and infinite combinations, and the singularity of its use in architecture.

The singularity of its use in architecture is backed up by creation of artists and artisans who, besides using industrial tile patterns, created magnificent works with the combination of patterns. Examples are the borders and garnitures of the seventeenth century, (fig. 24 - 26) or the rigorous design on vast surfaces of garnitures framing doors, windows and the limits of walls on the façades of the nineteenth century. (fig. 31)

The repetitive patterns inherent to industrial tile design, would stimulate artists of the second half of the twentieth century to explore its potential, either

designing modules with multiple pattern feasibility, or offering the artisan the possibility of creating a new configuration. (fig. 37 - 38)

*“The concerns with the exploration of tile pattern by contemporary artists, goes beyond the visual subject, to offer to the public in general a means for creation according to the needs of each user. In the same way that the revetment of façades during the nineteenth century appeared to denote a democratization of the aestheticism of the quotidian, again, during the second half of the twentieth century, this open scheme on the use of patterns appears to denote a democratization of the creation itself (...)”*⁷²

Concerning site specific designs of tile panels on the second half of the twentieth century, a lot was produced both in Portugal and Brazil. However, due to the enormous success, of the use of images set in adverse architectural environments by Lisbon's subway system, we would like to refer to the revetment with tile panels of Lisbon's subway stations, commissioned to artists such as: Eduardo Nery, Júlio Pomar, Manuel Cargaleiro, Maria Keil, Vieira da Silva and others. These tile panels transform the tunnel passages and halls optically. They have an important role on the design of light conditions and are important vehicles for culture, while having a sense of place and briskness. These environments without the intervention of such revetments would be for the most part, depressing places. (fig. 39 - 41)

Outdoor tile panels animate the façades of buildings, and in some cases involve the singling out of a building that stands as a landmark. In this case, the transient is informed by external visual outstanding clues of identity that are based

⁷¹ For further information please see the article by Henriques in: Oceanos, nº 36 – 37, 1998 – 1999, p. 253-269.

⁷² Henriques in: Oceanos no. 36-37, 1998 - 1999, p. 254 *“Dir-se-á que o interesse dos artistas contemporâneos no padrão em azulejo é, mais do que inventar um tema visual, o de fornecer ao público um veículo para a invenção de cada utilizador. Do mesmo modo, como o revestimento das fachadas no século XIX parecia indicar uma democratização da qualidade estética do quotidiano, também agora esta proposta aberta do uso de padrão parece indiciar uma democratização do gesto criador, acessível, pela extensão das combinatórias, a qualquer indivíduo.”*

on the singularity of the building, some aspect that is unique or memorable in the urban context. (fig. 42 - 43)

Tile panels or any kind of outsized images or murals, can't alone, turn a building into a landmark.

“Landmarks become more easily identifiable, more likely to be chosen as significant, if they have a clear form; if they contrast with their background; and if there is some prominence of spatial location.”⁷³

Tile panels or murals can't change the spatial location or the importance of a building, nevertheless they can improve the contrast of the building with its background and rectify the architectural spaces, giving to the building façade a clear form. Site specific outsized images set onto the building's façade, makes the building more easily identifiable, more likely to be chosen as significant, if not a landmark. An important issue that we will resume in chapter 2.6.

2.3.2. Public art in general

Much of what is done in public art is sculptural because sculpture can be set outdoors without deteriorating so easily. However, we must acknowledge that most of the public art of ancient times, other than sculpture, did not survive the passage of time. The quantity and quality of sculpture that has survived to today might deceive us with regard to the importance it might have had in its heyday. The role and context that other forms of public art, such as mosaic, façade painting or fresco, played at the time of their production might easily escape us.

The existing examples of former experiments on the use of images within architectural environments are without doubt confined to the artworks that did not deteriorate completely. In addition, the patina of time and changes in the context of usufruct, transformed the way we perceive today the public art of former epochs.

⁷³ Lynch 1966, p.78

Cave paintings of prehistory and wall-painting in Rome are good examples of what we've just said. Another example is the painted stone sculpture integrated into the façades and interiors of religious buildings of the Middle-Ages. Today those façades and interiors are for the most part not polychrome. The pigments were washed away. What we see today is just a faint glimpse of what those walls and artworks used to be. On the other hand, most of the works of art that were best preserved and without much deterioration, were religious art works.

We agree that religious commissions played a major role on the quantity and quality of art produced; nevertheless a lot of public art commissioned by secular power such as government or individual leaders, and more recently by commercial institutions, were not kept from deterioration with the same care that religious institutions devoted to the conservation of their works of art.

This alone produced a disparity in the quantity and quality of religious works of art that have remained until today. Therefore we emphasize the importance of religious institutions as major commissioners for public works of art. Secular institutions like governments or individual leaders were, in different eras such as Classicism, Renaissance, Baroque, Neoclassicism, important patrons for public art.

Since the mid nineteenth century in Europe, it has been well known that religious institutions progressively given way to the influence of secular institutions, such as governments or individual leaders. In recent years commercial institutions and museums, have been major patrons for new experiments in the use of images within architectural environments.

As said before (chapter 2.1) at the turn of the twentieth century, motivated by social circumstances, cities in the Western world underwent a period of vigorous civic improvements. Municipal buildings, railroad stations, bridges, public parks and parkways, in an attempt to establish civic public spaces of beauty and order. These circumstances produced new trends in urbanism, architecture and public art with the intent to reiterate social order and draw skilful people to the cities, an assert badly needed as an incentive for investors to settle.

At the end of the twentieth century and at the turn of the twentieth first century, with television and the internet, public works of art are not just circumscribed to their physical locations. Physical locations tend to become instead the background where other “mediated locations” claim to seduce a dazzled public.

Before analyzing a typical context (before the 1960's) of working with large-scale images, we think that it is appropriate to discuss which are the principal actors participating in the make of public art, an issue that we will resume in the section 2.3.6.

A Dazzled Public

Gombrich in his “The Story of Art”⁷⁴ says that the creation of visible forms for religious practice was widely supported by the religious institutions. These institutions used art so that religious messages would efficiently reach a responsive public.

We may deduce that clearly throughout different epochs, a dazzled public is a public surrendered by the sublime and entertained by the magnificence of the work of art, which gives to the work of art and to the artists that mastered it, a tremendous power to persuade an audience. However, this ability to communicate was under different circumstances instrumental for feeding propaganda.

Artists

It is challenging to think of artists as potential poachers.

We cannot say that all visual artists in the Paleolithic were hunters. Even if their representations of animals were very accurate, it might be incorrect to deduce that only hunters made the images.

⁷⁴ Gombrich 1999

Nevertheless it is challenging to imagine artists in general, through different epochs, as potential predators, as the ones who chase either what is relevant or who arrest viewers and patrons of art with their way of producing meaning.

In some epochs artists were regarded as lowly handworkers⁷⁵, in other epochs and situations artists had an influential role on the contents displayed in the public space.⁷⁶ However, public art was never a production where the final output was entirely the responsibility of a single individual, either artist or patron.

Art, artists, art patrons and audience

Art

Through different epochs, art in public spaces has been almost exclusively supported by the need of prevalent powers to address their community.

Artists

The commissioned artists become instruments for rulers to shape public opinion; nevertheless talented artists are not just artisans but creators of meaning that transcends the initial intentions of commissioners. It is not by chance that artists who mastered the contents of public works of art, have been important in launching and perpetuating sets of values significant in begetting a community's identity.

Art Patrons

Historical contexts and art patrons⁷⁷ of different epochs had different agendas for the art intended for public spaces. Nevertheless a common purpose

⁷⁵ Antiquity, Middle Ages.

⁷⁶ Renaissance, Modern Age.

⁷⁷ Commercial power particularly today, governments, private, religious.

existed until the outset of the twentieth century, in Europe and North America: Public art in general was used to address an illiterate audience.

We think that one of the major transformations in public art during the last century happened not from within itself⁷⁸, but instead due to the spread of literacy and the advent of new media such as cinema, radio, television and the internet. Consequently these new circumstances not only offered more flexible and effective ways to address to a wider audience, but also decreased the former importance of visual arts (like fresco, mosaic or tile panels) displayed in public spaces, as an instrument for the “voice” of rulers.

Audience

As said before, since the early twentieth century, public art has been intended for communicating with literate audiences.

Some of the last uses of public art addressing the illiterate public happened prior to the 1920s in Europe, the U.S. and in 1960s for most of the rest of the world. This happened when educational programs throughout the world began to be more widely accessible. If during the nineteenth century the educational programs created the newspaper readers, at the turn to the twentieth century, the illustrated magazine and right after the radio, become the important media intended to address the public sphere. However it was television (after the 1940s and during the 1950s) that become the media most cherished by powerful institutions such as governments or corporations to address a wide audience.

This context opened way for unprecedented transformations on the role of public art and audience addressed, a subject that we will discuss in chapter 2.4.

Concerning our subject for this chapter, which is a discussion of the different uses of images set in architectural environments, with emphasis on fresco painting, we could had mention many other artists that produced relevant work in fresco painting, such as Gustav Klimt (1862-1918). However we had to make a

choice based on reliable available information that could portrait a typical context of working with fresco at the outset of the twentieth century. For this reason we will mention Diego Rivera (1886-1957) a Mexican artist who produced frescos for public and corporate buildings in Mexico and in the U.S.

Rivera's frescos deserve a close look, not only because of the contents his work and the context in which it was produced, but also because he might be the last of the renowned artists embracing the tradition of fresco intended for an illiterate audience and simultaneously the first of the renowned group of artists that used fresco as a media to address the public sphere intended for a literate audience. Above all, because the reliable information we have on him, portrays a typical example of an artist of the first mid twentieth century working in the context of large-scale images set within architectural environments.

⁷⁸ The context that frames the purpose and contents of public art produced new conditions that were decisive for new approaches to public art.

2.3.3. A typical context of working with large scale images set within architectural environments. The case of Rivera

José Vasconcelos, Minister of Education, was backed by Álvaro Obregón, the most renowned general of the Mexican Revolution and in the 1920s president of Mexico.

“Vasconcelos was that most formidable of intellectuals: a serious man. Obregón liked him and was amused by him. For one thing he was honest. For another, he had grand ambitions for Mexico. Vasconcelos would teach Mexico to read. He would give it great art. He would restore its vanished cultural grandeur. He would create, in short, a Mexican renaissance.

One concrete plan was the adornment of public buildings with murals, works that would help give an illiterate peasantry a binding, idealistic idea of what it meant to be Mexican.

(...)

At first, Vasconcelos saw murals as a way to present the artistic genius of Mexicans to the world; gradually, he understood that the content of those murals would affect the way Mexicans thought about themselves.”⁷⁹

Rivera was politically and artistically well positioned in this context and that granted him with commissioned artwork for murals, most of them produced during the 1920's making him the most renowned of all young muralists in Mexico.

The case of Rivera is complex. Besides the fact that he was politically engaged with the Mexican Communist Party, in Mexico he was working for “the people.” He was painting out of a wholehearted support of a revolution. What the government was going to do with the revolution didn't influence him or his art. His proposal was to restore to “the people” the pride of their identity.

His background as a painter was confined to the easel. Only after his return from Europe in 1910 did he engaged with the political agenda of Mexican revolution and in the 1920's got the opportunity to be commissioned by the Mexican government to adorn public buildings with murals. These circumstances

⁷⁹ Hamill 1999, p. 82,83.

brought him to study Giotto and other Renaissance muralists closely and in reproductions⁸⁰, as well as treatises of the fresco technique, including a treatise written in 1400 by Cennino Cennini.⁸¹

As said before, Rivera's frescoes were painted out of his wholehearted support of a revolution and had an instrumental value in Vasconcelos' agenda: "(...) would help give an illiterate peasantry a binding, idealistic idea of what it meant to be Mexican."⁸²

His frescos in Mexico, instead of celebrating what used to be considered the high culture imported from Europe, addressed the identity of Mexicans by celebrating what is genuine to Mexican culture. It is obviously Rivera's intention to restore for Mexicans pride and cultural legacy.

The agenda of Rivera's frescos retrieve pride in pre-conquest Mexico cultures, and combine with them the ideologies of a proletariat leading the masses. His frescos addressed an illiterate audience, aiming at the consolidation of the Mexican revolution. During the 1920's and 1930's, the time when most of his frescos were produced, the Mexican revolution and renaissance was the mainstream ideology of the established Mexican power. (fig. 44)

On the other hand his work in the United States had a compromised position, with power patronage, trying to express his revolutionary commitment, and was produced for a literate audience. The agenda was not social and didn't set out to revive a lost identity. Instead the agenda was to reinforce the idea of progress and inexhaustible resources of man and environment⁸³. The murals that Rivera produced in the U.S. inform us as well of the patron's aim to advertise

⁸⁰ Helms 1986, p.217 Francis V. O'Connor in his article "*An Iconographic Interpretation of Diego Rivera's Detroit Industry Murals in terms of their orientation to the cardinal points of the compass*" says that the most important influence on Rivera's murals was the Italian Renaissance. During 1920 and 1921 he traveled in Italy for seventeen months, and it is known that he visited all the major mural sites including Padua, where he would have been the most touched by Giotto's Arena Chapel. In this respect the article by Betty Ann Brown (p. 139) "*The Past Idealized: Diego Rivera's use of Pre-Columbian Imagery*" starts by underlining the influence that Italian Renaissance mural art had on Rivera.

⁸¹ Hamill 1999, p. 88

⁸² Hamill 1999, p. 82.

⁸³ I said "man" instead of "human" to refer to all Humanity, because the contents of his frescoes had women as metaphoric figures and rarely as active agents for social change.

publicly the achievement of the entrepreneur. Good examples are the frescos commissioned by Ford or Rockefeller.

In 1932 the Detroit Arts Commission commissioned Rivera to reflect all the industry of Detroit in his painting. The walls of the central court of the Detroit Institute of Arts would be covered with frescos of benevolent and triumphant machinery. Rivera's fascination with 20th century technology was not new. Others in Europe like Fernand Léger in France, Futurism in Italy, or the Bauhaus in Germany openly admired the clean planes and gleaming surfaces of machinery. Rivera ignored the horrors of the Depression and was clearly innocent of environmental concerns. On the other hand, before the Civil war in Spain and the Second World War, it did not occur to Diego what the Nazis, Stalinists and others would do with the machine. His frescos of benevolent and triumphant machinery praised Detroit as a capital of mass production as conceived and executed by Henry Ford.

Edsel Ford, the then president of Ford Motor Company and a member of the Detroit Arts Commission, must have recognized in Rivera a similar faith and enthusiasm regarding modernity and technology. This assured that besides divergences in their political beliefs, the final output of the frescos would be appropriate for the Detroit Arts Commission. Rivera was an instrument that openly praise the industry of Detroit: *"But Rivera reached in his own way, which, as before, had elements of religious to it."*⁸⁴

*"The only true controversy over the Detroit murals was focused on a panel in the upper-right-hand corner of the north wall. This purported to show the beneficial effects of commercial chemicals. But it looked suspiciously like a parody of the traditional Christian Nativity scenes"*⁸⁵

This was not a major controversy and opened the way to stimulate curiosity, thus granting free advertising. When the murals were opened to the public in

⁸⁴ Hamill 1999, p. 156.

⁸⁵ Hamill 1999, p. 162.

March 1933 more than 86,000 people flocked to see them during that month. Today they are monuments to a lost era. (fig. 45 and 46)

Right after this, *Rivera* and *Frida Kahlo* (his wife, a Mexican painter) moved to New York City. He was commissioned to paint a mural in the RCA building at the Rockefeller Center. His detailed sketch was approved by the Rockefellers and, reluctantly, by the architect, *Raymond Hood*.

Then a reporter from a New York newspaper noticed that *"Mexico most famous communist was placing upon the Rockefeller's wall a heroic head of a benevolent Vladimir Ilyich Lenin."*⁸⁶ This event became news which was not favorable to the Rockefellers eagerness to rent the recently open office space at the RCA building. On the other hand the inclusion of Lenin's head was an addition made by Rivera to the sketch previously approved.

Unlike his previous murals in California or Detroit, *"this mural was evolving into a blatant Marxist call for class struggle."*⁸⁷ In this case the propagandist overwhelmed the artist, and soon after Nelson Rockefeller tried to mediate this by sending a letter to Rivera dated of May 4. He wrote:

*"While I was in the No. 1 building at Rockefeller Center yesterday viewing the progresses of your thrilling mural, I noticed that in the most recent portion of the painting you had included a portrait of Lenin. The piece is beautifully painted, but it seems to me that this portrait, appearing in this mural, might very easily seriously offend a great many people. If it were in a private house it would be one thing, but this mural is in a public building and the situation is therefore quite different. As much as I dislike to do so, I am afraid we must ask you to substitute the face of some unknown man where Lenin's face now appears."*⁸⁸

Nelson Rockefeller says something that is significant to all art produced for public spaces: *"If it were in a private house it would be one thing, but this mural is*

⁸⁶ Hamill 1999, p. 165.

⁸⁷ Hamill 1999, p. 166.

⁸⁸ Larrea 1990, p.43

in a public building and the situation is therefore quite different.” Regardless of the epoch of its production, art produced for public spaces had been always under the spot of the prevalent power agenda. This remark made by Nelson Rockefeller may be traced throughout different epochs – a comment which corroborates with the hegemonic power of common sense and consequently what under a given context might be considered offensive. This confirms the limitations imposed on an artist’s freedom when producing contents displayed in public spaces.

“Rivera refused. Rockefeller turned the problem over to the building’s managers. On May 9, Rivera was paid off and fired. The mural was covered with a canvas and placed on Death Row.”⁸⁹

On the night of February 9, 1934 the Rockefellers had the mural hammered off the walls of RCA building.

Judging by photographs and in its smaller version repainted in 1934 in the Palacio de Bellas Artes in Mexico City (fig. 47), *Hamill* commented as follows:

“Is completely devoid of wit or irony. Its painted surface is obsessively detailed. Its sense of history is based on self-delusion or ignorance. It is marked by an imposed grandiosity. That doesn’t mean it should have been chopped off its wall; that act alone was stupid and careless and probably unnecessary; when it was destroyed, negotiations were under way for its removal to the Museum of Modern Art.”⁹⁰

We agree that in this piece of work Rivera was not at his best. One mistake was that the artist’s wit and talent were constricted by his ideology. What he gained in propaganda he lost on the ability that works of art have to become part of a universal narrative⁹¹. In this case we may say again that the propagandist overwhelmed the artist.

⁸⁹ Hamill 1999, p. 166

⁹⁰ Hamill 1999, p. 167

⁹¹ We mean something that transcends single sided interpretations and epochs.

We think that Rivera's contribution to contemporary trends in the visual arts in public spaces is limited. Besides his importance in Mexico, only recently was his uniqueness acknowledged, in an epoch when printed matter, radio, and television definitely displaced the significance of art displayed in public spaces as "the image" of an established power. His major contribution, to our mind, is that he retrieved for contemporary artists, the ancient tradition of using large-scale images within architectural spaces.

As said before, his frescos are rooted on his studies of the tradition that goes back to the frescos of artists such as Giotto di Bondone (c.1267 – 1337), Piero della Francesca (1416? – 92) and Sandro Botticelli (1446 – 1510) artworks that must have had stirred him the most during his visit to Italy (1920–21) ⁹².

In spite of the fact that Rivera's frescos became perhaps the most acclaimed frescos produced during the 20th century, yet they did not influence contemporary artists decisively. This is due particularly to the fact that visual artists today do not produce frescos, however for different reasons are sensitive to the significance of large-scale images within architectural environments.

We think that Rivera's murals, aside from their aesthetic importance, portray a typical contemporary context of working with large-scale images set within architectural environments.

Rivera's frescos show evidence that the works commissioned for public spaces portray on one hand the prevalent power agenda, and on the other hand show whether artists confined their art production to a dated narrative or transcended it to become a universal narrative.

2.3.4. Role of visual artists producing images displayed within architectural environments

The fact that public art has been produced for so long, and in such different historical periods, allows us to recognize that it has had a common trait with other

⁹² Hamill 1999, p. 77

arts. The large scale inherent to public art increased its visibility as much as it mounted a lot more tension on the artists working on it. This tension becomes visible, not so much because of the size of these works but because of the unavoidable confrontation between the ideals and proposals of artists and those appearing through the political and social context in which they are inserted. Most of this tension results from social prejudice. Interestingly, this can be traced throughout different epochs both in democratic or totalitarian societies. Indeed, even creators in the most liberal societies never move in total freedom.

Other constant characteristic traced throughout different times, is that the most successful artists were always the ones who when the resistance to their ideas is unbearable, their invention and expressiveness found their way through a myriad of alternative choices and means. Usually this allows them to make substitutions while preserving important ideas the artist originally intended to. As examples we may refer to Michelangelo or Rivera. For instance, what we said of Rivera's mural at the RCA building and the Detroit mural, are striking examples.

This permanent negotiation between the wishes and oppositions of the creators and of the political and social system in which they are inserted, play a major part in the role of artists and creators in society. Artists keep trying through different epochs, to stretch the limits and expand the boundaries set by common sense and tradition. We may get a clear view of this, if we observe not only the formal aspects of large scale visual art works set in what is considered to be public space, but also the context in which these works of art were created and produced.

Artists have always been byproducts of their function in society. This function changes with the epoch, the culture, the type of sponsor, potential clients, the artist's independence while producing artwork and finally how sharply the artists want to address the predominant praxis. Nevertheless all artists have always been, due to inner or exterior impetus, bearers of a latent ideology, whether they are in favor of it, indifferent to it or against it. This means that artists

have been always transmitters of influence. Even if in different epochs, this characteristic was either praised or ignored.

In this respect the contributions of Arnold Hauser in his book *Kunst und Gesellschaft* (Art and Society) are significant. He portrays the artist through different epochs as an instrument that feeds ideology like a refined propaganda. We agree that through different epochs, most of the visual art produced for display in public environments has been used for the glorification of its sponsors and the powerful. Artists working with contents displayed in public environments, often unwillingly become a voice of their sponsors and the powerful. This in turn, perpetuates the artists' own dependence on the works commissioned by an elite that has the means to pay for such works of art.

2.3.5. Uses of visual art displayed in public places as visible or invisible propaganda in the twentieth century

The word “propaganda” has a malignant connotation, suggesting strategies of manipulative persuasion, intimidation and deception. The negative connotations of the word “propaganda,” in historical terms, are recent and closely bound to the ideological struggles of the twentieth century. Toby Clark, an English art historian, says:

“The original use of the word to describe the systematic propagation of beliefs, values or practices has been traced to the seventeenth century, when Pope Gregory XV named in 1622 the Congregatio de Propaganda Fide (Congregation for the Propagation of the Faith), a missionary organization set up by the Vatican to counteract the rival ideas of the Protestant reformation. During the eighteenth and the nineteenth centuries the word was in use in most European languages as a more or less neutral term which referred broadly to the dissemination of political beliefs and also to religious evangelism and commercial advertising.”⁹³

⁹³ Clark 1997, p. 7.

Clark states that the neutrality of the word “propaganda” was lost in the First World War, when cheap newspapers, posters and cinema became the new developed media that effectively addressed a broad audience on a more or less daily basis. Governments at war soon learned that public opinion was a matter of national importance and ever since, during and after wartime, used those media, and latter radio, television, and recently the internet, as broadcasters of contents to shape a broad public opinion necessary to support their policies.

After the First World War in democratic countries, the word propaganda becomes associated with emergent one-party states. Soviet Russia from 1917 on, Salazarism in Portugal from 1928 on, or Nazi Germany from 1933 on. The word propaganda was deliberately used in its official terminology. In the Western democracies, “propaganda” became linked with “totalitarianism”, which eroded the original meaning of this word.

After 1945, during the Cold War, “propaganda” was again, frequently associated with one party states like the Soviet Union or other communist states.

However all countries have their own private and public “propaganda agencies,” usually named with euphemisms for the word propaganda, such as “information services” or “public education”. Nevertheless the final result serves the need to shape a broad public opinion necessary to support governmental or private policies.

Visual works of art displayed in public places, such as the work of artists discussed in this chapter has mostly been used for the glorification of its sponsors and the powerful. Many times those works had religious and political purposes if not propaganda, confirming the need of the powerful to shape a broad public opinion necessary to support their actions.

However we must distinguish visual art set in public places produced for political purposes from that which is not produced for political proposes.

Art intentionally produced for political purposes

The relationship of murals and national history⁹⁴ was important in Rivera's murals in Mexico City and in the Soviet muralists of the 1920's and 1930's. Many of these artists worked in their murals out of the wholehearted support of a revolution and would welcome the instrumental value that their artworks had in supporting the political agenda of the powerful that commissioned them.

For instance the work of Leni Riefenstahl (film), Renato Bertelli (sculpture) or Adolf Wamper (sculpture) during the 1930's where produced out of the wholehearted support of Fascism and Nazism. However when comparing with artwork produced in the same epoch in the communist state, beyond their intrinsic formal differences we have difficulties in separating of these artworks their quest for utopia and dream-like version of the social reality. If we have a close look to the work of Isaak Brodsky (painting), Tatyana Yablonskaya (painting) and Aleksandr Samokhvalov (painting), artworks ranging from the 1920's to the 1950's in the communist state, and compare these works with the aforementioned artworks produced in the Fascist and Nazi regimes, we will see heroic figures with their forwards-and-upwards look towards the quest of the set of values guided by the utopia that leads all dictatorships.

Censorship and propaganda

The aforementioned artists produced their artworks out of wholehearted support of an ideology, however the fanaticism of the dictatorial powers wouldn't accept other interpretations of reality that wouldn't fit with the "official version". Therefore mechanisms of censorship had a rampant use, and justified the cruelest actions against the freedom of artists, creators and the people. A crusade for the

⁹⁴ "For many countries outside Europe, revolution has accompanied the emergence of the modern state out of the condition of colonialism. In this process, public art has functioned to articulate revised narratives of national identity." In: Clark 1997, p. 35.

sake of “good” (the official version of reality) versus “evil” (diversity – other interpretations of reality).

“In theory, communism [capitalism, fundamentalism, nazism, or any other dictatorship] views revolution as a continuous process which transforms consciousness alongside the transformation of social reality. (...) In practice, regimes have represented social change through the screen of censorship and illusion, producing a condition which some have described as dream-like because the official version of reality is so far at odds with everyday life.”⁹⁵

This passage by Clark makes clear the uses of censorship to perpetuate dream-like conditions through the contents of information and art. The intention is to “represent” everyday life harmonious with the official version of reality. In this respect, a representation which is evocative of something that looks close to everyday-life becomes an illusion because it is deceitful. It is intended to look like an interpretation of reality, but instead is just a representation of the political program of government.

“This formulaic forwards-and-upwards look, which recurs in the codes of [dictatorial regimes], signifies a temporal overlap in which the present is infused with the spirit of the future.”⁹⁶

For instance the imposition of Socialist Realism in 1934 marked a substantial increase in the Soviet State’s control over art. Soviet art was to be principally state funded, public, and directed to mass audience. Therefore the control on the contents of the artworks started in the educational programs and extended in a coercive system that would punish those that would not comply with the official version of reality.

⁹⁵ Clark 1997, p. 73 (slightly transformed).

⁹⁶ Clark 1997, p. 89 (slightly transformed)

Art intentionally used as “invisible” propaganda

Most of the contemporary democracies use the arts for exposing their identity and to increase their visibility. The art produced might not have political aims, however the context that promotes and gives visibility to their art production has obviously a political agenda.

We will focus in the use by the United States of “arts as a weapon” during the Cold War, because the context of these events give a clear view of what means art intentionally used as “invisible” propaganda.

Late 1940s and 1950s Abstract Expressionism, is a prime example of art produced in studio by artists that had no political aims, who worked and developed their style in isolation and poverty. However within the context of the Cold War, their art was promoted for political proposes as a pure and free American art. This promotion was devised by public agencies such as the CIA and The National Endowment for the Arts.⁹⁷

Abstract Expressionism is not a figurative art, and in fact for the naive viewer it is far from representing any political ideology. It will be hardly evident to the viewer that Abstract Expressionism was promoted to comply with the American agenda for the Cold War. The context and circumstances under which it was promoted are deeply political. To verify this we should briefly refer in the following paragraphs, of a new kind of “propaganda” that was not made through the contents inscribed in the art produced, but instead through the context that promoted it.

First we should make clear that studio artists such as Pollock or De Kooning, prior to their fame, worked and developed their style in isolation and poverty. In time they were in the market place with their message basically unchanged, which proves not only their own independence, but also that they were not responsible for the promotion or the use that quasi governmental institutions made of their art.

The dominant artistic values of Abstract Expressionism were most influentially voiced by the American art critics Clement Greenberg (1909 – 94) and Harold Rosenberg (1906 – 78), who were decisive for the visibility of American Abstractionist artists. These endeavours were followed by numerous international exhibitions, which exported Abstract Expressionism coordinated by the Museum of Modern Art (MoMA) in New York. These exhibitions were accompanied in the late 1940s and throughout the 1950s by curators' statements that contrasted the "mark of freedom" in American art with the "regimented" Kitsch of Soviet communism. Greenberg was adherent to left wing ideologies, however the context that facilitate his work was politically concerned with the cold war. It is known since the 1970s that the CIA, during the 1950's and 1960's, had secretly funded some of these travelling exhibitions, catalogues, etc.⁹⁸

Governmental efforts to promote American art included the constitution of the National Endowment for the Arts (NEA), a governmental office that funded individual artists and institutions to produce or promote art. These efforts were notorious to promoting creativity and the means of creation, and stimulated the quantity and quality of art production. That was decisive after the World War II and during the Cold War in shifting the world epicenter for the visual arts from Paris to New York. Today, since late 1980s the world epicenter for the visual arts has no longer a geographical location, rather, today's most relevant visual arts production tends to be exist in the inter-space between some of the major cities in Europe and America.

In this section we focused in extreme examples. However, we must be aware that smoother versions promoting the instrumental value of art as propaganda are manifest in today's art sphere,⁹⁹ blurring the distinction between cultural visibility and prominence in the global commerce.

⁹⁷ Frascina 1985, please see essay of Eva Cockcroft "Abstract Expressionism, weapon of the Cold War" p. 125 –133.

⁹⁸ Frascina 1985, p. 125 -133

⁹⁹ Official and private agencies, critics, museums, galleries, commercial power, media industry, etc.

2.3.6. Art sphere

Beyond all controversies tempted by modern uses of propaganda, the use of art in the service of politics may be traced, although differently, throughout different epochs of the human history.

Rulers of the city-states, kingdoms and Empires of the ancient world used art on a monumental scale to reiterate their power. During the Middle Ages the spheres of religious and worldly power were inseparable, making all art, including religious art closely bound to politics. Under these conditions, artists' aims were invariably compliant with those of their patrons.

Since the early sixteenth century Renaissance, individual skills and talent of visual artists become acknowledged, which rendered possible for some artists to achieve personal fame. Even still, the most celebrated artists were required to use their skills to reiterate the power of their patrons.

Artists were freed from direct patronage already in Holland around 1600. They produced their work and sold it to customers walking into their studios.

By the mid nineteenth century, most visual artists were freelancers. Ever since, most contemporary visual art production reduced in size and gained in personal freedom. However, artists become dependent on art critics, sponsors, galleries, museums, etc. which today are the new "maecenas" that indirectly commission and therefore set a mercantile value for artists' art production.

Governments after the 1960's, for the most part, see art as an invaluable contributor for social well-being, which gave contemporary art an additional instrumental value for governments. Today's art sphere, such as official and private agencies, critics, museums, galleries, sponsors, curators, artists, etc., have a crucial role in the continuous redefinition of art and culture. This context is a complex system that promotes some, but not other, art production for increased visibility. Again art inevitably an instrument of financial power and politics. However, it is an instrument in leading discussions on issues that would never be discussed otherwise. Again, through creativity and inventiveness, art escapes of being mastered.

The history of contemporary visibility and therefore propaganda is linked with the rise of mass culture, which implies the mass-production of contents widely distributed. Within this context, as content makers, the role of visual artists and art aims at dealing with something that might in some circumstances be controversial – the simultaneous quest for visibility and freedom.

We think that the most significant difference between contemporary large sized images set within architectural environments, (other than commercial adds on billboards) and small sized images produced in studio, is that on the large sized images the context that incites, or not, its creation and production is a lot more visible.

Beyond illiteracy, fresco, and tile panels

It is known that the significance of images (considering both the time of their production and the time of their appreciation) changes with the historical and cultural context of different epochs and needs.¹⁰⁰

Contemporary artists working with large-scale images within architectural environments are aware not only that they address a literate audience, but also that the attention of the prevalent power is no longer focused on the space/place provided by architectural environments. Today's leaders are interested in the distribution systems of printed matter, television and the internet, because these media proved to be more efficient and flexible. The mass-media carriers are more efficient in shaping public memory and values, than frescos or other media that claim on the permanence of images.

Why would the most influential actors of contemporary public sphere, either governmental or corporate, need the fast pace of novelty? We think that the purpose is to capture the curiosity of the audience. Curiosity is a human feature

¹⁰⁰ Malraux, 1965

without borders. It is cross-cultural, indifferent to the social condition or education and common to all ages. Curiosity is sensitive to change – whether it is apparent or not. The permanence of images within architectural environments does not play the game of permanent novelty, which can be easily achieved with the fast pace mobility of billboards, printed matter, broadcasting and the internet.

These media, in contrast with images permanently embedded within architectural environments, besides the easiness of an apparent continuous change, are not confined to a geographical location. These features proved to be suitable for visible novelty of the contents displayed by mega-distribution systems, which in turn, not only assure the capturing of the attention of a wide audience regardless of geographical location, but guarantee that this wide audience is exposed to common contents, meaning and values. This shapes a global common set of values that are widely shared and in the long run, casts meaning that is supra and cross-cultural.

We think that without neglecting other factors, the constitution of a common set of widely shared values have an inexhaustible mercantile value. This was perceived long ago by the multinationals and gave origin to globalization.

A close look at the role of mega-distribution systems presently in existence proves that these systems perpetuate ad infinitum a set of values that hold societies from permanent revolution and at the same time allow slow changes, consolidating what today is considered a democratic public sphere. Interestingly enough, this is similar to the role expected from visual public art ever since, before globalization was established.

Until recently in the twentieth century, literacy and broadcasting were decisive for a major transformation of the role of images permanently set within architectural environments. This shift not only liberated contemporary public visual art from being an important medium for perpetuating “the image” of established powers, but was also with this shift an explosion of new trends in the use of images within architectural environments, other than adds or billboards, emerged in Europe and U.S. with special incidence since the 1960s.



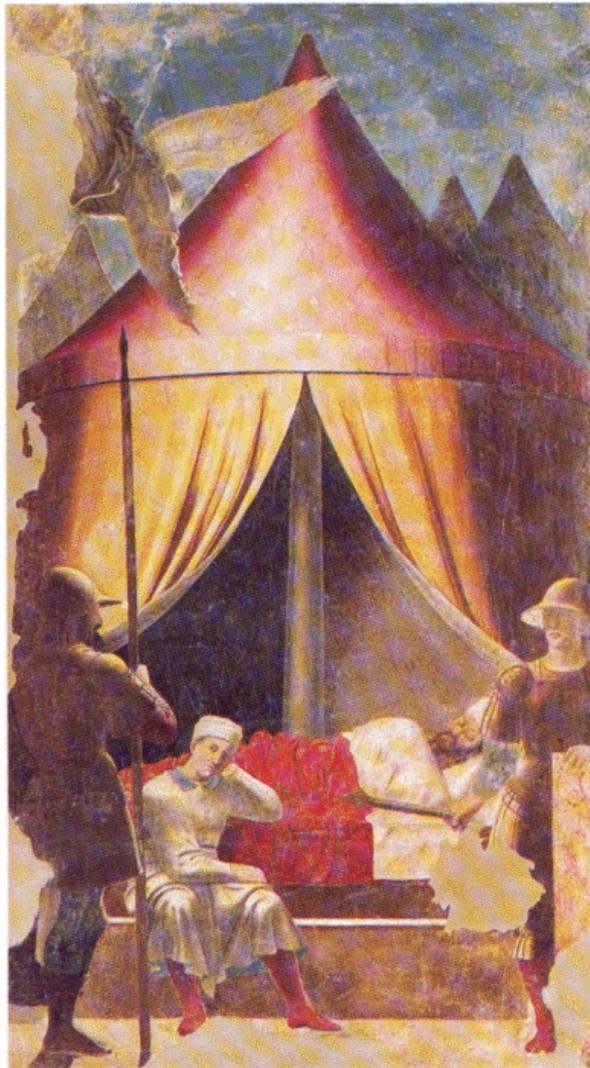
1. Detail of fresco painting before 79 AD representing Caliope, the Greek Goddess, muse of the epic poetry. This and other frescos cover the walls of a recently discovered sumptuous hotel on the area of the old harbour of Pompeia.



2. The Entombment of Christ, c.1250 – 1300. From a Psalter manuscript from Bonmont; Bibliothèque municipale, Besançon.



3. Giotto di Bondone, The Mourning of Christ, c. 1305, fresco; Cappella dell'Arena, Padua.



4. Piero della Francesca, Constantine's dream, c. 1460. Detail of a fresco; church of S. Francesco, Arezzo.



5. The refectory of the monastery of Santa Maria delle Grazie, Milan, with Leonardo da Vinci's 'Last Supper' on the end wall.



6. Leonardo da Vinci, The Last Supper, 1495-8. Tempera on plaster, 460 x 880 cm, in refectory of the monastery of Santa Maria delle Grazie, Milan.



7. Sistine Chapel, Vatican.
General view of the interior,
before cleaning.



8. Michelangelo, General
view of the ceiling of the
Sistine Chapel, after
cleaning. 1508-12, fresco,
13,7 x 39 m. Vatican.



9. Filippino Lippi, *Raising of Theophilus's Son*, c. 1483, fresco, south wall, Brancacci Chapel, Santa Maria del Carmine, Florence.



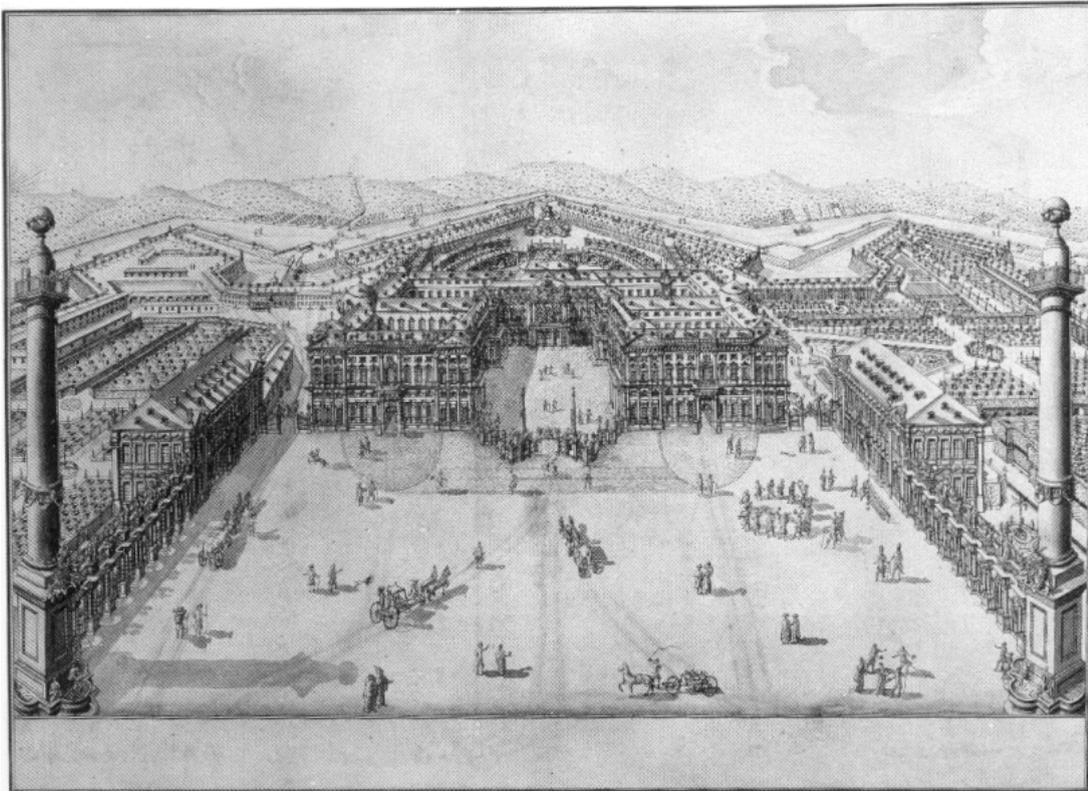
10. Filippino Lippi, *Triumph of Saint Thomas Aquinas*, 1488 – 1493, fresco, west wall, Carafa Chapel, Santa Maria sopra Minerva, Rome.



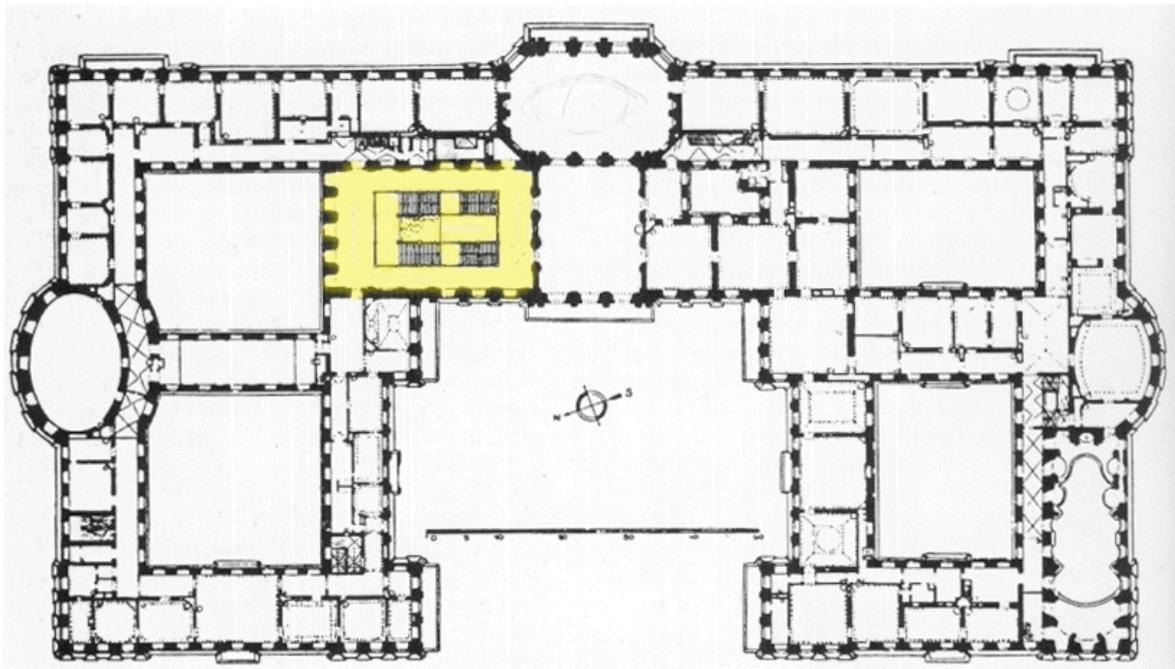
11. Polidoro Caldara, *the myth of Niobe*, sixteenth century, facade painting, Palazzo di Via della Maschera d'Oro, Rome.



12. Correggio, *The Assumption of the Virgin*, c. 1526, fresco, cupola of Parma Cathedral.



13. The Residenz at Würzburg, from the west south view. Drawing by J.A. Berndt, c. 1775.



14. Plan of the Residenz at Würzburg, main floor. Threppenhaus is located at the yellow area.



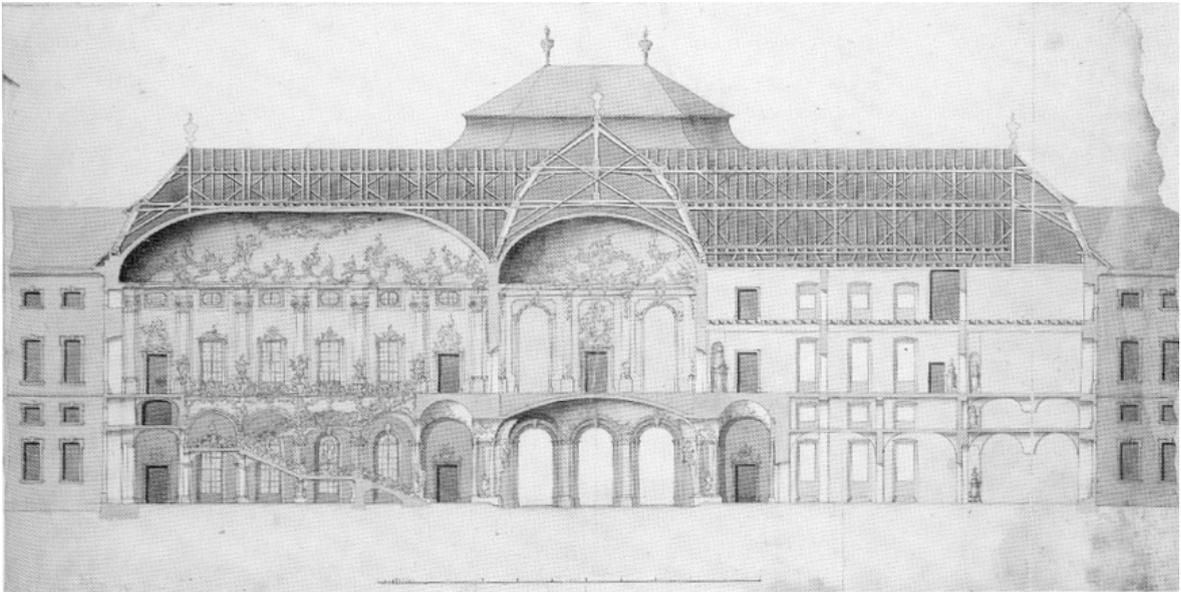
15. Some optical conditions of the approach to the Threppenhaus fresco by Tiepolo: (top left and centre) the lower vestibule; (top right) looking up from the foot of the stairs; (above left and centre) looking vertically upwards from the first landing; (above right) looking up from the second, half-way landing, having turned south.



16. The Threppenhaus at Würzburg from the Gallery, looking south-east.



17. The Threppenhaus from the Gallery, looking north-west.



18. Baltthasar Neumann's office, design c. 1743 for the central section of the Residenz at Würzburg, Threppenhaus is on the left.

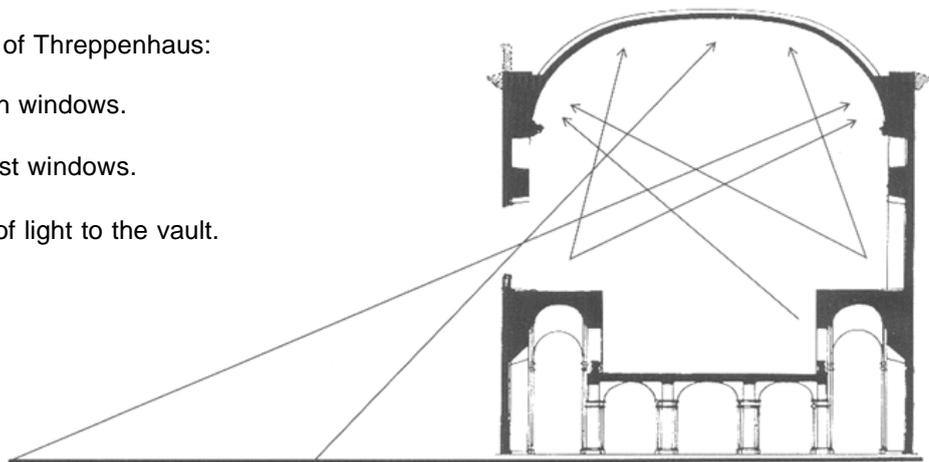


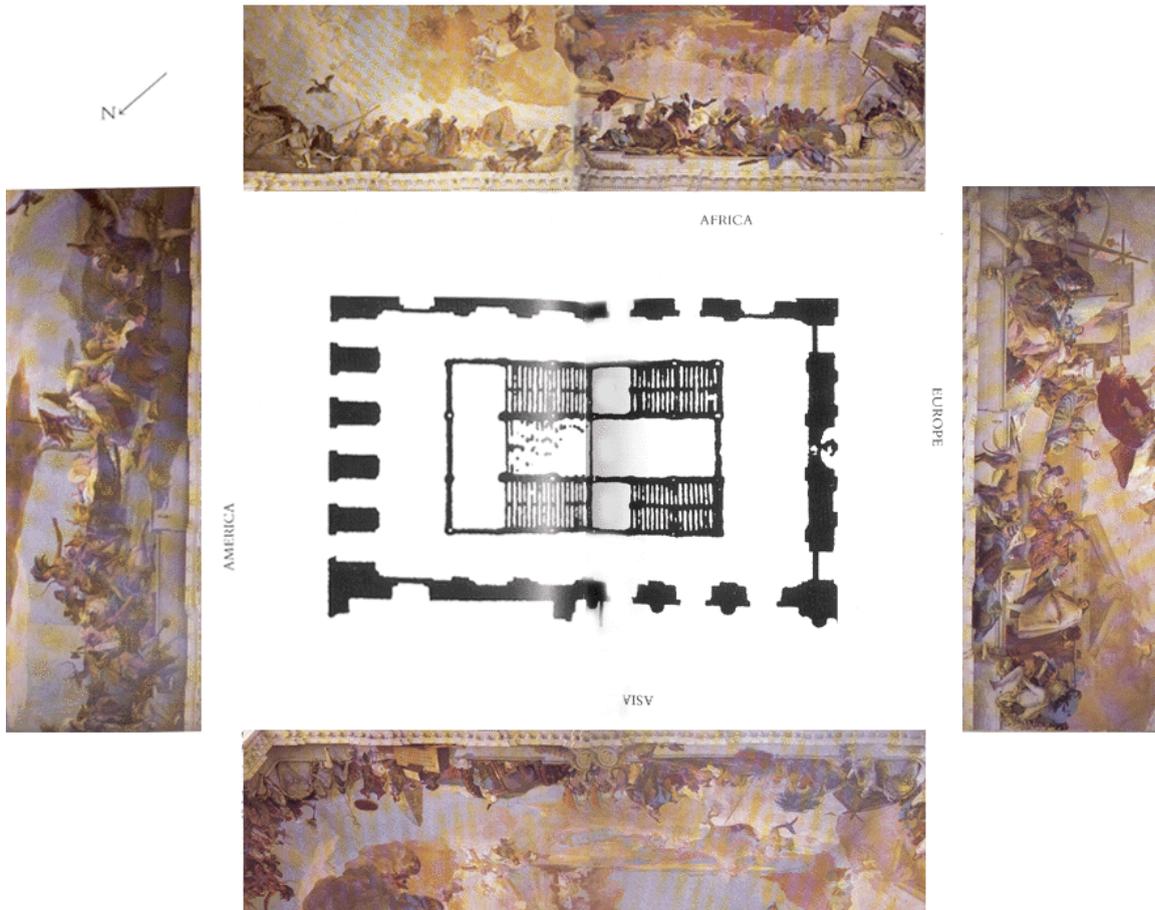
19. Light conditions of Threppenhaus:

(above left) the north windows.

(above right) the west windows.

(right) The delivery of light to the vault.





20. Scheme of the frescoes by Tiepolo on the lower sides of Threppenhaus' vault:
 Europe (southwest side); Africa (southeast side); America (northeast side); Asia (northwest side).
 The ceiling which is the continuation of all these sides may be seen on (fig. 21).



21. The Threppenhaus fresco by Tiepolo from directly below.



22. Sala da Coroa, Palácio de Sintra, sixteenth century, detail of low relief glazed tiles.



23. Sala dos Árabes, Palácio de Sintra, sixteenth century, zigzag composition with fat glazed tiles combined with low relief glazed tiles on the frieze.



24. Antependium (altar frontal) of Capela de Nossa Senhora dos Anjos, Vila do Porto, Santa Maria - Azores, c. 1679.



25. Policarpus Oliva, Capela de S. Lourenço, Almancil, 1720's.



26. Palácio Fronteira, Galeria das Artes at the Chapel's terrace, c. 1673.



27b. "Kidnapping of Proserpina by Pluto"
engraving of Jean Lepautre (1618 – 1682) n.d.



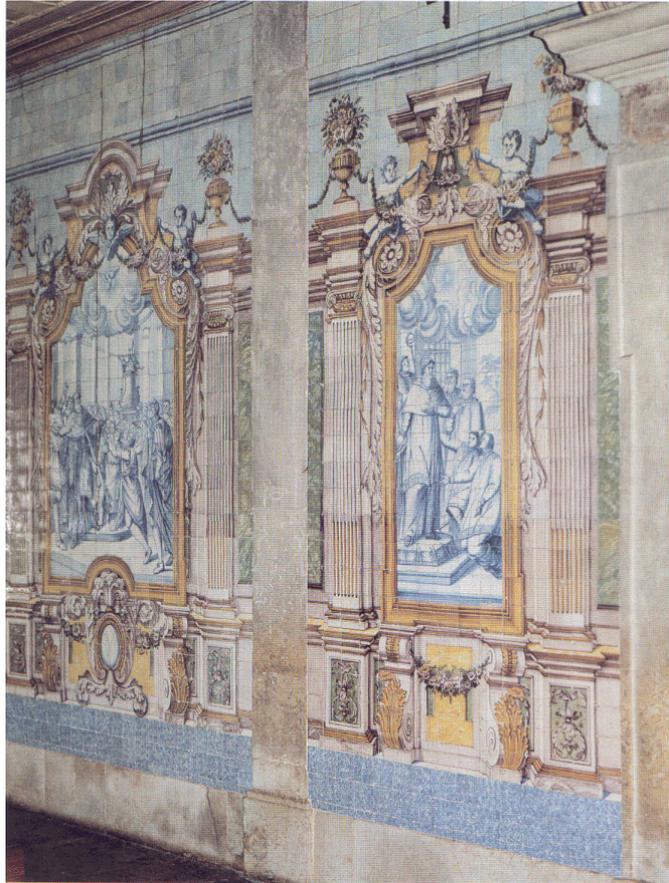
27a. detail of fig. 27.



27. "Kidnapping of Proserpina by Pluto" Palácio dos Marqueses de Tancos, Lisbon, Sala das Damas,
tile panel 1,8m x 8,5 m, early eighteen century.



28. Tile panels combined with fresco painting and stucco work, reception room of Palácio Pombal, Lisbon, c. 1800



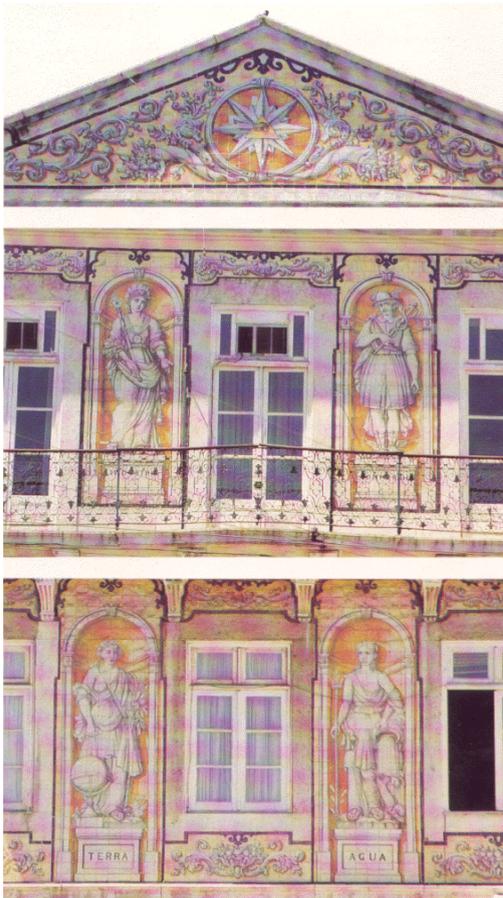
29. Tile panels with neoclassic motives at *Capela do Santíssimo da Igreja da Boa-Hora*, Lisbon, c. 1800



30. Palácio da Fronteira – Lisbon. Reservoir of main garden, framed by the Kings' Gallery, tile panels and sculptures of Mignard.



31. Ferreira das Tabuletas, facade with tiles, c. 1864, located at Largo Rafael Bordalo Pinheiro, Lisbon.



31a. Detail of fig. 31.



32. António Augusto Gonçalves, facade with tiles produced in the factory *Fonte Nova*, 1927, located at Rua João Mendonça, Aveiro.



33. Francisco Pereira and Licínio Pinto, view of train-station façade with tiles produced in the factory Fonte Nova, 1916, Aveiro.



34. Jorge Colaço, partial view of S. Bento's train-station hall, 1903, Porto.



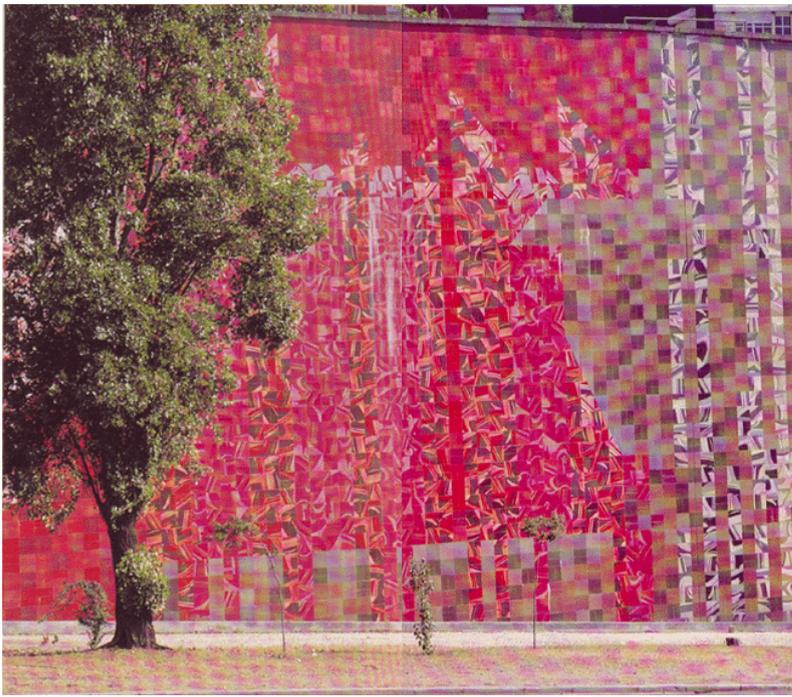
35. Facade with industrial tiles, early twentieth century, building located at Praça Cairú, Bahia.



36. Facade with industrial tiles, late nineteenth / early twentieth century, building located at Calçada dos Marqueses de Abrantes, Lisbon.



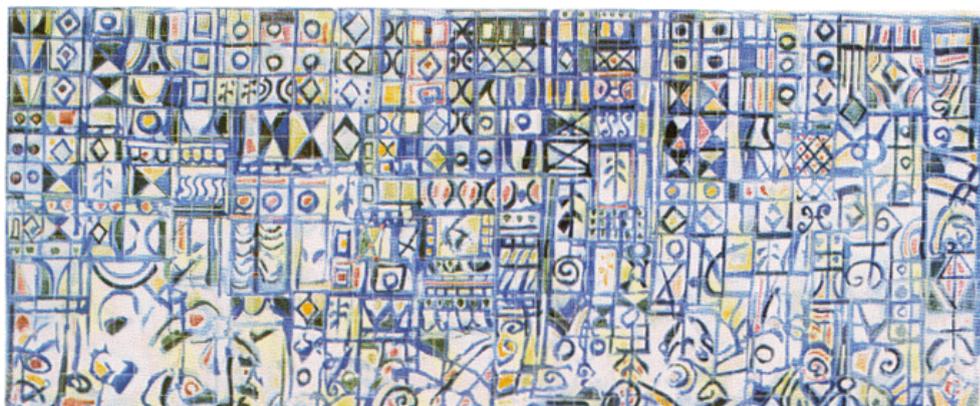
37. Querubim Lapa, exploration of possible patterns off a single module, 1968.



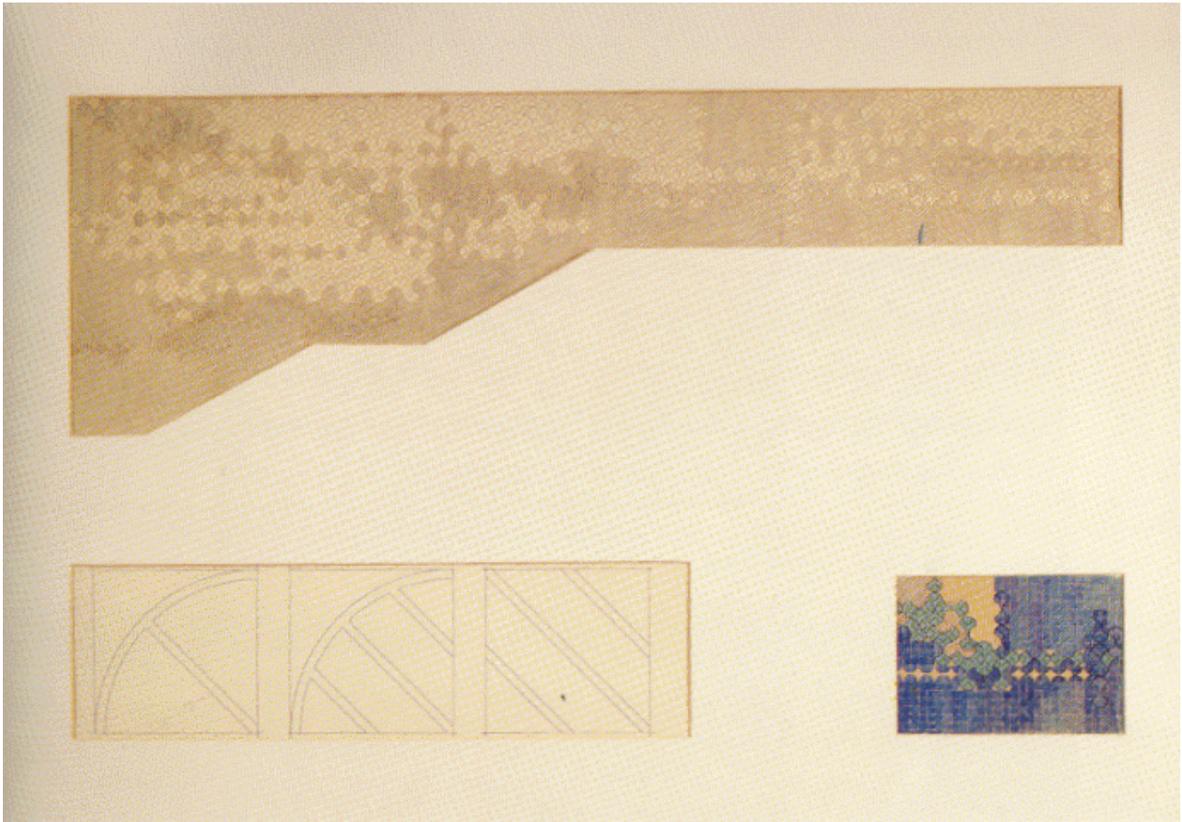
38. João Abel Manta, partial view of an vast tile panel nearly 300m, 1950's, Avenida Calouste Gulbenkian, Lisbon.



39. Vieira da Silva, detail of the revetment with tiles of the subway station Cidade Universitária, 1988, Lisbon.



40. Manuel Cargaleiro, detail of the revetment with tiles of the subway station Colégio Militar/Luz, 1987, Lisbon.



41. Maria Keil, project for the revetment with tiles of the subway station Roma, 1953, Lisbon.



42. Ivan Chermayeff, detail of the revetment with tiles of the aquarium's façades, 1998, Lisbon.



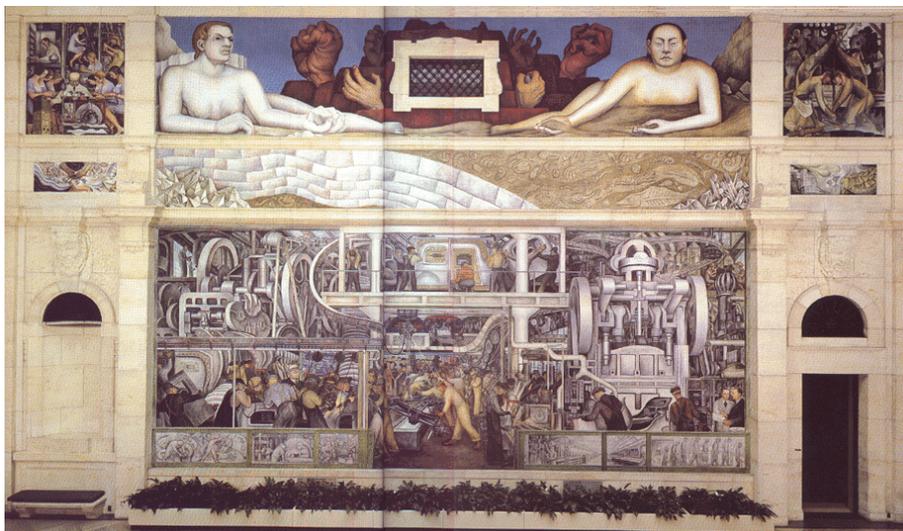
43. Maria Keil, project for a wall of the refectory of a vacation camp, 1953, Setúbal.



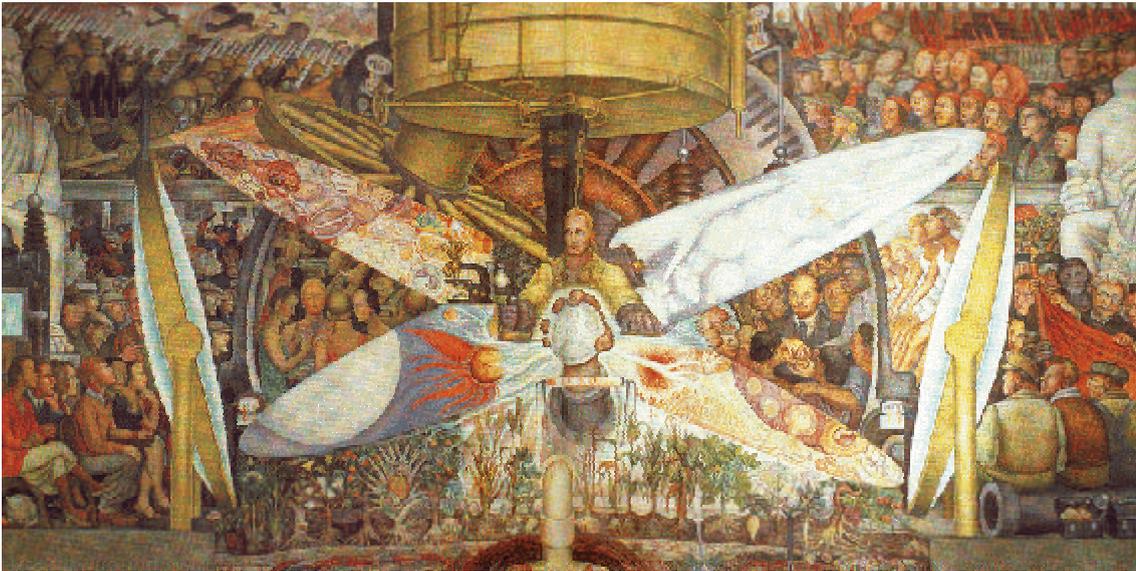
44. General view of the north and east walls of the Court of Labor, Ministry of Education, Mexico City The murals by Rivera visible on the ground floor, from left, are: *Tehuanas*, *Cane Harvest*, *Sugar Factory*, *Entering the Mine*, *Leaving the Mine*, and *Embrace*.



45. North wall, Detroit Institute of Arts, Detroit Industry (main panel: Production and Manufacture of Engine and Transmission). 1932 – 33. Fresco by Rivera.



46. South wall, Detroit Institute of Arts, Detroit Industry (main panel: Production and Automobile Exterior and final Assembly). 1932 – 33. Fresco by Rivera.



47. Palacio de Bellas Artes, 2nd floor hall, Mexico City (Man controls the universe or man in the time machine). 1934. Fresco by Rivera 4,85 x 11,45 m.

2.4 Critical Visual Art set in the Public Built Space – after 1960

This subchapter focuses on public visual art produced for environments, urban and not urban, in Europe and the United States since the 1960's.

It is fair to consider that artists on both sides of the Atlantic have a mutual curiosity about each other's work, and tried different approaches to this area. The emblematic approaches that became largely published/visible (it is not always obvious which comes first) set the mood for vigorous debates among art, architecture and urban criticism.

In our approach, categories such as mainstream/outsider, major/minor, cannot be ignored. The mere use of published material as a source means that we cannot pretend that we are not perpetuating the ideas of other authors such as curators, critics and historians, who are considered relevant to publish.

Indeed, what was widely published and distributed became later mainstream/major. Therefore we must be aware that many times are presenting examples of trans-published.

However we should acknowledge the important role that curators have in today's art sphere. Only until recently is credit given to curators for their visionary role. Their choices and decisions bear the power to decide on what may later become exhibited, published, and hopefully relevant in the art world.

We transcribe a reference published in *Art in America* that illustrates the importance that the visionary role of some curators might have had on the art world.

"The Swiss curator Harald Szeemann well known for his groundbreaking exhibitions, many of them memorable as much for their innovative formats as for their searching content, are: '12 Environments' (Bern, 1968), which featured Christo's first wrapped public building (the Kunsthalle itself); 'When Attitude becomes Form: Live in Your Head' (Bern, 1969), the first major European show of post-Minimal and Conceptual art, introducing the notion of museum as laboratory; 'Happening and Fluxus' (Cologne, 1970), to which the Viennese Auctioneers were invited 'to add some spice';

*Documenta V (1972), conceived as a live event, with Performances and Happenings taking place over the exhibition's 100-day duration; and the first edition of the Aperto (1980), which for a while was the Venice Biennial's showcase for emerging and 'rediscovered' artists."*¹⁰¹

From this point on we will refer to artists' work largely exhibited and published that might be relevant in giving a broad view of the scope of contemporary art in public spaces. The work exhibited by different curators as well as the recognition of the quality of the artwork exhibited, made some artists and curators notable for their contributions to the stimulating vigorous debates on the subject of public space.

2.4.1 (The) Art of Public Address

2.4.1.1 Artwork not necessarily exhibited in public spaces.

When Paul Goldberger was senior architecture critic of the New York Times during the 1980s

"...His journalistic appraisals of the decade's profitable new buildings remained indifferent to urban social conditions, divorcing them from the circumstances of architectural production. Goldberger never mentioned the fact that the architects of New York's construction boom not only scorned the glaring need for new public housing but also relentlessly eroded the existing low-income housing stock, thereby destroying the conditions of survival for hundreds of thousands of the city's poorest residents. Detaching himself from questions of housing and focusing on what he deemed proper architectural concerns, he also impeded the more basic recognition that the destruction of low-income housing was no accidental by-product of the decade's architectural expansionism but was, along with unemployment

¹⁰¹ In: Art in America, November 1997, p. 91.

*and cuts in social services, an essential component of the economic imperatives that motivated the new construction in the first place.*¹⁰²

In 1979 Goldberger published *The City Observed*,¹⁰³ only a few years before derelicts, along with other members of a “socially undesirable population”¹⁰⁴ were evicted from Union Square by a massive program of urban redevelopment. Like all such episodes in the most recent New York real-estate boom, this one forcibly “relocated” many of the area’s lower-income tenants and threatened others with a permanent loss of housing. In this respect, the insight of Deutsche regarding the documents for the Union Square Special Zoning District Proposal is relevant:

*“The thematic resemblance between the book and the planning documents is no mere coincidence. It vividly illustrates how instrumental aesthetic ideologies can be for the powerful forces determining the use, appearance, and ownership of New York’s urban spaces and for the presentation of their activities as the restoration of a glorious past. (...) Invariably, the reports, proposals, and statements issued by New York’s Department of City Planning, the City Parks Commission, and municipal officials about the various phases and branches of Union Square redevelopment also reminisced about the square’s glorious history and lamented its sharply contrasting present predicament. (...) These texts paid no attention to the future of Union Square’s displaced homeless. Neither did they consider the prospects for new homeless people produced by the mass evictions and increase in property values caused by redevelopment. Instead they conjured a past that never existed.”*¹⁰⁵

¹⁰² Deutsche 1996, p. 4 referring to the article of Paul Goldberger, “Architecture: Renderings of Skyscrapers by Ferriss,” *New York Times*, June 24, 1986, section C p.13. This article is a review of the exhibition of Hugh Ferriss’s architectural drawings held at the Whitney Museum’s new branch at the Equitable Center.

¹⁰³ Goldberger 1979.

¹⁰⁴ The designation appears in the Department of City Planning, Union Square Special Zoning District Proposal (originally released November 1983 and revised June 1984) p.3

¹⁰⁵ Deutsche 1996, p. 5

Krzysztof Wodiczko (b. 1943) a Polish artist living and working in the U.S. entered the arena of New York housing politics when he installed the exhibition *The Homeless Projection: A Proposal for the City of New York*, meant for monuments on *Union Square Park*. This exhibition was installed at the 49th Parallel gallery in New York in the winter of 1986. *Homeless Projection*: used the space of Union Square as an instrument, and did not confine its meaning to Union Square. This work aimed to critique an urban phenomenon extending far beyond the immediate area. Indeed Union Square was only a peculiar manifestation of an unprecedented degree of change in the class composition of New York neighborhoods. The creation of *Business Improvement Districts* throughout the City as Union Square BID or Times Square BID is not independent of the pressure imposed by real estate corporations onto the City and State Government. This pressure for “revitalization” by real estate corporations, followed the preliminary and calculated stages of abandonment, neglect, and deterioration, “identified” in the early 1980’s, coupled with sentimental appeals for the restoration of selected chapters of area’s history.

“Overtly falsifying was the overarching rubric ‘revitalization,’ a word whose positive connotations reflect nothing other than ‘the sort of middle-class ethnocentrism that views the replacement of low-status by middle-class groups as beneficial by definition.’ (...)”¹⁰⁶

The terms *improvement* and *revitalization* were intended to justify to the voting citizens’ actions for evicting the socially undesirable population by a massive program of urban redevelopment which was publicized to benefit the population in general, but which in reality was designed to answer to the pressures of real estate investors on the City administration.

Wodiczko’s *“The Homeless Projection”* exists only as a proposal first presented at the *49th Parallel* gallery. Consisting of four montaged slide images projected onto the gallery’s walls and a written statement by the artist distributed in

¹⁰⁶ Deutsche 1996, p.12

an accompanying brochure, the proposal outlined a plan for the transformation of Union Square Park. (Fig. 1 - 4)

“Wodiczko’s exhibition coincided with the unfolding of the redevelopment scheme that was actually transforming Union Square, opening several months after the completion of the first phase of the park restoration – the ideological centerpiece and economic precondition of the district’s revitalization. (...) The Homeless Projection offered no suggestions for enduring physical changes to the area under study. Instead, the artist disclosed a plan to appropriate temporarily the public space of Union Square Park for a performance in the course of which he would project transient images onto the newly refurbished surfaces of the four neoclassical monuments that occupy symmetrical positions on each side of the park. Yet impermanence is not the only quality distinguishing Wodiczko’s proposal from official projects. There is another, more crucial difference between the two: mainstream planning claims that its proposals will restore a fundamental social harmony that has been disrupted while Wodiczko’s project illuminates the prevailing social relations of domination and conflict that such planning both facilitates and disavows.”¹⁰⁷

In 1989 another exhibition by Wodiczko, *“New York City Tableaux: Tompkins Square”* at EXIT ART gallery - New York, debated the same subject using similar strategies as the ones used at Union Square: This exhibition focused on the evicted people of the area at the time when these events were in fact happening. Wodiczko used projection of written words and guerrilla gadgets on wall size images of Tompkins Square. (Fig. 5)

The Spanish artist, **Juan Muñoz** (1953 – 2001) used both the gallery and the museum to address issues of the public sphere and public space. Muñoz produced pieces that are not site specific the way Wodiczko’s pieces are. The above-mentioned exhibitions of Wodiczko would have a different meaning if shown

¹⁰⁷ Deutsche 1996, p. 12

in different cities than the city where these events happened. But, in the case of Muñoz for example, on the occasion of his retrospective exhibition at the Irish Museum of Modern Art (June – August, 1994),¹⁰⁸ several bodies of his work previously exhibited in Spain, did not change radically in meaning despite their exhibition in such a different place and cultural context. (Fig. 6)

His works with figurative sculptural groups addressed the social and individual need for alternatives to change, whether gradual or abrupt. The opposite would be a cultural sclerosis and a fixity of identity as is evoked in his chuckling figures in situations not divulged to the spectator, who is forever excluded. (Fig. 7) The context of Muñoz's art production does not address site-specific events to aim for the larger social and cultural context that is responsible for those events, as Wodiczko does.

Instead, Muñoz was interested in the scope of current discussions in philosophy and politics. He was concerned with the impact of the European Union and Globalization and with praise of the diversity of World Cultures. At the same time, he was concerned with the redefinition of what cultural identity actually meant.

The Portuguese artist, **Leonel Moura** (b. 1948) has produced a body of work set in public places, and exhibited in galleries addressing public space, that interestingly differs from the Wodiczko and Muñoz art production. To understand Moura's work it is necessary to "read" it within the Portuguese cultural context.

Moura's work with public figures widely mediated through the Portuguese media, used the mediated images of famous people and stars such as Amadeo de Souza-Cardoso, Amália Rodrigues, Fernando Pessoa, Florbela Espanca and Natália Correia to focus on the denoting qualities of what becomes public. (Fig. 8 and 9)

His images of public Portuguese figures of the twentieth century not only perpetuates what is already established in the public consciousness, but uses the illustrated magazine of a well established Portuguese newspaper as his "art gallery" to show and sell the icons of what is already established. His use of the

¹⁰⁸ Curated by James Lingwood.

illustrated magazine, simultaneously with his work set in public squares, adds significance to the display of similar body of his work exhibited in Portuguese galleries.

Moura's work address the issue that commercial and cultural value of figures that after being transformed in icons, have the power of conveying cultural values to a larger audience, and the means either to communicate ideas/ideals or to sell goods.

This body of Moura's work from the mid 1990's seams to make a close reference to Warhol's work with mediated images of famous people in the 1960's. Moura's work in this respect is not a citation or a praise of Warhol's work. Warhol used the mediated images of famous people and stars such as Marilyn Monroe, Elizabeth Taylor and Elvis Presley, with which he eventually parlayed his own name and fame into commercial commodities.

A singularity of Moura's work representing public figures is that it was not produced to become an intentional provocation, calculated to create controversy and elicit press coverage as Warhol's was.¹⁰⁹ Moura's work uses the public arena not for controversy but to address publicly issues concerned with the shaping of regional identities. Emerging regional identities, partially today in Europe are consequence and reaction of the impact of the European Union and Globalization. The praise of these regional identities is simultaneous to the continuous process of shaping broader identities, such as the identities suggested by cultural, commercial and political influence through media, distribution, transmission and globalization.

The work produced by artists using the public space as a locus, such as the ones to which we referred, aim to use the evidences depicted on the public space to address a broader arena, which is the public sphere.

For instance, the way Wodiczko envisions the "public sphere" is consistent with Habermas' view that participation in the public sphere is a political, cultural and aesthetic one. He also credits Oskar Negt and Alexander Kluge as expanding to Habermas' theory. He acknowledges the insight of their studies when he asks:

¹⁰⁹ Celant 2000, p. 15 - 27

“[How is it possible] to guarantee democracy if everything is more and more fragmented, and what forms of agreement and communication must exist between these different contestatory publics? [H]ow can we imagine their access to these spaces if they do not have access to the media, I mean to the same extent as other organizations such as advertising agencies?”¹¹⁰

The question of accessibility to wider audiences is a sensible issue of which, large-scale visual art has no escape. Its size makes it public.

What we said of Moura, Muñoz and Wodiczko helps in understanding the strong link between the social, cultural and symbolic experience related to the site where the artwork is set. This is obviously true not only with the art addressing the public sphere but also with the artworks set in the public space. An issue that we will resume in the discussion for the proposed method in chapter 2.6.

However other artists such as **Helena Almeida**, a Portuguese visual artist (b. 1934) address the public sphere from her own inmost experience. In July 1978 said of her work:

“To try and open up a space, to get out at any cost, is a very strong feeling throughout my work. It has become a matter of condemnation and survival. I feel myself virtually always on the borderline, where these two spaces meet, wait, hesitate and quiver. It is a temptation to stop there and watch my inner process, living a dream in two directions. But this is unbearable and swiftly something comes out of me, as if trying to surpass me.

Anyway, I have succeeded to come out through my finger tips.”¹¹¹

¹¹⁰ Sichére 1995, p. 211

¹¹¹ “Tentar abrir um espaço, sair custe o que custar, é um sentimento muito forte nos meus trabalhos. Passou a ser uma questão de condenação e de sobrevivência. Sinto-me quase sempre no limiar onde dois espaços se encontram, esperam, hesitam e vibram. É uma tentação aí ficar e assistir ao meu próprio processo, vivendo um sonho com duas direcções. Mas isso é intolerável e com urgência, qualquer coisas se liberta de mim como se quizesse sair para a frente de mim própria.

De toda a maneira já consegui sair pela ponta dos meus dedos.”

Transcription of her text published in the catalogue “Helena Almeida” Fundação Calouste Gulbenkian, 1983.

She explores in her own peculiar way images of her body that differently than Cindy Sherman¹¹² are not staged self-portraits raising questions about sexual difference and visual representation. Helena Almeida's posture towards the public sphere is throughout her own dwelling in her images. (Fig. 10 – 11) Her body of work "A casa" (*The house*) a work developed in 1983 – 1984 is paradigmatic concerning her use of these inmost images, to turn them inside out toward an wider sphere were she never come to terms with stereotypes or common senses that articulate the public sphere.

Her husband, Artur Rosa does not participate in the imaginatory phase of developing works, in their conception. He is the one that testimonies the moment when she can not move and "... comes out through her finger tips." At that moment he shots the photograph that pacifies the longing of the artist for a testimony.

That testimony (the images) if exhibited in different places, do not have their meaning dramatically changed. A condition usual in images that have a portable size. However, other images with a portable size but exhibit in strong dialogue with the space that holds them, such as her installation at Faculdade de Ciências – A Experiência do Lugar, Porto 2001 (*Science Faculty – The Experience of the Place*) the ten images she created portrait a literal experience of the place. Consequently, in this case if exhibited in other place would have their meaning radically changed.

When comparing her work with what we said of Moura, Muñoz and Wodiczko we understand that artworks that address the public sphere, but are not produced to be set in the public space raise different issues, which set their emphasis in the living experience and not that much in the accessibility to wider audiences. Other issue that we will resume in the discussion for the proposed method in chapter 2.6.

¹¹² American artist (b. 1954)

2.4.1.2 Artwork exhibited in public spaces

Critical Visual Art set in non urban environments

The scope of this thesis is to discuss images within architectural environments. However, we should briefly acknowledge the influence that *Land Art* had on later work using images set in architectural environments.

One of the major influences that Land Art had on the contemporary large sized images set in architectural environments was to retrieve to the practice of visual art, the size of visual interventions almost forgotten after the Baroque period. With the exception of murals made during the period of Soviet Socialist Realism or of the Mexican Renaissance, contemporary uses of images set in architectural environments, other than advertising, had been almost non-existent.

As said in chapter 2.3, this was partially due to the fact that the population became literate, but certainly also because the need to visually address contents to a wider audience proved to be better satisfied by new technologies allowing the simultaneous use of text and images, set in public spaces, published or broadcast to a wider audience, and did it at a faster rate than the typical inertia for change of frescos or mosaics.

As said before, it is known that artists were freed from direct patronage in Holland as early as 1600. However in the late nineteenth century and during the twentieth century, almost all visual artists in Europe and the U.S. worked free of the constrains of commissioned artwork. This opened the way for unprecedented experimentation and gave birth to the myriad of art movements and vanguards called modernism.

However the advent of post-modernism, in the visual arts, is not only linked to the discussion by philosophers, scientists and artists concerning the bounds of cultural representation, stereotypes, gender, and commercial power; but it is also linked to the possibility opened for and by artists since the 1950's, to produce works not restricted to the confinements set by their studio or their personal income.

Rosalind Krauss, in her essay "*Sculpture in the Expanded Field*"¹¹³ gives an broad view of the implications that the work of artists such as Robert Morris, Robert Smithson, Michael Heizer, Richard Serra, Walter de Maria and others, at about the same time, roughly between the years 1968 and 1970, had entered a situation of structural transformation of the cultural field of their work, close to the context and sphere of action already in use of other areas of criticism using the term postmodernism.

These artists were familiar with the operative axiomatic structures used by structuralists involved in mapping operations within the human sciences. In this essay Krauss explains the importance of axiomatic structures on the redefinition of sculpture, beyond its condition of monument, commemorative representation, and placeness. The work of these artists used means such as sculpture, marked sites and site-construction, in combination with another layer of understanding creating an expanded field for sculpture based on the neuter axioms not-landscape and not-architecture, and the complex axioms landscape and architecture. This produced an unprecedented expanding field for the logic for visual critical art set in the public space.

In this respect, without excluding the importance of other contemporary artwork in the public space such as the work of Christo and Jeanne-Claude, Land art artists become relevant in redefining the role of the visual arts in the public space.

On both sides of the Atlantic, different forms of "endowments for the arts" (government and corporations) provided artists, indirectly commissioned, with the means to produce their projects to a scale far beyond the possibilities of their individual income.

Governments and corporations became sensitive to the intertwining between different fields such as cultural production, world visibility and commerce.¹¹⁴ On the other hand the practice of panel discussions and research

¹¹³ Krauss, in: *October*, no. 8, 1979

¹¹⁴ An issue that we will resume in chapter 2.6 when discussing the importance of lobbying and politics in making possible the production of large-scale visual art.

conducted by people of different fields working on common projects proved to bring new creative approaches to areas such as philosophy, science or art.

The diversity of visual art practices during the 1960's and after, reduced the need of vanguard art movements in establishing their existence into the dialectics of confrontation with preceding art movements. Instead of that, postmodern art practice and thought claimed the need for the coexistence of multiple narratives without the need to postulate knowledge or values, set as "the" vanguard.

Land art showed the condition of a project intended to be "built" whereas the author is aware that the cultural context, political pressures and in some cases commercial power, will be most likely decisive for the actual production of such large-scale projects. These projects became an explicit commentary on an existing landscape or build public space, as well as on the political and cultural scenes that made the existing built space or landscape possible.

The "project" itself becomes a finished conceptual work with its own autonomy.

We think that the bounds of the sphere of action of Land Art, made for the first time clear, the context and actors that play a decisive role, for contemporary visual arts interventions of such large-scale projects, to be actually produced.

The 1968 show at Dwan Gallery in New York, and the 1969 show "Earth Art" at the Andrew Dickson White Museum at Cornell University

1968 was the year in which the first of several important exhibitions in America dealing explicitly with Land Art was exhibited at the *Dwan Gallery* in New York. This show called "*Earthworks*" was organized by **Robert Smithson** (1938 – 1973), an American Land Art artist, and included large-scale outdoor works by fourteen artists, mostly young and little known. Photographs represented most works; the works themselves were either permanently sited or destroyed. The point of view for an art piece was no longer on the piece itself but instead a

representation of it. This dislocation emphasized the gallery's inability to market art production which is not a commodity and worked as an effective way to spread the essay "A Sedimentation of the Mind: Earth Projects"¹¹⁵, published by Smithson a month prior to the opening of this show. This essay became a manifesto for *Earth Art*, asserting:

- Art is not confined to a timeless art object;
- Earthworks had little to do with conventional notions of nature;
- Contemporary artists are concerned with place or site. *"By this Smithson meant not only specific overlooked locations, but also a conceptual relation between viewers and boundaries, inside and outside, center and periphery."*¹¹⁶

Some of the works displayed were: "A room filled with earth" and "Mile-long drawings in the desert" by Walter De Maria (b.1935); "Rings cut into a wheat field" by Dennis Oppenheim (b.1938); "A line of wood blocks" placed in a forest by Carl Andre (b. 1935); and "Various trenches gouged through forests and mud flats" by Michael Heizer (b. 1944)."¹¹⁷ (Fig. 12 – 13)

In 1969 the show curated by Willoughby Sharp at the Andrew Dickson White Museum at Cornell University in Ithaca, New York brought together in a comprehensive show Jan Dibbets (b. 1941) from the Netherlands, Richard Long (b. 1942) from England, and the Germans Hans Haacke (b. 1936) and Günther Uecker (b. 1930), who had been producing works incorporating and sited within the Land Art for years. Alongside the Europeans were artists such as Carl Andre, Walter De Maria, Michael Heizer, Robert Morris (b. 1931), Dennis Oppenheim and Robert Smithson.¹¹⁸ (Fig. 14 – 15)

All Land Art artists were aware of the importance of existing private and public grants that made possible the production of their large-scale art pieces. They used extensively photography, film, drawing and text to record their art

¹¹⁵ Smithson, in: Artforum, September 1968

¹¹⁶ Kastner 1998, p. 25

¹¹⁷ Kastner 1998, p.24

pieces. These art projects become known only when published through various media.

In the U.S. the support provided to artists, critics and publishing companies by the National Endowment for the Arts (NEA), played a key role for their work to become recognized. Land Art artists realized sooner than architects, the extent of the importance played by reproductions and publication of their work, which in the long run become far more important than the actual art pieces produced. This was partially due to the ephemeral qualities, accessibility and scale of their Land Artwork.

All of previously mentioned Land Art artists shared the conviction that sculptural gestures could be realized away from art galleries, museums, or monuments. They sheared the insight that sculptural gestures could be modulated by the landscape.

“Earthworks represent a spatial and conceptual involvement with literal nature and it is not an accident that almost every artist in the show exhibited ‘minimal’ art in seasons past. Either passages of landscape are turned into art, or object-art is turned into a kind of landscape, or object and landscape are combined in a way that is both aesthetic and atavistic.”¹¹⁹

A view of work set in non urban environments

Robert Smithson, best known for his conceptual work and interventions on the landscape such as: The Spiral Jetty, 1970; The Mirror Displacement series, 1968; Partially Buried Woodshed, 1970; Rock Stairs, 1972; had an influential role not only at that time but also on future generations of artists working with the environment. Even projects that were not produced, such as: Wandering Canal

¹¹⁸ Kastner 1998, p.14

¹¹⁹ Smithson in: Artforum, no. 7, December 1968, p. 43-45. In this show, for instance, Dennis Oppenheim proposes to mow rings up to ten miles wide in the wheat fields surrounding an active volcano at Ecuador.

with Mounds, 1971, had importance for a new consciousness towards the landscape. (Fig. 16)

“From his first published text, ‘Entropy and the New Monuments’ (1966), to an interview conducted just before his death, ‘Entropy Made Visible’ (1973), Smithson spoke often of entropy as the repressed condition of architecture (he was always scathing about the naïveté of architects who believed themselves able to control the world).”¹²⁰

Entropy was a key issue for the artist, denoting the process of transformation, which works undergo when abandoned to the forces of nature.

“... The first project, Island of the dismantled Building (or Island of Broken Concrete) (1970), conceived for a deserted island in Vancouver Bay, was abandoned because of opposition by local residents and ecologists ‘to create a ruin deliberately, without the slightest economic justification, as pure loss, was too much!’ Several projects of the same type immediately followed, of which only the Partially Buried Woodshed was realized (on the campus of Kent State University, in Ohio, in January 1970). Projected as a followup to Glue Pour and Asphalt Rundown (Rome 1969)... Partially Buried Woodshed is a “nonmonument” to the process Smithson calls “de-architecturization”: a dump truck poured earth onto the roof of an old woodshed to the point where its ridge beam cracked. Architecture is the material, and entropy is the instrument. (...) Smithson merely accentuates this.”¹²¹ (Fig. 17)

Smithson used entropy as an instrument in his art, however in some situations resisted that entropy take over his art. This contradiction is obvious in his piece for the *Partially Buried Woodshed*:

¹²⁰ Bois 1997, p.187

¹²¹ Bois 1997, p.187-188

“...the contract conveying this work to the University stipulated that everything remain in the same condition, the University’s art department was charged with ‘maintaining the work’, just as he would have built a higher platform for his Spiral Jetty (1970) had he known that the Great Salt Lake would completely submerge it. To condemn his work to entropic destruction, to accept completely that it had to be left to collapse into nondifferentiation, would have been to opt for its invisibility and thus to participate in the very repression he wanted to lift.”¹²²

Gordon Matta-Clark (1943 – 1978), an American artist best known for working with condemned buildings, began his work in emulation of Smithson¹²³ but soon understood that working with entropy also meant being coherent with the fact that the artwork produced wouldn’t hold for eternity. This is a fundamental difference between Smithson and Matta-Clark. Another difference is that Matta-Clark always framed his work within an urban context, of which we will talk later.

Since his earlier work **Dennis Oppenheim**, an American artist, (b. 1938) thinks that it was retrograde to apply abstract gestures brought from of the studio to the *Land*. For him working with the *Land* is part of a “holistic, ecological, geological, anthropological continuum.”¹²⁴ Many times in different interviews he said he took many of the clues for Earth Art primarily from ecology and from quasi-scientific methodology for art making rather than from aesthetics. He would want to have a new dialogue with the external site and would never want to bleed studio references into the land.

“In Annual Rings, the pattern of growth rings from a tree trunk was transferred to a huge scale and etched into the snowcovered ice of a waterway occupying the United States-Canada border and crossing a time zone line.”¹²⁵ (Fig. 18)

¹²² Bois 1997, p.188

¹²³ Lee 2000, p. 39 - 40

¹²⁴ Heiss 1992, p. 138-150

¹²⁵ McEvelley 1992, p. 16-21

The rings of this work placed in 1968 as they were at the border between the United States and Canada used the border as the median line for the rings carved on the snow and ice. Moreover, the time zone line perpendicular to the median line together with the rings carved on the snow produced the conceptual image of a giant target rod. The choice Oppenheim made for this peculiar site was not arbitrary. The choice of this site lent to this Earth Art work a distinctly political resonance. Interestingly, the rings may be perceived as an image of resonance in relation to the Student Movement, which was not alien to the political context in the late 1960's that made many young American draftees flee across the border into Canada to avoid military service in Vietnam.

In 1978 with the Earth Art piece *"Relocated Burial Ground"*, Oppenheim marked the landscape at El Mirage Dry Lake, California with a square cross of 610 square meters. The cross, made of asphalt prime, did not make an indelible mark on the landscape. Indeed this mark on the landscape, as any other human produced mark on the landscape, is erasable through a process of erosion, entropy and finally of effacement. It was as if the fate of human production has no escape from the continuous movement of time that through the forces of nature buries or erases any possibility for indelible permanence.

Again, Land Art brought up the impossibility of permanence for artworks set in non-urban and urban environments. Even so, some of the works produced within those environments proved to have another kind of erosion made by the changes of the context in which they are displayed. These changes are in some cases less visible than the actual effacement of those works.

Critical Visual Art set in urban environments

An example to illustrate not only the echo that Land Art had on work set in urban environments but also the kind of erosion made by the changes of the context in which art works are displayed, is **Joseph Beuys'** (1921 – 1986) planting of 7000 oak trees throughout the city of Kassel for Documenta 7. (Fig. 19– 21)

7000 oak trees were planted, each next to a basalt stone marker. This German artist planted the first tree in 1982; his son Wenzel Beuys planted the last tree eighteen months after Beuys' death at the opening of Documenta 8 in 1987.

In an interview with Richard Demarco in 1982 Beuys said of this work:

"I wish to go more and more outside, to be among the problems of nature and problems of human beings in their working places. This will be a regenerative activity; it will be a therapy for all problems we are standing before ... That is my general aim. I proposed this to Rudi Fuchs when he invited me to participate in the Documenta. I said that I would not like to go again inside the buildings to participate in the setting up of so-called artworks. I wished to go completely outside and to make a symbolic start for my enterprise of regenerating the life humankind within the body of society and to prepare a positive future in this context. (...)

It is a new step in this working with trees. It is not a real new dimension in the whole concept of the metamorphosis of everything on this earth and the metamorphosis of the understanding of art. It is about the metamorphosis of the social body itself to bring it to a new social order for the future in comparison with the existing private capitalistic system. It has a lot to do with a new quality of time. There is another dimension of time involved, so it has a lot to do with the new understanding of the human being in itself. (...)

It makes very clear and understandable to everybody that the capital of the world is not money as we understand it, but the capital is the human ability for creativity, freedom and self-determination in all their working places.¹²⁶

Today the meaning of this work by Beuys had metamorphosed (with the different contexts upon which is seen) to different coexisting interpretations, as if the work became emancipated from Beuys leitmotifs and won its own autonomy. Today the meaning of this work may differ substantially of Beuys' aims as a symbolic start for *"... regenerating the life humankind within the body of society and to prepare a positive future..."*¹²⁷

In 1982, at Documenta 7, the significance of this project was somehow framed by Beuys' performances, pamphlets, interviews and lectures, followed by publications in catalogues and magazines often commented by established art-critics. Today this project is mostly catalogued as a Land Art intervention. This differs from the central interpretation given at Documenta 7 mentioned above. In this case the metamorphose on its contents is obvious when appreciated in a different context rather than the context in which it was produced. But what becomes interesting with this specific work, is that in only a few years after its launching, its meaning changed more than the meaning of other artwork by Beuys, displayed in museums or galleries.

An inquiry not just on the metamorphosis of the contents and meaning, but instead on how fast its meaning changed, might help us to better understand some of the qualities of erosion/metamorphosis of works of art set in urban or non-urban landscapes.

Today, 7000 oaks is understood by informed people to be a work of art that goes beyond what is understood to be Land Art. Beuys' leitmotif with 7000 Oaks, was as he said:

*"...A movement of the human capacity towards a new conceptual art, in symbolic communication with nature."*¹²⁸

"I think the oak tree is an element of regeneration which in itself is a concept of time. The oak is especially so because it is a slowly growing tree with a kind of really solid heartwood. It has always been a form of sculpture, a symbol for this planet ever since the druids, who are called after the oak."

¹²⁶ Kastner 1998, p. 267

¹²⁷ Kastner 1998, p.267 – Joseph Beuys, quoted by Richard Demarco, 1982

¹²⁸ Kastner 1998, p.164 – Joseph Beuys, quoted by Johannes Stüttgen, 1982

*Druid means oak. They used their oaks to define their holy places. I can see such use for the future as representing the really progressive character of the idea of understanding art when it is related to the life of humankind within the social body in the future.*¹²⁹

Beuys envisioned his work as a catalysis for social change. This leitmotif can be traced without effort in other bodies of his conceptual work, exhibited today in museums, galleries or set in private collections.

Beuys artworks, lectures, teaching and political activity, were grounded as he often said, on a spiritual duty that guided him in his philosophy/predictions for regenerating the life of humankind. He considered his life as a catalyst for the metamorphosis of the social body in itself to bring it to a new social order for the future.

Beuys said that in the future, the 7000 oaks would have a metamorphosis quality. But the metamorphosis he expected didn't happen. Again, we think that presently, this work shows itself to have had in fact, for such short period of time in history, more significant metamorphoses in its meaning than other artworks by Beuys.

Pos-structuralists such as Derrida had pointed out that the contents and meaning of works of art are metamorphosed when we question the familiar or when we analyze what rhetoric is figured in the spatial.¹³⁰

Different contexts sets artworks free for other interpretations beyond the leitmotifs that guided artists when producing them. However, today the inhabitants of Kassel understand this specific work of Beuys very differently from the motives that guided Beuys to produce this work. It became an attraction of the city and is today part of its museum and gallery tours. Its former symbolic significance has been metamorphosed into Land Art intervention within the urban area of Kassel, with some symbolic echoes on another city across the ocean; the side walks that surround the Dia Art Foundation in New York City. (Fig. 22)

¹²⁹ Kastner 1998, p.267 – Joseph Beuys, quoted by Richard Demarco, 1982

¹³⁰ Derrida 1992, p. 7-27

Beuys' utopian idea of social sculpture, designed to affect a revolution in human consciousness was, as if by magic, transformed the context of a prevalent cultural/political system. Today this work is instrumental in selling the city to a wider market, yet it simultaneously carries the residues of Beuys' vision for social sculpture, to informed people visiting Kassel.

It is obvious that other artworks of Beuys set indoors (museums, galleries, etc.) did not change their purpose and meaning that quickly. This is a very interesting quality of artworks set in landscapes whether urban or not.

Generally speaking we may now say that these artworks have their contents and meaning metamorphosed faster than other artworks "preserved" in museums, collections or galleries.

Work set in urban environments (a view)

Richard Serra an American artist (b. 1939), is best known for his steel slabs, often curved and working as architectural leanings. (Fig. 23 and 24)

Serra uses the architectural scale, methods, materials and procedures, not just to criticize architecture as well as the institutions that are associated with the definition of contemporary space; both private and public. By observing Serra's work we may realize his ever-increasing fascination of urban sites in contrast with the "safety" of the museum or the gallery. "Safety" here meaning the white orthogonal space of the museum or gallery, which deceives, due to the use of a pretentious anonymous backdrop, against which the works are exhibited.

Confrontations with existing urban or industrial realities create a context for the artist where his/her ideas become built to a scale that deals with complex demands (either social, political, financial, conceptual, etc.), possibly with similar demands being posed to architecture.

In this respect the artist sees an environment dominated by motionless objects, that is to say, by architecture and by nature, either cultivated or not cultivated. An essence of this sculpture is the redirection of the viewer's attention

towards the environment in which the sculpture is set, and at the same time his artwork is sublime in confronting the viewer with evidences of gravity, equilibrium and menacing superhuman bulk.

However differently from Richard Serra, **Gordon Matta-Clark** an artist working with condemned buildings, shared with Serra a sovereign contempt for architects.

“Even before he took actual buildings, Matta-Clark considered waste as architecture: in 1970 he built a wall from trash mixed with plaster and tar (Garbage Wall, which served as a set for performance before being dismantled and thrown in a Dumpster); in 1971, another wall, the construction of which was shot for film Fire Boy, was built out of trash massed under the Brooklyn Bridge and held together by a chain-link fence; in 1972, a whole house was constructed in a trash bin, or rather a trash bin transformed into Open House.

His first ‘anarchitectural’ piece – to use one of his favorite expressions – plays on the linguistic equation architecture = waste. This was Threshole (1972 - 1973). Under this generic term Matta-Clark designed a certain number of cutouts resulting in the removal of thresholds of apartments in abandoned buildings in the Bronx, often on several floors, opening the gloomy spaces to light. (...) The negative spaces that Matta-Clark pierced into architecture are ever more complex and ever more visually, but also kinesthetically, stunning. To visit his final works was to be seized by vertigo, as one suddenly realized that one could not differentiate between the vertical section and the horizontal plan (...) as if in order to learn ‘what space is,’ it was first necessary that we lose our grip as erect beings. (...) There was a sovereign contempt in Matta-Clark’s attitude toward architects: What I do, you could never achieve, since that presupposes accepting ephemerality, whereas you believe yourselves to be building for eternity. But architecture has only one destiny, and that is, sooner or later, to go

*down the chute, because it is waste. His own project was to underscore this state of things, not to transcend it.*¹³¹

One of Matta-Clark's best known works "*Splitting*" (fig. 25 – 29) incited the most diverse reactions spanning from gender issues to collective woes, or to the threats to the most important refuge for privacy.¹³² It is obvious that Matta-Clark uses the symbolism given to the idea of house to unveil not only its condition as a metaphor for stability, permanence and security, but also its concealed condition of waste.

To visit his final works of art would be an apperception of the mutable and fragile condition of the "thing" house itself, and a kinesthetically stunning experience of space. Again, our need as human beings for stability and security is emphasized when we are set in a situation that threatens our conventional notions of privacy and space.

When confronted with Serra and Matta-Clark's work, the work of **Jenny Holzer**, an American artist (b. 1950), stands out for her insights into how communication shapes space.

Her peculiar use of space adds another interesting dimension to the subject of this thesis. Her practice of using words to define spaces that address contemporary environments that in our everyday life are largely constructed with words. (fig. 30)

*"This architecture of styles and signs is anti-spatial; it is an architecture of communication over space; communication dominates space as an element in the architecture and in the landscape"*¹³³

In 1982 Jenny Holzer began to use electronic signboards after working on the Spectacolor Board in Times Square. Concerning this subject we will recall "Learning from Las Vegas" a book by Robert Venturi, Denise Scott Brown and

¹³¹ Bois 1997, p.189-191

¹³² Lee 2000, p.21

¹³³ Venturi 1977, p.8

Steven Izenour, who declared with regard to the topography of Las Vegas “communication dominates space”. The Las Vegas urban layout, which is exceptional in its intensity but typical of recent American urbanization in its structure, subordinates architectural form to legible signs.

In this regard it must be noticed that Times Square gave to Las Vegas the model that Las Vegas pushed later to an exceptional intensity.¹³⁴ This model puts its emphasis on the potential of communication to dominate space, informing the way architecture and landscape become organized.

“Holzer’s texts sometimes mimic, but always recode the discursive ‘skins’ of contemporary places. Even a partial list of her several methods of presenting texts demonstrate the variety of her efforts to seize the institutional power of language, as it exists in the built environment. The ‘Truisms’ were printed on posters and anonymously wheat pasted all over New York; the ‘Living’ series was originally produced on bronze and hand-lettered wall plaques impersonating the authoritative voice of historical monuments or otherwise distinguished buildings; and in 1982, after working on the Spectacolor Board in Times Square for the first time, she began to use various types of electronic signboards, whose endless rush of text matches perfectly the transitional spaces – and spaces of transit – which her public works typically occupy.”¹³⁵

As Augé argues, (in the passage quoted on the beginning of chapter 2.2) the narratives that define contemporary non-places are released by particular moral entities or institutions: They can be simple and direct, like the directions to the location of an office, or complex and ambiguous like the intermingling of commerce and news in use at the Spectacolor Board in Times Square. When she used the Spectacolor Board in Times Square in 1982 with her “truisms”, this was possible through an initiative sponsored by the Public Art Fund, Inc. New York City, (project “Messages to the Public”) that in 1982 opened the way for artists

¹³⁴ In: “Signs and Wonders – the spectacular lights of Times Square” an exhibition at The New-York Historical Society, 1998.

¹³⁵ Joselit 1999, p.55

such as: Anton van Dalen, Juan Downey, Branda Miller, Richard Prince, Martha Rosler, Judite dos Santos, Lorna Simpson and others, that in 1987 and 1988 displayed art work on the privately owned Spectacolor Board in Times Square. (Fig. 31)

“The sign is a monument composed of information whose purpose is to define a place – Times Square, but also New York City. This, in itself, is nothing new: monuments have always marked places with signs. What distinguishes the Spectacolor sign is the mobility of its information – always changing, constantly updated – and the banality of its content. (...) But when programmed with Holzer’s texts the original Spectacolor sign (which has since been replaced) called forth a different public sphere. Holzer seized this great monument to our information-capital-entertainment nexus only to fill its ostensibly accessible and pluralistic spaces with an image of the ‘non-communities’ whose access to such media is either suppressed or tightly controlled.”¹³⁶

The term ‘non-communities’ does not refer to Augé’s denomination of what might be perceived as supra-geographic community rooted in the shared persuasive power of news and advertising. We think that the use of the term ‘non-community’ quoted above refers to communities that do not share the mainstream morality and ideology widely distributed through the media.

The significance of Holzer’s work in Times Square is that the Spectacolor sign is a monument just as conventional monuments are signs. But with Holzer’s text it becomes an elastic monument. The same display used and abused to display contents by powerful moral entities or institutions unveils with Holzer’s work the question of accessibility to media that have a hyper-visibility: Exposing the mechanisms of the creation of meaning in contemporary democracies, which control not the production of contents, but instead control the access of some contents and not of other contents to a wider audience.

¹³⁶ Joselit 1999, p.61

In order to understand this commentary we should try to imagine the moment of shock when an audience educated to perceive some contents as banal, is struck by a display of unexpected contents.

For a moment this shock unveils the uniqueness of banality as well as the mechanisms that produce banality. Lets imagine that peculiar moment, when a spectator is not sure anymore whether the source for the contents is not of the customary “moral entities” or institutions, but instead, of “someone” that made their way to that peculiar display. Holzer was, in this case, that “someone”. She made clear how displays addressing a wider audience continuously shape what becomes visible in the public sphere, and therefore reshape the idea of public space itself.

On the other hand, her intervention and that of others in Times Square worked with the monumentality of the Spectacolor within the monumentality of the Square itself. This monumentality isn’t confined to the physicality of the Square alone but becomes even more monumental through the mediatic use and “projection” worldwide of this square.

Her work with text in continuous motion on the Spetacolor deployed mobility and monumentality, not as opposing forces, but as complementary conditions, whose fusion produces a distinctively contemporary experience in the public sphere, and of public space.

However no one before **Christo** Javacheff (b. 1935, Gabrovo, Bulgaria) and **Jeanne-Claude** de Guillebon (b. 1935, Casablanca, Morocco),¹³⁷ experienced with such intensity, the actual production of their artwork, and the implications that the public sphere and the public space have on the outcome of visual art set in public environments.

Before moving to New York City in 1964, Christo lived in Paris from 1958 creating artworks that consisted of ordinary objects wrapped in fabric or plastic. He packaged paint cans, chairs, bicycles and a car.¹³⁸ In October 1961, he conceived a monumental package for a public building. He gave it visual form by collaging a

¹³⁷ Both artists working together since 1961 and living in NYC since 1964

¹³⁸ Philippi 1996, p. 10

photograph of one of his actual (considerably smaller) packages on a photograph of a Paris setting. (Fig. 32) This becomes his first unrealized large-scale proposal.

Most of the projects of Christo and Jeanne-Claude since the early 1960's stand only as proposals. Excuses ranging from exhibition cancellation (proposed wrapping for Galleria Nazionale d'Arte Moderna – Rome, 1967) to apprehensiveness of the museum's insurance company (proposed wrapping for Museum of Modern Art in New York, 1968) or the rejection, on the grounds that the building was about to be sold, which in fact didn't happen, by the owners of the Allied Chemical Building formerly occupied by the New York Times, (proposed wrapping for #1 Times Square, 1968) (fig. 33) all those excuses, which are only a few examples of refused proposals, were in fact denials for the production of such projects.

To reinforce this argument, we must say that Christo and Jeanne-Claude have been not interested in subsidies. They avoid the excuses based on the cost of the project. They finance their own projects, not through personal fortune (which they do not possess), but through their work. With a project in mind, they sell collages and drawings to collectors, galleries and museums. The revenue from those sales serves to carry out a project. In this way the projects are self-sufficient.¹³⁹

However they never proposed utopian projects, for which they would never get permission, or which were physically impossible.

“This is why the projects may look very difficult, sometimes even absurd, but they are not really. They are feasible, but stand at the limit between the possible and the impossible”¹⁴⁰

Only a few of these projects were actually produced. The first was when Harald Szeemann, director of the Kunsthalle in Bern, provided them with an opportunity. In 1968 they wrapped the Kunsthalle (fig. 34 – 36) in a translucent reinforced polyethylene and bundled it with nylon rope.

¹³⁹ Baal-Teshuva 1993, p.11

However, considering all their produced projects, including the projects set in non urban environments, the “Wrapped Reichstag” (fig. 37 – 52) stands out as the one that best unveils the implications that the public sphere, and also the idea of public space, have on the production of artworks with such dimensions. During 24 years (1971 – 1995) this proposal overcame all obstacles in order to be fully realized. The stages, through which this proposal went through, are worth a closer look in order to better understand the context upon which art projects of this scale depend.

Christo and Jeanne-Claude say that the project had two major steps: one was the software period; the other was the hardware period.¹⁴¹

The software period is when the project was in drawings, propositions, scale models, legal applications and technical data. (Fig. 37 – 45)

We should mention that this project, besides its temporary life-span, was set in a building with an enormous symbolic, political, social, and historical significance not only for the German and European people but also for people of other continents.¹⁴²

The project was presented on many occasions to the members of the German parliament, saw its first refusal in 1977 by the Bundestag president, Karl Carstens, saw meetings with politicians and lobbying work that culminated in 1981 with the Bundestag president, Richard Stücklen’s second refusal of the project. In 1986 Roland Spencer founded the association “Berliner für den Reichstag” and began to collect signatures in support of the project. In 1987 shortly after Roland Spencer showed Philipp Jenninger, president of the Bundestag, a notarized statement containing 70,000 signatures in favor of the project, Jenninger gave the

¹⁴⁰ Baal-Teshuva 1993, p.22 – Masahiko Yanagi: Interview with Christo

¹⁴¹ Baal-Teshuva 1993, p.21 – Masahiko Yanagi: Interview with Christo

¹⁴² Speech given by Dr. Rita Süßmuth, president of the German Bundestag, at the opening of the exhibition “Christo in Berlin,” Akademiegalerie im Marstall, Berlin, January 7, 1993, said:

“...The building symbolized the fact that the question of unification was still open. (...) Your wrapping project, which is to be realized before the rebuilding of the Reichstag, will be a cultural event. While it is unparalleled, it is also a successful combination of art and politics. (...) But the most important thing now is to make this art object possible. I support it. I may not be the majority, but I am convinced that we will win a majority in the committees of the German Parliament. I

project its third refusal. Many visits to Germany for meetings with members of the parliament culminated in 1993, after a long and arduous lobbying campaign organized by Wolfgang and Sylvia Volz and Michael S. Cullen, in the setting up of individual meetings for Christo and Jeanne-Claude with hundreds of members of Parliament, one by one, in their offices. After the fall of the Berlin wall, the German government planned to move from Bonn to Berlin. In February 25th 1994, the Bundestag debated the “Wrapped Reichstag” project and voted to grant permission.

This was maybe one of the few times in history that the future existence of a work of visual art was debated and voted on in a federal parliament.

It should be noticed that for Christo and Jeanne Claude, the negotiations, debate and involvement with the community are as much part of the work of art as the visible artwork itself. In many occasions when proposing and discussing their projects, the Christos made much of the opportunity to involve all members of the community and regarded the negotiations and interactions as part of the work of art.

The hardware period, the physical making of the work is the crowning of many years of expectation. Christo in an interview by Masahiko Yanagi, said that: *“The hardware period is very much like a mirror, showing what we have worked at, and more than that, the final object is really the ending of that dynamic idea about the work. This is why I see the entirety of those years of preparation as a creative period.”*¹⁴³

The artwork is really the purpose of all that energy and effort, because if it were only an intellectual exercise, there would never be the resistance, the “yes and no” and “give and take” situations throughout those years of preparation.

In the same interview, Christo said also *“there’s so much projection and imagination that certainly when we start to move onto the site for the physical work, it is very satisfying.”* (Fig. 46 – 52)

believe that the right time to wrap the Reichstag is prior to its reconstruction. It will create a Berlin event, a German event, and an international event. (...)” In: Baal-Teshuva 1993, p. 40 - 41

¹⁴³ Baal-Teshuva 1993, p.21- 29 quotation slightly transformed.

This project is certainly the best evidence of their persistence, flexibility, enthusiasm, determination and vision of the work.

Peter Greenaway, a British film director and artist (b. 1942), for the commemorations of the hundredth anniversary of the invention of cinema in Munich, made in 1995 the cinema installation “*Projection Frames*”, a commissioned work of art that transformed all of downtown Munich into a stage and projection surface. (Fig. 53 and 54)

*“... Projectors were installed in over thirty locations to conjure up a total of one hundred illuminated surfaces, one for each year since the beginning of cinema, on selected buildings and squares. (...) He intends to display his vision of cinema in a total of ten cities around the world, including Barcelona, New York and Tokyo. It won't be shown in the usual way, on reel of film in the same dark movie houses everywhere, but right in the urban space, reacting specifically to architecture and the residents, while both being a victim and taking advantage of the climate, sounds and traffic. It seems like a contradiction in terms to place cinema, the medium of illusion, in the midst of concentrated reality.”*¹⁴⁴

Greenaway's conception of cinema as a combination of different artistic media, including architecture, suggests an ability of cinema to combine a focused vision with a temporal unfolding of events. For Greenaway, the interplay between the construction of vision and the vision of construction, is a basic concern of cinema.¹⁴⁵

The tension between what is actually constructed and the image of its construction is a question not only of cinema, but also of art and architecture as well. For instance, the notion of taking the frame of the cinema and reinserting into the urban environment is intriguing. Not only because of its implications regarding

¹⁴⁴ Spieler in: *Topos*, no. 14, March 1996, p. 113

¹⁴⁵ Spieler in: *Topos*, no. 14, March 1996, p. 114

the confrontation between an actual urban space and a mechanism of illusion, but also because it calls attention to the way vision and visibility is constructed.

In the “Projection Frames” project, buildings function primarily as an illuminated backdrop, and architecture becomes not only the subject framed but also the mechanism of framing.

We think that Greenaway’s insistence on the use of monochrome pictures with only the individual years projected onto the buildings, hoped to break conventions of framing and of indexing contents expected of any art.

Comparing to Holzer’s work in the built environment, Greenaway’s projections do not seize the way she does, the institutional power of language as it exists in the built environment. Instead Greenaway’s cinema installation “Projection Frames”, focuses in transforming the standing monumentally of buildings, places and projections into the inmost phenomenological experience of the viewer.

On the other hand, Greenaway’s projections differ a lot from Wodiczko’s almost guerrilla projections onto the city. Wodiczko’s projections definitely index the conditions of abuse of power, moved by real estate ubiquitous entities and by the political power. Wodiczko’s works use the public space to index situations of abuses of power, while Greenaway’s projections aim the viewer to project their own memories onto the public space.

Visual Art set only for the embellishment of the city’s outdoor spaces - temporary installations

Up to now, we considered examples of artists’ work, in and with, public space, in which the visual art produced aspired to unveil the close relations between politics, culture and aesthetics.

Now we intend to bring to our discussion, how the knowledge and art practice brought about by former artists on both sides of the Atlantic, is as if by

means of magical operations, “translated” into the discourse of the mainstream political, cultural and therefore aesthetic hegemony.

Lets take as an example the International competition held in 1995 by the Urban Development and Planning Department in Vienna in collaboration with Andrea Cejka, a Viennese landscape architect, to attract ideas for nine unattractive squares and unused left-over space. “The Chosen entries were realized in the form of an exhibition titled “Der Außenraum” (Outdoor Space), which was held as part of the “80 Days of Vienna” architecture festival in 1995.

In setting up the competition, the organizers were not in search of permanent designs but of temporary installations, and were “*not interested in the use-oriented ideas but in imaginative concepts.*”¹⁴⁶ (Fig. 55 and 56)

Of a total of 97 proposals submitted for this event, the nine projects selected by the organizers aimed to realize the beautification of the spaces for which they were site specifically produced. They did not bring up any questioning regarding the public sphere, urban-aesthetic, or spatial cultural. Their aim (the organizers that selected the proposals) was to embellish unattractive squares and unused leftover space.

By doing this, the organizers cooperated with the city government by whetting their appetite for decorative ephemeral events, favorites of their middle class voters. They publicized the event (80 Days of Vienna, architecture festival, 1995). They avoided unwelcome insights by some of the festival’s visitors. They kept social problems hid from exposure, as well as real estate pressures and design problems that certainly produced some of the unattractive sites of Vienna.

In this case the knowledge achieved by former experiences of visual art set in the public built space, was “translated” to fit into the prevalent hegemony (whether political, cultural or aesthetic), and illustrates a contemporary sophisticated strategy to achieve control of the production of meaning. However, the “80 Days of Vienna” besides what we just said, were also an effort of the city government to be sensitive to a new range of possibilities motivated by the

¹⁴⁶ Walter in: *Topos*, no. 14, March 1996, p. 72

enhanced participation between designers (architects, urban planners) politicians and the visual artists.

2.4.2 Visual Art, the building and site

Jacques Herzog & Pierre de Meuron (H&M)

“Herzog & de Meuron refuse literally the classic concept of architecture as an autonomous discipline, mother of Arts (Plato, Aristotle, Hegel). They recognize its limits and the need for interaction between architecture and other fields such as painting and sculpture – Paul Klee, Piet Mondrian, Donald Judd, Joseph Beuys, Helmut Federle, Rémy Zaugg.”¹⁴⁷

H&M use traditional materials, skills and forms, not to reinforce an established tradition, but to take a position simultaneously progressive and conservative. Their architectural production uses methods, materials and forms that are usual in the contemporary practice of architecture, nevertheless their production embodies energy between explosion and control as if their architectural production has an explosive temperament which is rigidly controlled.

We may illustrate this idea with most of their production. Lets call upon their projects for Signal Box Auf dem Wolf – Basel, 1988/89 (fig. 57 – 59), Greek Orthodox Church – Zurich, 1989; Arts Centre - Blois (1991), Ricola Europe factory (fig. 60 – 62) and storage building – Mulhouse-Brunnstatt (1993).

All these constructions explore sensuality, sculpture, images, textures, and seduction and are simultaneously conceived with simple geometry, established construction methods and techniques. Their constructions are simultaneously shelter and icon for architecture as an instrument of perception.

¹⁴⁷ Herzog & de Meuron 1995, p. 17 (text originally written in English by Eduardo Souto de Moura)

H&M relate intimately the design process, the making of architecture, to their perception of the world.¹⁴⁸ They do not produce buildings out of formal strategies, but rather their emphasis is linked to how they understand a site.

To understand and unveil the perception of a site, it is important to create meaningful interventions within a specific architectural environment.

If we think of visual art interventions within architectural environments, maybe our creative approach is informed by how we perceive a site in its own specific characteristics. Therefore the latent tension between explosion of creation, and control given by the existing conditions of the site, and by the symbolic and social context, are still at the epicenter of creation.¹⁴⁹

In this respect we would like to refer again to Matta-Clark's work, focusing on the latent explosion of creation, and control given in Matta-Clark's work by the symbolic, social, perceptive and kinesthetic/spatial issues in discussion, made visible with his work.

He created thresholds that transformed common buildings condemned for destruction to become monuments. H&M transform common buildings into monuments, however Matta-Clark produced self-effacing monuments with such fast entropy that they exist today only as images. Mata Clark created another kind of impact given by the repercussion that his works have today and will probably have on future epochs.

Perhaps in a couple of centuries the entropy from which H&M's buildings have no escape will have their monumentality based on their representations, as well as another kind of monumentality based on the extent of the repercussions that the work of H&M had at their time and on future epochs.

¹⁴⁸ In this case we refer to what we just said concerning their values.

¹⁴⁹ A theme that we will resume in chapter 2.6 when combining the living experience with history, as well as with the social, cultural and symbolic experience related to the site, and with architecture and urban design.

2.4.3 Beyond Visual Art and the Public Built Space

The idea of Public Space has evolved in a complex manner, possibly due to the myriad of different approaches utilized by artists, architects, philosophers and politicians on the subject. The work that we selected to discuss on 2.4, aimed at giving a broad view of the contemporary uses of the public built space, not only as the background, but also as the subject for the projects set in the public built space.

For instance the work of Jenny Holzer is relevant for our study, because she altered buildings fronts and urban spaces with non-architectural messages, addressing effectively the discursive “skins” of contemporary places.¹⁵⁰

However no other artists such as Christo and Jeanne-Claude, helped us as much in understanding that the negotiations, debate and involvement with the community are as much a part of their art as the visible artwork. On the other hand the work of these artists is a reference to understand the implications that the public sphere and the public space have on the outcome of visual art set in public environments.¹⁵¹

The work of architects Herzog & de Meuron is important to our study because of their creativity and skills in transforming common buildings into monuments, using often explicit interactions between architecture and other fields such as painting, photography and sculpture.

Joseph Beuys and Richard Serra’ installations are significant for our study not only because of their effectiveness in redirecting (in their own peculiar way) the viewer’s attention towards the environment in which the artwork is set, but also because their outdoors artwork (when comparing with other work by the same artists set indoors) confirm the condition of visual set in the public place, to have

¹⁵⁰ Jenny Holzer’s work combines the living experience with history, as well as with the social, cultural and symbolic experience related to the site. This influenced some of our choices for the areas in discussion when formulating a method in chapter 2.6.

¹⁵¹ Their artwork made very clear the implications that lobbying and politics have in making possible or nor the production of non-commercial large-scale visual art. This influenced our choice in considering lobbying and politics for one of the areas in discussion when formulating a method in chapter 2.6.

an increased exposure to other interpretations¹⁵² beyond the leitmotifs that guided artists when producing such artworks.

However differently in their own peculiar way, the work of Gordon Matta-Clark and the projections onto monuments by Krzysztof Wodiczko, address a quasi guerrilla quality that visual interventions in the public space might have, which contrasts with the diligent work made with the community by Christo and Jeanne-Claude.

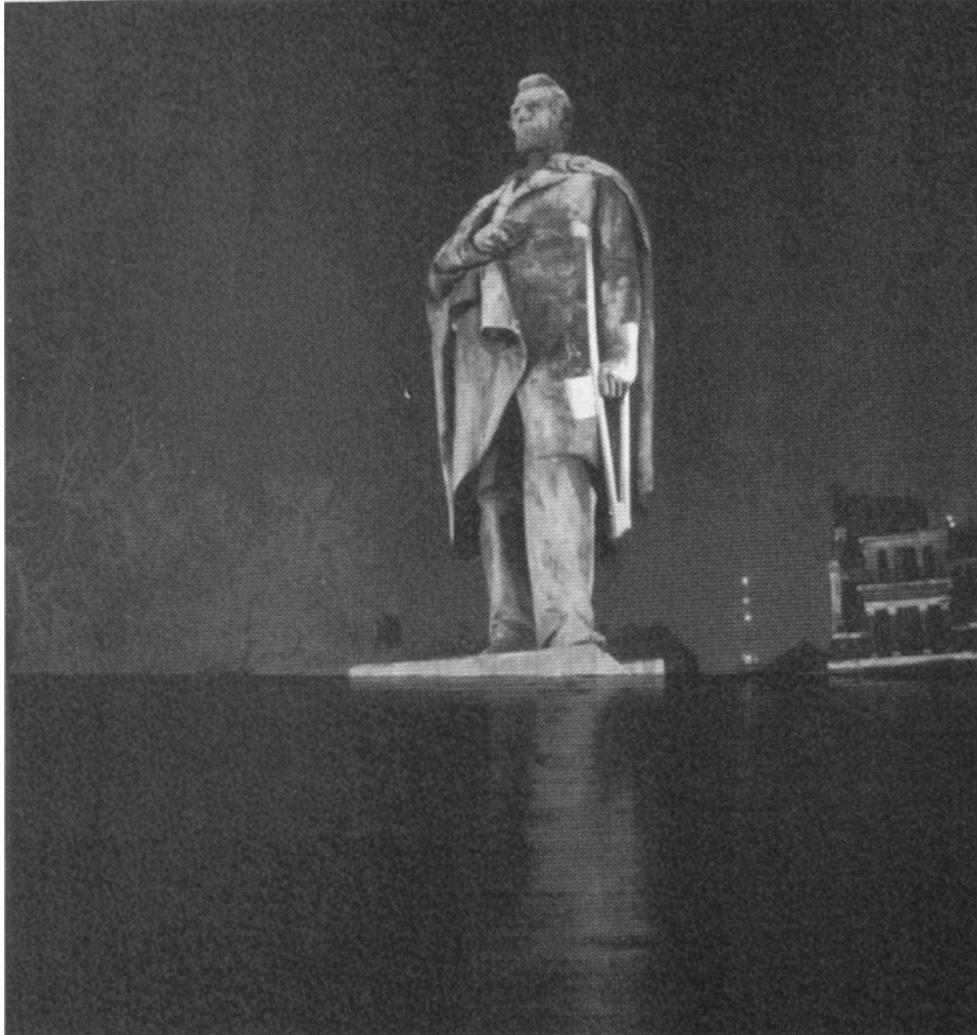
And finally, the Land Art movement of the 1960's and 1970's, not only was the pioneer in seeing the visual art not confined to a timeless art object, but also retrieved and extended to the contemporary practice of visual art, the size of visual interventions almost forgotten after the Baroque period, and made for the first time clear, which context and actors played a decisive role for contemporary visual arts interventions of large-scale projects, to be actually produced.

This helped us reach beyond the visibility¹⁵³ and monumentally¹⁵⁴ inherent in the projects we just reviewed. And contributed to the discussion in the subchapter 2.6, of a method of designing when creating projects of visual art, intended for the contemporary built public space.

¹⁵² In most cases motivated by significant changes in the context of their usufruct.

¹⁵³ A concept, which context and meaning (as discussed before) has various configurations. It may be associated with the size of these works, the visibility given to rhetoric of the contents displayed, the visibility granted to those sites and consequently to those who commissioned those works, the uses of these works by the powerful to reach a wide audience, the increased visibility of some art works promoted by the art sphere, the visibility granted by mass culture, the awareness by governments and corporations of the intertwining between different fields such as cultural production, world visibility and global commerce.

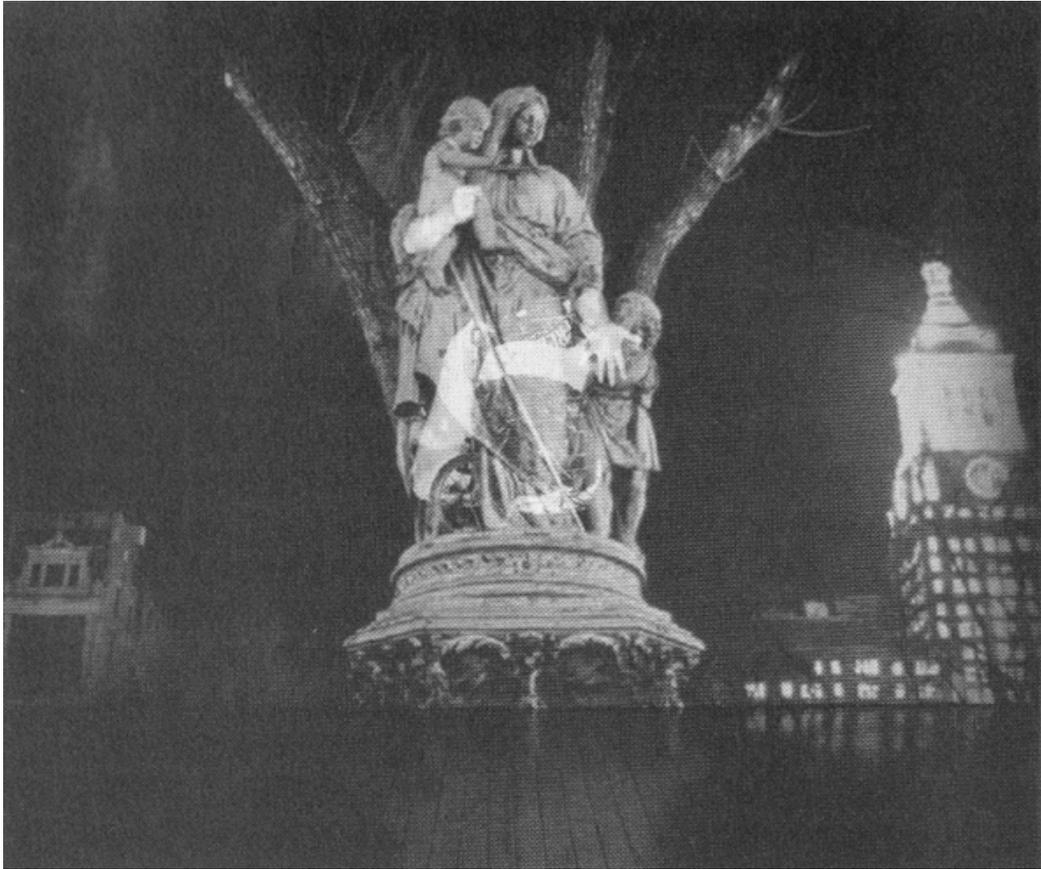
¹⁵⁴ A concept, which context and meaning (as discussed before) has various configurations. It may be associated with the size of these works, the uses of art by the powerful on a monumental scale (not necessarily size) to reiterate their power, the monumentally based on the extent of the repercussions that art works had at their time and on future epochs.



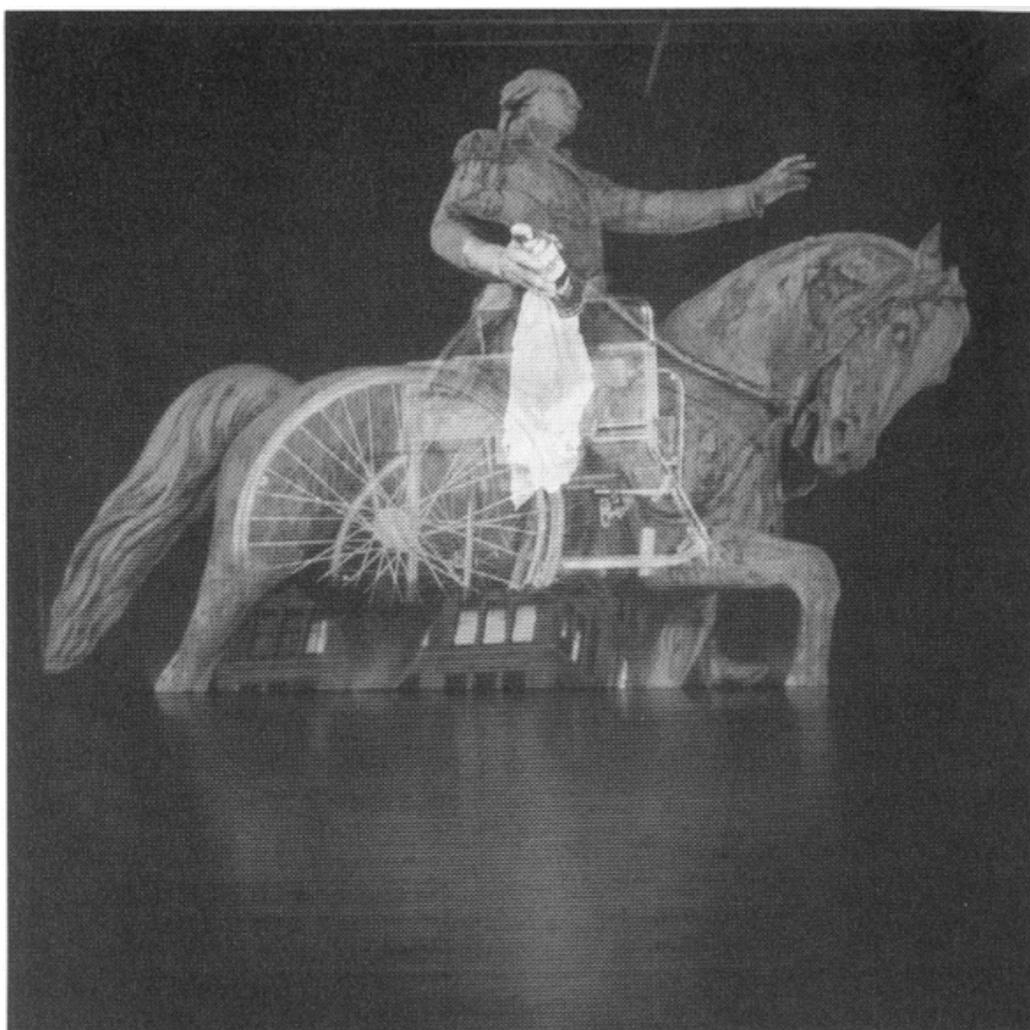
1. Krzysztof Wodiczko, *The Homeless Projection: A Proposal for the City of New York*, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), Abraham Lincoln Monument, Union Square Park.



2. Krzysztof Wodiczko, *The Homeless Projection: A Proposal for the City of New York*, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), Lafayette Monument, Union Square Park.



3. Krzysztof Wodiczko, *The Homeless Projection: A Proposal for the City of New York*, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), *Mother and Child Fountain (Charity)*, Union Square Park.



4. Krzysztof Wodiczko, *The Homeless Projection: A Proposal for the City of New York*, 1986, partial view of the installation at the 49th Parallel gallery – New York (original in color), George Washington Monument, Union Square Park.



5. Krzysztof Wodiczko, New York City Tableaux: Tompkins Square, 1989, view of the installation at Exit Art gallery – New York (original in color).



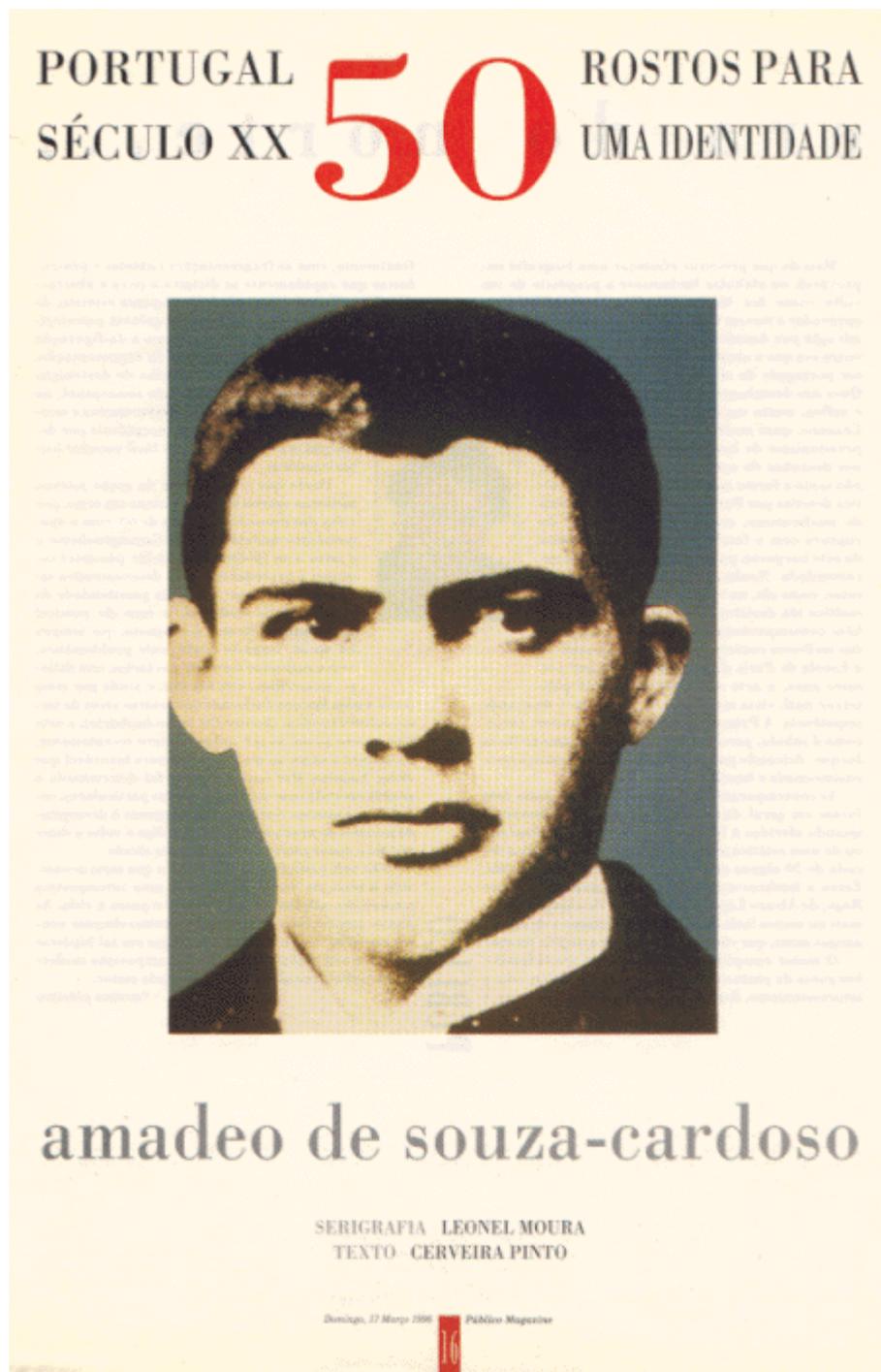
6. Juan Muñoz, The Irish Museum of Modern Art, Dublin, 1994, view of the installation at the patio.



7. Juan Muñoz, IVAM Centre del Carme, Valencia, n.d., detail of the installation.



8. Leonel Moura, "Florbela Espanca" 1996, offset printing (30x22cm) with a text of Silvina Pereira in verso.



9. Leonel Moura, "Amadeo de Souza-Cardoso" 1996, offset printing (30x22cm) with a text of Cerveira Pinto in verso.



10. Helena Almeida, "A Casa, detalhes" (The House, details) 1983, black-and-white photograph (84x72,5cm) one of four black-and-white photographs. Two photographs 73x84cm; two photographs 84x72,5cm.



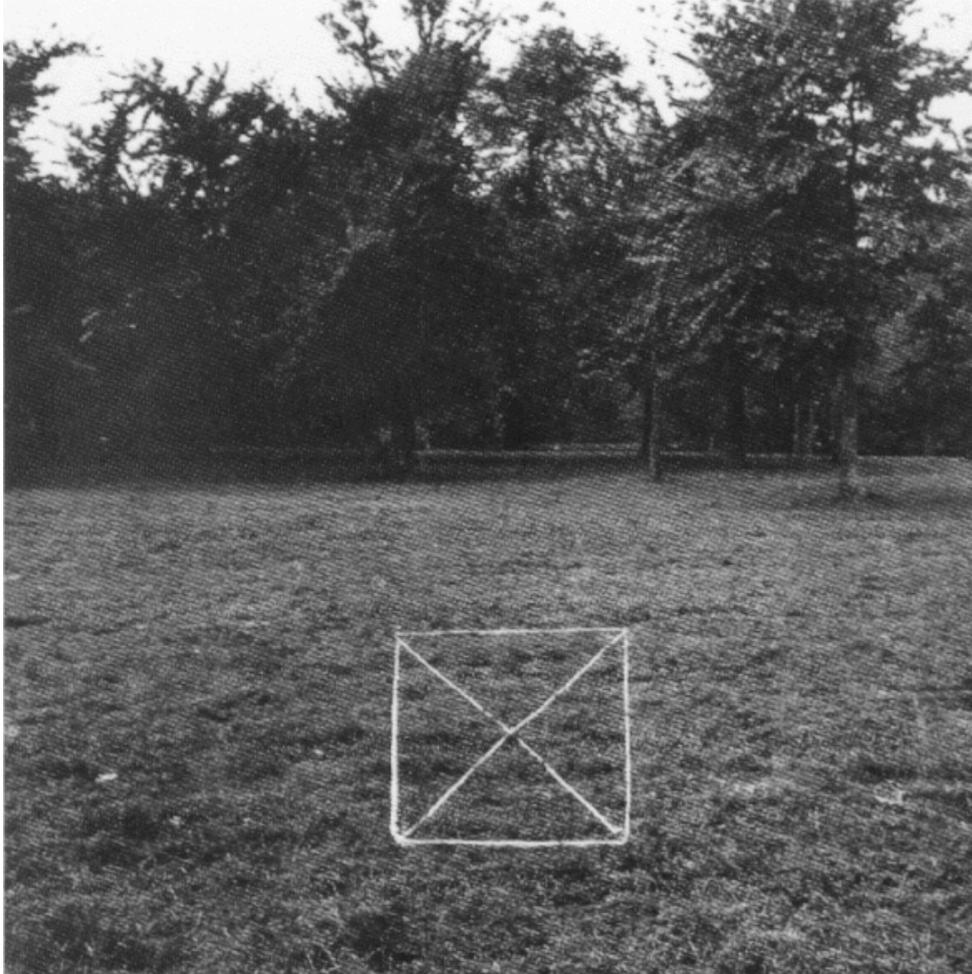
11. Helena Almeida, "A Casa" (The House) 1983, black-and-white photograph (83x70cm).



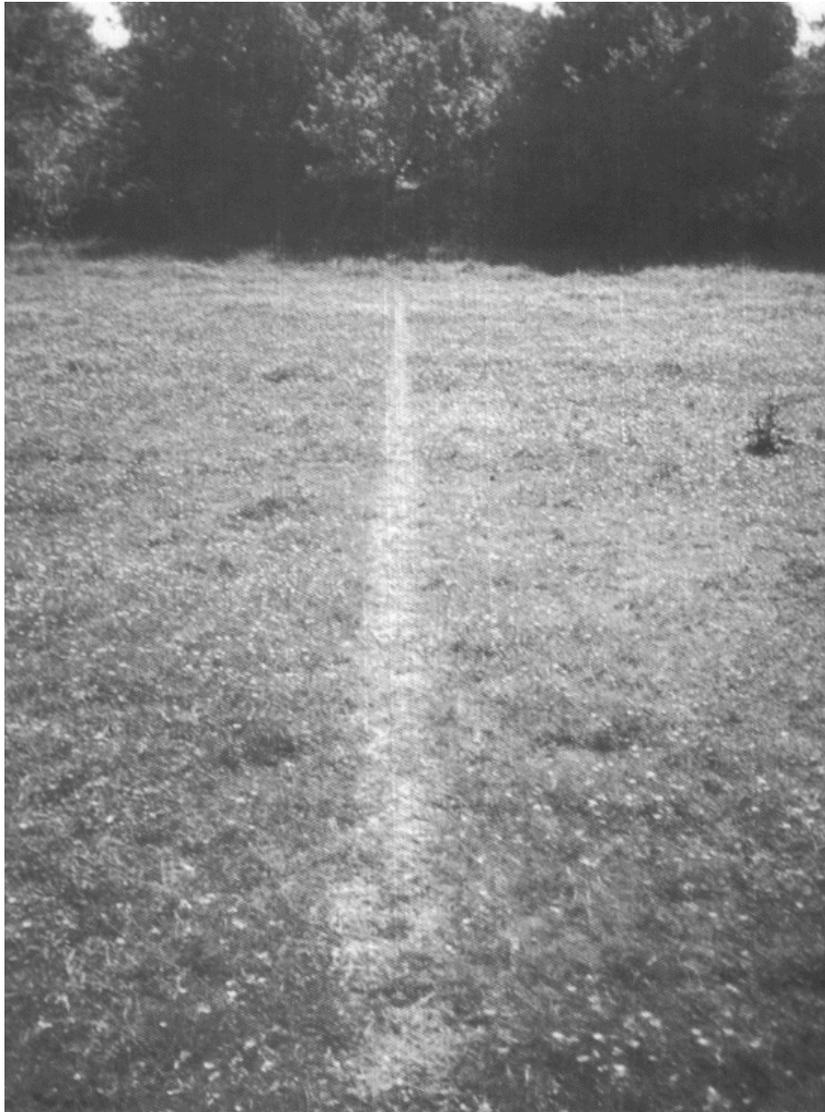
12. Walter De Maria, "Mile-Long Drawing" (destroyed), 1968, Mohave Desert, California. Since the early sixties De Maria had plans for gigantic work which was to be sited in a desert region, consisting of two parallel walls taller than a person's height, each a mile in length. Between these, the user would encounter the sky: *Walls in the Desert*". This work was never executed, but somehow informs "Mile-Long Drawing". His first piece of land art, consisting of two chalk lines on a dry sea bed, 356 cm apart, 1.1 mile (1,6 Km) each.



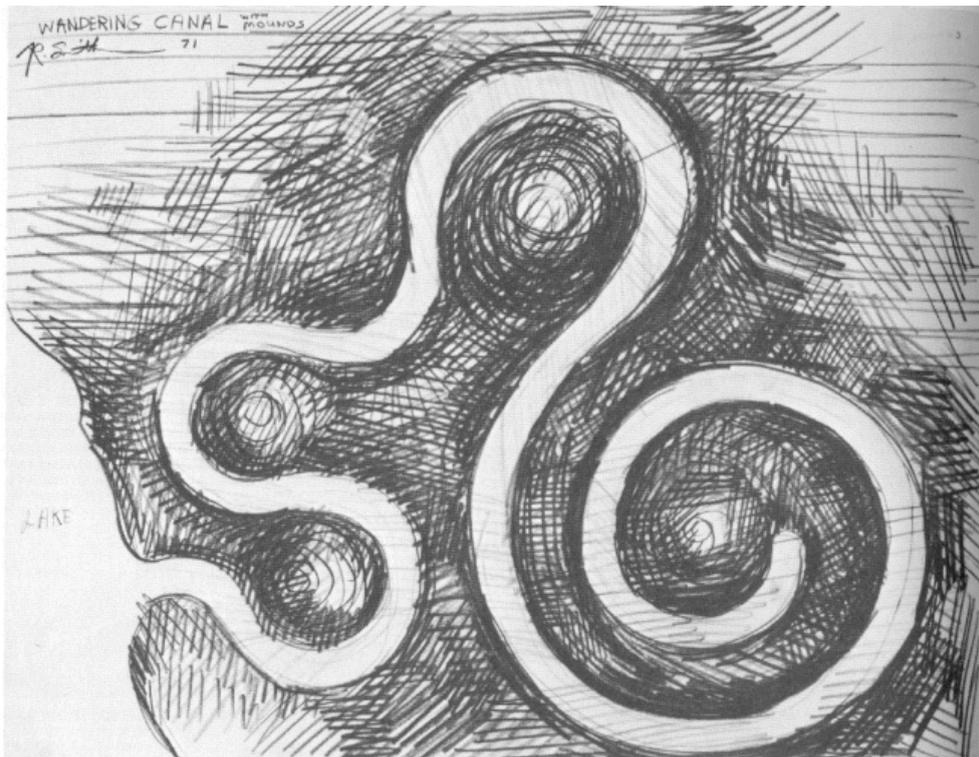
13. Carl Andre, "Log Piece" (destroyed), 1968, Aspen, Colorado. The work consisted of a line of wood timbers placed one behind the other, approx. 13,05 m long.



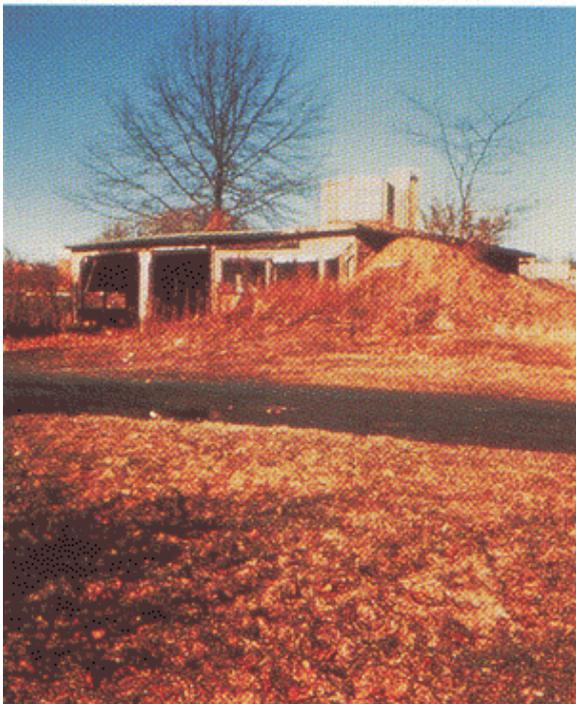
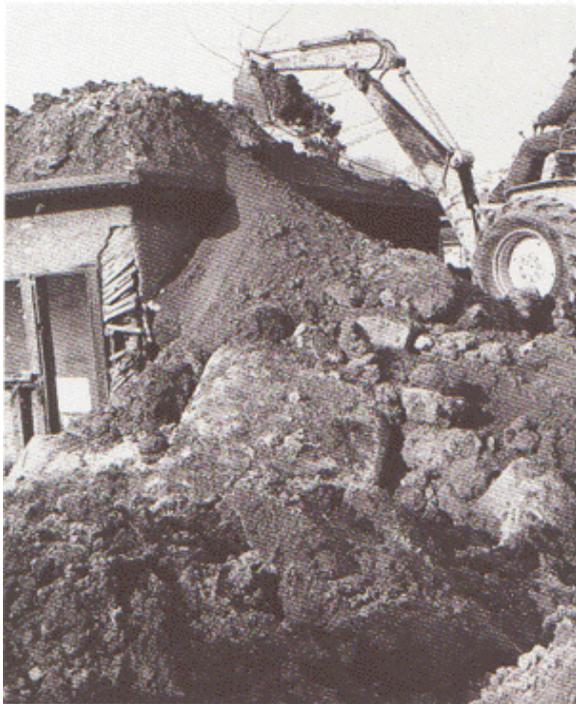
14. Jan Dibbets, "Perspective Corrections (square with two diagonals)" 1968, Black and white photograph on photographic canvas, 120 x 120 cm. Jan Dibbets' Perspective Corrections experiment with the optical construction of space inherited from the Renaissance, usually using string stretched over the ground to form squares or rectangles. The principle of these works is to invalidate the illusion of perspective created by photographic construction, while creating another illusion, which suggests that the square visible in the photograph is not in the photograph but superimposed on it. The correction of one illusion produces another illusion so that the viewer is led to deconstruct the understanding of pictorial perspective.



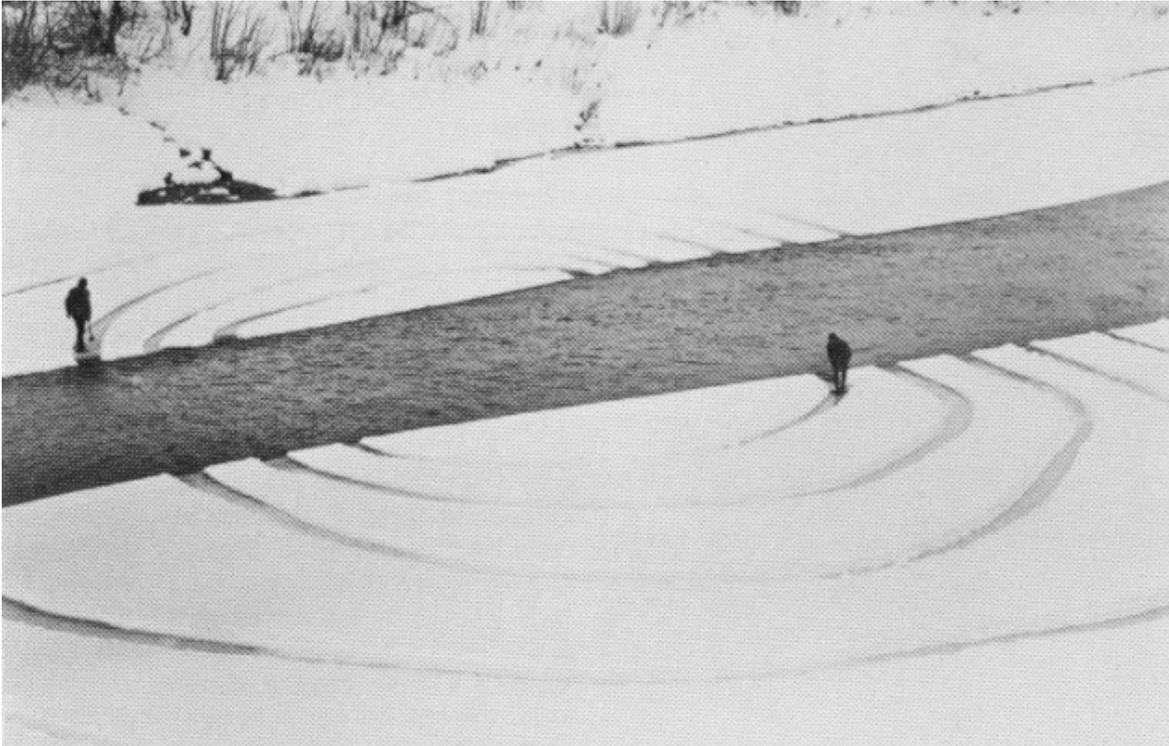
15. Richard Long, "A Line Made by Walking" 1967, Somerset – England, Black and white photograph on paper, 37,5 x 32 cm.



16. Robert Smithson, "Wandering Canal with Mounds" 1971, pencil, 47 x 60 cm, project not produced.



17. Robert Smithson, "Partially Buried Woodshed" 1970, Kent – Ohio, woodshed and 20 truckloads of earth, 3 x 33 x 14 m.



18. Dennis Oppenheim "Annual Rings" 1968, Ax, snow shovel; ice, snow, 50 x 66 m, USA/Canada boundary at Fort Kent, Maine and Clair, New Brunswick. The schema of lines depicting the annual growth of a tree is mapped as pathways shoveled out of snow, and is bisected by the river that forms the United States and Canadian boundary line.



19. Joseph Beuys "7,000 Oaks" 1982, Between the opening of Documenta 7 in 1982 and Documenta 8 1987, the pile of basalt markers gradually dwindled until the last tree was planted on 8 June 1987.

20. Joseph Beuys "7,000 Oaks" 1982, 7,000 basalt markers, 7,000 holm oak trees, Documenta 7, Friedrichsplatz, Kassel.



21. Joseph Beuys "7,000 Oaks" 1982, 7,000 basalt markers, 7,000 holm oak trees, Documenta 7, Friedrichsplatz, Kassel.



22. Joseph Beuys "7,000 Oaks" 1996, trees planted paired with a basalt stone. View of the sidewalk facing the front entrance of Dia Center for the Arts – New York City.

The installed trees are at West 22nd Street, between and including 10th and 11th Avenues.

In 1988 Dia installed five basalt stone columns, each paired with a tree, along the street in front of its exhibition facility, continuing *7000 Eichen (7000 Oaks)*, a project that was initiated at Documenta 7 in Kassel, Germany. During 1996, eighteen additional pairs of trees and stones were installed along both sides of West 22nd Street, furthering Beuys' intention to continue the project beyond the city of Kassel.

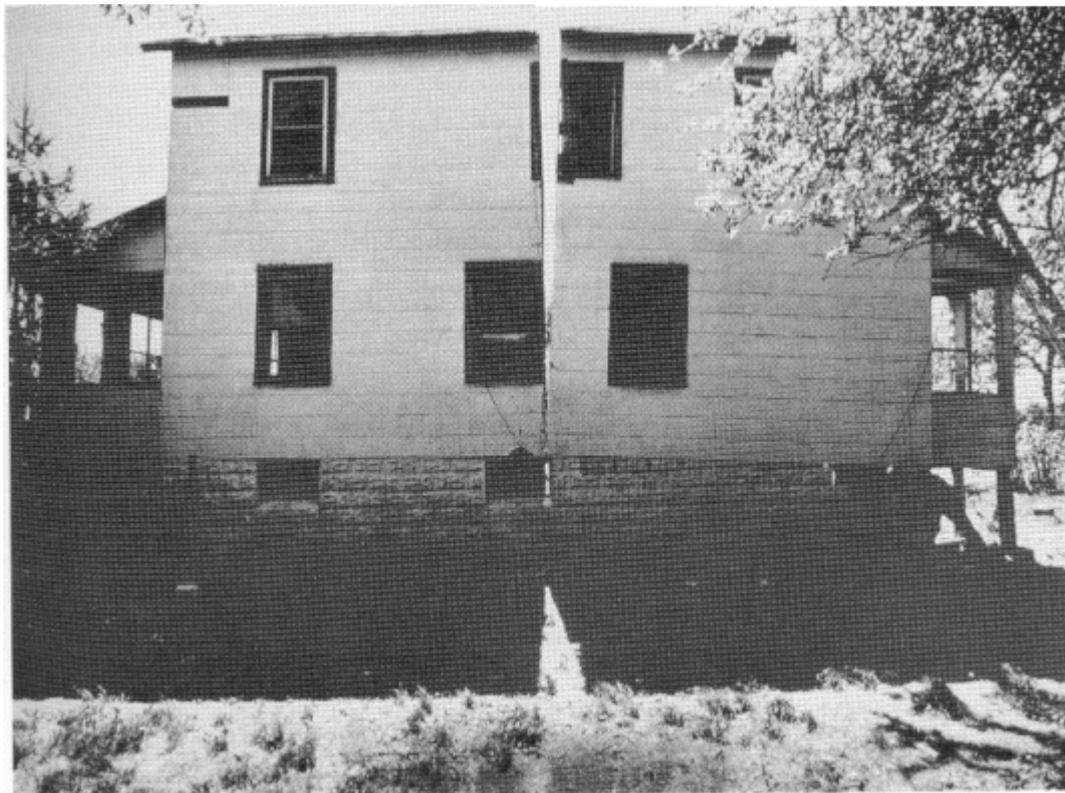
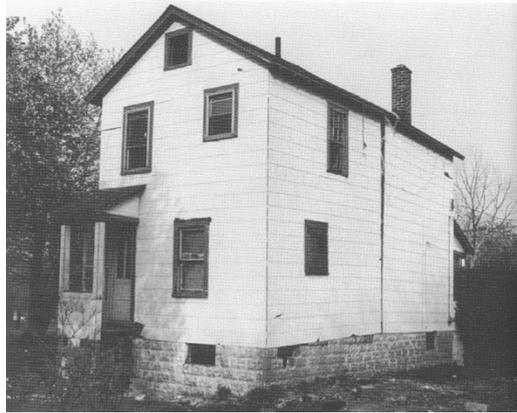
23. Richard Serra "Tilted Arc" 1981, curving steel forged wall bisecting a forlorn public plaza in New York City. This piece was opposed by over 1,300 workers in the adjacent office buildings, which signed a petition against the work claiming that it violated their public space, that is, their access to work. In March 1985, a public hearing was held in the District Court of Lower Manhattan, and it was decided that the work should be removed.



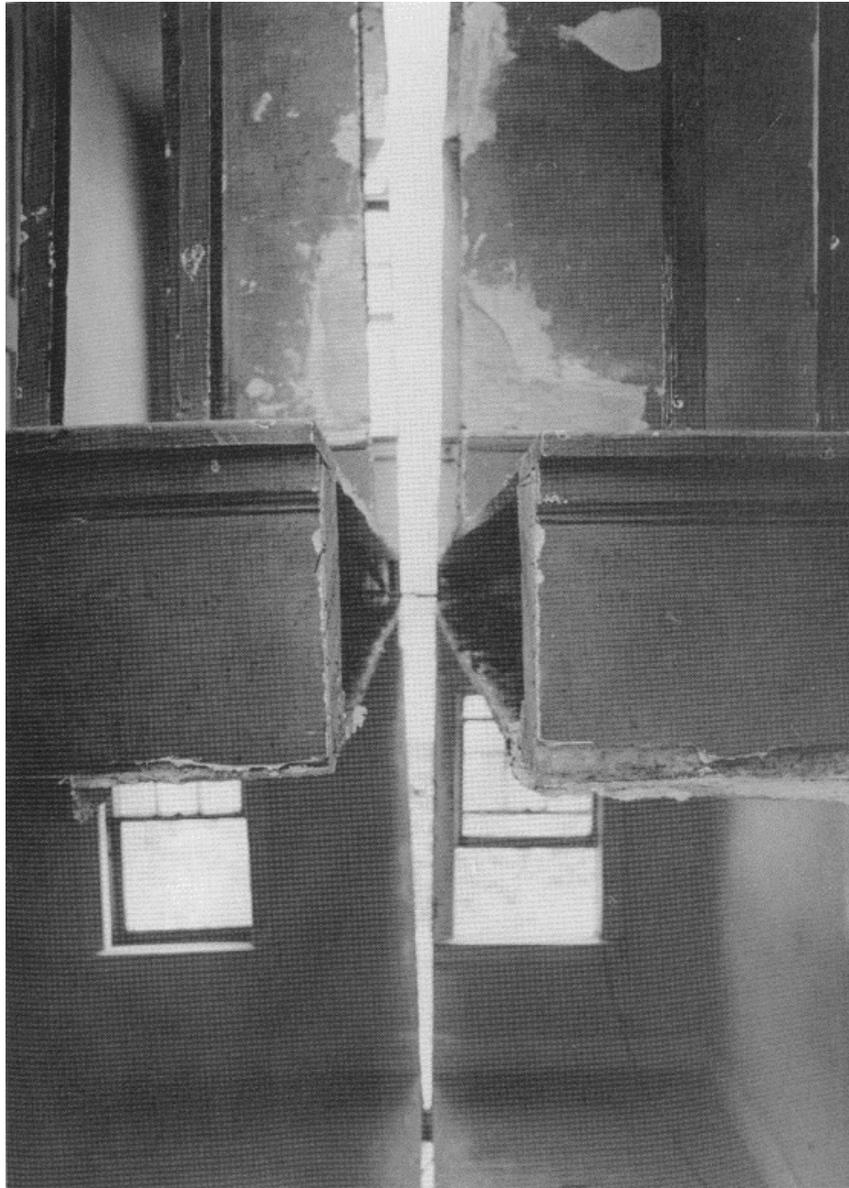
24. Richard Serra "Running Arcs (For John Cage)" 1992, 3 steel forged conical elements, each 4m x 17m x 5cm, Düsseldorf.



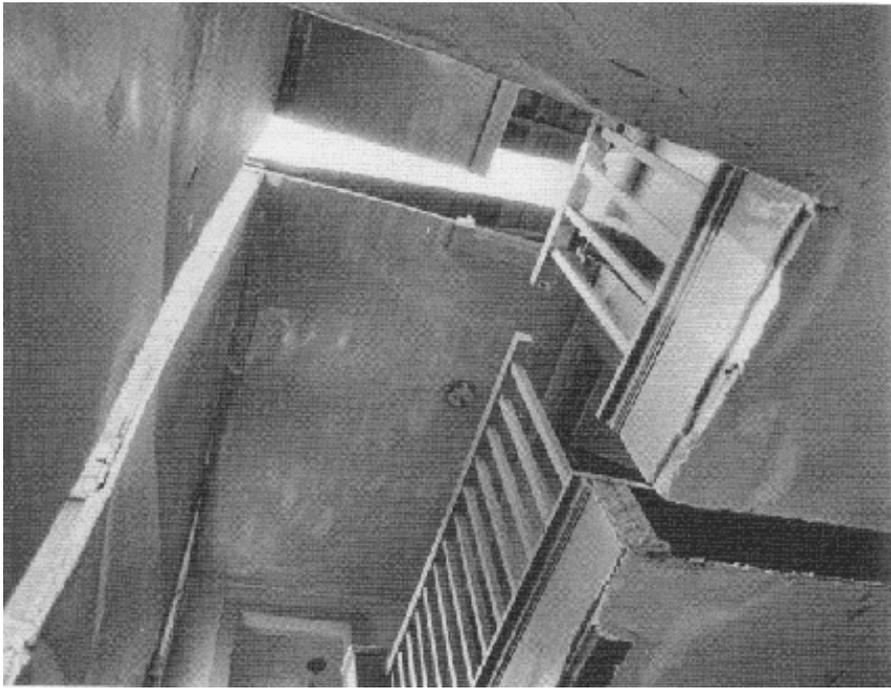
25. Matta-Clark "Splitting" 1974, 322 Humphrey Street, Englewood, NJ.



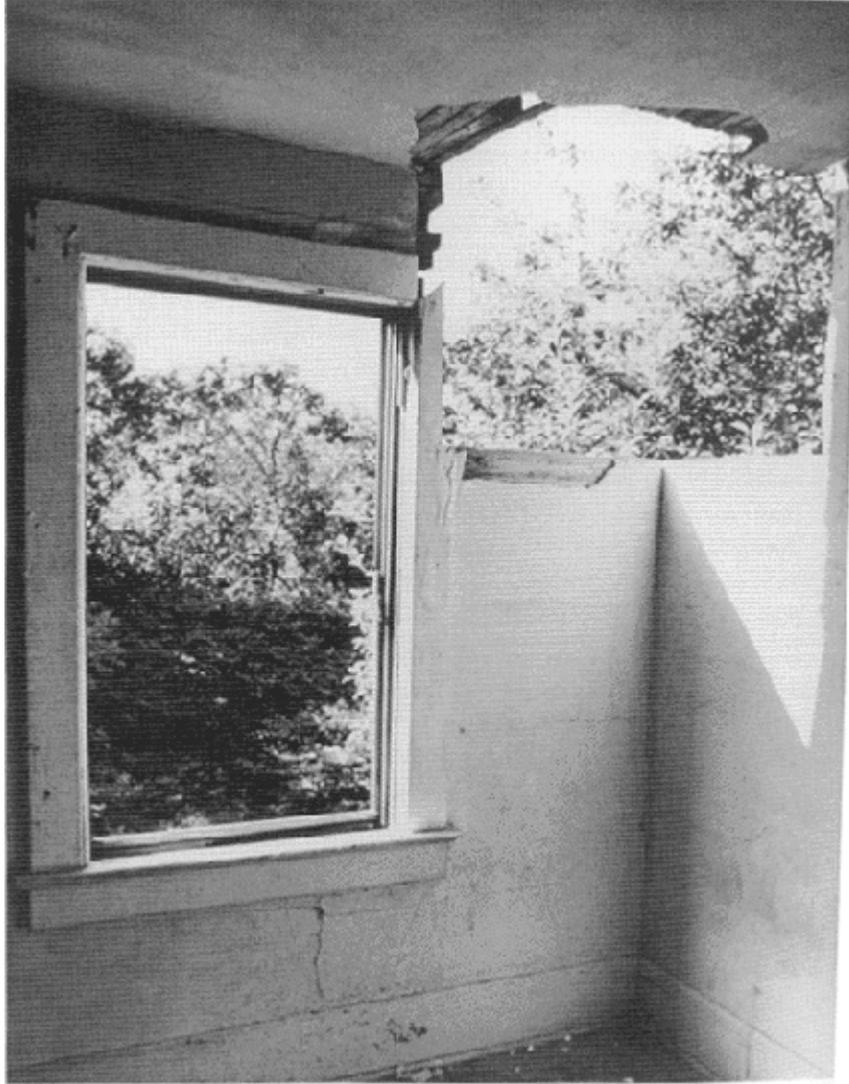
26. Matta-Clark "Splitting" 1974, 322 Humphrey Street, Englewood, New Jersey.



27. Matta-Clark "Splitting" 1974, 322 Humphrey Street, Englewood, N J.



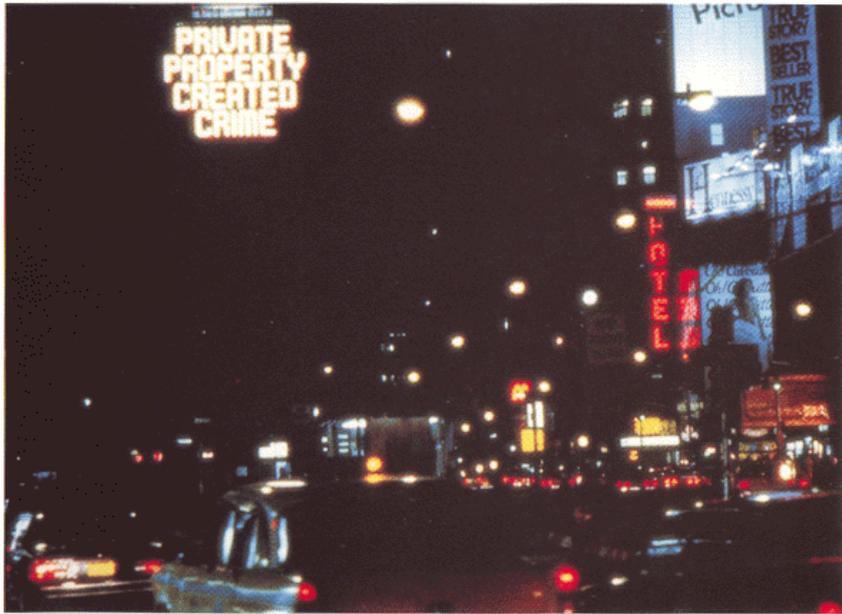
28. Matta-Clark "Splitting" 1974, 322 Humphrey Street, Englewood, N J.



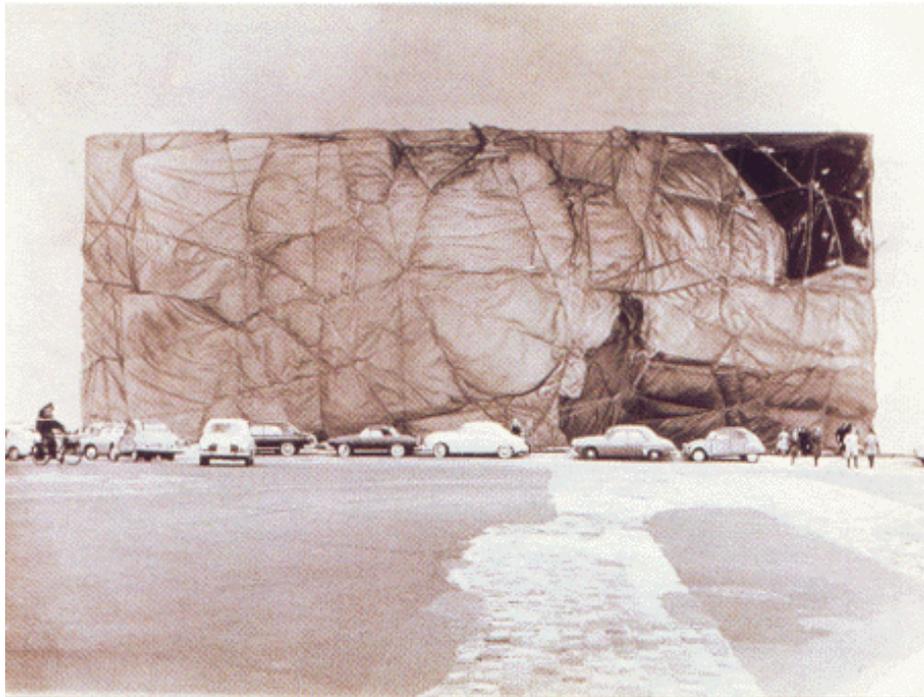
29. Matta-Clark "Splitting" 1974, 322 Humphrey Street, Englewood, N J.



30. Jenny Holzer from "Arno" 1996 - 1997, 185 mm Kodaclit-film Xenon projection, dimensions variable, project Arno river banks and facing buildings, "Biennale di Firenze: il Tempo e la Moda" Florence, 1996.
Above other image of the same site and project.



31. Jenny Holzer from "Truisms" 1977 - 1979, Spectacolor sign, Project "Messages to the Public", Times Square, New York City, 1982.



PROJET D'UN EDIFICE PUBLIC EMPAQUETE

I. Notes générales:

Il s'agit d'un immeuble situé dans un emplacement vaste et régulier.

Un bâtiment ayant une base rectangulaire, sans aucune façade. Le bâtiment sera complètement fermé—c'est à dire empaqueté de tous les côtés. Les entrées seront souterraines, placées environ à 15 ou 20 mètres de cet édifice.

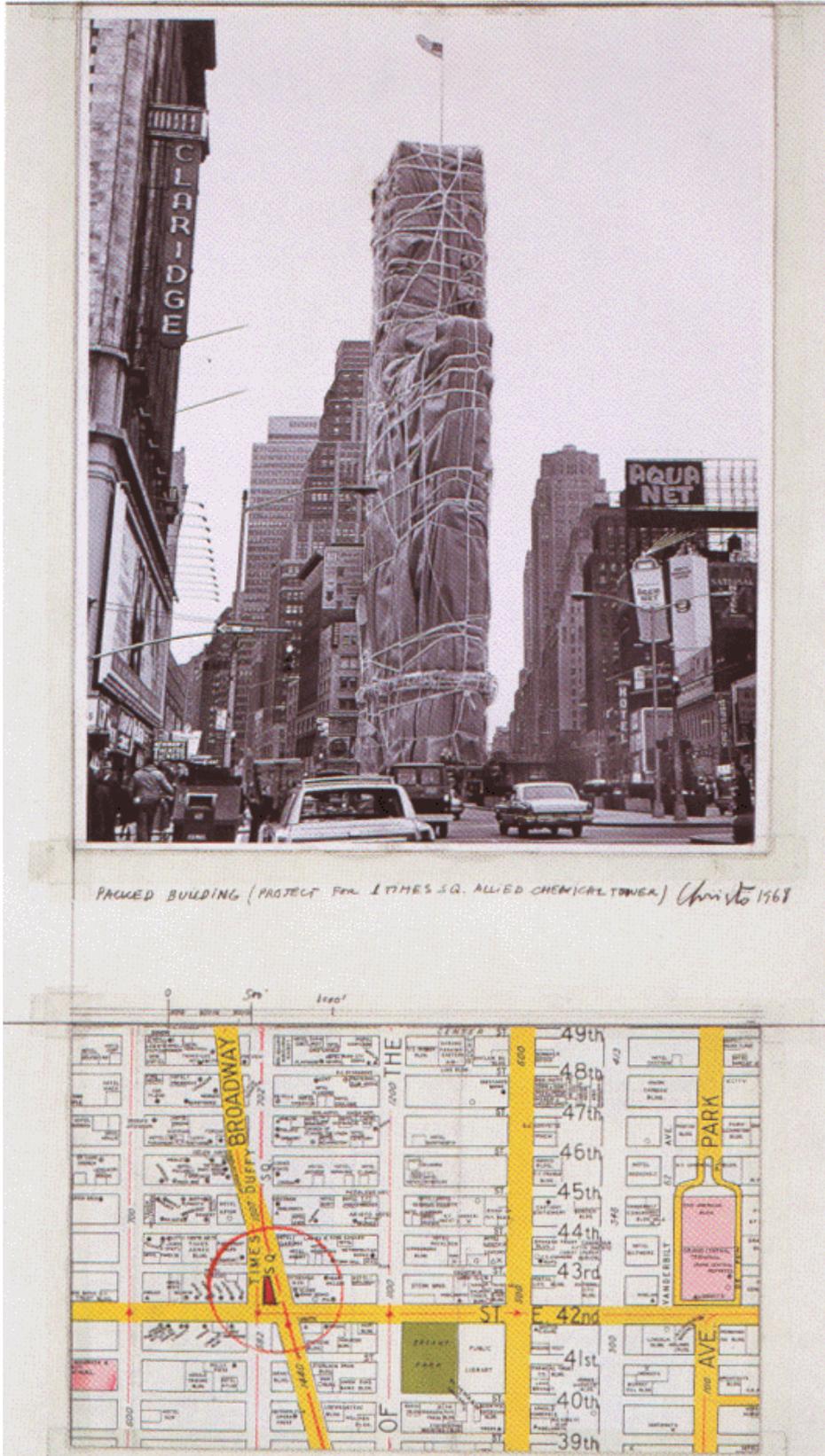
L'empaquetage de cet immeuble sera exécuté avec des bâches des toiles gommées et des toiles de matière plastique renforcée d'une largeur moyenne de 10 à 20 mètres, des cordes métalliques et ordinaires. Avec les cordes de métal nous pouvons obtenir les points, qui peuvent servir en suite à l'empaquetage de bâtiment. Les cordes métalliques évitent la construction d'un échafaudage. Pour obtenir le résultat nécessaire il faut environ 10000 mètres de bâches, 20000 mètres de cordes métalliques, 80000 mètres de cordes ordinaires.

Le présent projet pour un édifice public empaqueté est utilisable:

- I. Comme salle sportive—avec des piscines, le stade de football, le stade des disciplines olympiques, ou soit comme patinoire à glace ou à hockey.
- II. Comme salle de concert, planetarium, salle de conférence et essais expérimentaux.
- III. Comme un musée historique, d'art ancienne et d'art moderne.
- IV. Comme salle parlementaire ou un prison.

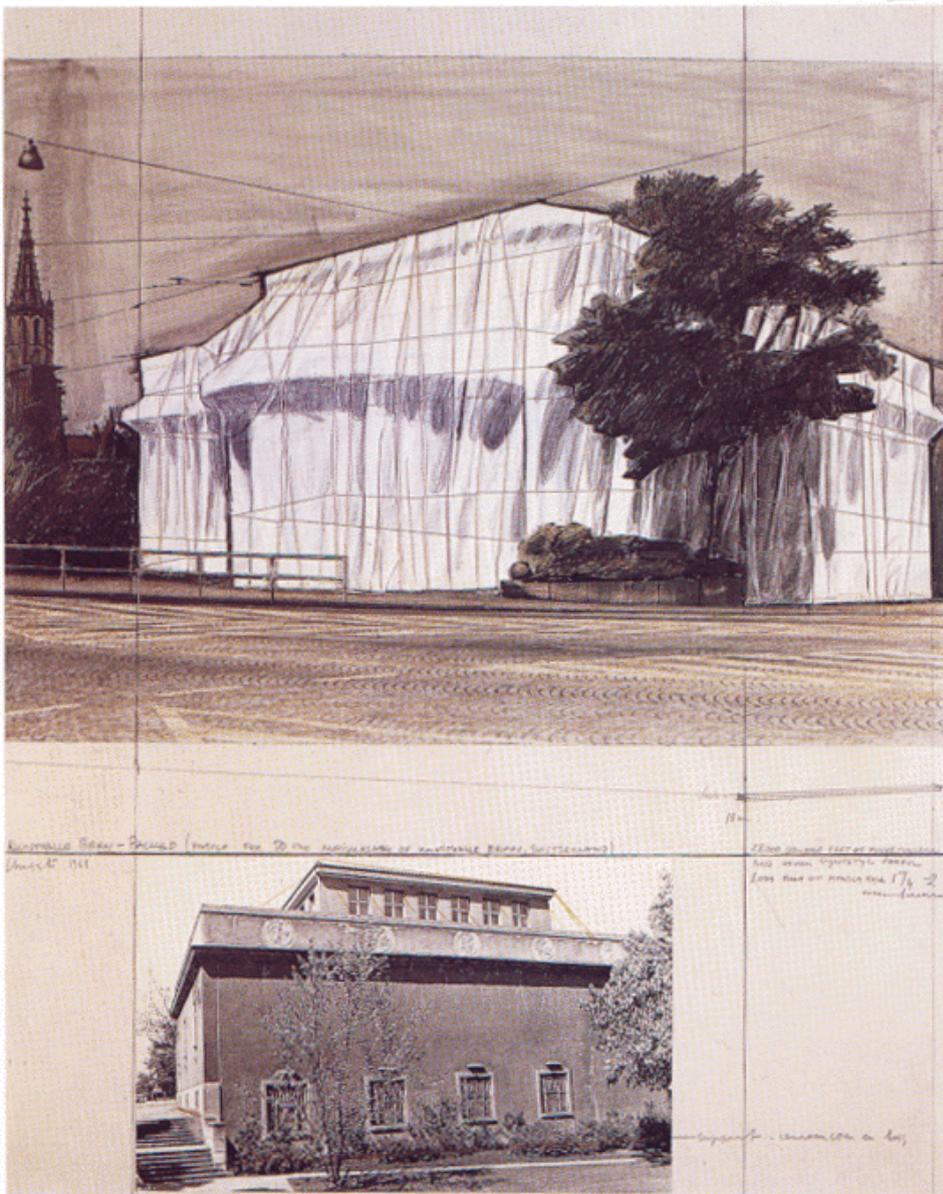
CHRISTO
octobre 1961, Paris

32. Christo "Project d'un Edifice Public Empaqueté" 1961, collage 41,5 x 25cm.

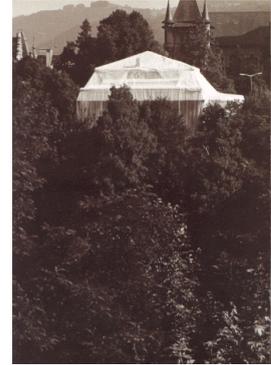


PACKED BUILDING (PROJECT FOR 1 TIMES SQ. ALLIED CHEMICAL TOWER) Christo 1968

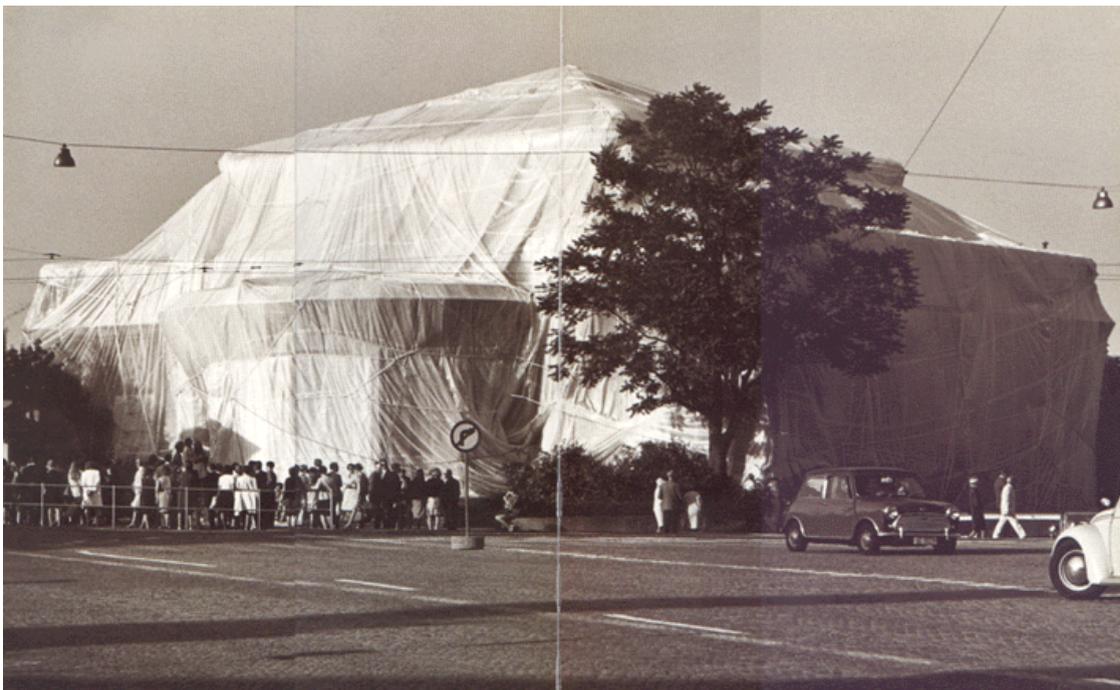
33. Christo "Wrapped Building, Project for #1 Times Square, Allied Chemical Tower, NYC." 1968, collage 42 x 26cm, pencil, collaged photographs by Harry Shunk, crayon, charcoal, map, ball-point pen and tape.



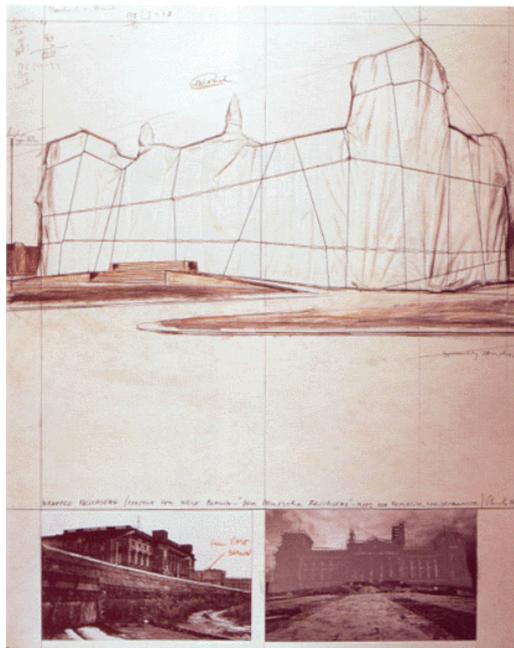
34. Christo "Wrapped Kunsthalle, Project for Bern" 1968, collage 70 x 55cm, pencil, photograph by Harry Shunk, charcoal, and crayon.



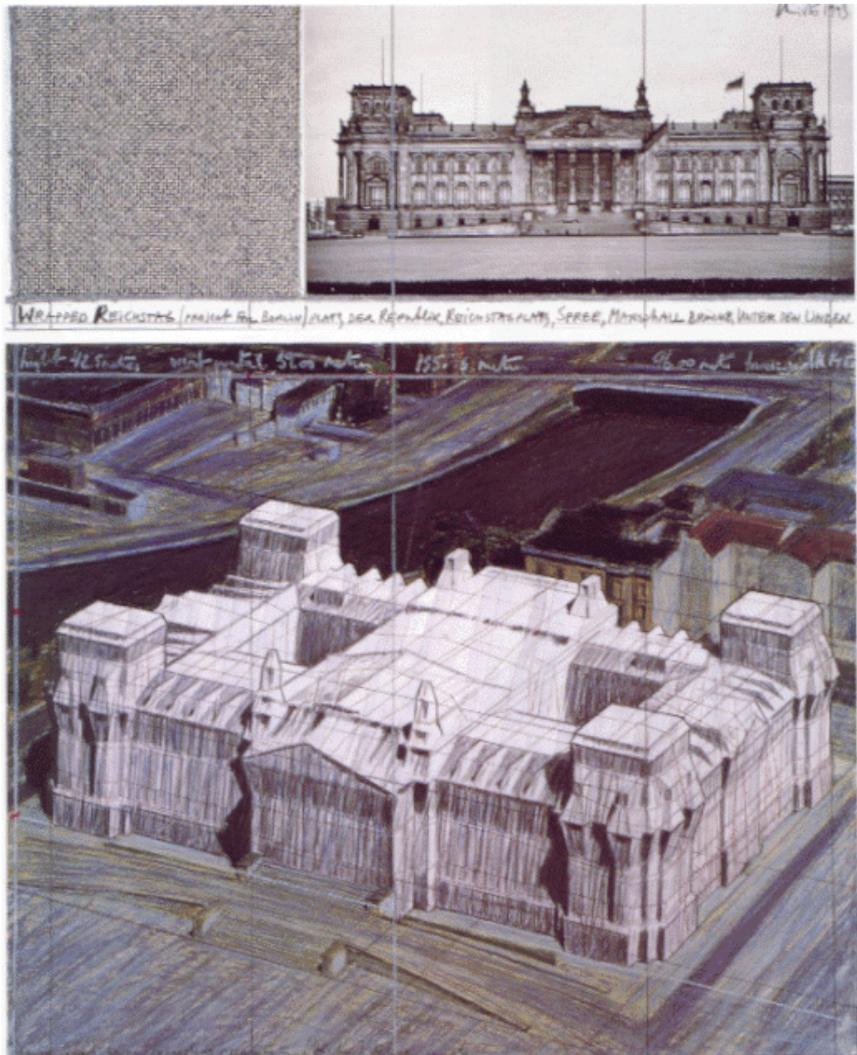
35. Christo "Wrapped Kunsthalle, Project for Bern" July 1968.



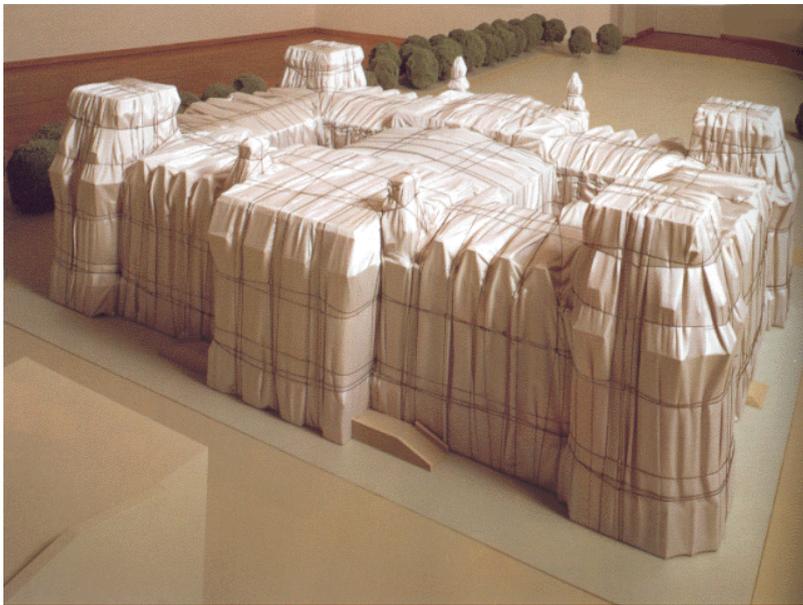
36. Christo "Wrapped Kunsthalle, Project for Bern" July 1968.



37. Christo "Wrapped Reichstag, Project for Berlin" 1972, collage, 71x 56 cm, pencil, color pencil, fabric, twine and photographs by Harry Shunk.



38. Christo "Wrapped Reichstag, Project for Berlin" 1993, collage in two parts, 30.5 x 77.5 cm and 66.7 x 77.5 cm, pencil, fabric, twine, photograph by Wolfgang Volz, pastel, charcoal, crayon and fabric sample.



39. Christo "Wrapped Reichstag, Project for Berlin" 1993, scale model, 80 x 250 x 500 cm, fabric, twine, wood, paint, cardboard and plastic.

40. Christo talking to the SPD Chairman Willy Brandt and Michael S. Cullen in Brandt's office in the parliament building in Bonn, 1977. Photograph by Wolfgang Volz

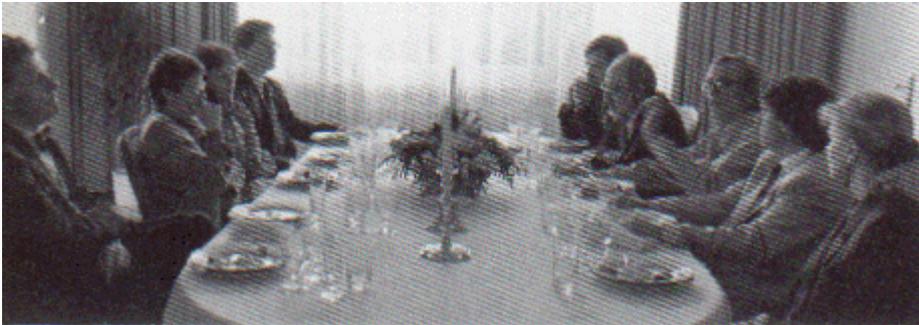


41. Inaugural discussion at the exhibition "Christo: Urban Projects 1961-81," in the Bethany Art House (Künstlerhaus Bethanien), Berlin, 1982. Photograph by Wolfgang Volz



42. At the home of Jeanne-Claude and Christo in New York, May 1984. From left to right: Dietrich Stobbe, Klaus-Henning Rosen, Jeanne-Claude Christo, Willy Brandt, and Christo. Photograph by Wolfgang Volz





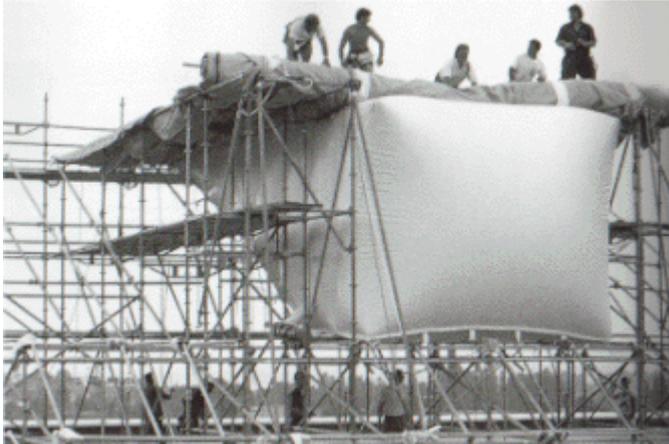
43. Working lunch at the office of Bundestag President Rita Süßmuth in Bonn, February 1992. From left to right: Peter Conradi (member of the Bundestag), Rita Süßmuth, Jeanne-Claude Christo, two members of Rita Süßmuth's staff, Michael S. Cullen, Christo, Roland Specker, and Sylvia Volz
Photograph by Wolfgang Volz



44. Working breakfast in the office of Bundestag president in the Reichstag, November 1992: Rita Süßmuth, and Christo discussing the time plan for approval procedures.
Photograph by Wolfgang Volz



45. Session of German Parliament, Bonn, February 25, 1994. The Bundestag debates the "Wrapped Reichstag" project and votes to grant permission. This was the first time in history that the future existence of a work of art was debated and voted on in a parliament.



46. Test wrapping in southern Germany. The IPL team conducted a test unfurling atop the roof of a building in Konstanz.



47. Test wrapping. The IPL team first constructed a framework of steel pipes, creating a three-dimensional form that corresponded to the angular configuration of the Reichstag's roof. Then they inflated a large air cushion, designed to fill out the space between the two "ears." The use of inflated air cushions provided a flat top surface for workers to unroll the fabric over the edge of the roof.

48. One of the last pre-installation meetings. June 1995.

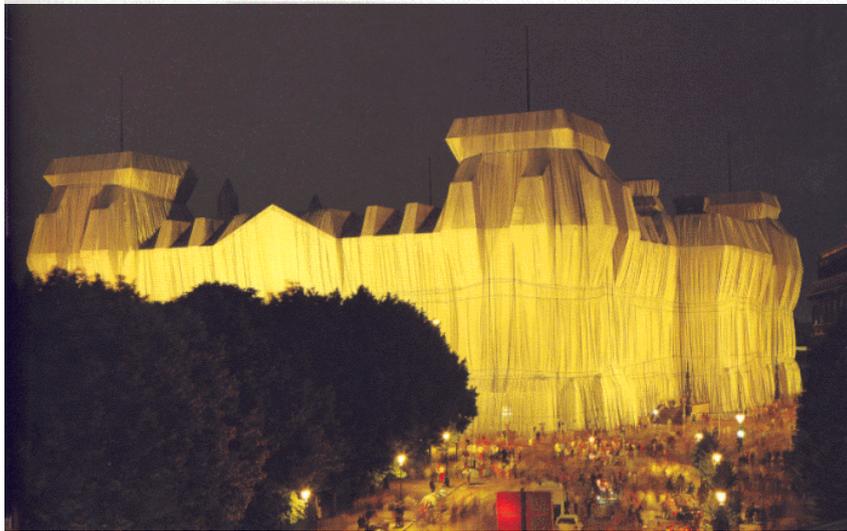
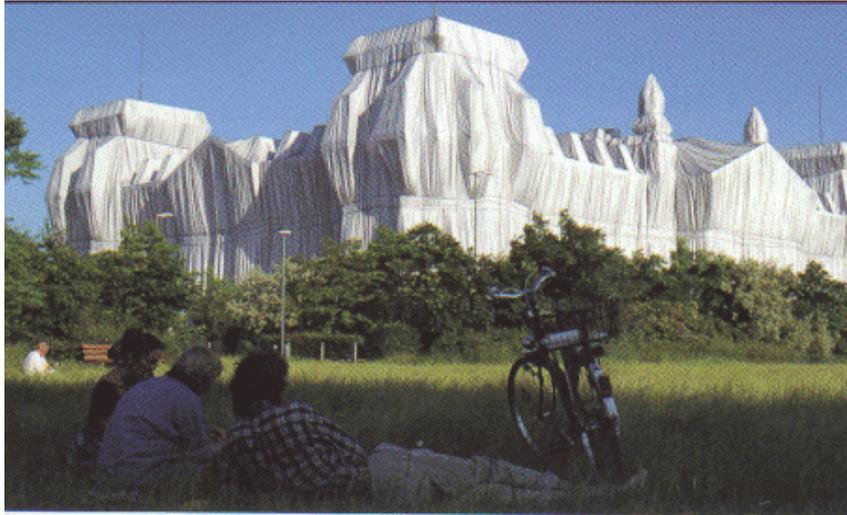


49. One of the last pre-installation meetings. June 1995. The artists and Volz carefully checked the scheduled sequence of events, each page representing one shift. A day after the beginning of the installation, however, the entire schedule had to be scrapped due to bad weather. From then on new instructions were issued at the beginning of each shift.





50. After the roof was fully covered, Jeanne-Claude and Christo joined the workers for a group photograph. June 1995.



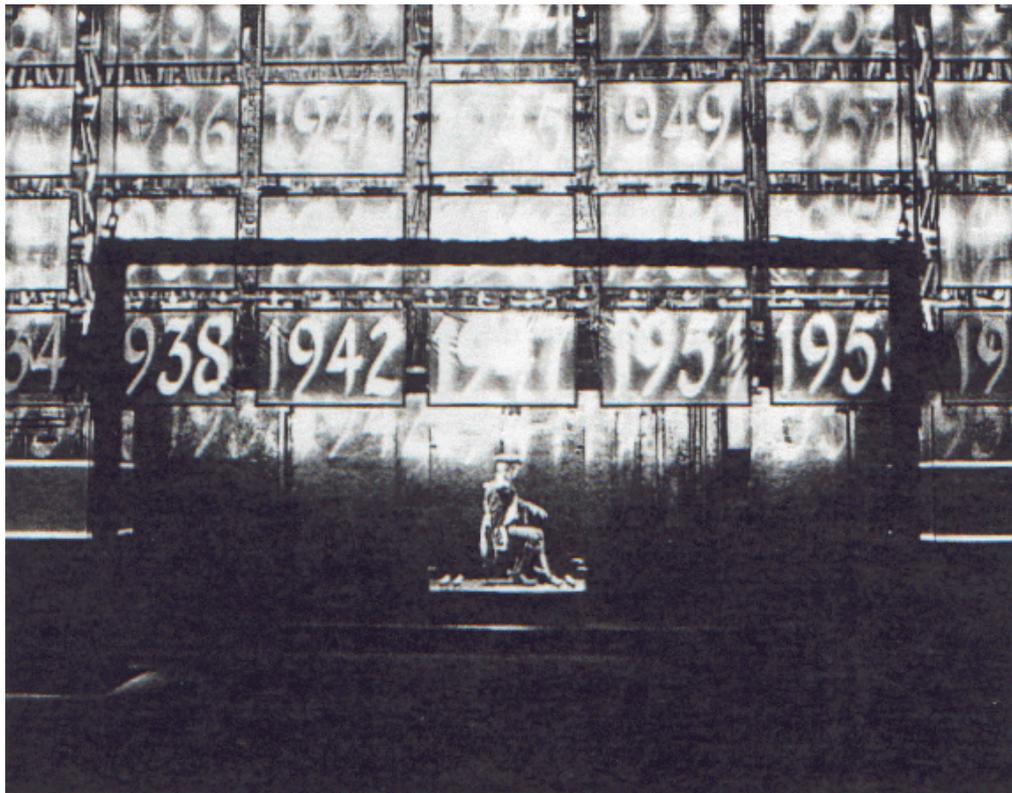
51. Christo and Jeanne-Claude Christo "Wrapped Reichstag" under different light conditions, June 24th – July 8th, 1995.



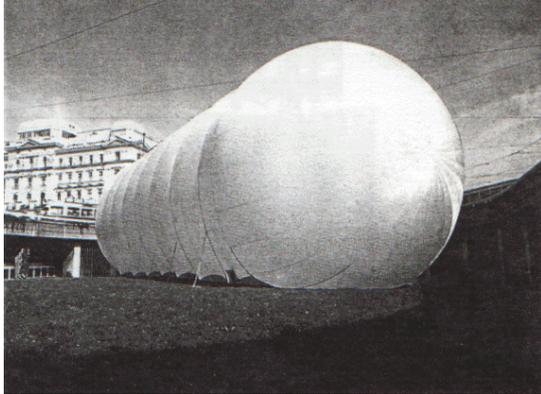
52. Christo and Jeanne-Claude Christo "Wrapped Reichstag" aerial view of the site, Berlin, July 1995.



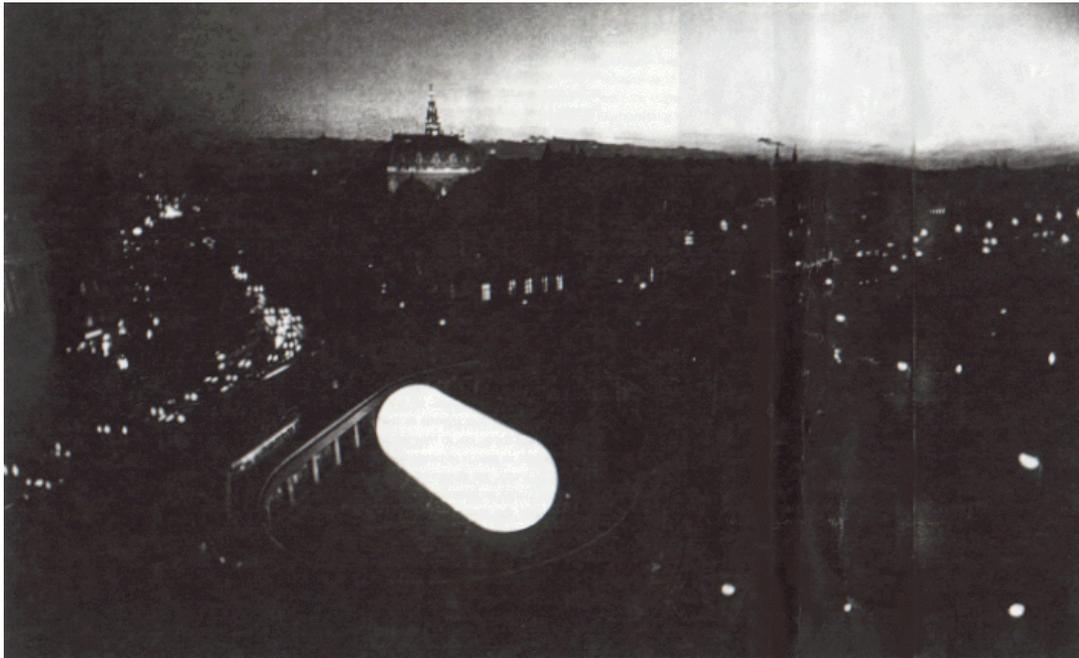
53. Peter Greenaway "Projection Frames" 1995, cinema installation, projection of monochrome dates on the facades of buildings, view of the installation at the Place of the National Theater, Munich.



54. Peter Greenaway "Projection Frames" 1995, cinema installation, projection of monochrome dates on the facades of buildings, view of the installation with frames, chairs and an actor in the Marstall Theatre, Munich.



55. Monika Gora, project for “Der Außenraum” (Outdoor Space), 1995, inflated air cushion anchored to the ground, placed in a tight curve of the underground railway at Schotentor, Vienna, lit from inside with xenon light. Ground view with daylight conditions.

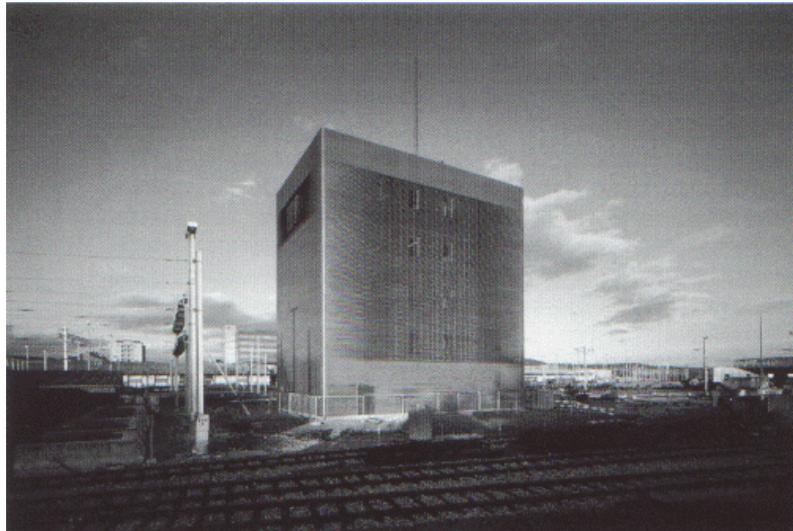


56. Monika Gora, project for “Der Außenraum” (Outdoor Space), which was held part of the “80 Days of Vienna” architecture festival, 1995, inflated air cushion anchored to the ground, placed in a tight curve of the underground railway at Schotentor, Vienna, lit from inside with xenon light. Aerial view with nightlight conditions.

57. Herzog & de Meuron, "SSB Signal box 4, on the wolf" Basel, Switzerland, project 1989, construction 1991-1994.

The concrete volume is wrapped with copper strips that veil the scale and the volumetric form of the building.

Ground view with daylight conditions.

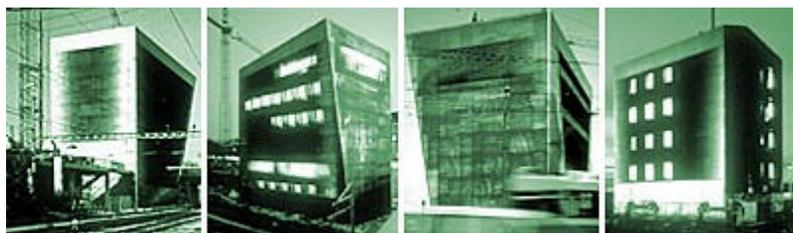


58. Herzog & de Meuron, "SSB Signal box 4, on the wolf" Basel, Switzerland, project 1989, construction 1991-1994.

Ground view with nightlight conditions.



59. Herzog & de Meuron, "SSB Signal box 4, on the wolf" Basel, Switzerland, project 1989, construction 1991-1994, four ground views.

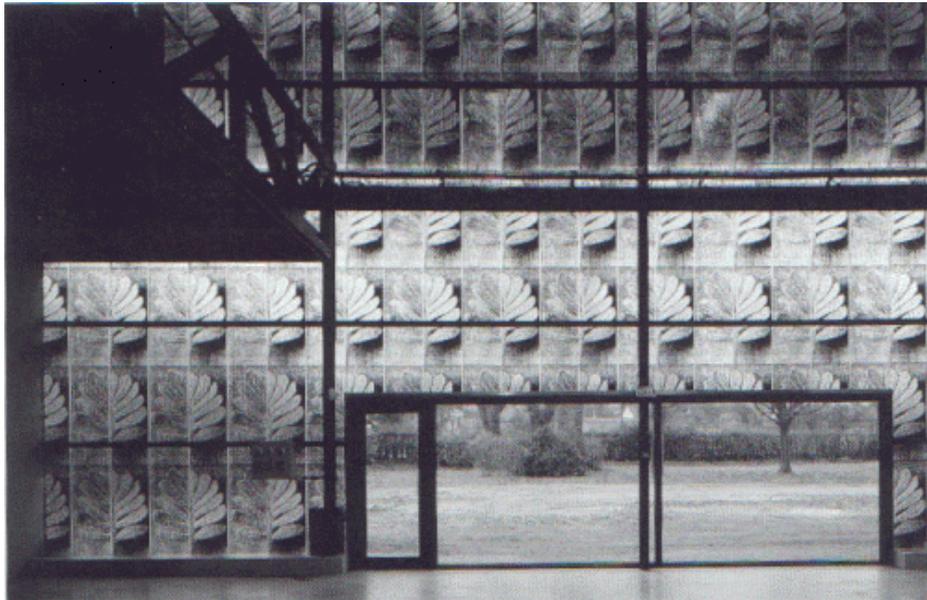




60. Herzog & de Meuron, "Ricola-Europe SA. production and storage building" Mulhouse-Brunstatt, France, project 1992, realization 1993, ground view with daylight conditions. The draining water transforms the massive concrete wall into a seemingly transparent surface.



61. Herzog & de Meuron, "Ricola-Europe SA. production and storage building" Mulhouse-Brunstatt, France, project 1992, realization 1993, ground view with nightlight conditions. The polycarbonate facade.



62. Herzog & de Meuron, "Ricola-Europe SA. production and storage building" Mulhouse-Brunstatt, France, project 1992, realization 1993. View from inside. The facade made of imprinted polycarbonate panels, a photograph by Karl Blossfeldt (1865-1932) served as a model for the printing.

2.5 A word on the contemporary façades covered with commercially motivated images

Although this not the subject of our study, we should acknowledge that many of the large scale images set in contemporary public space are commercially motivated.

Side elevations and facades of buildings, some of them under construction, in cities throughout the world have been since the early 1980's consistently covered with interchangeable very large areas used for advertising.¹⁵⁵ (Fig. 1 and 2) Apparently these vast areas are good business for everybody, excepting those who complain the visual contamination of public space with images that have no regard for the identity and specificness of places.

These large graphic surfaces that have to be seen by the passerby, and endured by the ones that inhabit the buildings that hold those surfaces, constitute the new “golden egg” of urban advertising: it is impossible to escape; impossible not to see; impossible to remain indifferent; after all, that is the dream of any advertiser and of any advertising campaign.

An usual justification given by the people of the advertising industry, is that these large scale graphic surfaces use lofty spaces, that most of the time prior to their intervention were neglected, such as closed buildings or a new face for scaffoldings on buildings under construction. This is only partially true, because it is also usual to see these vast surfaces used to hide from view social problems, real estate pressures and design problems.

Peter Rodenbech, director of the customer service of the advertising agency Leo Burnett (designer for the campaign on large screens for Lisboaágas and of Galp Energia) said: *“That it is necessary to have a regulation for the aesthetic quality of the advertising, and eventually of its quantity.”*¹⁵⁶

The architect José Manuel Fernandes, consultant of the Commissioners for the Outdoors Advertising of CML, said that: *“He considers the idea of the large*

¹⁵⁵ These areas for interchangeable commercially motivated images, are much bigger than the size of the billboard adds. They have areas such as 200 m2 to 300 m2 and bigger.

*graphic or photographic surfaces valuable if they are designed by professionals such as fine art artists, or other artists. If there are large advertising outdoors that are creative and animate some areas of the city, the gigantism and the coarseness of others make their presence disturbing.*¹⁵⁷ This calls the need for the city to have a commission to evaluate and give permission for the placement of these large scale outdoor advertising. An important issue if there the intention to create, recover or maintain places in the city where the sence of placeness superimposes itself to the sence of space (non-place).

We think that what we said of these giant commercially motivated images, only gives a glimpse of the vast cohort of the citizens and institutions whose actions regulate and shape the interchangeable large areas used for advertising in the city. However, we would like to emphasize that as citizens, designers and visual artists are as responsible as the aforementioned individuals and institutions, for the creation and uses of these large scale outdoor advertising.

¹⁵⁶ In: Espresso no. 1463, 2000, section: revista p.152

¹⁵⁷ In: Espresso no. 1463, 2000, section: revista p.152



1. Gable end of a neglected building covered with large-scale advertisement. This building is in a area of the city suffering real estate speculation. Alcântara – Lisbon, November 2000.



2. Facade of a warehouse covered with large-scale advertising. This building has an excellent visibility from the busy avenue that stretches along the riverside. Quay of Alcântara – Lisbon, November 2000.

2.6 Beyond visibility and monumentality – a debate and a method

In this chapter we will discuss why large-scale visual art may stimulate the making of a sensible dwelling in the two squares of our study, then we will discuss the design method which will guide the proposals for the projects presented in chapter 3.

A debate concerning the need for large-scale visual art for public spaces

Contemporary cities made architecture our closest and most intimate environment. In our society, architecture is simply an omnipresent thing. We live surrounded by and within its realm and inescapable nature. To meet others we no longer need to walk distances through the woods. Today we walk in the city, drive on highways, fly to other cities or use various telecommunications systems. Yet we are surrounded and more dependent than ever on human constructed environments.

In order to better understanding human constructed environments such as the squares of our study, we would like to recall what we said in chapter 2.2 Places and non-places. In fact, in chapter 2.2 we addressed the need for the constitution of places within non-places, to give the opportunity for people to deal with ambiguity and appreciate relational encounters with other people. The notion of place is necessarily historical from the moment it combines identity with relations, a basic human need that we call sensible dwelling.

Contemporary places such as the squares of our study are simultaneously places and non-places.

They are places because they are historical from the moment that they combine identity with relations, giving to those that inhabit it the landmarks and the modes of behavior that do not have to be prescribed by an outsider ubiquitous identity. The landmarks and modes of behavior that produce a place are anthropological.

They are non-places because they perform a contract based on the individual status/identity of the transient (spaces formed in relation to certain ends: transit, commerce, leisure); and the relation that individuals have with these spaces.

Contemporary places are in this respect complex, which justifies that all proposals for images to the scale of the built environment should take in account this context. Interestingly, large-scale images set in the built environment rarely become monuments, because it is of their nature, not longing for permanence as some architectural constructions or sculpture do.

Referring to monuments Gregotti said: *“As architects, all we can do is to construct projects and material objects able to present themselves at such a high level of integrity, tension, subtlety, depth of connection, and invention that they are worthy of becoming, by means of history, monuments.”*¹⁵⁸

However images set in the built space may become landmarks or references to existing landmarks. These images may react against continuous change, and against the value given to the instantaneous, the immaterial, and the temporary, giving to those who inhabit or to the transients in those places, a sense that combines the construction of the collectively symbolic with the identity of the place. In this case, images set in the built space such as seen in chapters 2.3 and 2.4 may reinforce or even unveil existing landmarks giving to places a sense of placeness.

Contemporary large-scale images set in the built environment may never be monuments but may give monumentality, and in some cases visibility to the collectively symbolic, reinforcing aspects of the identity of the place that otherwise wouldn't be noticed. This aspect will be of importance to stimulate the sense of place and therefore contribute for a sensible dwelling on the sites of the projects proposed in chapter 3.

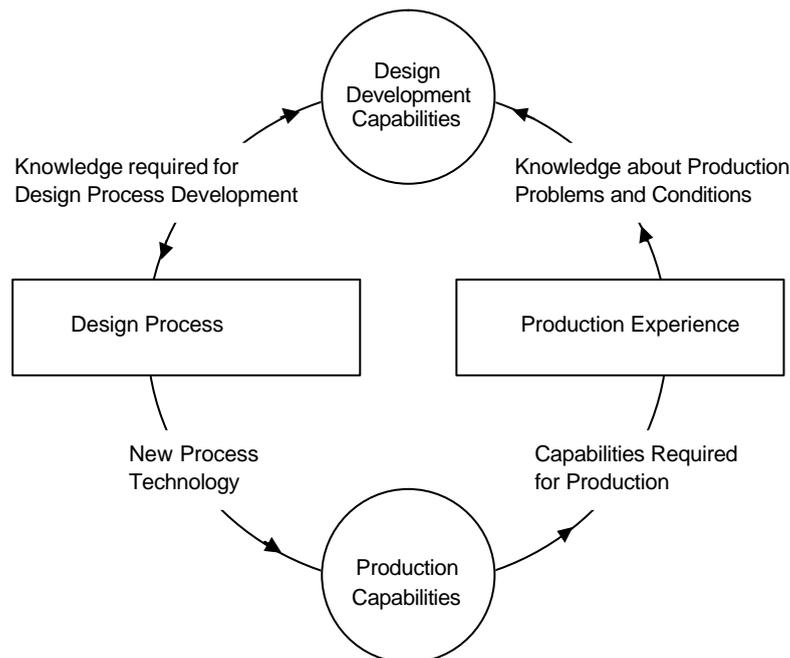
¹⁵⁸ Gregotti 1996, p. 66

A method for creating projects of large-scale visual art for public spaces

Now we will discuss the design method formulated to guide the proposals for the projects presented in chapter 3.

The work of artists discussed in earlier chapters (Michelangelo, Rivera, Christo, Smithson, Wodiczko, Holzer, Herzog and De Meuron, etc.) show evidence that beyond the singularity of the context that framed each of the approaches, the scale inherent to those projects is responsible for similarities of the context that encourages, or not, the production of large-scale visual art or of architecture.

Those approaches guided us in formulating a method, which combines an understanding of the context that gave birth to those projects and the building-up of contemporary design capabilities. Contemporary design involves multiple learning routes, including formal and informal processes, where the roles of design development and production experience are simultaneously important, as schematically represented in the discussion *“Building on a conceptual framework: Innovation and competence building”* by Manuel Heitor, director of the *“Center for Innovation, Technology and Policy Research, IN+”* at IST, Lisbon.



*Heitor says: “The diagram is symmetric because both development projects and production experience have dual roles as users and producers of capabilities. This framework raises interesting issues in the development of design and production capabilities and here our attention is focused on ‘learning before doing’ in terms of the product development process itself. However, the ‘learning-by-doing’ component is particularly important in the process of network building, through experiencing long-distance interactions with students with different backgrounds.”*¹⁵⁹

When we came across Heitor’s discussion we couldn’t stop thinking about the similar context that we experienced when working with the two groups of graduate students with whom we implemented the methodology and produced the proposals of large-scale images discussed in this study. The above-mentioned diagram is far from representing Heitor’s concerns with the social context of design. Instead, Heitor focuses in the building-up of design capacities. However, the social embedding of design should be understood implicit in the analysis of this diagram.

The methodology that we propose is motivated by the fact that design methodologies of the past are insufficient today, because do not explicitly consider the social embedding of design, an essential issue for developing complex product design.

A similarity between our experience and Heitor’s experience with the development for complex product design, is the consciousness of the fine balance between the “learning before doing” and the “learning-by-doing” components, which is particularly important in the process of working with a heterogeneous group. The experience of working with people with different backgrounds was particularly important for formulating and implementing the design methodology that we propose in this study.

In subchapter 2.3.4, when referring to the role of visual artists producing images displayed within architectural environments we said that we should not

¹⁵⁹ Heitor 2001, p. 32, text originally written in English.

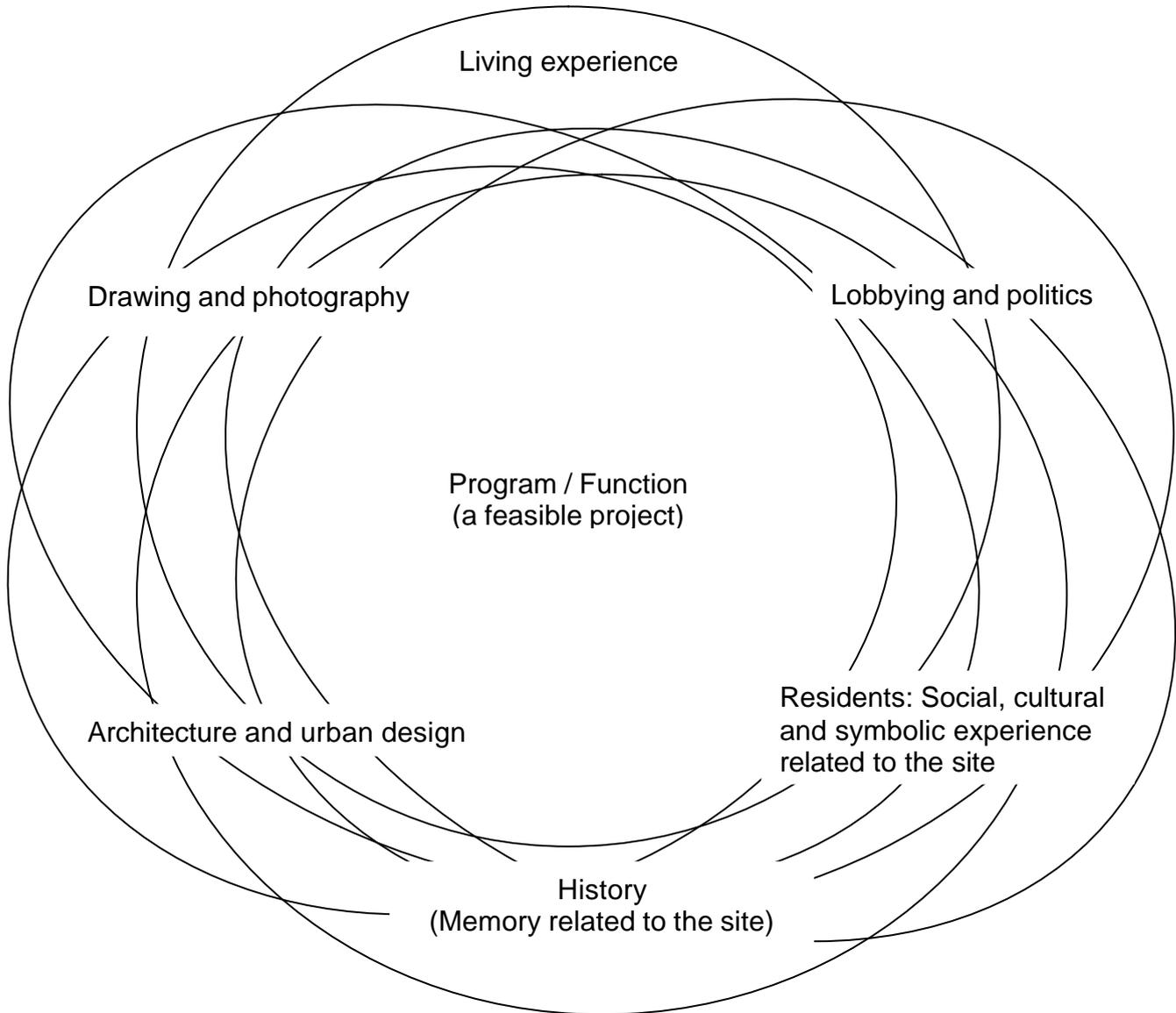
only observe the formal aspects of large-scale visual art works set in what is considered to be public space, but also the context in which these works of art were created and produced. In this respect Rivera's work in Mexico (discussed in 2.3) benefited from Rivera being politically well positioned, whereas under a completely different context, the work of Christo and Jeanne-Claude (discussed in 2.4), benefited mostly from their diligent work with the community.

This explains that artists designing large-scale visual art works should consider not only the decisive role of lobbying and politics, but also the importance of working with the community.

Chapters 2.3 to 2.5 besides their historical information were significant for having a broad view concerning the diversity in the context, contents and uses of large-scale images set in the public space. In those chapters in most of the works of art discussed, stands out the importance for artists having knowledge in architecture and urban design, and in the social, cultural and symbolic experience related to the site.

Chapter 2.4 was also instrumental to better understand the importance that the large-scale visual art after the 1960's had in making clear, which context and actors played a decisive role for contemporary visual arts of large-scale projects, to be actually produced. Which gave inestimable clues for a method when creating projects of large-scale visual art for public spaces, as it is exposed on the following scheme.

The proposed method considers six major areas intertwining with each other.



None of these areas works independently, and their balance changes with the singularity of each project. However the contribution of each of these areas might be decisive when creating large-scale visual art projects for public places.

We would like to explain these areas simultaneously because when designing a project they interact simultaneously. We are, however, confined to the

linearity of writing and reading. Therefore for understanding the operative concepts that shape these areas, we will refer to passages in our study that are relevant to the definition of the aforementioned areas.

Living experience

The living experience not only relates to the individual experience of life, but also to the artists' dwelling experience at the site of the project. In this respect, exception made in some cases for tile painters, all the artists that we referred in chapters 2.3 and 2.4 had a living experience and therefore direct contact with the cultures in the sites of their artwork. Obviously, that (this) influenced the contents of their artwork.

Architectural spaces and images have been vehicles for contents and meaning. Interestingly, these contents and meaning never stand fixed. Different epochs produced different contexts upon which these images and spaces are usufruct, which, only by itself is enough to justify the elastic meaning of images and spaces. Beyond this, physical changes / modifications to the images or to the spaces themselves, reinforced this elastic condition.

However the elasticity of the contents and meaning of images and of the spaces in which they are circumscribed, cannot justify the articulation of our understanding purely subjectively, or supposedly objectively.

A way of understanding images and spaces within their elasticity, is to conceive them not only through our perception or as motivated by the references most widely published, but also in terms of what we cast with our own living experience on those places.

What we cast is not only shaped by our desire. It is also configured by how we realize the place's history, in combination with the desire of becoming inherent to the place.

Consequently it is desire that coyly contributes to guiding us in the multiple choices we often make when we usufruct, create or comment.

Also important is the basic phenomenological lessons seen in the work of most contemporary artists, such as the work of Helena Almeida, Joseph Beuys, Jenny Holzer, Juan Muñoz, or Land art artists, such as: Richard Long, Robert Smithson and others, which associate architectural meaning and the embodied experience through visual discourse, rather than simply accepting meaning as an effect of exclusively mental or intellectual processes liable to be dismissed as a logical impossibility in the age of immanent reason.

Phenomenology has shown the importance of retrieving the body as the locus of meaning, deconstructing Descartes' objectified, mechanistic body and biology's organic body to posit, instead, a network of intentionality on the intertwining of self and the world.¹⁶⁰ A subject that we will resume when speaking of the indexing power of the "simulation models" (Baudrillard) and of the dwelling experience of residents.

Indeed if we confront what we just said with ideas of philosophers such as: *Husserl, Maurice Merleau-Ponty, Paul Ricoeur, Vattimo*, and certainly unequivocal with the idea of "*Dasein*" of *Heidegger*,¹⁶¹ we may say that either the existence of the observer/creator, or of the aforementioned artworks, are in harmony with the ideas of hermeneutic ontology and phenomenology.

Indeed the coexistence of other narratives, explicitly told and present in their artwork made an important point for a narrative for which its reading, and therefore its meaning, is not homogenized.

In their works of art, meaning is not something objectified or intellectual. Meaning in architecture or in the visual arts, is not a "formal" question of proportions or abstract aesthetic values, but rather originates, within the context of

¹⁶⁰ Husserl 1986 (lectures in 1907)

¹⁶¹ Heidegger 1971, (writings: p. 145 - 161 "Building Dwelling Thinking" lectures given 1951, 1st pub. 1954; and p. 17 - 87 "The origin of the work of art" lectures given 1935 - 1936, 1st pub. 1950) For Heidegger the idea of "*Dasein*" means that any being has a concrete and singular existence. An existence that has never a fixed form.

its production / appreciation and of the observer / creator desire. Therefore meaning is not only something intellectual, or framed only within reason, but rather is closer in its origins to the desire of coming into existence.

It is part of the human condition that our disquietude leads us to the vacant lands of poiesis, and art. Eroticism reconciles our body, not yet split from our mind, with the ungovernable restraints and unexpected sources of the becoming of creation. To understand art and architecture (the same with any other art) a possible gateway is through the erotic impulse itself. This gateway will lead us beyond the visible, beyond established dogmas and less through a set of rational abstract values.

Desire, which is primarily of the body and happens in the world, guides us in a reality that is offered through our erotic apperception of the world. The “elastic” condition of meaning is a path open by the moving context of art production / appreciation and by the erotic apperception of the interpretation of the world, which doesn’t exclude rational interpretation. Perception and apperception are rather combined for a richer living experience.

Meaning is rather a recollection and projection between the essences of the sites and those who experience them.

Drawing and photography

The methodology in discussion when creating large-scale visual art projects for public spaces, calls for analysis of the instrumental value of drawing and photography.

Drawing ¹⁶² and photography ¹⁶³ have been extensively used to produce and discuss projects in the visual arts and architecture. These projects on one hand are informed by the collective bias, the epoch, the context of the project, and on the other hand are products of the expression of the creative imagination of their authors. This is the context upon which we will delineate significant aspects of architectural drawing and photography that contribute to making visible to the authors and others, the possible (feasible) project.

The best explanation of drawing is by actually drawing.

Drawing is simultaneously a visual research/expression and an operative tool. Perception and apperception are rather combined producing an image of the perceiving world that perceives and simultaneously perceives itself. To illustrate this subject we recall the tale of the green snake of Goethe where the border between the senses and the intelligible disappears. Drawing, such as other arts reconciles the self with the object through a visionary perception, an apperception.

Architectural drawing is a subset of drawing, which can be seen not as much as a final artifact, but instead concentrating on a representation of the building that can be transmitted to the building itself. The use of drawing ¹⁶⁴ for producing the projects in discussion in this study, besides the fact of working with scales alike in architecture, has a context similar to the uses of architectural drawing, which justifies a closer look into architectural drawing.

Robin Evans (1944 – 1993), an English architect and professor, in his article “Translations from drawing to building”¹⁶⁵ says that in architecture, in contrast to other visual arts there is a considerable divide between conception and

¹⁶² Take the risk of scrawl; take the chance of using graphs to expose an idea. Drawing is never a complete statement. The graphic means that register moments, sequences of the authors' thought are transitive fragments edited to communicate. The happening of a drawing, either when is produced or enjoyed has a transitive and elastic meaning depending on the contextual framework in which it is experienced.

¹⁶³ Graphs produced by light. The photographer “takes the risk” through the choices made on the subject photographed, and on the different stages the image goes through, until it reaches the public. Besides the fact that the context of the making of a photograph is not photographed, apparently photography describes and documents. Therefore the closest the photograph looks to the quotidian world, the easier photography lies about that same “quotidian world.”

¹⁶⁴ Sketch, draft, rendering, which indeed are different manifestations of accomplishing a drawing.

¹⁶⁵ Evans 1995, p. 3-18

execution. Usually an artist works directly on the artwork; a painter paints. But an architect does not built, he/she draws.¹⁶⁶ The denial of direct contact access gives architectural drawing its enormous strategic importance, an importance that remains for the most part unacknowledged. Yet it is the drawing that absorbs the architect's effort of imagination; it is the drawing, in the drawing through the drawing that buildings are made.

Evans' essay addresses the gap between the realities of the representation and its material manifestations. The translation from drawing to building as some combination of the following interpretations:

- That architectural drawing is the communicant of architecture, whereby the drawing attempts to *"provide complete determination [of the building] in advance..."*¹⁶⁷
- That architectural drawing is the generator of the building, whereby the building is conceived through the process of drawing.

In either case the drawing is seen as an intervening medium through which the building is either represented or generated. The drawing is therefore displaced from the building. *"Two divergent definitions of the possibilities for architecture follow from the recognition of this displacement."*¹⁶⁸

On one hand, drawings can be seen as the final artifacts, *"in the sense of being less concerned with their relation to what they represent than with their own constitution. And so the drawings themselves have become the repositories of effects and the focus of attention, while the transmutation that occurs between the drawing and the building remains to a large extent an enigma."*¹⁶⁹

On the other hand, drawings can be seen as concentrating on a representation of the building that can be transmitted to the building itself.

It is this later option which Evans explores because it acknowledges both the gap between drawing and building and the transmissive qualities of drawing. Evans uses this option to make an argument for *"altering the definition of*

¹⁶⁶ Similarly a visual artist working on large-scale visual art does not make with his/her own hands the final artwork.

¹⁶⁷ Evans 1995, p. 4

¹⁶⁸ Evans 1995, p. 4

¹⁶⁹ Evans 1995, p. 5

*architecture ... [by using] the transmissive, communicative properties of the drawing to better effect*¹⁷⁰

There is a gap that exists between architectural drawing and the building very similar to the gap between drawing and the large-scale visual art created for the public space (for instance the work of Christo, Richard Long and others, discussed in chapter 2.4, is in this respect illustrative). The process of crossing this gap may result in deviations along the way. We could try to minimize these deviations with strict conventions that would make the process of translation a regulated and predictable one. (orthography, conical projection) Or we may try to minimize this gap by making large-scale visual art look more like drawing and thereby making the process of translation an easy one (i.e. making the drawing surface and the public space equivalent). Both these techniques try to minimize the act of translation because they operate on the assumption that the original idea will degrade as it is translated into the final object. They therefore attempt to preserve *“both meaning and likeness [as they are] transported from idea through drawing to [large-scale visual art]...”*¹⁷¹ But perhaps the deviation inherent in translation can be treated as an asset. If drawing is not fixed, but changes as it is turned into large-scale visual art, then what is created might be an improved version of what a more direct translation would be produced. *“Accordingly, to fabricate would be to make thought possible, not to delimit it by making things represent their own origin [as tiresome a restriction in art as in social life]”*¹⁷² Translation itself can become a process which releases ideas rather than simply moving them from place to place.

Drawing becomes a mirror moment of the understanding process. It is not dichotomic – it is both, things and at the same time thought.

Álvaro Siza (1933) a Portuguese architect said in 1977 *“drawing is the will of intelligence.”*¹⁷³

¹⁷⁰ Evans 1995, p. 5

¹⁷¹ Evans 1995, p. 14

¹⁷² Evans 1995, p. 14

¹⁷³ Siza 1995, p. 61

Photography is at the base of most visual media, from lithographic to digital publishing, and is used by all fields from the arts to astrophysics. These inter-media and cross-field characteristics made of photography, both technologically and aesthetically, a mutant field exposed as much to despise as to exaltation.¹⁷⁴

Photography and its derivatives, being techniques of representation and reproduction, created the conditions for countless reproduction of images, which combined with systems more and more sophisticated of publishing and distribution of pictures, multiplied exponentially the importance of images for understanding the contemporary world. This transformed profoundly the modes of representation/perception, which made sight prevail over the other senses.

Its popularity and wide range of uses gave the social and cultural importance that photography has today, which are certainly grounded on the ease with which documents and reproduces images.

Most often photography is produced with the fruitful combination of a camera obscura and a light sensitive surface. The photographic camera¹⁷⁵ sets up a way to capture light on a surface. Then the light sensitive surface registers a temporal and spatial fragment of light, and offers that “captured” moment of light as an image available for future viewing.

Being that photography in its essence is a fragment of light fixed on a photosensitive surface, we may deduce that: as a fragment it does not expose but it “mediates” on a light sensitive surface, the environment that originated that picture.

¹⁷⁴ Sena 1998, p.9

¹⁷⁵ The camera obscura a device in use since the Renaissance, (predecessor of the photographic camera) not only centered body, eye and scene according to the principles of conical projection, but also increased the “space” between the artist and the art produced, which apparently warranted that this “art” would be closer to the visible world. On the other hand this became a standard tool for observing the “world” according to the “geometry” of the eye. Two aspects remain constant in photography made with a camera: The camera obscura in which the light reflected by the environment passes through a pinhole, “eye”, lens, is projected inverted and reversed in the interior of the camera obscura; The other aspect is the fact that light is captured in a light sensitive surface, able to register and fix a instant of light.

On the other hand, the picture “translates” into a 2D surface an interpretation of a visible range of a 3D surface or even, when considering the passage of time, a 4D environment.

Any picture is partial; it is a fragment and an interpretation that interplays with our perception, deceiving the viewer with the accuracy of its representation. This is rather complex when there is the aim to replace the referent photographed with the resemblance of the photographic picture.

Looking like the appearance of things, or even deceiving us with the possibility of replacing the experience in loco, brought what Baudrillard defines as “simulacra”¹⁷⁶

For Baudrillard, “simulacra” are reproductions of objects or events, while the “orders of simulacra” form various stages or “orders of appearance” in the relationships between simulacra and the “real.” Baudrillard presents a theory of how simulacra came to dominate social life, both historically and phenomenologically. For Baudrillard the “simulation models” are intended to operate on peoples’ dreams, aims and choices. This has a tremendous indexing power.

The iconographic value of the photographic images, its value as an image or an icon¹⁷⁷ is not, as important to the photographic images as their indexing¹⁷⁸ value, the value of an image to indicate.

The indexing qualities of images widely reproduced and distributed, are instrumental in the constitution of public opinion. Images that are accessible to a wider audience transform anything that is insistently indicated in a reference. Therefore they are instrumental for the constitution of a public opinion.¹⁷⁹

Reproducing and distributing images in diverse distribution nets is the principal means of increasing the indexing value of images. This possibility to

¹⁷⁶ Baudrillard 1981

¹⁷⁷ Issues related to authorship, subjectivity, and uniqueness are built into the very nature of the photographic image.

¹⁷⁸ Issues revolving on the simulacrum, the stereotype, the social and the sexual function of advertising and other mass media.

¹⁷⁹ Solomon-Godeau 1991, p.104 and 115

indicate “things” to a vast public is the reason why corporations are mostly interested in photographic images. The indexing quality of images has been directly responsible for sales and consequently for the ups and downs on the exchange markets and election campaigns.

How can something that is a representation of a “reality” become more “real” than reality itself? The indexing qualities of images widely distributed, first produce a fiction that operates on the audience’s dreams, aims and choices, producing the background for increasing number of people aiming for the same things. Then fiction turns into reality by producing the conditions “to sell” the same “product, ideology, meaning” to an infinite number of people conditioned to aim more or less for the same.

The resemblance of photographs to the way we visually perceive the world is their most sophisticated lie. In reality, a photograph does not represent the visible. It makes an interpretation of a visible “world” created by the context in which the photograph was taken. For a better understanding of the circumstances that contribute to the interpretation of photographs, we may consider the following factors: culture; history; place where the photograph was shot; the photographer; the choice of the object to be represented; the technique; the systems of reproduction and distribution; the audience; the place where the photograph is seen (...) All these participate at the same time in the photographic momentum either it is the taking or the fruition (appreciation) of the picture.

With photography so interdependent on the context in which it is originated or viewed, as drawing is, we may say that photography as well as drawing are similarly elastic in the construction of their meaning, which depends on the framework upon which they are experienced and understood.

In this respect it would be difficult to differentiate which media would be more or less interpretative of our quotidian world, whether drawing/painting or photography.

It is clear that photography, much more than drawing, became an instrument for mass culture. Photography is employed in every area from science to poetry, and acquired an inter-media and cross-field status.

In this regard drawing has less of a dispersed identity, grounded in its refined ability to discuss and represent ideas, and in its cross-field status, which grants its central role when designing a project.

Architectural drawing and photography, may, in this context be understood as media with different sensibilities towards the same thing. Both can be unable to fully represent a project, but inform and discuss a project. Their role when creating projects of large-scale visual art for public spaces is not confined in keeping the authors updated in relation to the birth of the project. Drawing and photography inform the authors of the “fog¹⁸⁰” in which the project takes shape. Drawing and photography are certainly involved in a creative disquieting, because on one hand they keep the authors informed of the space between what is imagination and what is possible, and on the other hand, apparently it may calm down the disquieting by making visible to the authors and others, the possible project.

Architecture and urban design

Drawing and photography have been extensively used to produce and discuss projects in art, architecture and urban design.

Before construction, architecture and urban design have their existence as projects. The projects exist as groups of concepts, conditions, images and models, that do not exactly represent¹⁸¹ but discuss alternatives, of which hopefully one would be built.

Involved in the conception of a project are nature, the site of construction, the time in history, the cultural context, the political context, the financial context,

¹⁸⁰ Metaphoric sense: It involves the cultural, environmental, financial and political context upon which the project takes place.

¹⁸¹ “Representations” of architectural projects are not confined to images, however for the less informed audience of magazines or television, the projects and even the built space represented tends to be perceived as an image.

the laws regulating the construction, the client, the team working on the project and the available technology. All of this has a simultaneous existence shaping the “content”¹⁸² of a project.

Once the project makes its way to being actually built, the following events insist on being intertwined and omnipresent in the making of built space – the project, the construction, the programmatic changes of an existing construction accommodating new programs of use, the “decay”¹⁸³ of the construction and finally the taking over of the former built space by entropy, the forces of nature or by the advent of a new project.

When considering the visual art set in the public space, we verify that it is imbedded within the surrounding architectural fabrics. It coexists with these architectural fabrics, and as conditions mature, so does the ability of visual art set in the public space to adapt to changing conditions through time. The two are thus dependent upon one another, resulting in what we would define as coexistence.

No proposal for visual art set in the built space, can despise the existing conditions of the built space, and should always take into account the urban scale in which the proposal is circumscribed and the urban integration of its existence.

History (memory related with the site)

This is a two-fold area. On one hand there is the history of art and architecture, specifically the history of the uses of images set within architectural environments (chapter 2.3 and chapter 2.4). On the other hand there is the history of the site where the project actually takes place (chapter 3.2)

We should underline that beyond the uniqueness of the historical facts that happened in a site, we should not underestimate the way the prevalent powers used the public places to represent themselves to the public¹⁸⁴. In fact different

¹⁸² The myriad of subjects that define the project: Environmental impact studies; Economic viability; Construction program; Shape and form; Materials; etc.

¹⁸³ The alterations produced by aging.

¹⁸⁴ See what we said in chapter 2.3.1

epochs had different contexts and needs for prevalent powers to represent themselves to the public. Nevertheless we would risk saying that most of the established political powers, either governmental or of individual leaders (especially despots), commercial power (particularly today), and religious power, had been in the past been a major patron for public art. They all have had in common the need to establish / reiterate their power by means of representation.

Residents: Social, cultural and symbolic experience related to the site

To conceive architecture as the creation of spaces for activity as well as an object with intention and meaning framed by the historical and social context of the time of its construction, or of the time of its appreciation, is a possible path for understanding the elastic meaning and purpose of large-scale images set in architectural environments. Nevertheless this is certainly not the only way to understand and experience this subject.

To realize the significance of architectural environments, it would be desirable to grasp the “elastic” experience of inhabiting those environments rather than give too much importance to their physicality as objects. In this respect, for instance what we said of Christo and Jeanne-Claude, Moura, or Wodiczko work helps in understanding the strong link between the social, cultural and symbolic experience related to the site where the artwork is set. This is obviously true not only with the art addressing the public sphere but also with the artworks set in the public space.

Therefore our approach would not be centered on these environments as objects, but rather on the social, cultural and symbolic experience of those environments (residents and the artist/designer proposing a project).

When we say: to grasp the “elastic” experience of inhabiting those environments, we mean that the experience of inhabiting an environment cannot be perceived only by its physicality and historical context (discussed in chapter 3.2). It should also be considered the phenomenological experience of inhabiting it. This experience is an “elastic” experience that can’t be sharply delimited.

According to Husserl¹⁸⁵ the experience of the observer cannot be separated from the essences of the environment, which obviously includes the environment, the observer, and experience of the observer (resident, artist/designer). In this respect the work of Joseph Beuys “7000 oak trees” referred in chapter 2.4 is a good example concerning the elasticity of meaning, which obviously changes with the singularity of the individual experiencing an artwork, but also with changes of the social and cultural context in which the work of art is experienced.

Contemporary and former uses of large-scale images set in architectural environments would be better understood if we do not rely only on the historical context and the physicality of those sites. We should also rely on the singular experience of its inhabitants; either they are users, creators, or commentators, confronting the actual urban space with the individual experience in it.

In today’s public space, physical presence and location cohabit with multiple representations of other spaces including its own¹⁸⁶. We think that this produced something that is much more dynamic and elusive than the public space before the media and digital revolution. This new dynamics and elusiveness produced new ways for people to gather, producing new public spaces that are not necessarily confined to the physicality of the square. Nevertheless the human need for gathering with other people, to be viewer and viewed, to make critical public speech, to harass or be harassed, persists. It is a need that has sought satisfaction using whatever means are available throughout different times.

Lobbying and politics

Today’s cultural agencies (government and corporations) are the new Maecenas. To illustrate the sphere of action of lobbying and politics we bear in mind the discussions of the work of Christo and Jeanne-Claude for the “Wrapped Reichstag” (chapter 2.4) and for the work of Diego Rivera (chapter 2.3).

¹⁸⁵ Husserl 1986, p.42 (lectures in 1907)

For instance Rivera's frescos show evidence that the works commissioned for public spaces portray on one hand the prevalent power agenda, and on the other hand show whether this artist confined his art production to a dated narrative or transcended it to become a universal narrative.

However no other artists such as Christo and Jeanne-Claude, helped us as much in understanding that the negotiations, debate and involvement with the community and politicians are as much a part of their art as the visible artwork. On the other hand the work of these artists is a reference to understand the implications that the public sphere and the public space have on the outcome of visual art set in public environments.

In their own peculiar way, the work of Gordon Matta-Clark and the projections onto monuments by Krzysztof Wodiczko (discussed in 2.4), address a quasi guerrilla quality that visual interventions in the public space might have, which contrasts with the diligent work made with the community and politicians by Christo and Jeanne-Claude.

Other important reference for understanding the importance of lobbying and politics is the Land Art movement of the 1960's and 1970's, (partially a product of the cultural agencies in Europe and in the US) not only made for the first time clear, which context and actors played a decisive role for contemporary visual arts interventions of large-scale projects, to be actually produced, but also (as said in sub-chapter 2.4.3) retrieved and extended to the contemporary practice of visual art, the size of visual interventions almost forgotten after the Baroque period.

The work produced by artists using the public space as a locus, such as the ones to which we referred, aim to use the evidences depicted on the public space to address a broader arena, which is the public sphere.

This permanent negotiation between the wishes and oppositions of the creators and of the political and social system in which they are inserted, play a major part in the role of artists and creators in society. Artists keep trying through different epochs, to stretch the limits and expand the boundaries set by common

¹⁸⁶ Already discussed in chapter 2.1

sense and tradition. To get a clear view of this, we should observe not only the formal aspects of large scale visual art works set in what is considered to be public space, but also the context in which these works of art are created and produced.

However, artists and designers should be aware that their art production might most likely become instruments for rulers to address ideas different than the ideas the artist originally intended to address. Many times the purpose of their works of art is as if by means of magical operations performed by the media, “translated” into the discourse of the mainstream political, cultural and therefore aesthetic hegemony.

Very often politicians use large-scale visual art produced for the public space to keep social problems hid from exposure, as well as real estate pressures and design problems that certainly produced some of the unattractive sites of our cities. In this case, the knowledge achieved by former experiences with large-scale visual art set in the public space is “translated” to fit into the prevalent hegemony (whether political, cultural or aesthetic), and became a contemporary sophisticated strategy to achieve control of the production of meaning.

This justifies that artists designing large-scale visual art works should consider the implications that the public sphere and the public space have on the outcome of visual art set in public environments. In this case the artist’s own invention and expressiveness finds its way through a myriad of alternative choices / negotiations and means, upon which the context of the becoming of the work of art defines a feasible project. Usually this attitude allows artists to make negotiations / substitutions while preserving important ideas the artist originally intended to.

Program/function (a feasible project)

The proposed method (when designing visual art projects of large-scale for public spaces) intends to keep the process of freedom and creativity as open as possible. At the same time it intends to incite the production of projects sensible to the complex context upon which their existence depends.

It is known that since the 1950's, on both sides of the Atlantic, different forms of "endowments for the arts" (government and corporations) provided artists, indirectly commissioned, with the means to produce their projects to a scale far beyond the possibilities of their individual income.

Governments and corporations became sensitive to the intertwining between different fields such as cultural production, world visibility and commerce. On the other hand the practice of panel discussions and research conducted by people of different fields working on common projects proved to bring new creative approaches to areas such as philosophy, science or art.

The diversity of visual art practices during the 1960's and after, claimed the need for the coexistence of multiple narratives and showed the condition of a project intended to be "built" whereas the author is aware that the cultural context, political pressures and in some cases commercial power, will be most likely decisive for the actual production of such large-scale projects. These projects became an explicit commentary on an existing landscape or build public space, as well as on the political and cultural scenes that made the existing built space or landscape possible.

Awareness of these circumstances may create better opportunities for artists to make proposals for the contemporary public space.

Beyond visibility and monumentality

The coordination of the aforementioned areas, besides having the intention to create better opportunities for feasible proposals/projects, has plans to stimulate the production of proposals/projects that go beyond the visibility and

monumentality inherent in such large-scale visual art projects, using the contemporary public space, not only as the background, but also as the subject. It is intended that such projects may become catalysts for a sensible dwelling on the sites for which they are proposed.

It is rather important to take this into consideration if it is there is the intention to stimulate a dwelling experience based on a recollection and projection between the essences of the sites and the ones that experience them, promoting the constitution of places within non-places.

Projects such as these become landmarks or refer to existing landmarks. In these cases, large-scale visual art may produce, reinforce or even unveil landmarks, giving to places a sense of placeness.

In this chapter we said that non commercially motivated contemporary large-scale images set in the built environment, will never become monuments but may give monumentality,¹⁸⁷ and in some cases visibility to the collectively symbolic, thereby reinforcing aspects of the identity of the place that otherwise wouldn't be noticed.

Furthermore, the method discussed in this chapter is grounded in the essential subject of this study, which is to demonstrate the feasibility of retrieving the tradition of large-scale visual art for the public space, and explore with art and design potentials a contemporary contribution and a bridge to the tradition that goes back to frescoes.

This method formulated and implemented during this study is certainly not a definitive method. It is a method open to change and further implementation. Its strongest feature is that it makes visible for the designer the need to link different areas and work with heterogeneous groups of people when producing projects intended to be feasible, such as the ones that we will discuss in chapter 3.3. The weakness of this method becomes obvious if the designer uses it without making

¹⁸⁷ There is a difference between monuments (the exemplary documental value of buildings and other constructions as prior models of art in the past) and monumentality (the cultural value assigned to those constructions). A subject discussed by Ignasi de Solà-Morales Rubió in the article *"From Contrast to Analogy – developments in the concept of architectural intervention"* first published in Lotus International no. 46 (1985): 37-45. Reprinted in the anthology of architectural theory by Nesbit 1996, p. 230-237.

the necessary adaptations for the specificity of each project. In this case the proposed method becomes a “corset” instead of a guide for rendering visible to the designer the context that shapes the creation of non commercially motivated large-scale visual art for public places.

During two semesters (Fall 98 and Fall 99), two groups of students (11 each) enrolled on the masters program of the Graduate School of Design – Harvard University, were exposed to this method. They contributed with their projects and insights not only to implement this method, but also discovered some of the potentialities of contemporary visual art interventions, to produce informed and sensible commentaries on the outdoor public spaces in study, such as the projects that we will see on chapter 3.3.

Chapter 3

Case studies

3. 1. Introduction

3.1.1. Introduction to the case studies

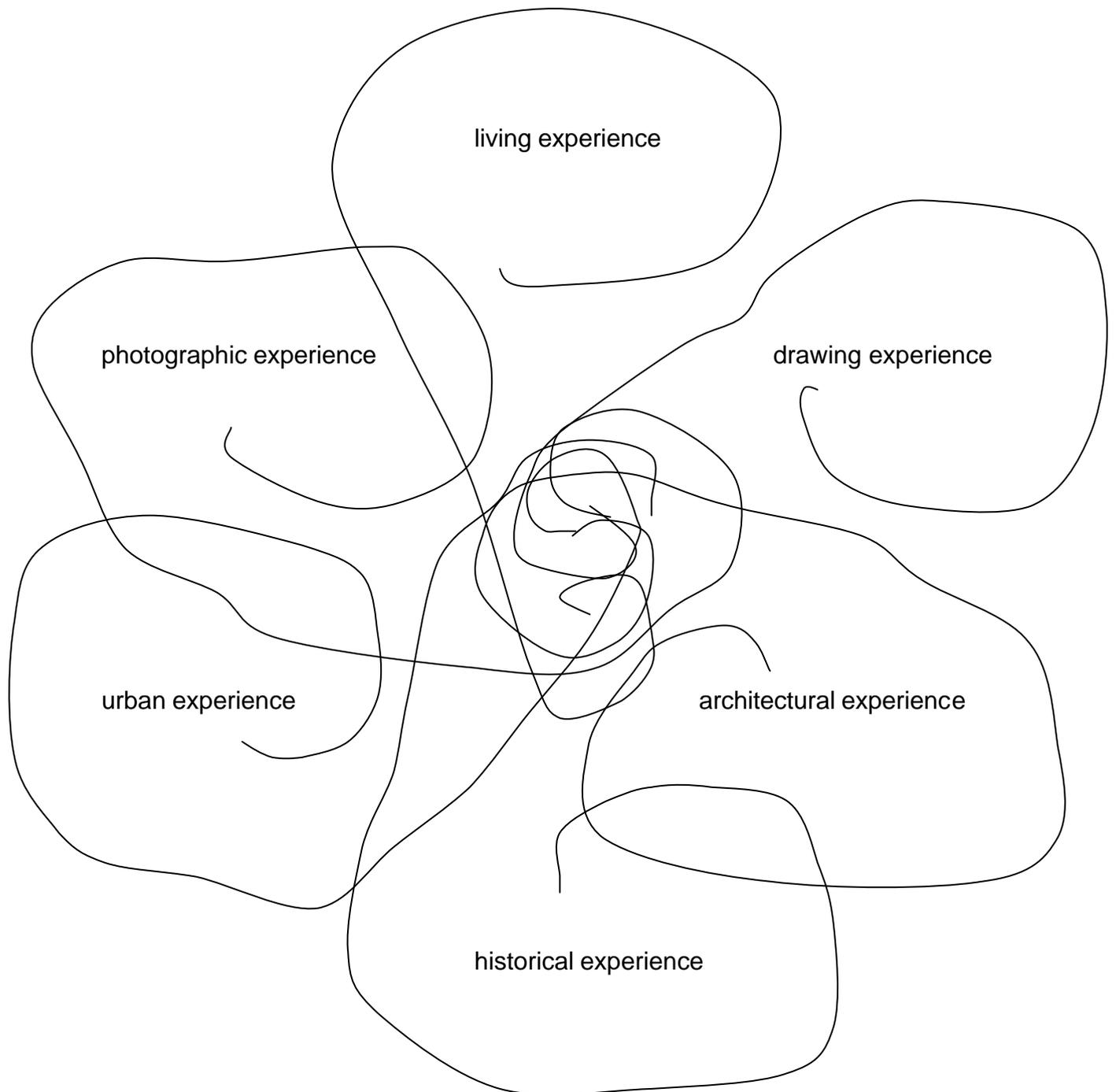
The empirical work discussed in this chapter has two of my works. The other ten works were produced by graduate students enrolled in the course I taught in the fall of 1998 and 1999 at the Graduate School of Design – Harvard University. For the course *Images for the City*, I proposed as case studies Terreiro do Paço - Lisbon and Times Square - New York. The students were aware of the purpose of my studies and produced the following projects according to a program and method discussed in class.¹⁸⁸

3.1.2. Materials and Methods

The empirical work with proposals for large-scale images designed for Terreiro do Paço – Lisbon and Times Square – New York (chapter 3.3), had criteria, such as the ones given in class (appendix 1) and discussed in detail in chapter 2.6. These proposals were guided by the same design method and intended to take on visible significant issues of the memory and of the contemporaneity of the squares in study. Yet the choice of sites with such different cultural and historical background was instrumental in understanding the feasibility of a method intended to help in the production of large-scale images set in urban environments, sensible to the complex context upon which their existence depends.

¹⁸⁸ To view excerpts of the originals distributed in class, see appendix 1.

This was the diagram of the areas under discussion on the method formulated for the projects that I produced in 1995:



However after two years of implementation, based on results of empirical work such the work that I produced discussed in chapter 3.3 (projects 3.3.1 *The horizontal of Times Square* and 3.3.7 *The ones that did not return*), it become clear that for the production of feasible projects, there was the need to explicitly demarcate the importance of lobbying and politics and of the social, cultural and symbolic experience related with the site.

A method discussed already in 2.6

Before the presentation of projects for the two places of our study, we should offer in chapter 3.2. a historical view of the significant events that shaped these sites.

3.2 A brief history

Terreiro do Paço / Praça do Comércio was formed and informed by political will, instead Times Square is exemplary of the influence of economic power. Both squares are paradigmatic examples for understanding how the different instances of political and economic power represent and self-represent themselves, thus shaping our landscape (urban or not).

Sites with such different cultural and historical background will be instrumental for testing the feasibility of the design method discussed earlier. A method that intends to help in the production of large-scale images set in urban environments, sensible to the complex context upon which their existence depends. This informed our choice of sites with such different contexts. A choice justified by the conjugation of the following aspects:

- Both squares are places built throughout different epochs. Decisions made concerning what was built in these squares, were since their origin engaged with powerful political decisions. With the passage of time the programmatic changes on their use, may be understood to be intimately linked with different aims of power's representation;
- Both squares have a cultural, historical and architectural environment, which makes them in fact unmistakable representations of power in public spaces;
- Terreiro do Paço started to be built during the middle ages, Times Square started to be built during the 19th century, which allows to understand how the "memory" of the built spaces influences the experience of their habitableness;
- However differently, both squares are privileged places for crowds, which makes them in fact a meeting-place.
- During the make of this study the authors of the projects had the opportunity to visit both squares.

The history we tell for each of the sites emphasizes the occupation of land throughout different epochs and the historical facts that were relevant for the conception of the squares and places mentioned.

Our approach to the history of both sites worked with interdependent strata of subject matter, such as: Insight into the manner in which, under varying historical conditions, the constructions and events were expressed by forms; which were the specific concepts expressed in the square; and which evidences illustrate the construction of the dwelling experience exposed by the themes and concepts expressed in the square. These interdependent methods of approach refer in reality to aspects of the same phenomenon, namely, an interpretation of the history of each square as a whole.¹⁸⁹ However, the importance of events such as the overseas discoveries and the strong political statement that guided the design of Terreiro do Paço after the earthquake, justified that our approach to the history of this square had its emphasis in the befall of forms and in the evidences that illustrate the construction of the dwelling experience exposed by the themes and concepts expressed in the square.

Under totally different conditions, the ubiquitous corps of entertainment, commerce and images is so overwhelming in the history of Times Square, that we decided for a method of historical approach with emphasis in the specific concepts expressed in the square and in the evidences that illustrate the construction of the dwelling experience exposed by the themes and concepts expressed in the square.

¹⁸⁹ Panofsky 1982, p. 39-41 when discussing methods of approach to the meaning of a work of art. These methods merge with each other into one organic and indivisible process.

3.2.1 A brief history of Terreiro do Paço

To examine thoroughly the origins of this site and the occupation of land throughout different epochs, we suggest starting the reading of this chapter in appendix 2. However, for understanding this place as it is today, we may start right now by analyzing the consequences that a devastating earthquake had in this square.

Earthquake

“At 9:40 am on 1 November, all Saints’ Day, 1755, an earthquake struck the city of Lisbon, Portugal, with such force that within a matter of minutes, the city’s central core the Baixa, was reduced to rubble. After three major aftershocks, a tidal wave raised the Tagus River approximately 20 feet, raging fires, looting and pestilence, the core of the city was left virtually uninhabitable.

Although no accurate death count was ever determined, of the 250 000 people living in Lisbon at that time, it was estimated 10 – 30 000 died as a result of the tremor, the fires and subsequent diseases.

Virtually all the City’s major structures suffered extensive damage. Of Lisbon’s 40 churches, all sustained some structural damage while 35 were completely destroyed. Of the 75 convents only 10 were intact. One of seven old-age homes remained inhabitable, and none of the prisons or hospitals escaped unscathed. Nor was the nobility spared: 33 palaces were reduced to rubble, most of which were focal points to the neighborhoods in which they were situated. The Arsenal, the River Palace, the Royal Library and the Patriarchal Palace were all destroyed. Perhaps most startling, of approximately 20 000 housing units in the city, only 14 000 remained habitable. While no exact tally of the total losses was ever made, it was estimated that approximately 10% of the nation’s wealth was consumed by the earthquake’s devastation.

The greatest damage occurred in the Baixa. Authentically reminiscent of the Middle Ages with its narrow streets, winding alleys and densely packed wooden housing, the Baixa (...) was built on alluvial soft soils and Miocene fine sands and surrounded by steep hills on three sides. This combination of structural, spatial and soil characteristics created a set of conditions that, once the tremor struck, caused the Baixa to collapse inward upon itself. And with it came the havoc to the commercial, financial, judicial, bureaucratic and royal center of the Portuguese nation and empire.”¹⁹⁰

This earthquake was so severe that it is featured today in standard textbooks of geology. Perhaps more interestingly, it is most known for its critical part in Voltaire’s *Candide*. Who can ever forget Dr. Pangloss’ acceptance of Nature’s will in the face of such havoc?¹⁹¹

“Sebastião José de Carvalho e Melo, future Count de Oeiras and later Marquis di Pombal, was born, in a way, out of the earthquake, a pretext and immediately grasped opportunity for him to take over the reins of the country as a plenipotentiary minister of a burnt-out king frightened by the effects of the shock, Don José I.

Making an immediate impression by energetic measures he took to combat the widespread panic, his “reign” was to last for almost 25 years. Yet it was a controversial period in which the extent and the profundity of the reforms he set in motion, in the political, economic, social and cultural fields, went hand-in-hand with the violence that was used to create the conditions necessary to put those same reforms into effect.

Beginning a series of initiatives against the nobility and the clergy, Pombal strengthened his absolute rule, concentrating the power in his own hands even though he exercised it in the name of the king. A product of the

¹⁹⁰ Mullin 1992, p.158. This description is very close to the description of major references such as: Ratton, p. 30 and França, p.59-60.

¹⁹¹ There is a lot of publications and translations of Voltaire’s original title in French “*Candide ou L’optimisme*” we used the 1835 Portuguese edition referred in the bibliography.

European Enlightenment (...) dreamed of a new social profile for the country, adapting the thought of the Enlightenment to his own political model in which the rising bourgeoisie played a central role. The new city would permit him, before the other reforms could be carried out, to create the structure for his political plans and new social order.”¹⁹²

Reconstruction: From Terreiro do Paço to Praça do Comércio

*“This devastating earthquake (...) brought about and influenced the transformation of this city in a way that was as important and unique in the panorama of Portugal as was rare in the architecture and town-planning of Europe.”*¹⁹³

To understand the process for Lisbon’s reconstruction that followed this devastating earthquake, becomes fundamental to conceive the contemporary condition of *Terreiro do Paço*, a square that after reconstruction, had its name changed to: *Praça do Comércio*.¹⁹⁴

Under the circumstances of public calamity and great pressure for urgent decisions, royal engineer-in-chief, *Manuel da Maia* (1680 – 1768), was entrusted by *Pombal* (1699 – 1782) to design a master-plan for the renovation of the destroyed city.

The process of urban classification and land survey was extraordinary. Promptly legal actions were undertaken to establish the necessary conditions to carry out the plan that would be selected in May of 1758.¹⁹⁵

Figure 1 shows Lisbon’s harbor and land conditions surrounding *Terreiro do Paço* in 1707. Please note:

¹⁹² Byrne 1986, p.8

¹⁹³ Byrne 1986, p. 7

¹⁹⁴ However, Terreiro do Paço persists as today’s popular name for Praça do Comércio.

¹⁹⁵ Santos, Maria 2000, p. 52

Along the shore, shipyards both east and west of *Terreiro do Paço*;
Terreiro do Paço is a vast quasi rectangular square (260 x 100m) occupying the most noble and central area of the city next to the shore. It is clearly a square opened and devoted to the visitor arriving by sea.

Figure 2 is the plan for the center of Lisbon signed by *Manuel da Maia*. This survey shows the conditions right before the earthquake and was used under all the six alternative plans in discussions about the reconstruction of Lisbon.

At this time, the grid of the city was typically medieval with its narrow winding streets. *Rossio*, the rectangular square in land north of *Terreiro do Paço*, is the main square for the community, whereas *Terreiro do Paço* is the square symbolizing the power of the empire. The darker buildings are churches, most of them placed or establishing privileged areas in the grid.

Lisbon had an organic and diffuse grid generated by districts adjacent to churches or palaces, forming interwoven neighborhoods that shaped the city.

Figure 3 shows that in spite of the intricacy of streets, the dialogue between *Rossio* and *Terreiro do Paço* is sustained with connecting wider streets devoted to the commerce. *Rua Nova* (parallel to the river), and a series of streets perpendicular to the river, such as *Rua dos Ourives do Ouro*; *Rua dos Douradores*; and *Rua dos Escudeiros* not only connected the two squares but also made the churches of *S. Nicolau* and of *S. Julião* nodal points of this woven grid.¹⁹⁶

This urban condition somehow draws the visitor arrived to *Terreiro do Paço* inward the city towards its streets devoted to the commerce. At nodal points of this sinuous grid, the church compensated the absence of a representative building at *Terreiro do Paço*.

Manuel da Maia did not have a solution ready to implement. He was an experienced man. Besides the pressure of necessity he developed his work based on the discussion of ideas and concept papers (dissertations). In these

¹⁹⁶ Santos, Maria 2000, p. 34

dissertations he described the existing conditions and proposed different possible choices, analyzing respectively their intricacies. He explicitly left the choice on the various options proposed to the political power holders.

He proposed a concept of urban planning where questions of a wider sphere of action were discussed first, such as: Where the city should be built? Should the city be reconstructed as it was before earthquake? Should the ruins of the city be totally demolished and built on the same area, the new “Baixa”? Where the city’s core should be placed? What to do with the ruins?

Only afterwards did *Maia* discuss subjects such as: urban design; architecture and the qualities of buildings; salubrity, sewerage and precautions against earthquakes and fires.

In fact *Maia* assembled six military architect/engineers to develop alternative plans for the destroyed town center (Baixa). *“Arranged two person teams, he directed each to focus on a specific concept, as well, to mutually share their design ideas. After the first three approaches were created, he shuffled the teams and asked for three refined plans from which one would be accepted”*¹⁹⁷

The first plan (fig. 4 – A) as developed by *Pedro Gualter da Fonseca* and aided by *Francisco Pinheiro da Cunha*, developed a scheme that confined itself to straightening and extending the existing streets, thereby establishing a continuity that was derived from the elimination of blind alleys.¹⁹⁸ It was minimally disruptive and quickly implementable.¹⁹⁹ *Rossio* and *Terreiro do Paço* would maintain their irregular shapes, and role. The main difference would be the new *Alfandega* (custom-house) placed to divide *Terreiro do Paço* in two squares, of which, one of them would have a quadrangular shape.

The second plan (fig. 4 – B) directed by *Elias Sebastião Poppe* and aided by his son *José Domingos Poppe*, was not bound by any factors designed to retain the character of the old city with the exception of the areas of *Terreiro do Paço* and *Rossio*. This plan developed a new street system which included wide

¹⁹⁷ Mullin 1992, p. 166

¹⁹⁸ Byrne 1986, p. 11

¹⁹⁹ Mullin 1992, p. 166

avenues. Nevertheless only one of the avenues connected the city's two major squares, *Terreiro do Paço* and *Rossio*, echoing the *Fonseca's* first plan and the conditions before the earthquake.

The third plan, (fig. 4 – C) developed by *Eugénio dos Santos* and aided by *Carlos Andreas*, synthesized the ideas formulated by *Fonseca* and *Poppe*. *Santos'* plan forged strong connections between *Terreiro do Paço* and the "*Baixa*". *Rossio* and *Terreiro do Paço* were articulated to provide simultaneously a clear sense of access to the sea and an entrance to the center of the city. *Santos'* plan proposed a new embankment to extend *Terreiro do Paço* over the existing shore, transforming this square into a monumental square-shape.

The most remarkable aspect of this plan was that *Santos* didn't take in account the boundaries of properties owned by the Church or the nobility.

*"Above all it raised significant discussion at the highest levels of government because it called for the partial taking of properties belonging to the Church and the nobility, two groups with whom Pombal was already in conflict."*²⁰⁰

Pombal's policy did not respect the former division of land, and for the first time in Portuguese history a clear statement against the power of Church and Inquisition was made. From this point on planners were instructed not to recognize the ownership of the Church over *Baixa*, which would have compromised the new city planning. This became a huge step taken by the State in leading the discussion on the classic conflict between the State and the Church: which institution would capture the hearts and minds of the people? Once divided, in what way can physical structures reinforce the primacy of one over the other? *Pombal* clearly wished to control the Church. His expulsion of the Jesuits and the strict controls on the Inquisition are examples of these efforts.

²⁰⁰ Mullin 1992, p. 168

“In a physical sense his planners were also controlling the Church as a symbol. No longer would there need to be a majestic Patriarchal Palace, no longer would there be a skyline dominated by church towers, and no longer would the churches be the focal point of each parish. There is no formal documentation from Pombal directing the planners to redevelop the churches in this manner. It is known, however, that the collapse of the church towers contributed to Maia’s refusal to allow their reconstruction. It is also known that the symmetry of the site plan for the Baixa, in order to work, had to treat the churches in the same manner as all other structures. Regardless of the motivation, the fact remains that in a site plan, architectural and iconographic sense, the visibility of the Church was greatly diminished”²⁰¹

Maia’s dissertations tell us that he expected that the new *Terreiro do Paço* would remain important as a civic center and that *Rossio* would become the new royal square. In fact Santos’ scheme for *Terreiro do Paço* produced a shift in Maia’s concepts, that from then he directed all his architects to treat *Terreiro do Paço* as the royal square and to focus on *Rossio* as a space for mercantile activity.

The first three plans created the opportunity for significant discussion concerning the concepts for the new city’s core, nevertheless none of the three proposals submitted was acceptable. Thus, with the intent of stimulating creativity Maia reconstituted the teams. They were once again led by *Fonseca*, *Poppe* and *Santos*.

The fourth plan, (fig. 4 – D) directed by *Fonseca* had a new factor introduced with elimination of the requirement of respecting the former position of churches.²⁰² *Fonseca* aligned the two squares and envisioned massive blocks with parade ground rigidity. *“Despite its rigidity, the plan met many of Maia’s concerns. Ease of movement, access to sunlight for long periods, opportunities for airflow and logical reparcelization were all accommodated. Yet it was insensitive to the*

²⁰¹ Mullin 1992, p.173, 174

*terrain, the waterfront and the need for open space.*²⁰³ Concerning the areas occupied by the two major squares, *Fonseca's* plan reduced the area of *Terreiro do Paço* to the area of *Rossio*, a plan which was not sensitive either to the needs of the new city or to the memory and symbolic value of this square.

The fifth plan, (fig. 5) as developed by *Eugénio dos Santos* with assistance and later corrections by *Carlos Mardel*, simple yet dynamic, did not respect the former ownership of lots either. In fact dynamism was encouraged by variations of street width, rendering a hierarchy in the urban grid and new open spaces. The alignment of blocks allowed maximum opportunities for afternoon sunlight and ventilation to occur. All these characteristics allowed for flow of traffic, standardization of plots, easiness of allotment and possibilities for monuments. The strong connection between *Terreiro do Paço* and *Rossio* reinforces their mutual influence and importance for the *Baixa*.

The sixth plan, (fig. 4 – E) directed by *Poppe*, did not respect former divisions of land neither property of Church or nobles. What is most striking is the redesign for *Terreiro do Paço*. A misunderstood monumentality set up two massive buildings (The Stock Exchange and the Tobacco Storehouse) on the south end of this square, which enclosed this square such that it become predominantly inward looking, creating a feeling that the city was turning its back to the sea.²⁰⁴ Yet they set a massive patriarchal cathedral in the area formerly occupied by *Paço da Ribeira* and a profusion of churches all over the new grid.

At this point we should compare these plans in order to better understand the circumstances that guided the choices made for the new *Baixa*.

Discussion of plans

These plans show evidence of a variety of approaches concerning the idea of imperial city, urbanism and planning. They demonstrate different concepts

²⁰² Byrne 1986, p. 11

²⁰³ Mullin 1992, p. 168

²⁰⁴ Mullin 1992, p. 168

regarding the hierarchy of the traffic flow pattern and the urban grid. They bear different concepts in relation to public squares. The proposals vary less for *Rossio* and a lot more for *Terreiro do Paço* – a challenging square not only because of its symbolic meaning (of the empire) but also because this square constitutes a conspicuous and guiding element for the reconstruction of *Baixa*.

The first three plans became basically a survey of the potential for keeping or not the former urban conditions.

Based on *Maia's* dissertations, we believe that the program of the first plan (*Fonseca and Cunha*) served for *Maia* to justify why the former urban conditions before earthquake shouldn't be restored.

From the first *Fonseca* plan (fig. 4 – A) to the second *Poppe* plan (fig. 4 – E) there was a progressive accentuation of the autonomy of the urban grid. In the shift from the third plan (*Santos and Andreas*) to the fourth plan (second *Fonseca* plan) a new factor was introduced with the elimination of the requirement of respecting the former position of churches. The fourth and sixth plan (fig. 4 – D, E), besides their monumentality, had fundamental approaches that were not fitting with the symbolic meaning that *Pombal* envisioned for *Baixa*.

The solution finally approved was the fifth plan, (fig. 5 and fig. 6) considered the most judicious and innovative answer, designed by *Santos and Mardel*.

Cartesian understanding of space would justify the orthogonal grid, the leveling of ground made with the ruins²⁰⁵, the rigid hierarchy and guidance of spaces, the precise articulation with adjacent grids and the emphasis on the dialogue between *Rossio* and *Terreiro do Paço* now renamed *Praça do Comércio*.

Praça do Comércio, a proper monumental gate to the city opening onto the river, become a symbol of the established power based on commerce. (fig. 7 – 9) *Rossio* set further back, would be a new urban “forum” to serve as a meeting place, a center for the community.

²⁰⁵ The leveling of ground was the most manifest on the area of *Terreiro do Paço*, to prevent inundation during spring-tides.

The plan did reflect the need for modern sanitation, (fig. 10) solved former overcrowded living conditions and embodied the grandeur required for the capital city of a world empire.

Once the plan was approved the attitude of the *Casa do Risco das Obras Públicas*, an office set up expressly for the reconstruction project, had a precise, practical and functional approach. The systematization of models of traditional architecture and tectonics, made of the reconstruction of Baixa a significant moment in European Architecture.

“An example of this is the rationality introduced into the construction and technological process. Citing the economic advantages and speed of achievement, a whole series of modular components were manufactured in distant workshops (including structural elements, shaped stones, door-and window-frames and timber) and rapidly assembled on site.

One system ‘invented’ by the Casa do Risco quickly found wide acceptance. This was the construction of the ‘gaiola’ or cage, (fig. 11) similar in many ways to the ‘balloon-frame’ that, introduced in Chicago at the beginning of the 20th century, rapidly spread throughout the American continent. The standardized elements of the wooden structure were erected at high speed, to be covered with brickwork at a later stage. (fig. 12) Speed, lightness of structure but, in the case of the ‘gaiola,’ above all the overwhelming argument of the resistance to earthquakes provided by a structure little affected by horizontal thrusts.²⁰⁶

The aesthetic concerns of the architects of the reconstruction lay in the subordination of architecture to urban design. This subordination must be understood as the obedience of the singular to the collective, of the detail to the rational frame and to the global idea.

The social-economic context imposed the aesthetic models, based on the models of *Sebastiano Serlio* (1475 – 1554) conveyed by *Terzi* (1520 - 1597), and

²⁰⁶ Byrne 1986, p. 10

influences of Japanese earthquake proof architecture²⁰⁷. These aesthetic and tectonic models informed the simplified Baroque imposed by great pressure of the circumstances. We must acknowledge the decisive influence of *João Frederico Ludovice*, (c. 1670 – 1752) the leading Late Baroque architect in Portugal, commissioned to design the convent of *Mafra*²⁰⁸, and of the decisive role of *Manuel da Maia*, the engineer-in-chief for the design and tectonics of the aqueduct, water-deposits and piping system for Lisbon (*Aqueduto das Águas Livres*) built 1729-48.²⁰⁹

The building yards of *Mafra* and *Aqueduto das Águas Livres*, became schools for a new generation of architects, engineers, artists and contractors. This generation rooted on the experience acquired at *Mafra* and *Aqueduto das Águas Livres*, would design and build the new *Baixa*.

The Royal Palace would never be rebuilt at *Praça do Comércio*, contradicting former intentions to use a program similar to that of *Terreiro do Paço*. Consequently the area of *Terreiro do Paço* now renamed *Praça do Comércio*, would never again be neither a Royal Square nor a Patriarchal Square.

Pombal's logic was that for the new *Praça do Comércio*, the functional and representative structures of the state should prevail. As a symbol of the state controlled monarchy, the equestrian statue of the King placed at the center of this square would be enough.²¹⁰ (fig. 13 and 14)

The surrounding buildings set to shape the three edges of *Praça do Comércio*²¹¹ would be: State departments, the *Alfandega* (Custom-house), *Bolsa* (Stock Exchange), *Tribunal do Comércio* (Court of Commerce), and next to the west wing the *Arsenal da Marinha* (Naval Yard). *Praça do Comércio* would no

²⁰⁷ Portuguese navigators and merchants were familiar with Japanese culture since 1543.

²⁰⁸ Mafra was at that time one of the largest convents in Europe (built 1717-70). Mafra derives mainly from High Baroque Rome with a few south German and Portuguese overtones.

²⁰⁹ At that time one of the largest systems known for the harnessing and distribution of drinkable water.

²¹⁰ Sculpted by Machado de Castro, bronze, 6,93m high. The monument including the pedestal measures 14 m height.

²¹¹ The buildings designed by Eugénio dos Santos, lay on ample arcades and have the same moderation as all the buildings designed for *Baixa*. The decoration is restricted to the arch of *Rua Augusta*, (initially designed by Santos, fig.19 and 21, was finished much later, in 1873 with the design of Veríssimo Losé da Costa. fig. 26 and 35) and the wings perpendicular to the river end with two turrets inspired by the design of Filippo Terzi's turret of *Paço da Ribeira*.

longer be a square with the *Terreiro do Paço*'s five forums of power such as the square of King's palace, or the square with the institutions for research and industries linked with sea navigation, or the square with the frantic aura of traders, navigators, diplomats, spies, missionaries, and common people²¹². From this point on, *Praça do Comércio* was to be a square with three forums of power such as the government (State departments, Navy headquarters now confined to state war affairs²¹³ and the statue of the King set alone in the center of the square), the administrative services (Alfandega, Tribunal do Comércio) and commerce (Bolsa).

The space available (177 x 192,5m) and "image" of this square may have had improved but its former frantic energy was lost. This was not only because of the historical context, such as the reign of the Inquisition or the earthquake, but also because the square, once opened for diversity and elasticity, was transformed to become the formal stage for the bureaucrat the statesman and the trader.

"Pombal's intent was to send messages to the King, nobles, church officials, the people, the colonists and the European nations that the Portuguese national government was in charge and acting on the needs of the state through its city building efforts. We must remember that Lisbon, as a city, was many things: a residence of the king and nobility, the capital city of a nation and empire, a center of trade, the seat of the Patriarch, and home of approximately 275 000 people. The plan had to react in one way or another to the needs of all groups.

*The plan rejects the concept that Lisbon is a royal city. Royal structures are clearly less significant and fewer in number than before the earthquake. Pombal, however, realized that his power rested with the Crown. Totally removing the royal presence, symbolic or otherwise, would have potentially resulted in a questioning of his loyalty. Pombal resolved this dilemma through the construction and placement of the King's statue in the *Praça do Comércio*. It is significant that there are no fawning, sycophantic nobility at his feet nor a phalanx of soldiers surrounding him. Instead we see the*

²¹² For further information see subchapter *Terreiro do Paço*.

greater than human scale King astride his (then) black horse with common folks trading at his feet, surrounded by buildings in which mundane bureaucratic work was being undertaken. The message was the King may rule but life goes on. Pombal's royal square was, in reality, peoples square.”
(...)

“As with the Praça do Comércio, the Baixa ultimately become the home of the tradesmen and mercantilist: these groups in essence were the new Lisbonian upper-class. (...) In sum, Lisbon, as an abstraction, represented a vehicle for change. Pombal employed the opportunity to show that a new era arrived. This new era no longer represented the power of the crown, nobility, and church. It now celebrated the merchant, bureaucrat and common man. Lisbon was radically changed.”²¹⁴

Pombal transformed the catastrophe into a manifesto of a policy. He envisioned the possibility to guide a combination of events for social reform. For Pombal the action to rebuild *Baixa* became at the same time the catalyst and the evidence of such reforms, as if the whole context was incited by modification rather than innovation.

The basic concerns for rebuilding the *Baixa*, expressed in the design options, were in serving the trader, not the King or the nobles or the church. Besides being the stage where the sphere of action of the bourgeoisie supported by *Pombal* would take place, the new *Baixa* would become the perfect representation the Enlightened Absolutism, a product of the European Enlightenment, that planned the new *Baixa* at the same time as edifying itself.

Praça do Comércio

It should be remembered that the most dramatic transformations of *Baixa* happened between the 1300's and mid 1700's. Today's conditions are close to the conditions since the reconstruction that followed the earthquake. (fig. 15)

²¹³ Not producing research relevant to navigation or the discoveries.

Since mid 1700's that the physical space of *Praça do Comércio* changed little. The same can be said about the occupancy of the buildings, which for the most part was taken up by ministries (state departments) and State bureaucracy.

Fig. 16 illustrates the occupancy of the buildings of *Terreiro do Paço* and surrounding area in the late 1500's.

Fig. 17 illustrates the occupancy of the buildings of *Praça do Comércio* and *Baixa* in the late 1700's.

Fig. 18 illustrates the occupancy of the buildings of *Praça do Comércio* and *Baixa*, today.

Since early 1500's, that this site made its way into history as a place of power. *Terreiro do Paço* (1500 – 1755) had five forums of power:²¹⁵ government; administrative services; research / industry; commerce and religion (fig. 16). After the reconstruction following the earthquake, the newly renamed *Praça do Comércio* became a place with three forums of power:²¹⁶ government; administrative services and commerce (fig. 17). Since the Stock Exchange moved out to other area of the city during the 1990's, *Praça do Comércio* become a place representative of a single instance of power. The square today no longer has a diversity of occupancy having become a square with state departments and a main post office. (fig. 18 – 20)

This square has a history of five centuries as a place of power that evolved from the stage where diverse forums of power were concentrated, to the formal, single sided forums of government. No wonder this square today has so little of the frantic activity it used to have, activity that is now only part of the collective memory.

From mid 1700's, the shipyards moved to different locations south of *Praça do Comércio*. Almost all piers moved east, west and south of *Praça do Comércio*.

²¹⁴ Mullin 1992, p.176

²¹⁵ Referred in section *Terreiro do Paço*.

²¹⁶ Referred in section *Reconstruction*.

The “ships” now landing by the square, are the ferryboats that every few minutes load and unload people commuting from the south suburban areas such as *Almada, Barreiro, Montijo* and *Seixal*.

Commuters usually walk across the square towards *Rua Augusta* to access the *Rossio* subway station²¹⁷ (fig. 21 and fig. 22) or walk under the arcades of the buildings that circumvent *Praça do Comércio*.

The scale of such a vast square (177 x 192,5m) and the absence of shade from the sun, discourage commuters, visitors and residents to stay in the square.

However we should mention that the vastness of the area, ease of access and the symbolic qualities of this square, (today the majority of the Portuguese people identify this square with political power, most of the times on the negative side, due to excess of centralization and bureaucracy) made of it a privileged area for rallies and public events.

Most of the events are sponsored by the city (during the festivities of the city every June) or by the government (to commemorate a date or a historical event). Somehow the square has become a national monument, not only based on the qualities of the built environment per se²¹⁸, but also because most of the decisive occurrences of Portuguese history that had this area, piers and river as a backdrop.

Basically we may say that today’s “commerce” at *Praça do Comércio* is government and politics. The *Ministério das Finanças* (Ministry of Finance); *Ministério da Justiça* (Justice Ministry); *Ministério da Defesa* (Ministry of Defense) and Navy occupies most of the west wing with department offices. There is also the *Tribunal da Relação de Lisboa* (the City’s Court), *Correios* (a Central Post Office) that delivers parcel post to the town center, the recently opened visitors center; and until recently the *Bolsa de Valores* (Stock Exchange), now occupied by a service of public bounds.

²¹⁷ A new subway station is now under construction at *Praça do Comércio*. It is expected that it will substantially decrease the number of people crossing this square to *Rua Augusta*.

²¹⁸ Since 1910 *Praça do Comércio* has been classified as National Monument.

We may also say that in the contemporary *Praça do Comércio*, the impact of its memory²¹⁹ is greater than the existing built and living environment. We believe that this square today might be the most nostalgic square of Lisbon if not of Europe, because the memory of this area across five centuries is far richer²²⁰ than the almost frozen, hermetic and strait-laced contemporary uses of the buildings and the square (fig. 23 – 27). Today this square contrasts with the frantic activity of all other areas of Baixa²²¹ where commerce, cosmopolitanism and diversity made of Baixa an important “open-air commercial center” of Lisbon.

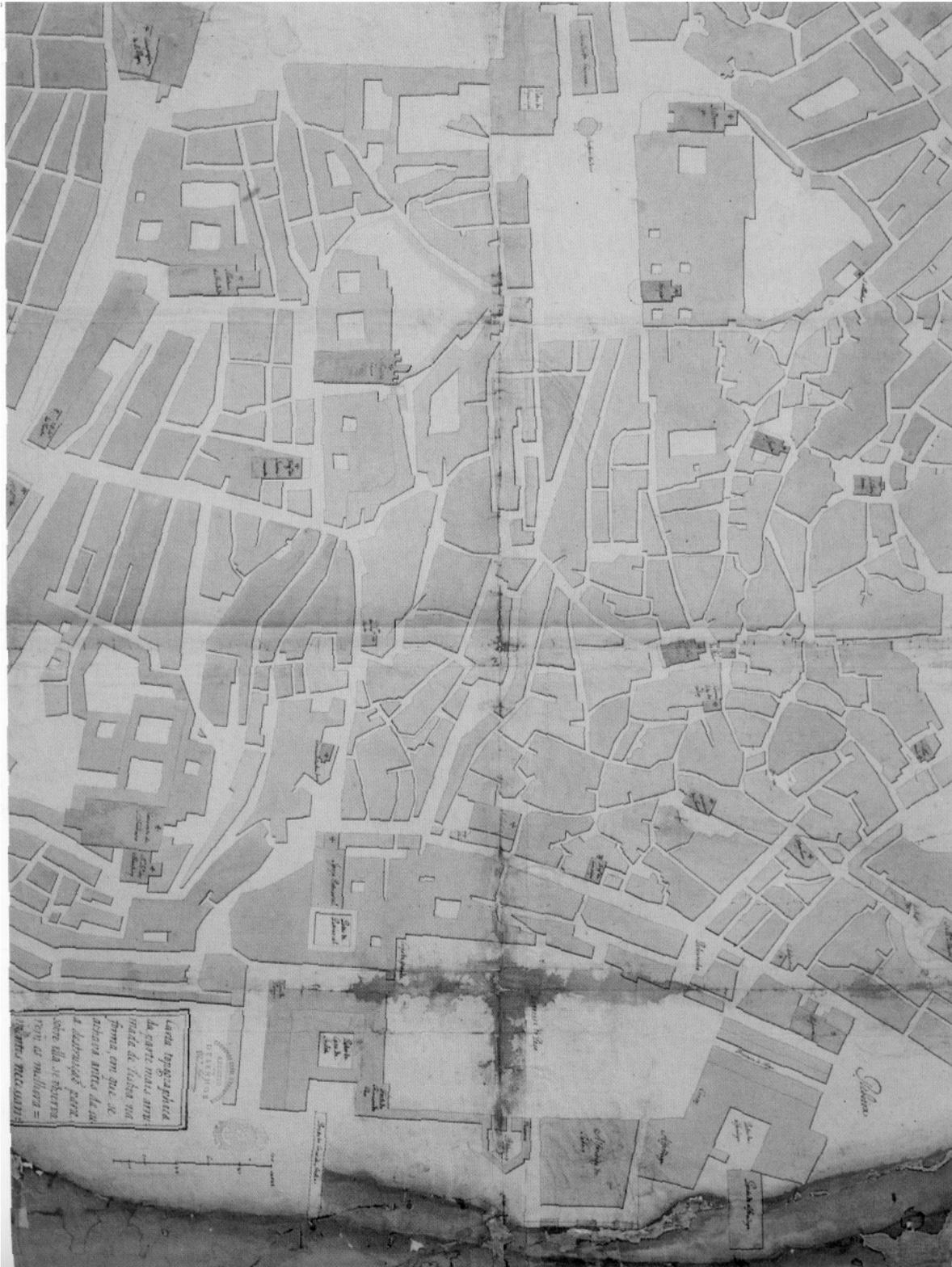
²¹⁹ History, Terreiro do Paço, Discoveries, Inquisition, Modern Age, etc. Stage of the city and of the overseas empire.

²²⁰ For a historical view of this place before had its name changed to Praça do Comércio, see appendix 2.

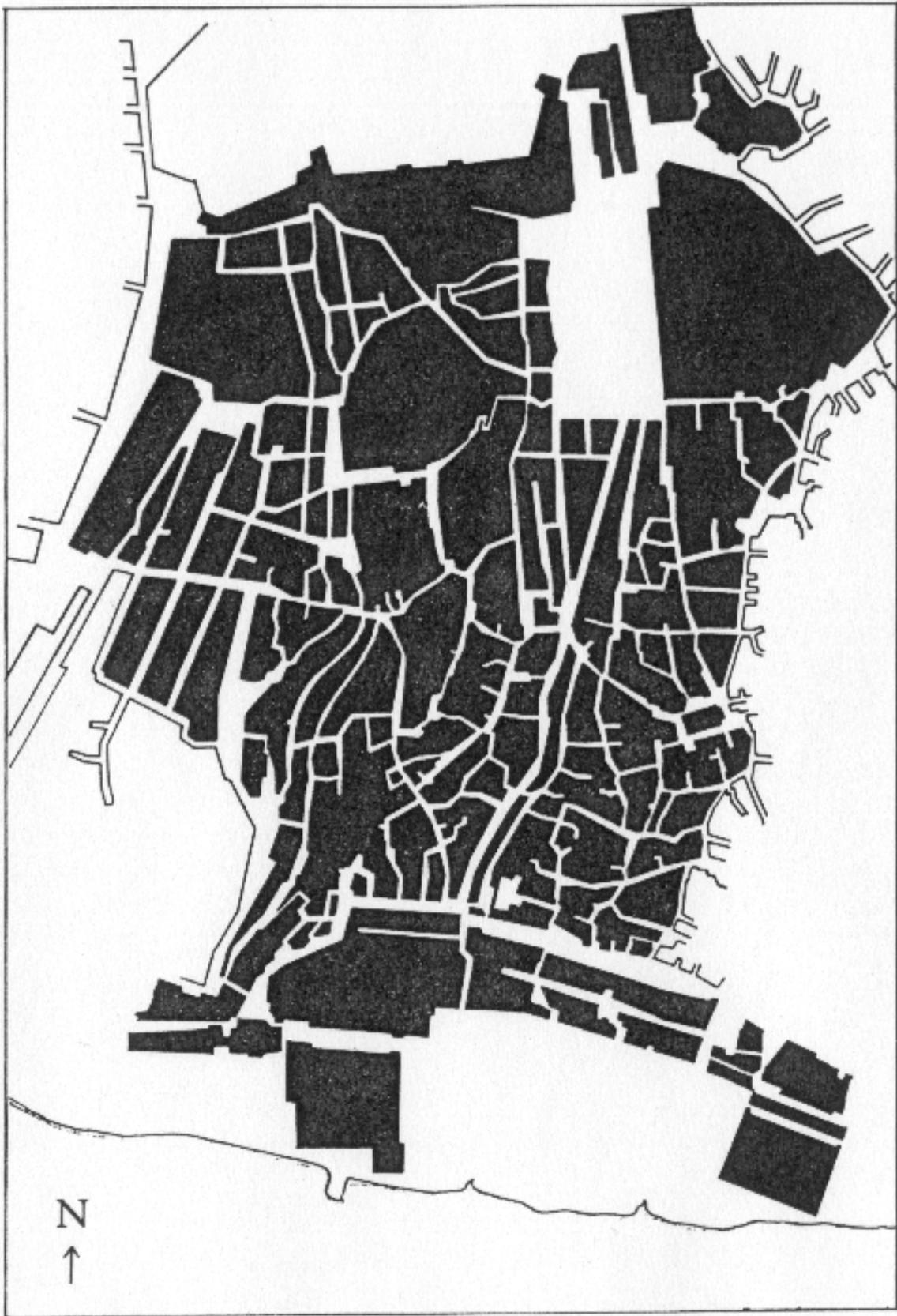
²²¹ Rossio, Praça da Figueira, Chiado and streets of downtown.



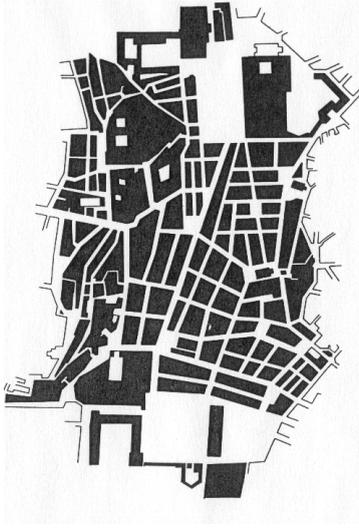
1. Plan of the Lisbon's harbor, 1707. Terreiro do Paço is on the right hand side surrounded to the north by two hills.



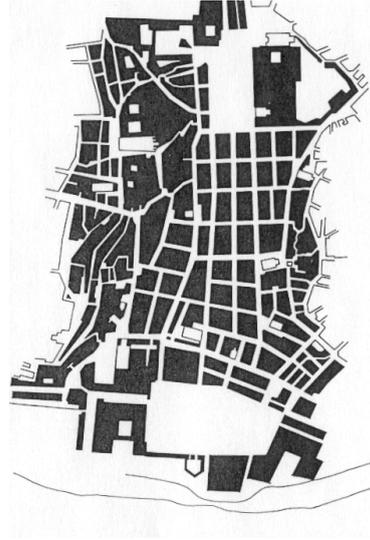
2. Plan of central Lisbon right before the earthquake of 1755.



3. Plan of central Lisbon right before the earthquake of 1755. This is a simplified version of the plan of figure 2. It is intended to show the narrow winding streets.



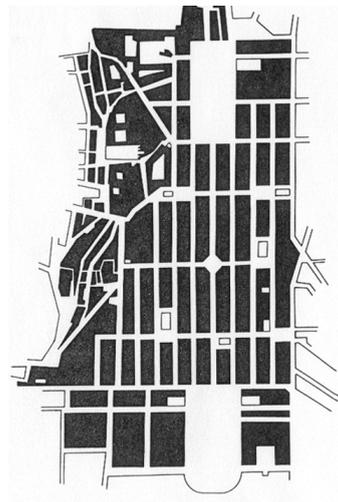
A



B



C



D



E

4. Five of six plans in discussion for the new center of Lisbon (1755 – 1756)

A – The first Fonseca plan (plan # 1)

B – The first Poppe plan (plan # 2)

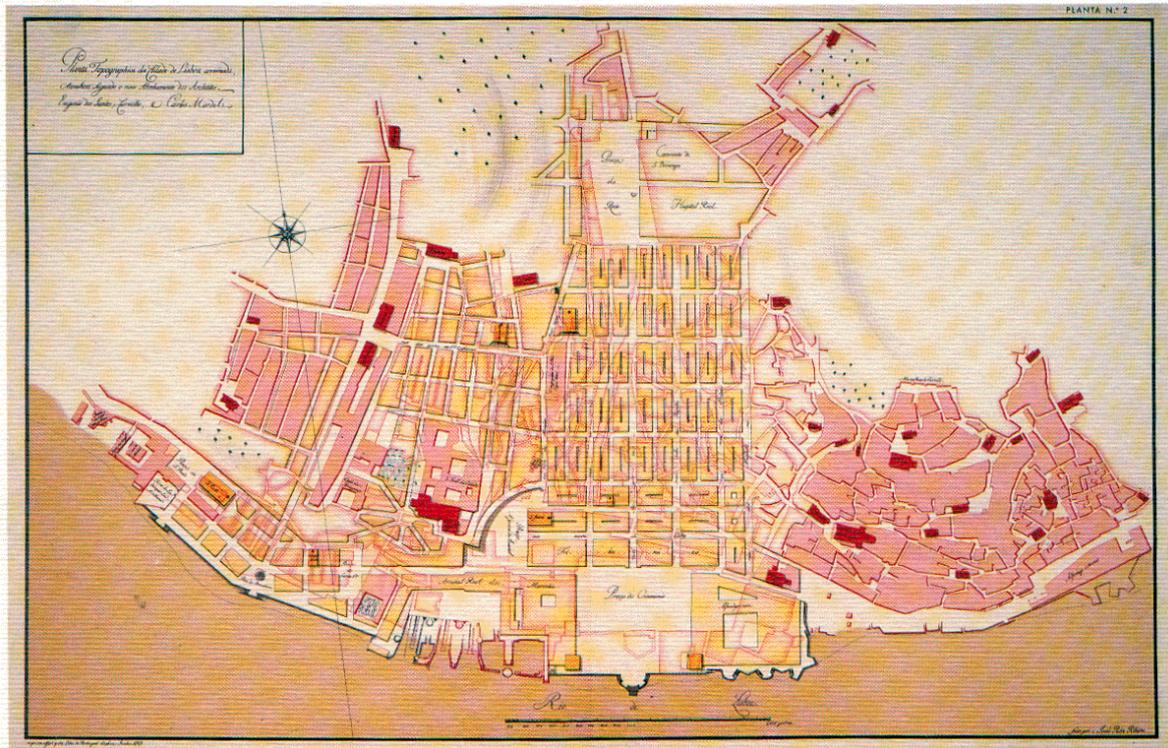
C – The first Eugénio dos Santos (plan # 3)

D – The second Fonseca plan (plan # 4)

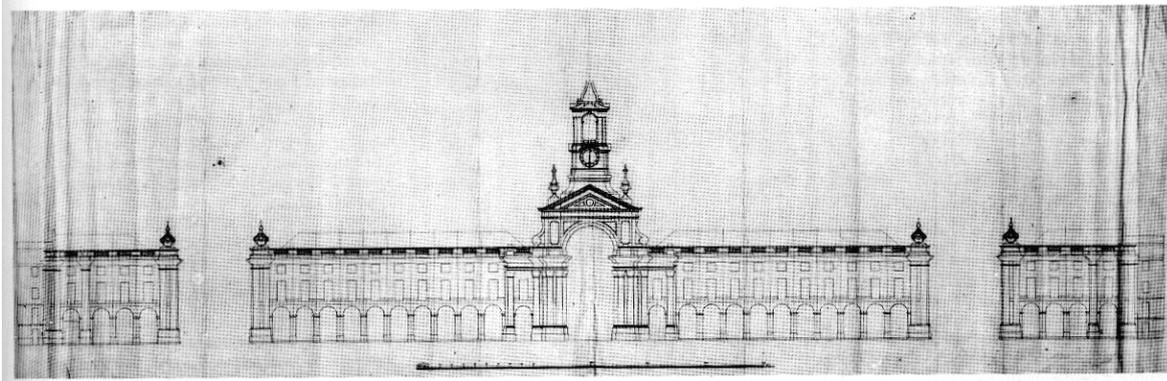
E – The second Poppe plan (plan # 6)



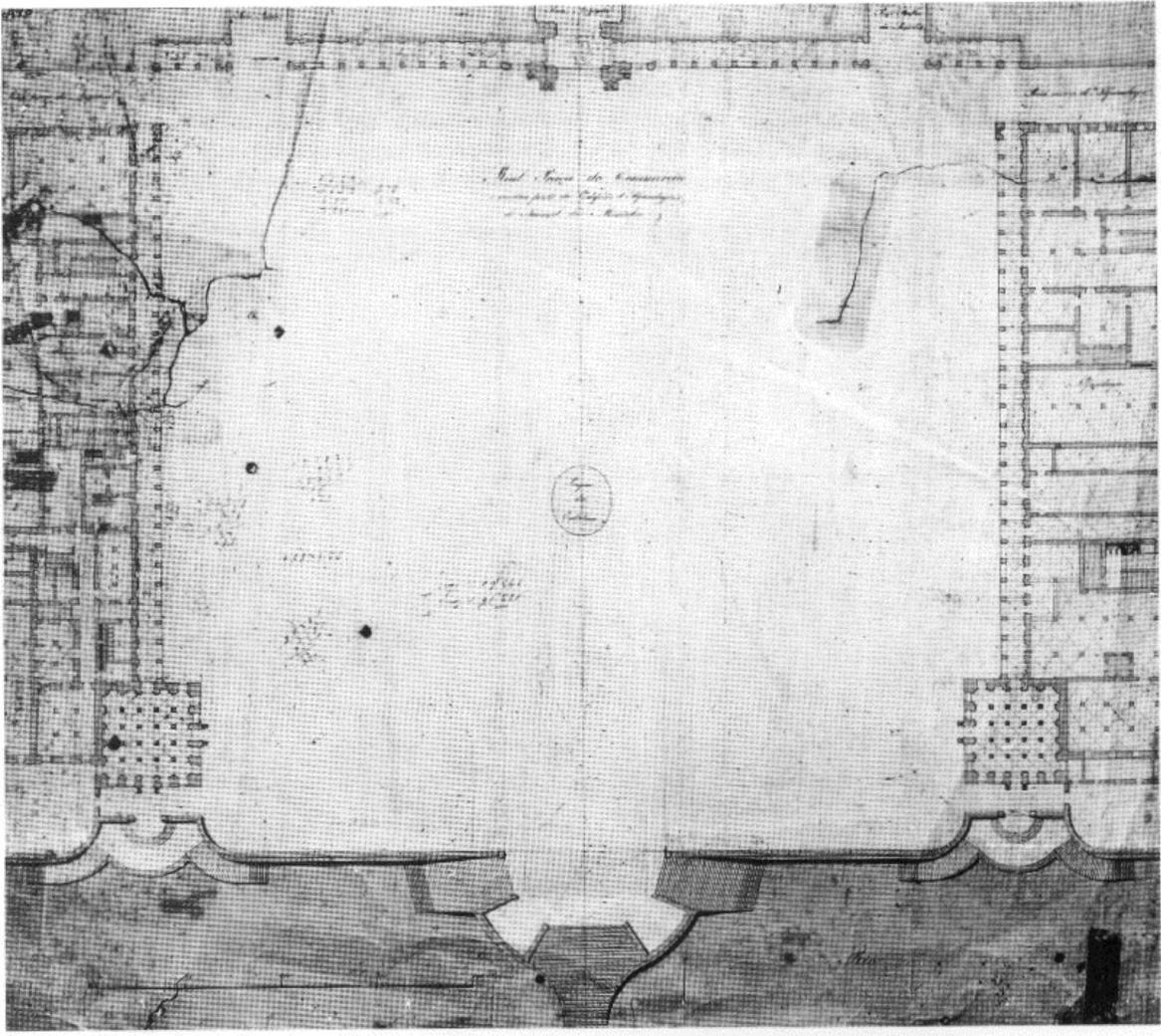
5. The winning plan for the new city center of Lisbon (1755 – 1756). The second Eugénio dos Santos Plan (plan # 5)



6. Plan of the city destroyed by the earthquake, superimposed by the winning plan for the new city center of Lisbon (1755 – 1756). Eugénio dos Santos and Carlos Mardel / João Pedro Ribeiro.



7. Project for the north elevation of Praça do Comércio by Carlos Mardel. In the nineteenth century the design for the *Arco da Rua Augusta* (Arch of Rua Augusta) saw radical changes.

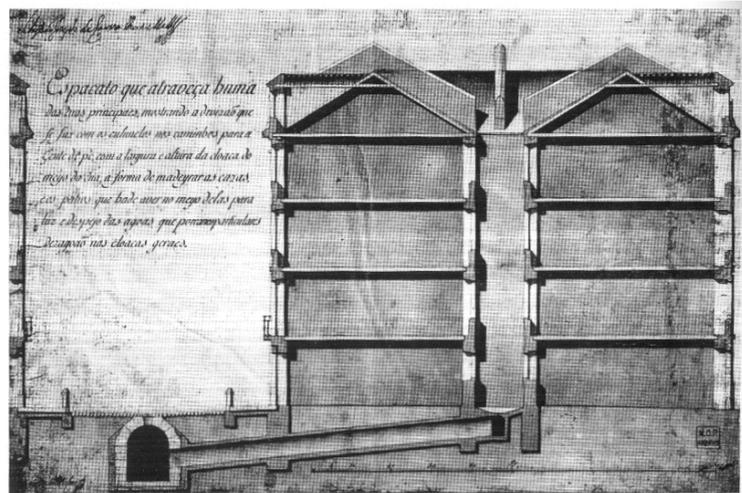


8. Plan for *Praça do Comércio* (this plan includes the ground level of buildings) by Eugênio dos Santos.

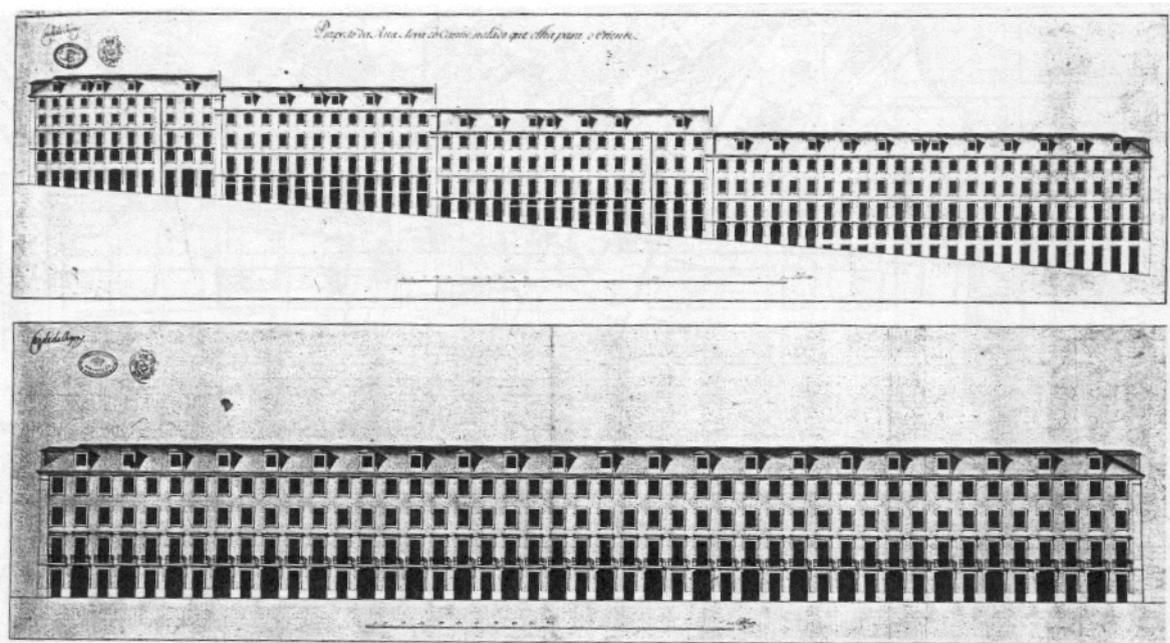
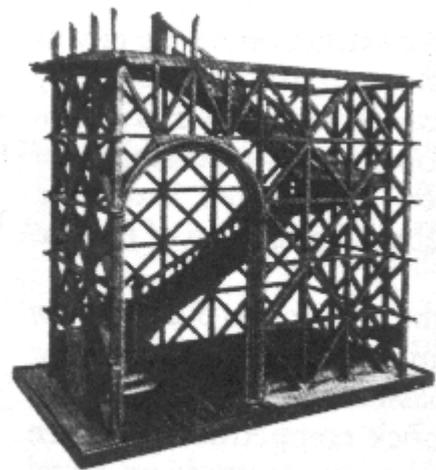


9. Engraving based on a drawing attributed to Carlos Mardel.

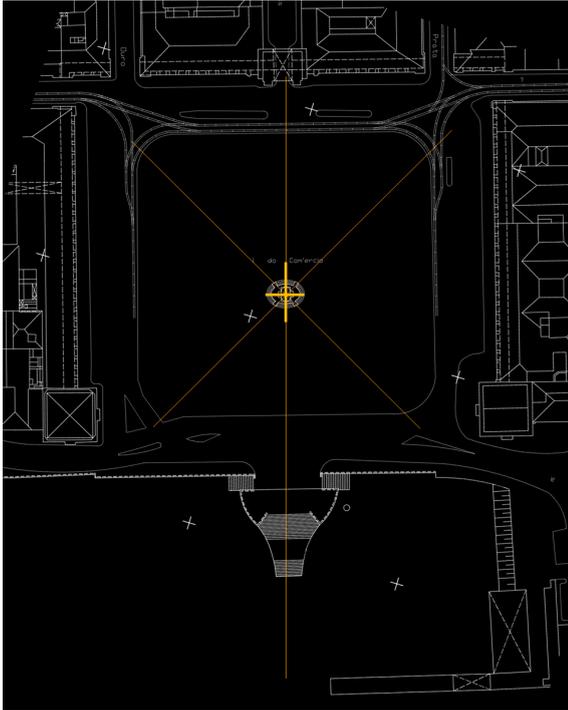
10. Section of a standard block designed by *Eugénio dos Santos*, representing the sewage system.



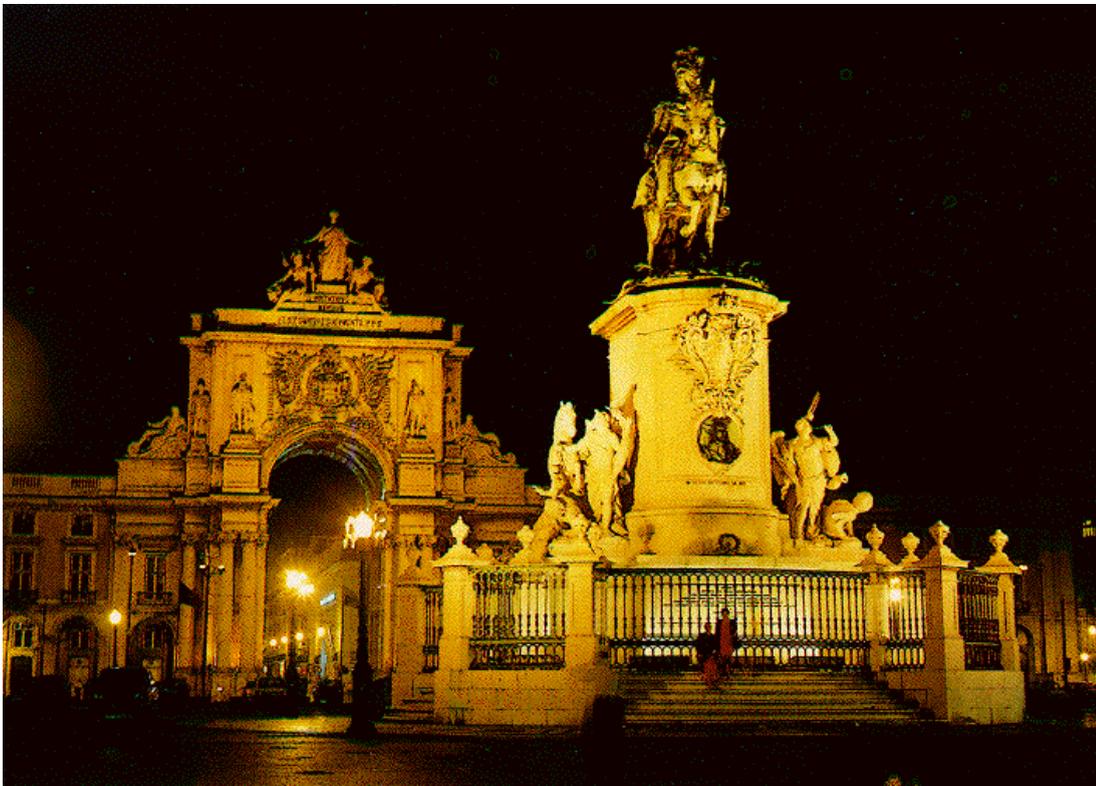
11. Model of the “gaiola”.



12. Western front of the Rua Nova do Carmo and the northern front of the Rua Nova do Arsenal.



13. The statue of *D. José* , placed at the visual center of *Terreiro do Paço*.



14. The statue of *D. José* and Arch of *Rua Augusta* is in its background.



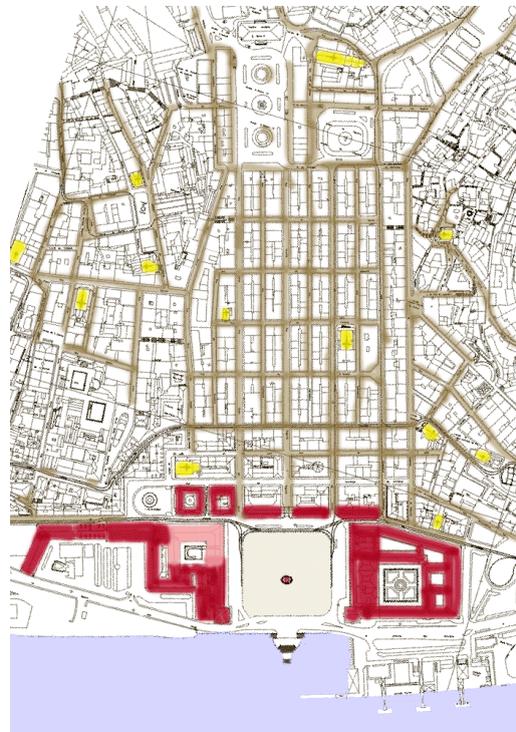
15. Superimposition of the conditions of the 1300's with today's conditions. The red area shows that *Baixa* is in the area that used to be shore and a tributary of the river.



16. Occupancy of the buildings of Terreiro do Paço and surrounding area in the late 1500's.



17. Occupancy of the buildings of *Praça do Comércio* and *Baixa* in the late 1700's.



18. Occupancy of the buildings of *Praça do Comércio* and *Baixa*, today.

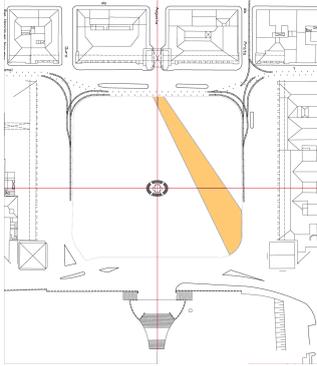
- Government
- Administrative services linked with sea navigation
- Research and industries linked with sea navigation
- Areas with naval construction works
- Commerce
- Commercial areas
- Religious institutions
- Post office

19. Aerial view of the surrounding area of *Baixa*. Lisbon 1999



20. Aerial view of *Baixa*, Lisbon 1999. The construction work for a new subway station and a tunnel for the traffic passing by the water front are visible at *Terreiro do Paço*. *Terreiro do Paço's* water front will be free of traffic.





21. Way used by the commuters to cross *Terreiro do Paço*.



22. Way used by the commuters that cross *Terreiro do Paço*, to pass through the arch of *Rua Augusta*. On Saturdays and Sundays *Terreiro do Paço* is almost a vacant square.

23. The arch of *Rua Augusta*. Designed by Veríssimo José da Costa, built in 1873.



24. *Terreiro do Paço*, November 1999.



25. *Terreiro do Paço*, 1999. East wing turret.



26. *Terreiro do Paço*. 1999.



27. *Terreiro do Paço*. 1999

3.2.2. A brief history of Times Square

Our approach to the history of Terreiro do Paço, as said before, had its emphasis in the befall of forms and in the evidences that illustrate the construction of the dwelling experience exposed by the themes and concepts expressed in the square.

However, under totally different conditions, the ubiquitous corps of entertainment, commerce and images is so overwhelming in the history of Times Square, that we decided for a method of historical approach with emphasis in the specific concepts expressed in the square and in the evidences that illustrate the construction of the dwelling experience exposed by the themes and concepts expressed in the square.²²²

Broadway

For more information concerning the origins and the occupation of land throughout different epochs of this site, we suggest to start the reading of this chapter in appendix 3. However, for understanding this place as it is today, we may start right now analyzing the decisive role of Broadway in the make of Times Square.

*"Broadway ran straight from south to north, while in the northern part of the City, where the matrix was regular, Broadway cut through diagonally."*²²³

Before being named Broadway, it was a path used for crossing Manhattan longitudinally. Today the topographical characteristics are different, but it remains the only thoroughfare that survived the orthogonal rigidity of the grid imposed in 1811²²⁴.

²²² A subject already discussed in subchapter 3.2

²²³ Rencoret 1991, p. 13

²²⁴ See in appendix 3 the Commissioners' Plan (1811)

Broadway is very important in order to understand why in a city deprived of space assigned for public squares and parks, a real square is called a park, and what is called a square is in fact a triangle. These triangles are produced by the long diagonal longitudinal cut that Broadway produces during most of its extension on the City's grid, when intersecting with streets and avenues.

“Excluding Central Park, it is at the cross-roads of Broadway with streets and avenues that the majority of ‘squares’ and public ‘parks’ are found. These squares and parks become unpredictable at the confluence of different blocks contrasting with the orthogonal prediction of the cross-roads between avenues and streets.”²²⁵

This unpredictably produces not only an increased visibility of buildings, from faraway but produces also “knots of confusion” which become creative environments of the city and which are thoroughly explored as commodities.

Times Square

The most famous “knot of confusion” of Manhattan is a cross-roads of Broadway with 7th avenue between 42nd and 48th Streets, (fig. 1 – 3) which *“...has been the center of the city’s theater district since late in the nineteenth century, when legitimate theaters and music halls followed the Metropolitan Opera, which opened on Broadway at 40th Street in 1883.”²²⁶* The intersection was then an area of carriage shops for the horse and carriage accessories called Longacre Square named after a similar district in London called Long Acre. In 1904 this square was renamed to honor *The New York Times*, when the newspaper moved up from downtown to occupy the *Times Tower*, *“... a triangular sliver of a building designed by Eidlitz & MacKenzie to fill the center of the intersection ...”²²⁷.*

²²⁵ Mota 1997, p. 342

²²⁶ Goldberger 1979, p. 144

“By then the area was becoming established as the theater district, and the evening crowds and broad vistas attracted the early electric sign makers; the 1916 Zoning Resolution made specific allowances for vast signs in the area. In the 1920s, neon and movies took over. In Hollywood’s heyday, movie and variety palaces preempted the valuable Broadway frontier, and legitimate theater retreated to the side streets. The signs got bigger as the crowds got bigger, and began to feature things like rooftop waterfalls and real smoke rings. As bigtime movies waned in the 1950s and 1960s, most of the palatial movie theaters were razed and Times Square was on the verge of an office-building boom.

In the 1970s some glassy office blocks arrived, and so did an enormous explosion in pornography and the sale of live sex on the streets and in ‘massage’ parlors. Now there is a vast boom of postmodern office and hotel buildings that threatens the vitality of the Square, bringing exotic skyline profiles but little excitement to the street.”²²⁸

Sandro Marpillero, an Italian architect living and working in NYC, exposes in his article *“42nd Street: Peepland and Other Stories”²²⁹* how in less than one hundred years most of the buildings in Times Square area went through a bizarre trajectory of programmatic transformation, which become the architectural equivalent of a lobotomy, signifying the complete absence of revelation through which the exterior of a building announces the activities it conceals. This trajectory announces a world of simulacra as the future identity of Times Square.

With the collapse of the real-estate market for office space in the area during the 1980s, the city of New York delegated to a privately-owned institution “Times Square Business Improvement District” (TS-BID) the administration of this district.

Guidelines emerged from a number of different social, urban and planning studies. Today, Robert A. M. Stern’s “Interim Plan and Guidelines,” based on a declared logic of un-planning, prevail.

²²⁷ Goldberger 1979, p.144

²²⁸ Willensky 1988, p. 108

²²⁹ Marpillero 1997, p. 109 - 121

“That is the guidelines prohibited uniformity and only indicated rules in so far as they would be a minimum benchmark that could be dramatically enhanced in the most dazzling and garish ways, pushing the rejuvenation process towards an exuberant commercial celebration of the new millenium.”²³⁰

We think that this strategy might be related with Disney’s current invasion of the area. Disney/Sony Corp. renovated (1997) the New Amsterdam Theater (Herts & Tallant, 1903), and this re-appropriation of the vacant buildings by the entertainment industry is encouraging in the City the *“creation of enclaves of amusements as an alternative to urban social conflicts a surrender of sanctuaries of diversity to the ‘theatrical magic’ of multinational corporations.”²³¹*

This *“theatrical magic”* is understood to serve not primarily its inhabitants and users, but to offer a “good time” to over twenty million tourists a year and last but not least to serve the mediated images of Times Square which are sent out to the rest of the world. This urban/cultural contextualization produces a cynical interest in its exaggerated visuality, which is paradoxically generating the reduction of urbanity to the thinness of an advertising billboard.

At this point it is also interesting to notice that most of the Square’s appeal is based on a “gap of translation” between the actual Square “per se” and the mediated images of Times Square which are sent out to the rest of the world.

A meeting with the head for media management at Times Square

In October 9th, 98 my class *“Images for the City”*, 12 students of *the Graduate School of Design – Harvard University*, had a meeting at the *Business*

²³⁰ Marpillero 1997, p. 120

²³¹ Marpillero 1997, p. 121

*Improvement District – Times Square (TS-BID)*²³² with Mr. *Peter Kohlmann*, the head for media management in the area.

Although not the president of *TS-BID*, he might be one of the most influential persons in the strategy of *TS-BID*. The fact that the square has remained the symbolic epicenter of American popular culture, which was created over time, with the combination of entertainment and mass media, was our motivation for seeking out that particular person to meet. From the first contacts in September with Mr. *Kohlmann*, he kindly suggested for us to have our meeting with the president. We declined his suggestion and preferred to have a meeting with him, since we knew of the extreme power of the media in the area.

Our concern was to understand the context in which decisions were made for the millenium commemorations at *Times Square*. My students were very good at not losing track of the focus of our meeting and at the same time not pushing it too hard. Mr. *Kohlmann* received us in his office. He insisted on speaking only about facts and achievements, not the context. During our meeting, he became sensitive to our curiosity, and spoke maybe of what he thought would perhaps be interested in.

Initially he referred to the “good service” that *TS-BID* does to the area. After the eviction of the prostitution business during late 1970s and early 1980s, initiated by the City of *New York*, *TS-BID* was commissioned by the City to attract new corporations to have their businesses or headquarters in *Times Square*. To achieve this, the City delegated administrative and tax collecting powers to an institution (*TS-BID*) representing the corporations resident in the area (Fig. 4). *TS-BID* is, as its name suggests, a district of the city, managed by representatives of the corporations located in the area. *TS-BID* pays to the City part of the taxes that it collects in the area, and is solely responsible for the enforcement of the zoning, safety, cleanliness and permissions of all kinds. Responsibilities that in other parts of the city are administrated by the City represented by its Mayor. One of the most interesting features of *TS-BID* is that its most influential taxpayers, the biggest

²³² There are more than twenty of these BIDs in New York City, thirteen in Manhattan alone carving up the city into special private-interest containment “zones”. These quasi-governmental authorities are never fully accountable to public review.

corporations in residence, bring attention to themselves through the policy of *TS-BID* which is not elected by the citizens, and solely elected by the representatives of the corporations in residence in the area. This is very interesting, because instead of the traditional *savoir-politique*, in which big corporations use their power to guide elected politicians, through *TS-BID* they bring attention to themselves evident again as in the times of the origins of New York, before and during the commissioners plan for the City of 1811. Concerning the birth of the city of New York, nobody had any doubt that its most influential businessmen ruled the city, and again today, at least at *Times Square* the same is true.

Today, *Times Square* is a historic district that has remained the symbolic epicenter of American popular culture.

During our meeting, it become clear the importance of the visibility given by the media (television, newsprint, internet and mass tourism, are among other, the most important vehicles for visibility). Visibility stimulates sales, financial power, and therefore the power of the corporations settled in the area.

Since its origins as *Longacre Square* this square become an important meeting point for newcomers to the City, either by train (*Grand Central*) or by road (*The road to Boston / Broadway*). Later, *The New York Times*, which gave the actual name of this square when it moved its headquarters to the square in 1904, made the decisive link of the existing entertainment industry (Opera, hotels, restaurants, theaters, ballrooms, etc) with the media. Nevertheless, the subtlest move was naming the Square after itself, a move that turned out to be of unmeasured success for exposure, prestige and profit.

The New York Times was a pioneer in producing an effective link between entertainment and media, (later with cinema, broadcasting and electronic transmission) the same strategy is now used by *Warner Brothers, Sony, ABC, CBS, NBC, America on Line*, etc.

This square, initially a meeting point for people passing by, (due to the proximity of Grand Central to the Road to Boston / Broadway, an important crossroads either for commuters or visitors to the City) later a place of entertainment, the media, popular culture, public lunacy, commerce and mass tourism, become a global mediated

meeting point. All this added up to the continuous make of the spirit of *Times Square*.

In the early 1990s, after several studies compiled since the 1970s, most of them commissioned by the City, the basis was set for what later became an interim plan for the area. This interim plan has been adjusted to the new conditions raised by the renovated interests of big corporations in the area.

In a short span of time, mostly since early 1990s, the real estate value in the area reached unprecedented heights. There is no doubt that the concerted actions made by *TS-BID* together with the new economic optimism since 1992, as well as the massive investments made by the *New York State* to “rehabilitate” the area, and the extreme visibility of the area given by the mass-media industry, are at the epicenter of the latest developments of the area.

The image of a “dirty, organic and unsafe” area during the 1960s 1970s and mid 1980s, gave way for a progressive transformation to a “clean, shiny and safe corporate area”. Even if most of the “dirt” is still there, it is not visible as if the square’s whole spirit relies on its flat surface as a backdrop for TV, tourism and electronic transmission.

TS-BID discovered in a myriad of studies concerned with the area, that the people were concurrent of a strong link between cleanliness and safety.

The street cleaners are now everywhere in the square, easily spotted out of the crowd with their magenta outfits with *TS-BID* logos. Actually their visibility works not only to displace the former stereotype of the square being dirty and dangerous, but apart from their work in cleaning, their very ingenuous presence, with outfits carefully designed, prevents crime. We must acknowledge that this was a very smart move on the part of *TS-BID*, to have safety improved without looking like an over-surveillance area. We must admit that this is nothing new. The same strategy is routine in many shopping malls. The smart move of *TS-BID* was to conceive *Times Square* as a mall, but a mall with exceptional visibility.

The symbolic qualities of this square and mass media corporations with worldwide distribution/transmission were already there, there was only the need to create a new image for the Square. *TS-BID*'s major task was and is to replace the former stereotype of the square by a "new image" appropriate for a clean, shiny and safe corporate square.

Today the "cleaning" services at *Times Square* together with the rehabilitation of buildings, are a visible effort of their most influential tax payers to create a new o image for the square that may serve to their corporate aims.²³³

This was an initial move to improve the "image" of the area and at the same time to capture the attention of major corporations for the visibility they could achieve by moving to the most mediated area of the city, of the most mediated city of the world.

Today most corporations are willing to pay the highest prices to rent billboard space in the area. Others have acquired buildings that would be renovated to install their shops or their head quarters. The whole area has the appearance of the Hollywood backdrops for film, which consists of flat surfaces representing an environment held from the back by scaffoldings. As if the value of this square is reduced to the flatness of its visibility though the media and tourism industry. (fig. 5)

As mentioned before, our meeting with the head for media management at the *TS-BID* has set out to understand the context in which decisions were made for the millenium commemorations at Times Square.²³⁴ Now that we have an idea of the value of this *Square* as a backdrop for mass-media, let us understand the millenium commemorations at *Times Square* as we were encouraged to believe on television and through the internet.

²³³ *TS-BID* collects directly taxes to their residents, which part of it is forward to the City. The remaining taxes are to pay *TS-BID*'s program.

²³⁴ At the time of our meeting (1998), the millenium commemorations at Times Square was a major subject for *TS-BID*. Understanding which concepts *TS-BID* devised for the commemorations of the millenium at Times Square, was an opportunity to know how they wanted to work with the dwelling experience and the symbolic meaning of this square.

In the summer of 1995 *TS-BID* opened a competition “*Search for the BIG idea*” which was announced in restricted circles. I was informed in June by Fernando Joffroy at the time at the “Public Art Found” to submit my proposal “The Horizontal of Times Square” to the Times Square TS-BID competition.

By the November 1995 deadline for this competition more than 700 proposals were received. And the selected projects were notified by telephone to be prepared for a scheduled meeting. At the same time, pressures from the biggest tax payers in the area, (media and entertainment companies) forced *TS-BID* to forget the competition, and a committee (constituted with anthropologists, historians and artists) was assigned to undertake a new search for ideas and made a proposal for the millenium commemorations in *Times Square*, now in close dialogue with corporate and business interests. The concept for the commemorations was designed by the above-mentioned committee and submitted to TS-BID. The organizers were as displayed such as at <http://www.times-square.org> on June 1999. (appendix 4)

We will now comment the contents of this appendix, which will be followed by a play:

Commentary

Our commentary will be focused on the interpretation of the context that produced “Times Square 2000, The Global Celebration at the Crossroads of the World”

Times Square not only calls itself the Crossroads of the World, but also claims to host the Global Celebration for the millenium commemorations. (fig. 6)

Since the *New York Times* newspaper moved uptown in 1904 to the recently erected *Times building*, not only did it change the name of the square from *Longacre Square* to *Times Square*, providing free advertisement for the news

paper, but also *The New York Times* transformed this square into the epicenter of the City.

Since the early days of the 20th century *The New York Times* had the vision to support and publish major events in the square (the best known is the lowered ball of new years eve) which it used for self-promotion. Also, the idea of calling *Times Square* as “*The Cross Roads of The World*” was first published in *The New York Times*, and thereafter continuously published, broadcast, etc. until it became part of the crowd vocabulary.

It is very interesting to understand the power of naming. *Today The New York Times* has moved to another building a few blocks away from Times Square. Nevertheless its name persists in the most mediated area of the City, of the most mass represented city of the world.

In 1904 it began as a slogan published at *The New York Times*, with the intention that the square named after its name be recognized as “*The Crossroads of the World*” – a place where news from all over the world could be accessed. With the passage of time and the fruitful combination of news, entertainment and media, this slogan had its meaning transformed to represent not only the epicenter of American popular culture but also the center of the world.

Since the 1920's the continuous feed of headline news on the electric news “Motogram” with its 2800 bulbs, has flashed headlines around *Times building*, as if the *NYT* display made it possible for the crowds to be in touch with “significant” news throughout of the world in real time, thereby inciting them to buy *The New York Times*.

Who did the editing of the headline news to be displayed on the “Motogram” and from which parts of the world would news be, if not always related with American interests? This display, in conjunction with an area where entertainment and media were, and are, the rulers, definitely reinforced and reshaped the meaning of *Times Square* as “*The cross roads of the world*” – an aim of the most powerful inhabitants of this City that use the visibility given to this square to help with their profits.

To be acknowledged by the crowds as *“The cross roads of the world”* is a significant move for increased if not exacerbating visibility, which, as by magic gives the “residents” of this square to have worldwide exposure. This exacerbated exposure is of most importance for marketing proposes.

Today if we ask a passer by in the square, or someone that never went to this square but saw it through the media, almost no-one raise objections to the fact that this Square and this City continuously portray themselves as *“the most vital focal point of the most vital city, in the most vital nation on the globe.”*²³⁵

The spectacular signs of Times Square play a role in which *“the display is the message at least as much as the product. I recall my last visit to Times Square exclusively in terms of the spectacle of the images, and only vaguely the products advertised, as for the rest, they remain in mind as glitter. Undoubtedly the unconscious impact of the manufacturer’s name sells products, but the issue of the point at which the stimulus of the image overwhelms the promotion is worth a comment.”*²³⁶

In this respect, we agree with *Erasmus* in his *“Praise of Folly”*.²³⁷ He says that it is fiction and disguise that arrest the spectators’ attention. To efface illusion is to destroy art.

The spectacular fictions entertain and attract our attention, shape our wishes, operate on our choices, aims and finally became reality. These are aims of mass-media communications: to shape memory by reproducing and widely distribute a set of references, values, and none other. What is widely distributed produces references and values recognizable worldwide. To be recognized worldwide establishes a common base of references and values that in return produce the necessary conditions to anticipate people choices, aims, and the future. This is the dream of any marketing strategy, which is informed by the belief that any campaign is addressed, as in theater, to a target public. It uses a “language” appropriate to charm it, and tells of fiction that hopefully will become

²³⁵ Commentary of Martin Zogran, on his reading notes of “The Marriage of Heaven and Hell” and “Fear of Mice” - required texts for the class “Images for the City GSD 2404” Graduate School of Design, Harvard University, 1998.

²³⁶ This is an idea of Ackerman in an informal conversation we had in July 2001.

²³⁷ Erasmus 1509, p. 44

reality. Those fictions are amusing, spectacular, and widely reproduced and distributed.

“Reality” is the fact that anticipating peoples’ choices, aims, and dreams, translates, as if by magic, into the anticipation of profit. The motto is: reality doesn’t exist, fiction anticipates and leads it. In this respect, that is perhaps the best American invention ever.

This is what Times Square knows the best, since its early days when *The New York Times* renamed it *Times Square*, and soon later “*Times Square The Crossroads of the World*”.

Today the strategy remains the same.

We think that the head for media management of Times Square TS-BID, was maybe not aware that the strategy used for the Times Square 2000 event was the same as the one used by the most powerful people of the City, when they made the City “forget” the famous City plan of *Mangin – Goerck* (1803) in favor of the *Commissioners’ plan* (1811) which produced the existing layout of the City.²³⁸ As indicated in appendix 3, this plan flattened *Manhattan* to increase shore area and certainly added huge profits to the most affluent and therefore influential real estate businessmen of the City.

The leitmotiv of this strategy is that the city was and still is ruled by its most influential businessmen. If in 1811 a plan known as “*The Commissioners’ Plan*” for the layout of the City was approved, which was an accomplice of real estate aims, in 1996, the projects approved by *TS-BID* in a competition opened in 1995 “*The search for the BIG idea*”, a competition opened for ideas for the celebration of the millenium at *Times Square*, were unexpectedly forgotten. Pressures of major entertainment and communication corporations recommended the constitution of a commission (again a commission was appointed by the most influential businessmen of the area) of anthropologists, historians, engineers and artists, which was set up to work closely with *Times Square TS-BID* and soon later, with the recently established Countdown Entertainment, INC., representing the interests of major

²³⁸ See appendix 3

entertainment corporations, most of them having their business in the vicinity of Times Square and represented as well by TS-BID.

As said before, *TS-BID* and *Countdown Entertainment, INC.* had in mind that the visibility of the area given by the media, would be used to perpetuate the motto first published by *The New York Times* “*Times Square The Crossroads of the World*”. This motto had proved for almost a century long its track record not only for improving the business in the area, but also for increasing the visibility of the City to the Americans and the rest of the world. Today, it is used to convince Americans of NYC vitality and hegemony, and to convince the world of American vitality and hegemony.

Again the motto “*Times Square The Crossroads of the World*” proves how marketing based on the perpetuation of a good piece of fiction may bring about huge profits.

It must be said that these profits are not fiction.

The art of selling Times Square

“Knowing that the public space of the city is animated and mediated by economy, advertisers have become facile manipulators of this public sphere”²³⁹

After two decades of discussion (early 1970’s – early 1990’s) Times Square’s interim plan, had been placed in a state of suspension until early 1990’s. Once the *42nd Street Development Project* and the *Times Square Business Improvement District* were assigned to revitalize the area on early 1990’s, they emphasized the need to rethink the importance of Times Square as the crossroads where consumers and producers of popular culture inevitably meet.

²³⁹ Boyer, 1996, p.147

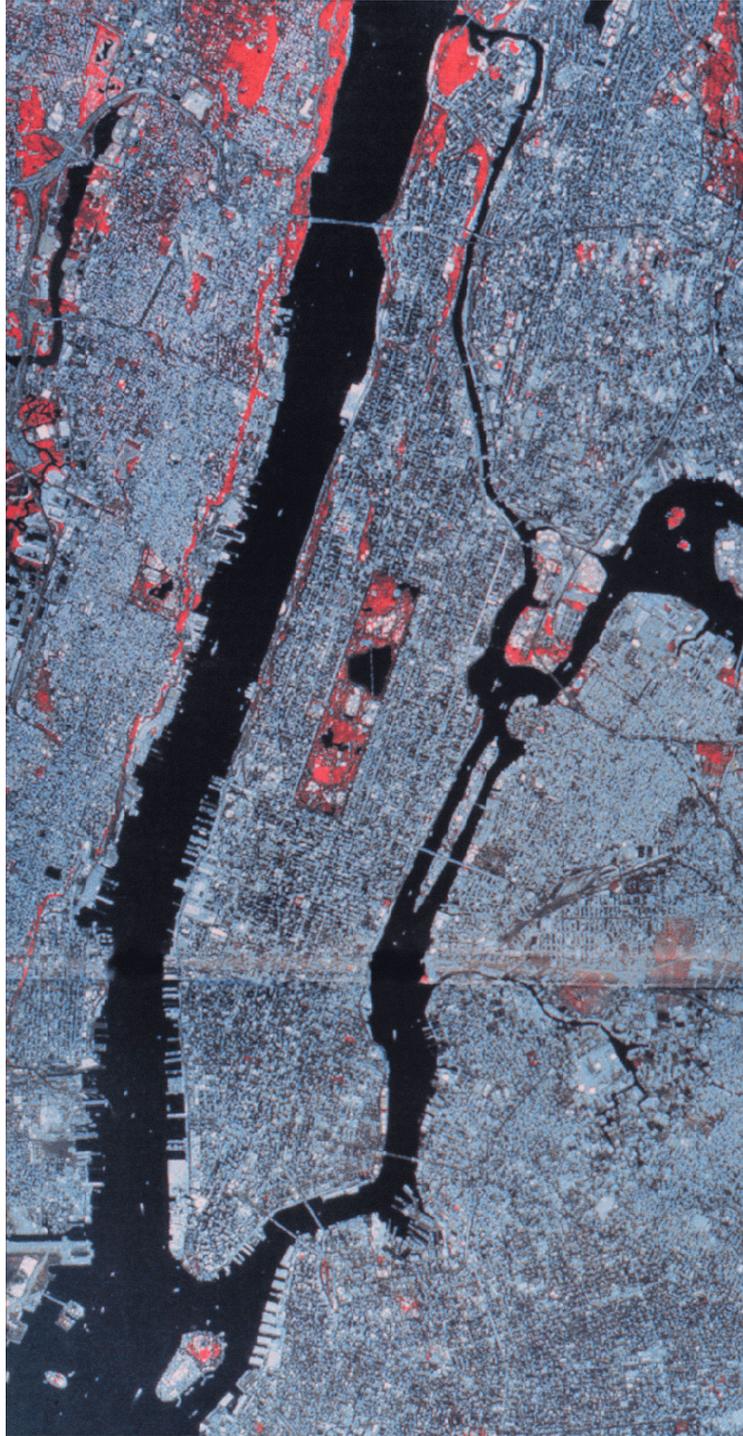
For the interim development plan of the Times Square area, several New York design firms were asked to imagine how they would celebrate Times Square as an upgraded “international landmark to popular culture”.²⁴⁰

Considering what had been done in the Times Square area since early 1990’s we think that an exacerbated importance has been given to its skin. It is as if the whole area relies on the representations and self-representations of images able to relish the illusion of commercial enterprise in a sanitized and protected “zone”.

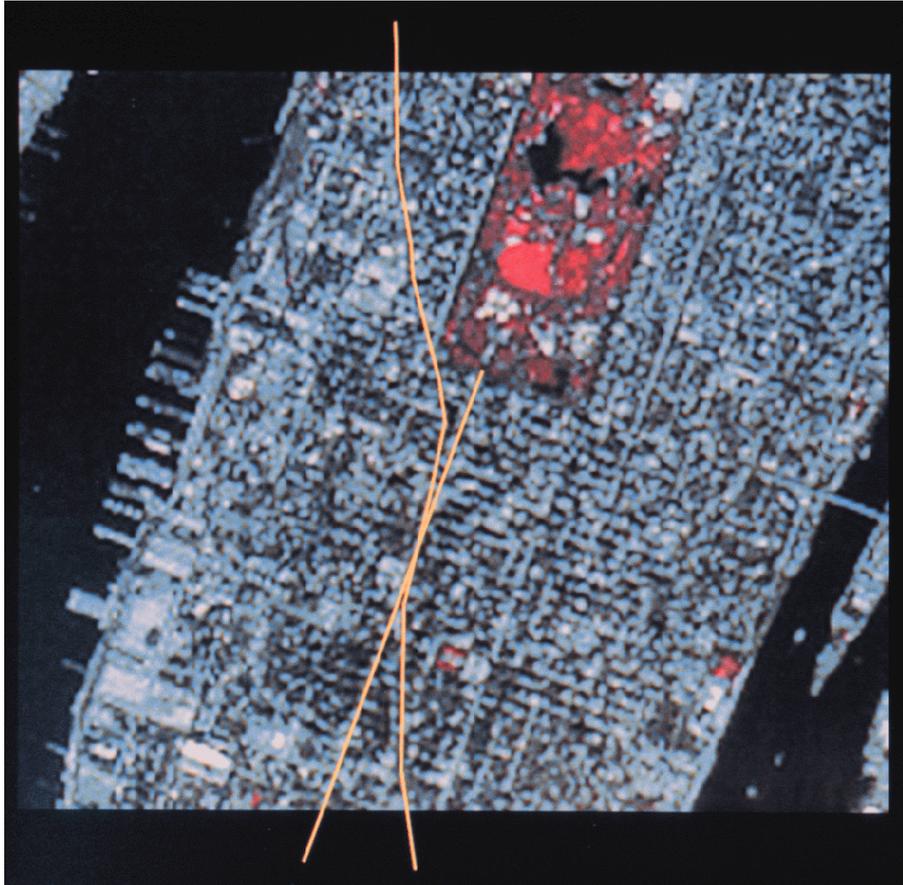
This play with popular forms, drawn from America’s image-saturated commercial landscape, helps to destabilize the position that architecture once had in the city – as if architecture no longer determines a city’s unique visual identity, but is reduced to the backdrop that holds the confused visual allure of consumer culture. In this respect uses with the exaggerated visibility of advertising covering large areas of buildings, first tried in Times Square during the first half of the twentieth century, was pushed later to an exceptional degree in Las Vegas,²⁴¹ where today’s urban areas rely almost exclusively on the visual effects, as features independent of the architecture that hold them up.

²⁴⁰ Muschamp 1992, 1992.

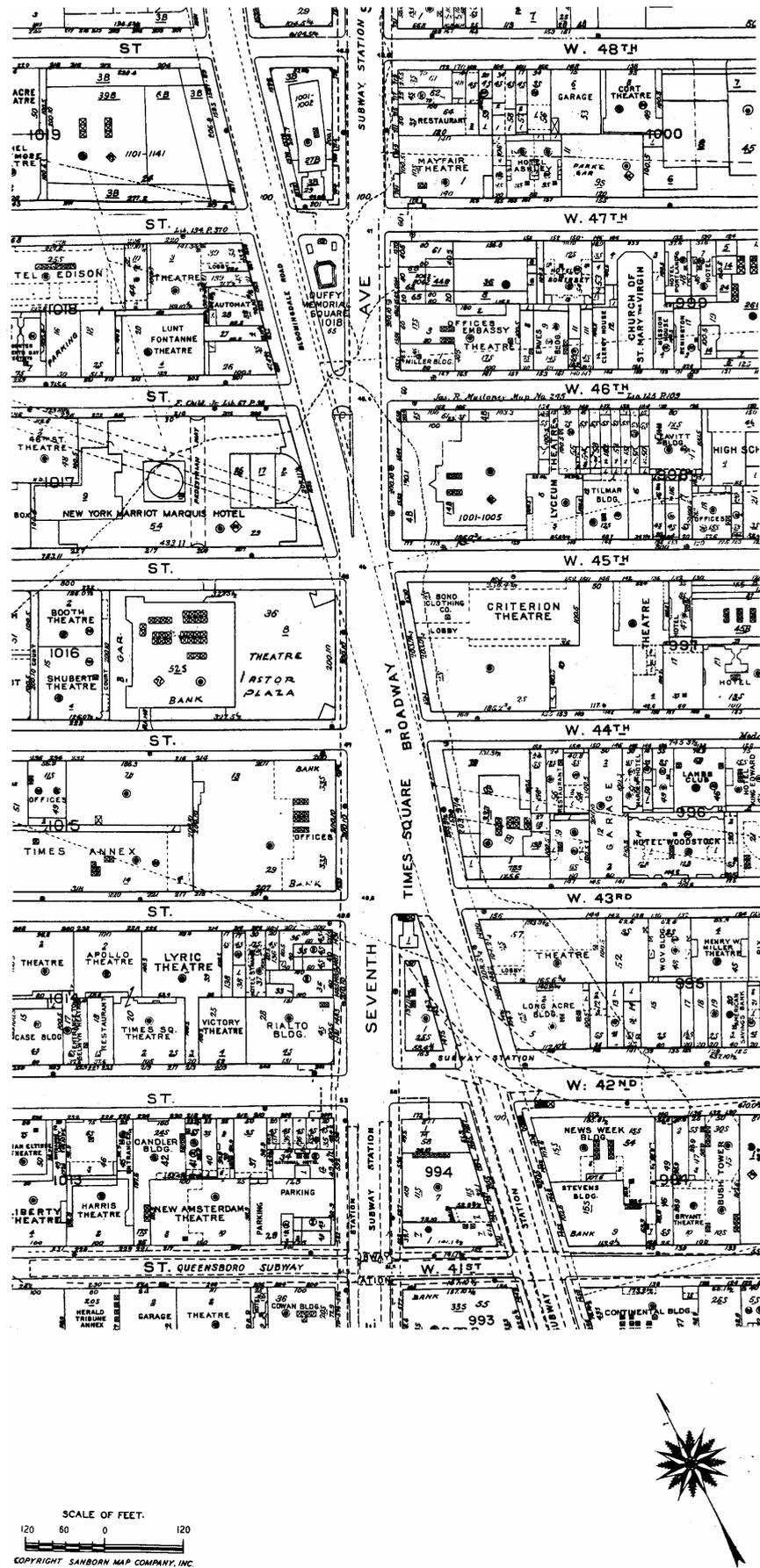
²⁴¹ These advertising set ups are intended to reach a dazzled public caught by the visual allure of extreme attacks of color, artificial light and a special kind of verbal message, reduced to a minimum of syllables.



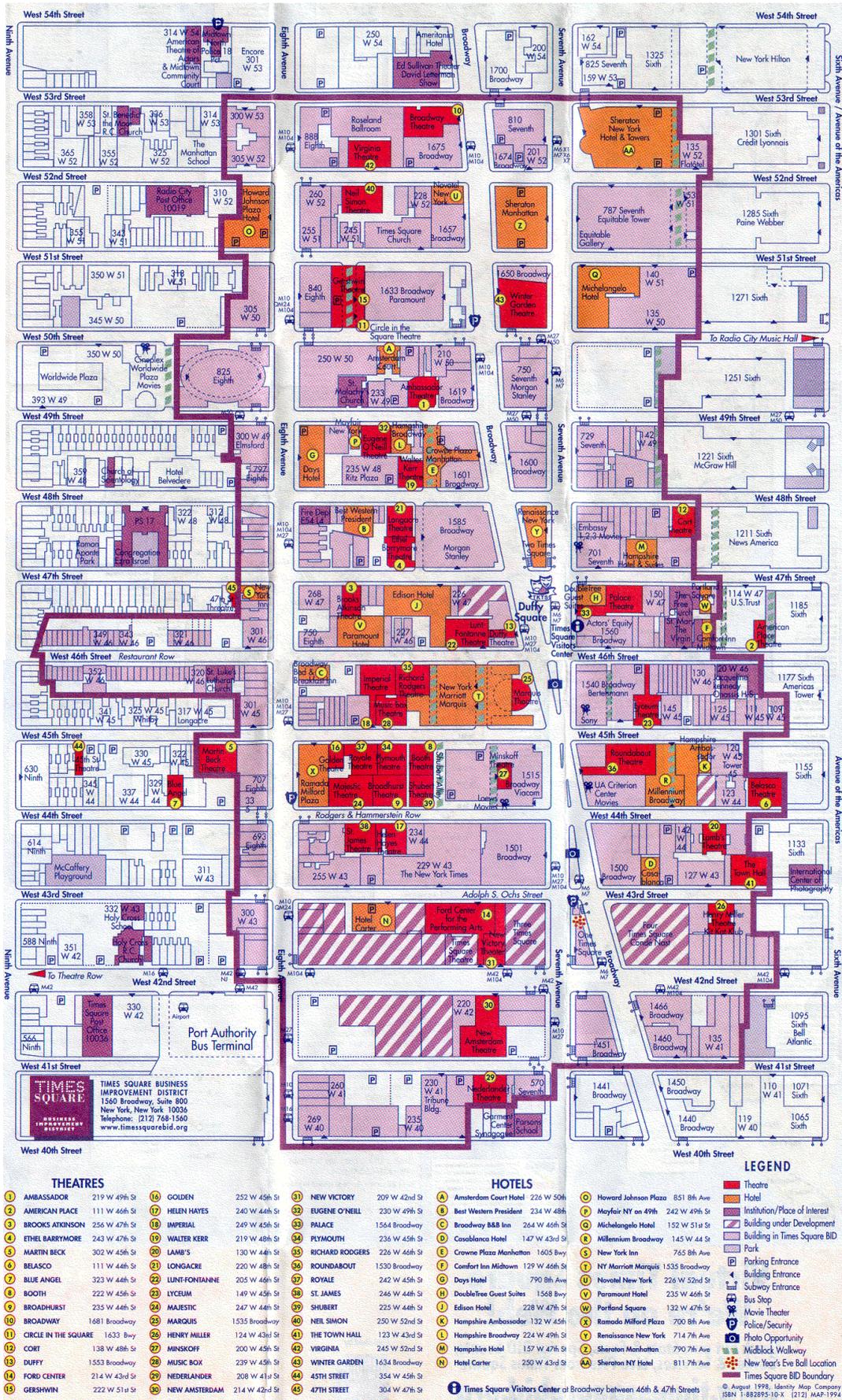
1. Satellite infra-read view of Manhattan. The red areas represent park land. (the read rectangle in the center of Manhattan is Central Park). The black areas represent water.



2. Detail of fig. 1. The straight yellow line represents 7th avenue, the oblique yellow line represents Broadway. Where the two lines intersect define the location of Times Square.



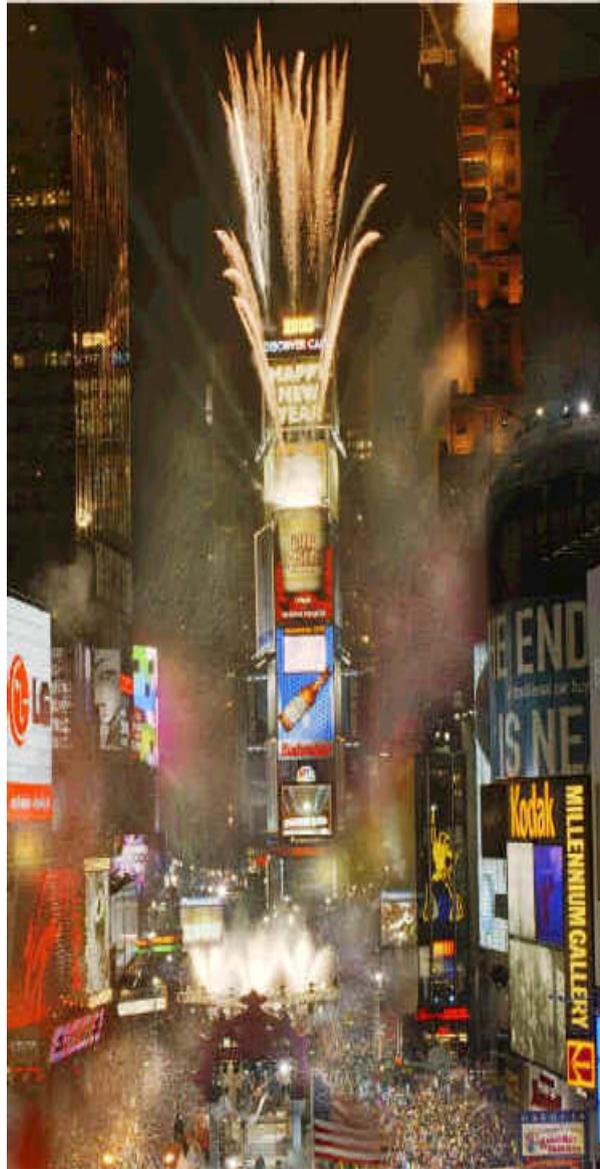
3. Times Square stretches from 41st Street to 48th Street, from west of Sixth Avenue to east of Eighth Avenue.



4. Times Square Business Improvement District Hotels from 40th Street to 53rd Street, from west of Sixth Avenue to the west side of Eighth Avenue and to Ninth Avenue on 46th Street.



5. Times Square, 1995



6. New Year's Eve 2000 at Times Square

3.3. Results

In this chapter we include the projects in discussion. These projects are indeed the “laboratory” of analysis for the questions raised by this study.²⁴²

Introduction

Contemporary images to the scale of built environment are, for the most part commercially motivated and rarely considered in their architectural incarnation. However, our approach discussed in the former chapters, reveals the need to understand contemporary large-scale images both as icon/index and as urban phenomenon.

The conceptual framework discussed in chapter 2 introduces the constitutive and operative concepts of art and spatial politics. In this chapter, based on those operative concepts as well as on the methodology discussed in subchapter 2.6 and on the historical information discussed in subchapters 2.3; 2.4 and 3.2, we present proposals of large-scale images for the two sites mentioned.

From forty four projects we made a choice of twelve, six for each of the sites. To select the projects our criteria was: 1 – Diversity of proposals; 2 – Clarity of the concepts that informed the project; 3 – Evidence of the use of the methodology discussed in sub-chapter 2.6 ; 4 – Innovative proposals for contemporary uses of images considered in their architectural incarnation.²⁴³

The aim of the following case studies is to investigate the evidence of the elasticity between architectural environments and the images juxtaposed on those environments, but also to identify the structure of those operations and to experiment with the design potentials, new trends in the use of large scale images

²⁴² We recall what we said in the section subject/objectives in chapter 1.

²⁴³ We consider that the innovative proposals are the ones that open up for contemporaneity new trends in the use of large-scale images set in architectural environments.

set in architectural environments. Furthermore we these projects are instrumental for testing the method discussed in chapter 2.6.

The following projects constitute applied visual studies / representation of insights pertinent to the two sites, Terreiro do Paço and Times Square, retrieving for contemporary use the discontinued tradition of images considered in its architectural incarnation.

During the presentation of each project, the results will be highlighted with the use of keywords pertinent to the singularity of each project.

3.3.1 *The horizontal of Times Square*

Times Square 2000

João Mota Spring 1995

Metropolis & Environment

My project²⁴⁴ expands the horizontal space of Times Square to a near primordial state, by visually bringing together sky and earth as it would have been before architectural constructions occupied the space.

NYC

To tell my experience during the two years I lived in New York City, I cannot find better metaphor than referring to the painting of *Hieronymus Bosch "As tentações de Santo Antão"* (fig. 1 and fig. 2). In this painting there are an infinite number of beings each disputing for his own piece of space. It is a painting where hell and heaven are brought into a space where borders are not always clear, and the most sublime and beautiful beings share the same earth and sky inhabited by the most abominable and mean beings. This painting unveils an organic world where the lovers give light and the defeated feed it.

Cities are never strictly under control, even when there is accurate planning and law enforcement, cities tend to show that human constructed environments escape the bounds and context of the moral values and context that guided its becoming. The places and spaces in the cities have always -unclear borders. Such as the vision of *Hieronymus Bosch* in which hell and heaven are not separated from each other and happen before our eyes in the city.

²⁴⁴ Project initiated in January 1995. Proposed to the Public Art Found – New York in March 1995. The Public Art Found suggested participation in a competition recently opened by the Business Improvement District – Times Square (BID – Times Square). This project was submitted in December 1995, to BID – Times Square for the competition "The search for The Big Idea" an open competition of ideas to mark the millenium in Times Square. By the end of December 1995, this and other projects were selected. Soon later (March 1996) the competition was canceled.

For instance a rigid grid might regulate the city's space, however it can't secure that produces places confined within the sharp borders of the grid.

If we imagine ourselves as birds and we fly over Manhattan, we will see a grid on the south end of the island that is substantially different from the grid north of Houston Street. The grid of Manhattan was in the seventeenth century an "organic" net of rural and urban land, and later in the nineteenth century the rural land north of Houston Street was urbanized according to a grid of streets and avenues strictly orthogonal, with the exception of a long diagonal that crosses Manhattan longitudinally – Broadway²⁴⁵.

Excluding Central Park, it is at the cross-roads of Broadway with streets and avenues that the majority of squares and public parks are. These squares and parks become unpredictable at the confluence of different blocks, contrasting with the orthogonal predictability of the cross-roads between avenues and streets.

As said in the sub-chapter 3.2.2, this unpredictably produces not only an increased visibility of buildings, from faraway but produces also "knots of confusion" which become creative environments of the city and which are thoroughly explored as commodities.

Times Square

If we give away our topographic vision, and find ourselves walking in one of the most hectic cross-roads of Manhattan, Times Square (cross-roads of Broadway with 7th avenue between 41st and 48th Streets) we find ourselves in a square with theatres, commerce of electronic goods for tourists, hotels, newspapers, prostitution, restaurants, cross-roads of 10 subway lines, drugs and policemen of all sorts. In this square, the buildings shift from the decadent and dirty to the shiny kitsch of corporation headquarters. All this happens in the context of a diagonal line that crosses a strictly orthogonal system. A diagonal line (Broadway) added complexity to a strictly orthogonal system assumed by notions like: east/west; uptown/downtown; above/under. (fig. 3)

Compared with other areas of the city that are ruled by the strict economy of the means serving the propose of flux/circulation, we will see that people generally speaking, will stay longer at the cross-roads with Broadway and in other parts of the city where the layout grid is more complex.

Armed with our topographic vision, we find that the cross-roads and squares are “knots of confusion”²⁴⁶ that become the most creative environments of the city. Times Square is one of these “knots of confusion” and to me is the most Boschian space of New York City. Apparently confusing, everything in this square seems to be ruled by minimums. Generally speaking, it was on minimum budget and effort that most of the buildings in Times Square where built.

They were created with the minimum of variety of forms and the maximum of repetitions, generating modules that have the maximum of area with the use of the minimum of space. The standardization generated spaces corresponding to the forms of orthogonal filing and storage.

The residues of the orthogonal efficiency are stated in the billboard advertisements that cover the buildings and in the shine of corporate buildings. Aseptic cleaning, parallelism and perpendicularity become a by-product of efficiency and an object of desire.²⁴⁷ This object of desire is not indifferent to the decisive influences of the cultural, political and scientific hegemony of the land of the colonizer (whether the colonizer is European, American or Asian). As always the hegemony absorbs within its multiplicity of contexts, the most diverse knowledge, introducing, in a magic operation, the alteration of the primordial meaning of the knowledge, contextualizing them not accordingly to their origins but introducing a “translation” that subverts the original meaning, and transforms it to be in tune with the objects of desire of the hegemony.

Times Square belongs to a *horizontal landscape*: Flat land, stone, rivers, swamps, lacuna, and sea. Times Square, for those who lack a topographical

²⁴⁵ See appendix 3

²⁴⁶ Koolhaas 1994 (1st ed. 1978)

²⁴⁷ Diller+Scofidio, 1994, p. 36-60

understanding, is today a strictly vertical environment. Moving in Times Square, on the street or in its offices, elevators, corridors, shops, theatres, sex shops, hotels, is like if we are jumping from one drawer to another of an immense archive. The site and structure of the buildings incorporate the “shift” produced by Broadway within its orthogonal hegemony – a hegemony that generated all encompassing structures and buildings perfectly alienated and repeated “ad infinitum” created to the image of the knowledge that legitimates prevalent notions of common sense that go back to the Enlightenment. It is also interesting to notice that all the billboard adds covering large areas of the buildings, if not entirely the building façade, display images that are always clean shiny and aseptic.

The shifts that Broadway introduces in the orthogonal structure of this area of the City, are used and overused to achieve with an increased visibility a more efficient display of the adds (The adds become visible several blocks away from Times Square) not only to the people walking or riding in the area, but also for the mediated images of Times Square distributed world-wide. The contents of the adds is one of the ways to understand the hegemony itself, by unveiling a coercive system, that more than suggests to the community their objects of desire and which their dreams are.

In 1995 the Times Square Business Improvement District (BID – Times Square) opened a competition for ideas for the commemoration of the new millennium at Times Square entitled “The search for the big Idea”. The project that I proposed to the BID – Times Square focused on the use of the billboard’ space, which is a absolutely a corporate space to overlay on it (from December 15th, 1999 to January 15th, 2000) color photographs of clouds (fig. 4 – 9). These images of clouds during daytime would, I believe, visually expand the space in a way that would render it closer to the primordial horizontal of the Island before construction took place. During night time the same images of clouds on billboards with the background of a dark sky and the light and glare of Times Square area would, I believe, unveil not only a fictional character of the images of clouds (the skin of the square) but also a celebration of a common effort achieved not only

between so many diverse corporations, but also a common effort achieved with the diversity of political wills that are concerned with the area of Times Square.

This and other ideas proposed were under consideration by BID – Times Square for the commemorations of the millennium. Negotiations were under their way until political and financial pressure by property owners in the district like: Disney / Sony, NASDAQ, Discovery, etc. canceled the aforementioned negotiations, and a commission²⁴⁸ was assigned to produce the project for the commemorations of the millennium at Times Square. This became the “Times Square 2000, The Global Celebration at the Crossroads of the World”²⁴⁹

Sensible dwelling

The metropolis and the knowledge are human fabrications that we tend to make coincide with our wishes.²⁵⁰ I mean that our wishes, dreams and metropolis are evidences of prevalent hegemony. With the project "*The horizontal of Times Square*" my concern was to unveil that there is an *à priori* memory of the sites and metropolis that lead to evidences of the environment from which they emerged. To be sensitive to the evidences of sites and the memory of sites brings the concept *sensible dwelling*²⁵¹ beyond architecture, sociology, economy, politics and under the responsibility of artists, designers, philosophers, planners and politicians to redefine public space.

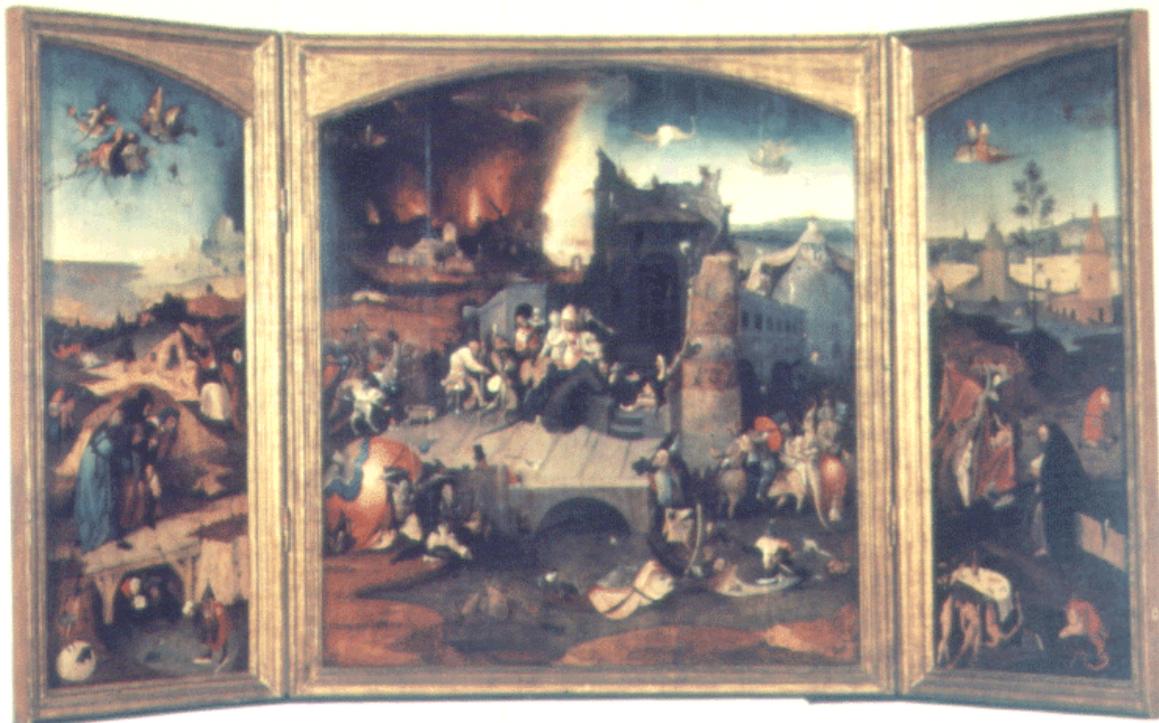
Yet, this proposal demonstrated the danger of underestimate the importance of lobbying and politics, when working with proposals for the public space. Such as the discussion we did on the beginning of chapter 3 concerning the implementation of the proposed method.

²⁴⁸ Composed by historians, anthropologists, artists, media managers, etc.

²⁴⁹ See appendix 4

²⁵⁰ Davidson, 1992 p. 200 Please see this quote of Rem Koolhaas

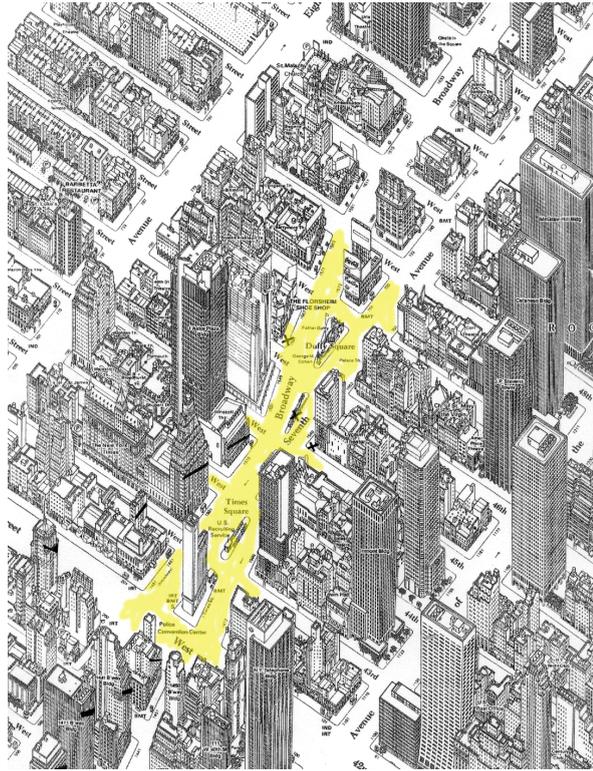
²⁵¹ discussed in chapters 2.2 and 2.6



1. Hieronymus Bosch "Tentações de Santo Antão" triptych, oil on oak, Museu Nacional de Arte Antiga – Lisbon. Central panel 131,5 cm x 119 cm, lateral panels 131,5 cm x 53 cm.



2. Details of fig. 1



3. Times Square area.



4. Photomontage of Times Square, 180° view from north-west corner of 46th Street with Broadway, 5 p.m. January 25, 1995.



5. Photomontage of Times Square with photocollage of clouds, 180° view from north-west corner of 46th Street with Broadway, March 1995.



6. Photomontage of Times Square, 180° view from south-west corner of 45th Street with Broadway, 5 p.m. January 25, 1995.



7. Photomontage of Times Square with photocollage of clouds, 180° view from south-west corner of 45th Street with Broadway, March 1995.



8. Photomontage of Times Square, 180° view from north-east corner of 7th Avenue with 47th Street, 5 p.m. January 25, 1995.



9. Photomontage of Times Square with photocollage of clouds, 180° view from north-east corner of 7th Avenue with 47th Street, March 1995.

3.3.2 New Year's Eve

Times Square 2000

Pavlina Lucas GSD FALL 98

Evacuation

Pavlina Lucas is a young Greek – Cypriot architect and photographer born in 1971. Her project calls attention to the mediatic backdrop of this square.²⁵²

"I PROPOSE the evacuation of times square during the turn of the millenium and the dispersal of the billboards to squares around the world with a history of new year's eve celebrations.

THE OWNERSHIP of each billboard will be temporarily transferred to the highest bidding city during an auction held on the internet.

4. Photomontage of Times Square, 180° view from north-west corner of 46th Street with Broadway, 5 p.m. January 25, 1995.

THE BILLBOARDS will be installed in strategic locations in the "host" squares to expose their distextuality within the larger image of the city but without being obtrusive to the human scale.

PLAGUES will declare that 'this billboard is an authentic fragment from times square'.

THIS PROJECT explores the idea of evacuation as a means of liberation from the physical form which will subsequently enable propagation ad infinitum.

TIMES SQUARE, often called the "crossroads of the world", loses its vital parts, the billboards, which are dispersed throughout the world to constitute a more extensive yet abstract body."²⁵³

The evacuation she proposes is a two folded evacuation. On one hand she refers to visitors, commuters, people working or living in Times Square. On the other hand she proposes the evacuation of other kind of visitors – the audience reached by media coverage.

²⁵² She produced this piece of work during the Fall 1998 for the course *Images for the City* at the Graduate School of Design – Harvard University.

²⁵³ Fragment of the project summary "Proposal for visual arts intervention in Times Square New Years's Eve 2000" by Pavlina Lucas, dated of 22 October 1998.

For the first case she closes the physical access to the area of Times Square, depriving the square of people, which is the most important action for a square to be not a square. She uses a border that is represented in figure 1 by the edges of the black rectangle.

For the second case she removes the billboards from Times Square.²⁵⁴

For media agencies this removal goes far beyond just billboards. Billboards are a significant part of the backdrop upon which the identity of this square was diligently built. To represent this in figure 1, the border of the black rectangle is not enough, she uses the whole rectangle as if a blackout happened in the City.

Cultural visibility and profit

Her project poses questions to media coverage, entertainment, cultural visibility and profit (already discussed in chapter 3.2), and at the same time, besides the fact of using the methodology discussed in chapter 2.6, her concept is intended to get as close as possible of an impossible achievement.

We believe that BID – Times Square would never accept a project such as this. Maybe because this project predicts the dilution if not the end of a fiction/fantasy/aim considered as being of most importance for the vitality of Times Square.

The slogan “Times Square The Crossroads of The World” initially invented to sell the *New York Times*, is still the best idea ever made to pump energy into this square, if not the City.

As said in chapter 3.2, this “fantasy/fiction/aim” was in fact created and steadily published by the *New York Times* newspaper since the early days of the twentieth century. With persistent and consistent work guided by fruitful

²⁵⁴ This removal calls to mind the advertisements in Ridley Scott’s movie “Blade Runner”. Enormous neon images float like clouds through the cityscape above fetid, hyper-violent streets, while a voice intones advertisements for extra-terrestrial suburban living in “off world”.

combinations of news, media, popular culture, and entertainment, a formula was discovered and later improved to transform an aim into reality.

To exemplify of the sophisticated uses of this formula, we refer to the inestimable contribution of Hollywood, the entertainment industry, and the circumstances of post World War II, for the cultural visibility that the United States have today.

Today at least for most of Americans the slogan “Times Square The Crossroads of The World” is obviously true.

“The unique quality that Times Square possesses, its ‘authenticity’ lies more in its position as a stage for all the world. London’s Piccadilly Circus and Tokyo’s Ginza may compete inch for inch in terms of signage with Times Square, yet neither match its mediatic qualities. People looked to Times Square to receive the news of the world as the most vital focal point of the most vital city, in the most vital nation on the globe. Because of media attention, Times Square exists as myth as the messy vibrancy of the electric city of the twentieth century. (...) It was global news and the television (...) which put this place on the map. (...) The stripe of the ticker tapemade your heart leap as you could look up and see the news of the world spinning in space. This is where authenticity is based in Times Square.”²⁵⁵

Liberation from the physical form

To evacuate people, traffic, and media from Times Square produces a blackout on this area of the City.

This intervention alone would be a project per se. This would carry to the utmost the anti-thesis not only of this square but of any other square besides. To deprive a square of people is the most significant action possible for a square to be not a square.

She proposed at the turn of the millenium not solely a temporary blackout but also the dispersal of the billboards at Times Square to squares around the world. This action does not predict the end of this square, but instead incites a discussion on the projection of fragments of this square to other squares around the world.

On the other hand the aforementioned two folded evacuation that she proposes becomes an intelligent move for a broad discussion concerning the worldwide mediatic visibility of Times Square. Interestingly however, each billboard of Times Square set in other squares, is just a billboard. The difference is that each of these billboards formerly had its meaning shaped by the overwhelming presence of the other billboards and by the context of Times Square. However, when set alone in another square with a plaque (she says plague) saying, *“this billboard is an authentic fragment of Times Square”* the same billboard would gain a different meaning.

In her proposal she says plaques instead of plaques, which is an interesting play with language, as if what is written on the plaques inseminates into those various squares and contexts evocations of Times Square’s identity, diligently created and distributed throughout the world by media. Therefore context, hegemony and cultural visibility are important subjects of this project.

This action also incites a discussion on the elasticity of the meaning produced by different locations on similar actions. A billboard of Times Square displayed in Trafalgar Square would have a different meaning²⁵⁶ than in Piazza San Marco.

²⁵⁵ This quote is a fragment of a note on reading for the course *Images for the City*, Fall 98, by Martin Zogran an American architect born in 1963.

²⁵⁶ e.g. less intrusive

Liberation of the original form

Let us imagine now that for this project, Pavlina did not evacuate the people and traffic as she proposed.

Her project uses actual fragments of the surface of Times Square and disperses them to alien contexts. She is not using simulations of those fragments to juxtapose them in other squares. The removal of relevant portions of the skin of Times Square, deprives Times Square of the surface with which its identity is often associated. As if its identity is solely made by its skin.

With the exception for the billboards auctioned to other squares, buildings as well streets, people, businesses, and traffic remain in Times Square. Times Square is simply without billboards and becomes a totally different square.

Just by removing a skin of this site, Pavlina deprives this site in order to confirm the contents widely distributed by media.

Times Square had been so much in the media, that for mass culture the square's spirit coincides with what is portrayed by media. Any change in the actual physical square that is not in symbiosis with the identity portrayed by media is shocking. In this respect her work with the discursive "skin" of Times Square, offers to the viewer the shock of experiencing a concealed identity, an issue discussed in chapter 2.4 when referring to the work of Jenny Holzer.

We think that the identity constructed and perpetuated by media plays a major role in peoples' expectations for a place as mediatic as Times Square. Therefore the shock of experiencing Times Square without billboards is much greater.

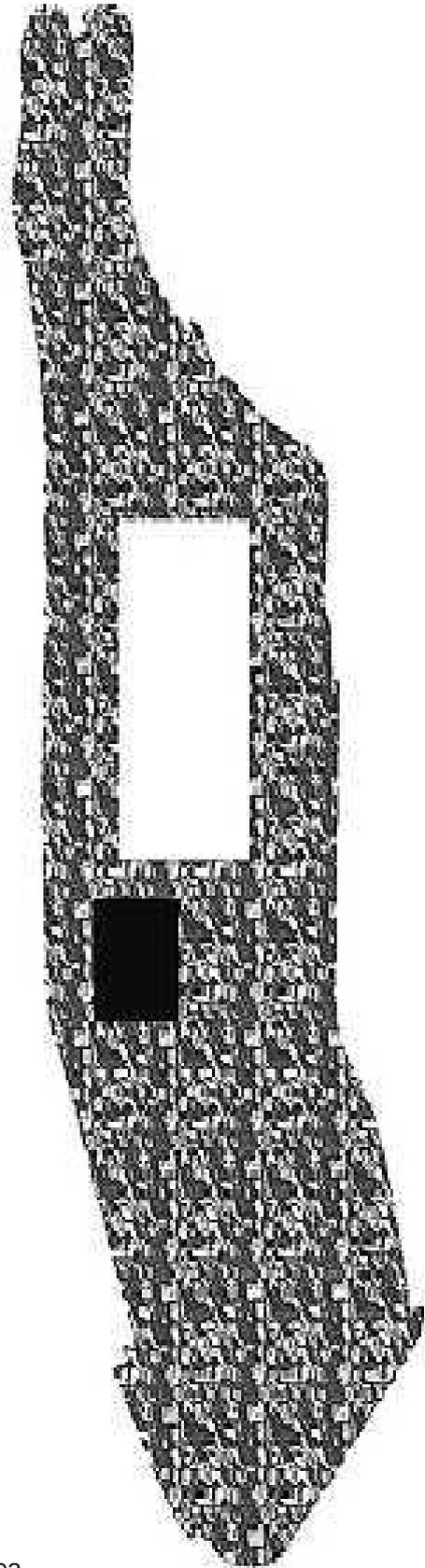
Pavlina Lucas offers the shock of experiencing a concealed identity.

An identity never portrayed by media becomes a concealed identity. Nevertheless prior to the onslaught of the media, this square had its streets,

buildings, and people that gave it not only an identity but also the à priori conditions for what happened after.

The media focused public attention onto the visible surface and made it visible through the visibility provided by media. Somehow the media liberated this site of its original condition, to make of it not just the crossroads of 7th Avenue and Broadway, but instead “The Crossroads of The World”.

The liberation of the original form that media and distribution channels provide, give the necessary milieu for multiple fictions/fantasies that look like fact. If amid those possibilities provided by media and distribution channels there were a solid program that boosts which aims should portrait the site, it should be expected that with time and steady persistence, something that initially was just an aim, starts to be automatically acknowledged as part of the site, and later as factual evidence.



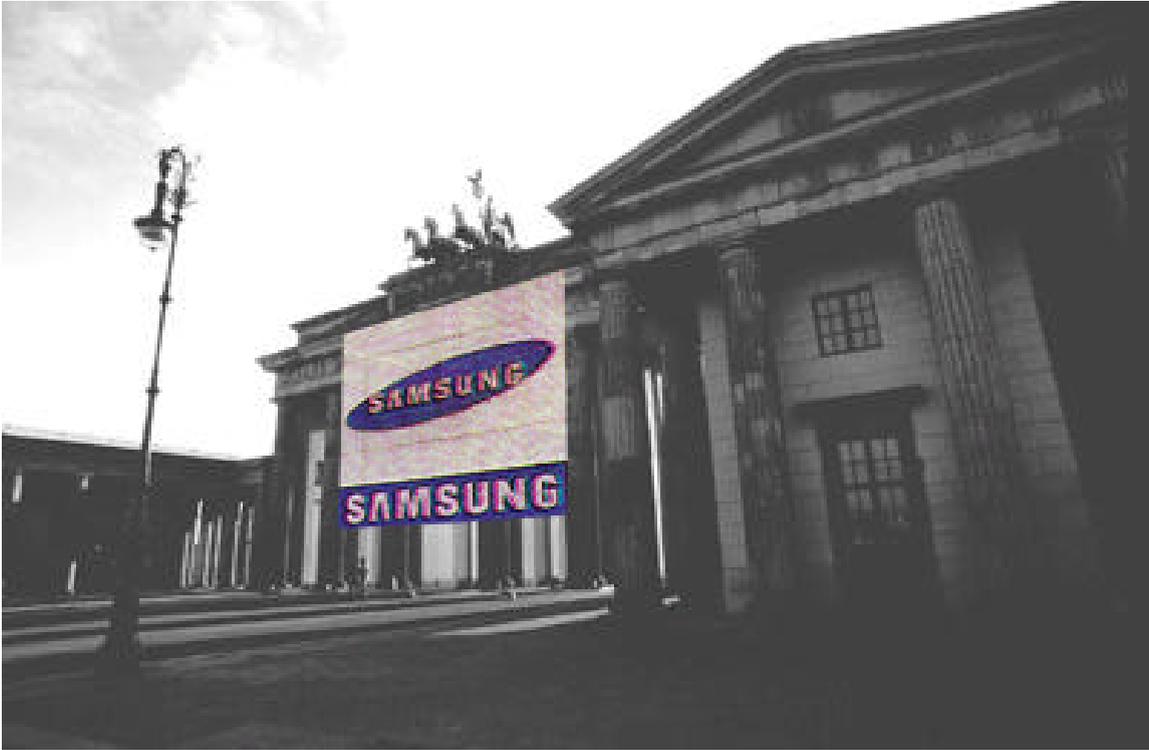
1. Shape of Manhattan
The white rectangle represents Central Park.
The black rectangle represents Times Square area.



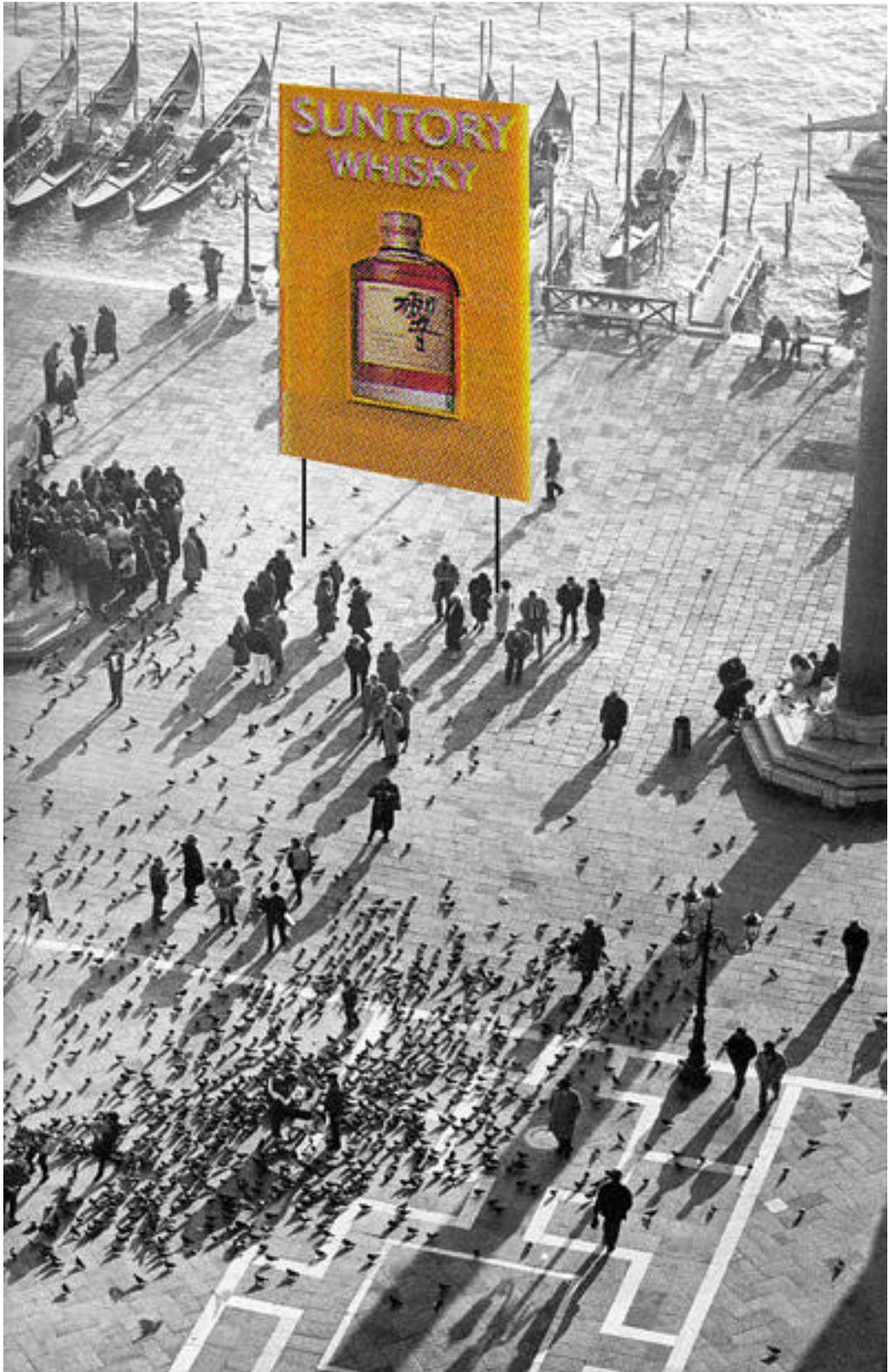
2. Removal of Times Square's billboards



3. A billboard of Times Square transferred to Trafalgar Square – London.



4. A billboard of Times Square transferred to Brandenburg Gate – Berlin.



5. A billboard of Times Square transferred to Piazza San Marco – Venice.

3.3.3 *Eating a building*

Proposal for Number One Times Square

Emily Katrencik

GSD FALL 1999

Spectacle

Emily Katrencik is a young American visual artist born in 1975. Her proposal is the consumption of the entire structure of Number One Times Square by visitors to the Square.²⁵⁷

“site: Number One Times Square and Times Square Brewery located at 160 West 42nd St. (Fig. 1)

locations: Building: Broadway and Seventh Avenue at West 43rd.

Restaurant: Broadway and Seventh Avenue at West 42nd.

project: The consumption of the entire structure of Number One Times Square by visitors to the Square.

first bite: January 1, 2000

last swallow: Indeterminable date.²⁵⁸

Background

“This building was pivotal in the success of Times Square. Built by the Times Publishing Company in 1904, it officially opened on New Years Eve, the occasion marked by fireworks display.

Adolph Ochs, the president of the New York Times referred to the building as ‘a monument to one man’s daring’, as it was one of the tallest buildings

²⁵⁷ She produced this piece of work during the Fall 1999 for the course *Images for the City* at the Graduate School of Design – Harvard University. She took this course while enrolled on the program of Master of Visual Studies – MIT.

²⁵⁸ Fragment of the project summary “Eating a building – consuming that which consumes you – Proposal for Number One Times Square” by Emily Katrencik, dated October 1999.

at that time and contained an elaborate system of basements and sub basements.

The crowds arrived at Times Square through the basement subway station and the printing presses were located in the sub-basement. (...)

Bought by Allied Chemical in 1964 and renovated into it's current form covered in white marble. Once prized by employees of the building for numerous windows on all sides that allowed light and air into the building, One Times Square, is now a vacant shell. The numerous windows covered by billboards and television screens.

No one works in this building, (...). It has become a monument to capitalism, consumerism and the spectacle.²⁵⁹

Project Description

“Times Square Brewery Restaurant, located behind project site at 160 West 42nd St. will serve as the location of the eating. The restaurant provides fine views of the Number One from most tables where diners can view the selections of the day, decide which parts of the building appeal to their tastes, and observe the progress as they ingest their supplements mixed to their specifications. The view will inspire and wet their appetite. (Fig. 2) National and civic loyalty will be roused in them and they will desire to take part in this larger system and movement outside of themselves that connects them to the masses and to the physical location. Also this act will mark their space in history. This important event allows them to be not just a transient passing through the space of the city and being consumed by it, but instead they become the city. They incorporate Times Square into them.

²⁵⁹ Fragment of the project summary “Eating a building – consuming that which consumes you – Proposal for Number One Times Square” by Emily Katrencik, dated October 1999.

The diners will be allowed to choose which supplements they would like to be added to their regular menu choices. Supplement prices will vary according to the gross quantity of each material made available by Number One Times Square as well as the vintage. Newer materials from 1964 renovation will be considerable less, while the original timbers and steel will demand a higher price per ounce. The supplements shall be finely grounded powders of steel, copper, marble, cement, glass, insulation, wood, and interiors such as carpeting, etc.

Not all selections will be available daily, as this is a process. The foundation will likely be the most desirable as it shall be the last to be eaten and most relished. It will be noticed that dark beers such as Guinness sell extremely well with the added iron supplement.²⁶⁰ (Fig. 3)

Logistics

“There may be initial opposition on the part of the billboard owners of Number One Times Square. Once they recognize the amount of coverage their space will get during this process, especially during the dismantling of their specific ad it is presumed they will support this project.

Since Number One Times Square is vacant, there should not be a problem regarding the displacement of workers. The subway shall continue to run until the foundations are ready to be extracted and ground. Only structure that is fundamental to the support of the rail system will remain so that the subway may resume operations in their new light filled ruin. The new covering shall be of glass that will provide testament to that which once was and to the monumental achievement of this event.²⁶¹ (Fig. 4 – 6)

²⁶⁰ Fragment of the project summary “Eating a building – consuming that which consumes you – Proposal for Number One Times Square” by Emily Katrencik, dated October 1999.

²⁶¹ Fragment of the project summary “Eating a building – consuming that which consumes you – Proposal for Number One Times Square” by Emily Katrencik, dated October 1999.

Fetishisation

In November 1999 I saw Emily by the Carpenter Center²⁶² with a video camera on a tripod. She was scrubbing a pillar with sandpaper and licking the cement powder. This became part of a video piece of performed interactions with buildings.

She uses buildings that become fetishes as they moved out of the location to the pages of glossy magazines and books. These buildings such as Carpenter Center or Number One Times Square, become part of the consumer culture that is overwhelmed with products that have been reinvented and repacked in order to be reconsumed, and to with which, one is irrationally devoted. This fetishisation causes as she puts it, a “desire to consume it”.

As a matter of fact a building such as Number One Times Square once the home of The New York Times from which this square got its actual name, is historically as well as emotionally and culturally linked to media, news and entertainment. The significance of this building and of Times Square had been through its mediatic representations continuously reinvented and repackaged in order to be reconsumed, by an irrationally devoted mass audience. In this respect her work calls attention to the symbolic importance of landmarks, discussed in chapter 2.6, and to the fetishisation of this building and of the entire square. A fetishisation grounded in glamorous images diligently constructed by the media and the entertainment industry, that transformed the importance of this square to the flatness of the images of its skin.

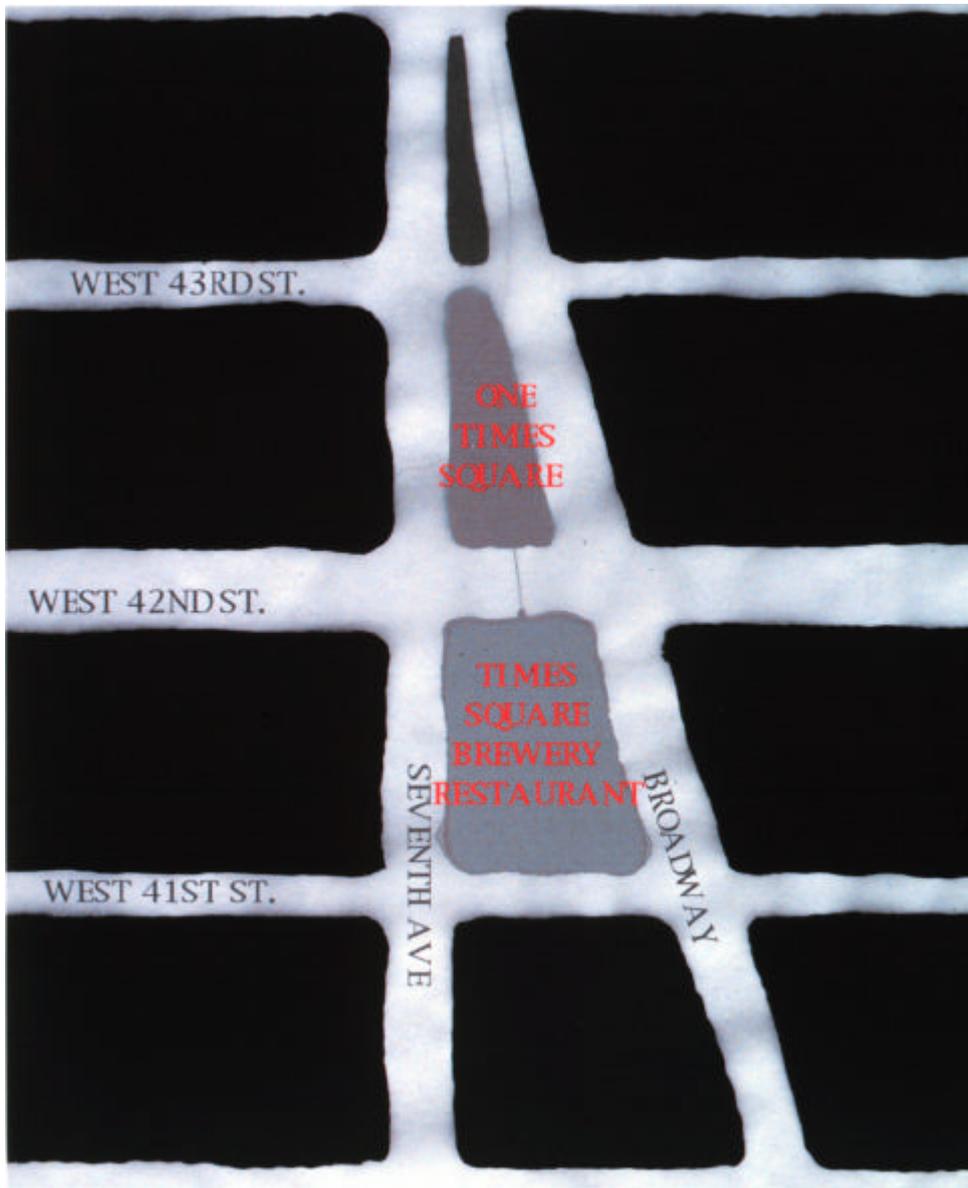
Spetacu-l’art

The Idea as Event.

This project ideally would be seen by the BID -TS and the media as an event that draws the visitor to Times Square with the additional television coverage during the whole gastronomie. It would inevitably become, as all

things in Times Square do, a spectacle to be disseminated by television to suburbia across the globe. However, with this proposal Emily Katrencik, pushes to the edge the idea of using landmarks as a spectacle, and with it she got as close to something impossible. Accordingly to the method discussed in chapter 2.6, she underestimated the power of lobbying and politics, which would never accept an action that would unstable the bounds set by common sense, like the destruction of a landmark with such symbolic power.

²⁶² Building designed by Le Corbusier located in Cambridge, MA



1. Location of Number One Times Square, and Times Square Brewery Restaurant.



2. View of Number One Times Square, from the inside of Times Square Brewery Restaurant.

TIMES SQUARE BREWERY

LET THE CITY BECOME YOU

PORTERHOUSE STEEL STEAK WITH BRAISED ASPARAGUS IN A LIGHT CREAM SAUCE GARNISHED WITH I-BEAM FLAKES

MARBLED SALMON WITH DILL AND SAFFRON-IRON RICE

Marble from the 1964 renovation and iron flakes from the original interior supports provide a wonderful accent to this dish.

MESQUITE GRILLED CHICKEN WITH SEASONAL VEGETABLES

Vintage 1904 interior wood beams provide the flavor for this magnificent chicken.

VEGETARIAN CHILE SERVED WITH HOMEMADE INSULATION CRISPS AND QUACAMOLE Insulation from 1964 renovation



GLASS GLACE

Homeade all-natural ice cream with chunks of cream and crunches of glass

CARAMELIZED CREME MARBEL

The traditional creme caramel with marble flour from One Times Square

MARBLE CAKE

Our own finely milled marble flour from the 1964 renovation incorporated into our recipe

FOUNDATION FUDGE

Vintage 1904 cement provides a new twist to this traditional desert

*All supplements are genuine building materials from One Times Square.

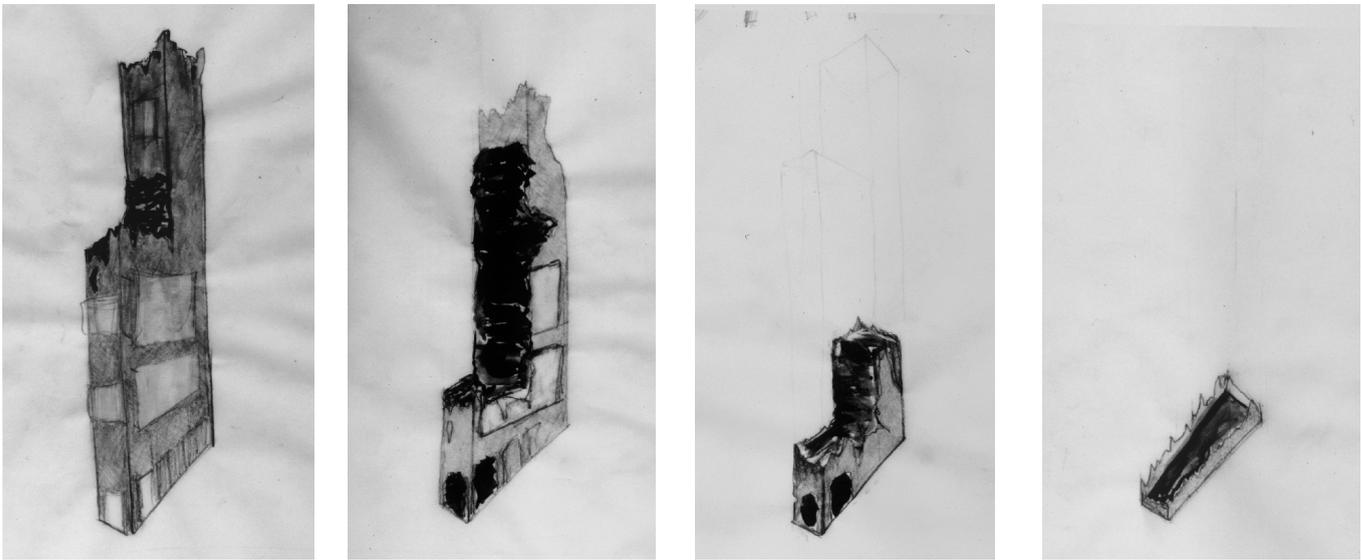
* As this is a process, not all supplements will be available daily.



3. Times Square Brewery Restaurant's menu.



4. Number One Times Square on the first stages of its demolition.



5. Different stages of the demolition of Number One Times Square.



6. Final stage of the demolition of Number One Times Square, showing the area for the new glass covering at the ground floor.

3.3.4 Sunrise

Times Square 2000

Sven Schroeter GSD FALL 1998

Millennium

Sven Schroeter is a young German architect born in 1971 and living at present in the US. His project²⁶³ focuses on the cinematic and perspectival experience of urban space in Manhattan as a potentially critical counterpoint and means of subjective orientation in the “*global center interface/screen-mediated information*”²⁶⁴ and telecommunications technologies.

Event

“Free-fall through midnight into the next millenium will occur at 1,123 feet per second at Times Square. The great imaginary arc demarcating the boundary of January 1st-midnight, the 0-hour of Greenwich Time-will, as every other day, sweep across the planet’s face at that speed, advancing across the previous day and bringing the next along behind it. For every location at which midnight occurs, a corresponding location approximately 6 hours away slides into the first sunlight of the day. (Fig.1 and 2)

The project proposes that on the moment of the year 2000’s arrival, the revelers at Times Square be able to experience both a compressed, spatialized, headlong plunge through time-through the wall of an arriving day-and the corresponding, simultaneous moment of first daylight slipping imminently along just behind, somewhere out over the Ukraine. The project proposes the installation of an urban-scale chronometer on Manhattan

²⁶³ He produced this piece of work during the Fall 1998 for the course *Images for the City* at the Graduate School of Design – Harvard University.

²⁶⁴ Sven Schroeter often used this expression when presenting this project.

*which conflates the experience of local and global time into a spatialized spectacle.*²⁶⁵

Chronometer

“The chronometer comprises a group of small, remote-controlled camera-platform helicopters (normally used for aerial motion photography), each refitted to carry a 6,000-lumen video projector and a rotating laser projector. The helicopters, coordinated from a computer ground station, fly in a staggered pattern down the street canyons from the eastern edge of Manhattan toward the western edge, one aerial platform per street, so that as group the line helicopters corresponds to the imaginary north-south arc of the great circle of midnight passing across the earth’s surface (oblique to the rotated grid of Manhattan). The platforms begin their flight at the shore of the East River 35 minutes before midnight and proceed down the streets at 172’ per minute (2,9’ per second), timed to arrive at Times Square at exactly midnight. The reduced speed, relative to the actual speed of the line of midnight, represents the compression of global time into a localized, perceivable spatial experience. (Fig. 3 and 4)

*Meanwhile, a series of video cameras located in 7 time zones ahead of New York’s record motion images of the sunrises occurring there-from the first daylight seen from inhabited land (New Zealand’s Pitt Island in the Pacific) to the first daylight seen at the moment Times Square passes through midnight (Donetsk, Russia) - and transmit them back to Manhattan. There, the videos are edited together and saved as a continuous stream approximately 34 minutes long-in other words, 6 time zones’ sunrises recorded over the course of the day and saved for playback. The seventh sunrise is transmitted and projected live as it occurs.*²⁶⁶ (Fig. 5)

²⁶⁵ Fragment of the project summary “Sunrise” by Sven Schroeter, dated 5 November 1998.

²⁶⁶ Fragment of the project summary “Sunrise” by Sven Schroeter, dated of 5 November 1998.

Global time

“As the helicopter platforms fly through the streets towards Times Square in the moments before midnight, each receives via microwave transmission the recorded video stream and re-projects it backward onto the façades of the passing buildings along with characters tracking in scaled, real time the actual latitude and longitude swept out by the line of midnight corresponding to the time and location of that sunrise. Since Manhattan’s grid is non-cardinally oriented, the video projections (perpendicular to the line of midnight) cast oblique images – elliptical sunrises – onto the passing building façades. At the same time, the platforms’ lasers project beams spinning at high revolution forward, into the line of flight. The composite effect would be the image of an advancing wall of spectral light sweeping down the street canyon, closely pursued at 2,9’ per second by a 60’ – wide blazing sun rising continuously across the receding buildings, engulfing their façades in pixelized conflagrations of daylight and flickering coordinates. Each of the 7 blocks between the East River and Times Square is thus illuminated by a corresponding sunrise decompressed across its façade. The spectral line of midnight slides across the throng just ahead, bisecting each person underneath with the glowing, rotor-washed movement at which the body passes from one day to the next, one epoch to another. Compressed, global time approaches real, local time until they meet at Times Square and Donetsk’s sunrise blazes into the crowd. The abstract moment of midnight converges with its necessary visual counterpart manifestation in a single location, collapsing local, global, time, space, and body into a single palpable moment.”²⁶⁷ (Fig. 6 – 8)

²⁶⁷ Fragment of the project summary “Sunrise” by Sven Schroeter, dated of 5 November 1998.

Utopia

Utopia in Sven Schroeter's project "*sunrise*", is to claim universal celebration without representing other cultures through stereotyped "postcards" as happened during New Year's Eve 2000 at Times Square²⁶⁸.

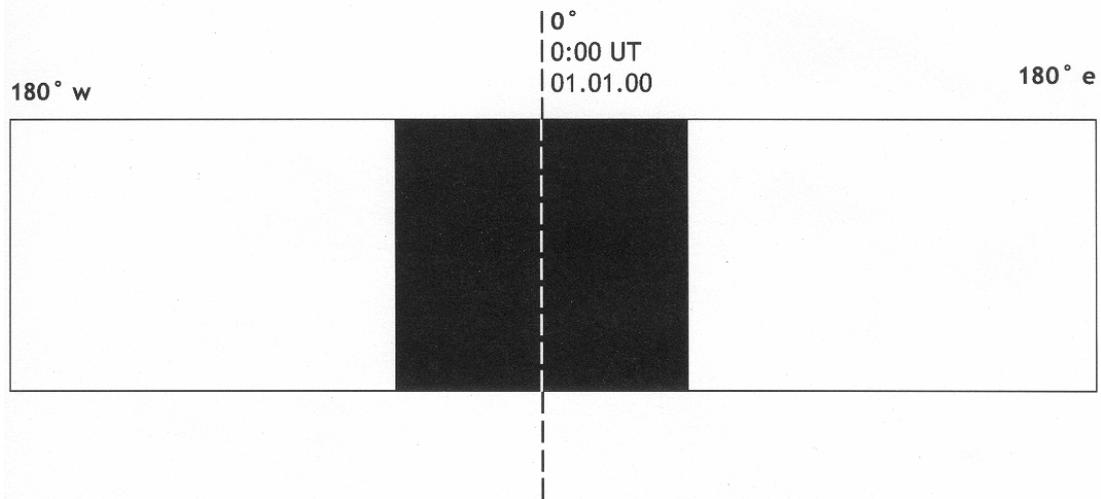
Sven Schroeter acknowledges that multinational corporate sponsorship and production of urban, commercial images (which tends to flatten local differences for the sake of multinational uniformity and homogeneity) might be reconciled with the aggressive assertion of specific local, urban heterogeneity and local collective memory. In this respect this project exceeds in complexity of its urban and media involvement, former attempts in this field, such as the interventions in Munich by the film director Peter Greenaway discussed in chapter 2.4.

A work such as this, to be actually produced would imply diligent work with lobbying and politics. Even so, (as said in chapter 2.6) this art production might most likely become an instrument for rulers to address ideas different than the ideas Sven Schroeter originally intended to address.

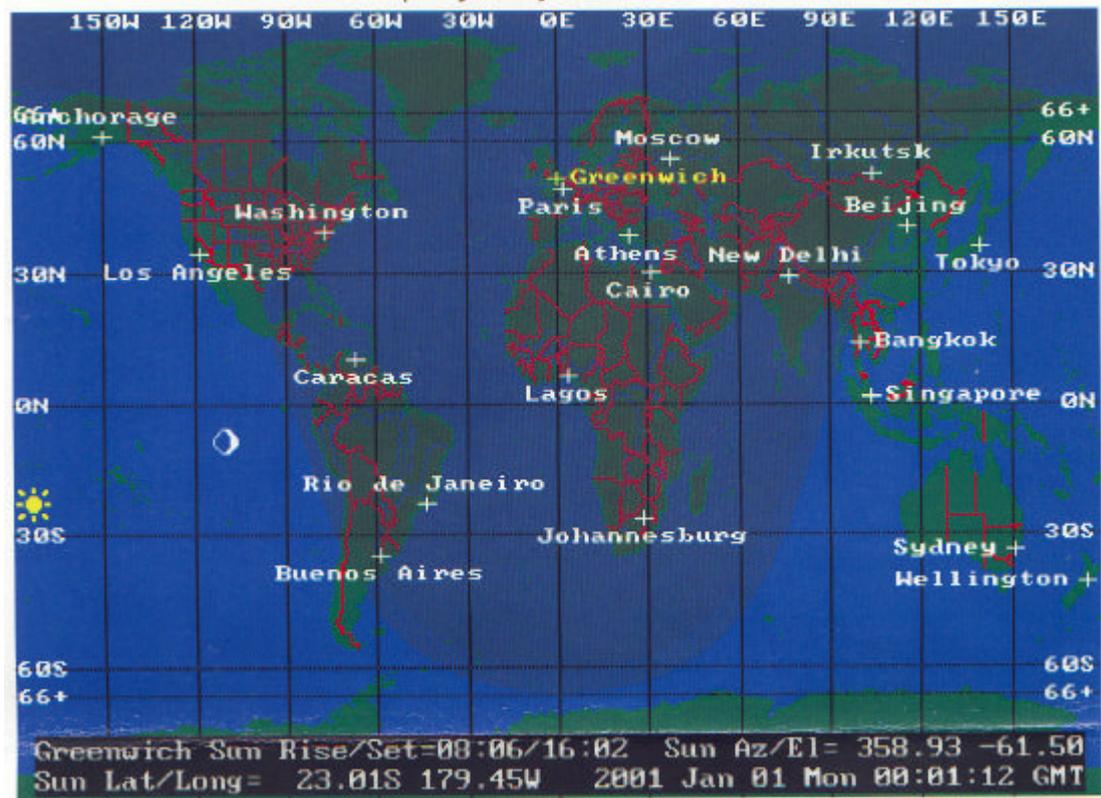
In this project Sven Schroeter's utopia seeks to get as close as possible to the impossibility of producing at Times Square a universal celebration that avoids the corporate eagerness, of not only stereotyping different cultures ready for consumption, but also of reasserting the very profitable self proclaimed slogan "cross roads of the world".

²⁶⁸ "The Concept - Times Square 2000, The Global Celebration at the Crossroads of the World will be the largest New Year's Eve celebration ever held in Times Square's 95 year history. *Times Square 2000* will be a 26-hour event beginning at 6:00AM Eastern Standard Time, December 31, 1999, when the New Year arrives in the South Pacific. For 26 hours, the people and cultures of each of the world's time zones will be celebrated using sight, sound, pageantry and special effects. Live video images will be received from the time zones and broadcast to the crowds gathered in Times Square via giant Panasonic Astrovision screens. At Midnight, a celebration will be held atop One Times Square. It is expected that millions of people will fill Times Square and the surrounding area throughout the day, and a billion more will watch the event on television. Times Square will undoubtedly be the anchor position for millennium celebrations around the world."
In: http://www.timessquarebid.org/new_year/index.html (22 September 1999)

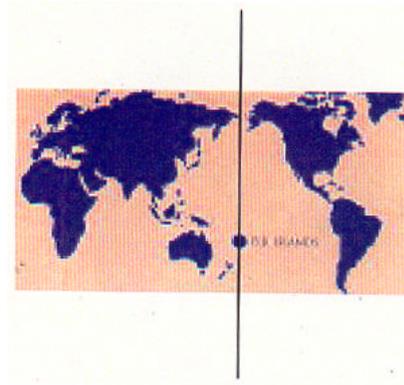
inter-terminator | 0:00h line



line of the terminator at 0h UT | 01 January 2000

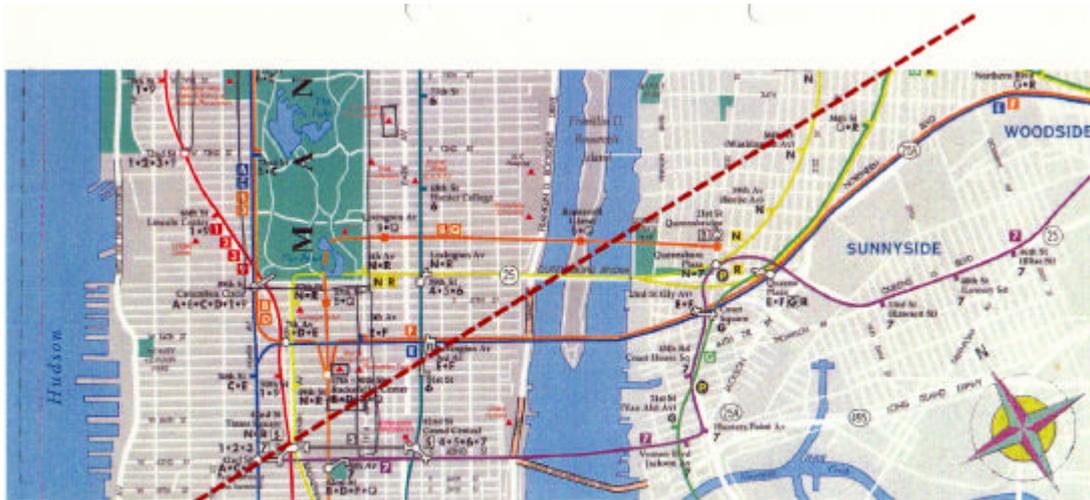


1. Line of the terminator at zero hours Universal Time.

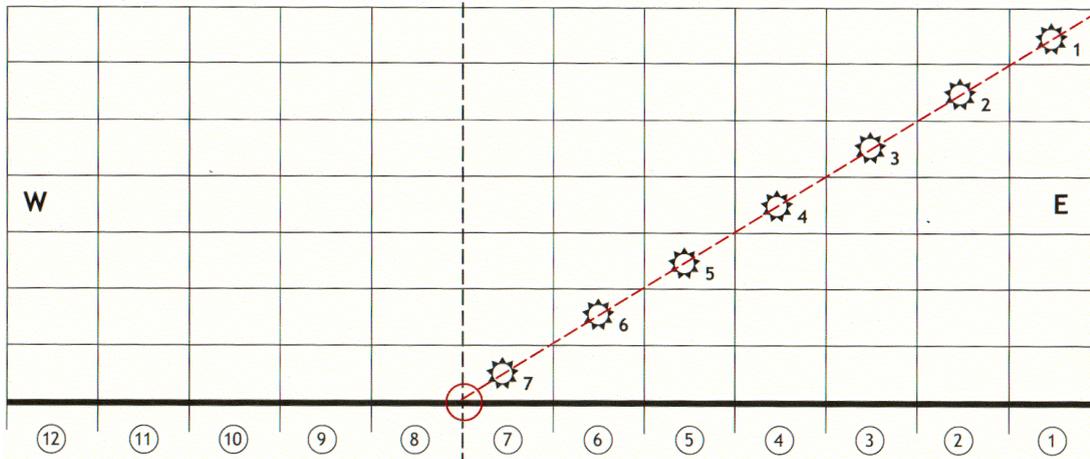


area	place of first sunrise	position	time	
			UT (GMT)	loc.
Antarctica (2000)		66° 3' S 135° 53' E	15:08 (12/31)	12:00
Antarctica (2001)		66° 7' S 135° 49' E	15:05 (12/31)	12:00
New Zealand	Table Cape	39° 6' S 178° 0' E	16:45 (12/31)	4:45
Australia	Cape Pillar, Tasmania	43° 4' S 148° 0' E	18:32 (12/31)	4:32
Australian mainland	Cape Howe, New South Wales	37° 30' S 147° 59' E	18:50 (12/31)	4:50
Asia	Chaplino, Russian Siberia	64° 25' N 172° 16' W	21:26 (12/31)	10:26
Africa	Fort-Dauphin, Madagascar	25° 1' S 47° 0' E	02:05	5:05
African mainland	Mocambique, Mozambique	15° 0' S 40° 44' E	02:51	5:51
Europe	Ukraine, west of Donetsk, Russia	48° 22' N 40° 2' E	05:11	8:11
South America	Cabo San Juan, Argentina	54° 45' S 63° 45' W	07:43	4:43
South American mainland	Cabo de Sao Tome, Brazil	21° 54' S 40° 59' W	08:04	5:04
South American mainland	Punta de Monsaras, Brazil	19° 32' S 39° 50' W	08:04	5:04
North America	Cape Race, Newfoundland	46° 40' N 53° 8' W	11:17	7:47
North American mainland	Cape Breton, Nova Scotia	45° 57' N 59° 47' W	11:41	7:41

2. First sunrise of the day.



first millennial sunrise over inhabited land | 01.01.00
 16:04 UT (4:49 am local, 11:04 am EST) | 12.31.99
 sunrise over Kahuitara Point, Pitt Island, Chatham Islands, NZ

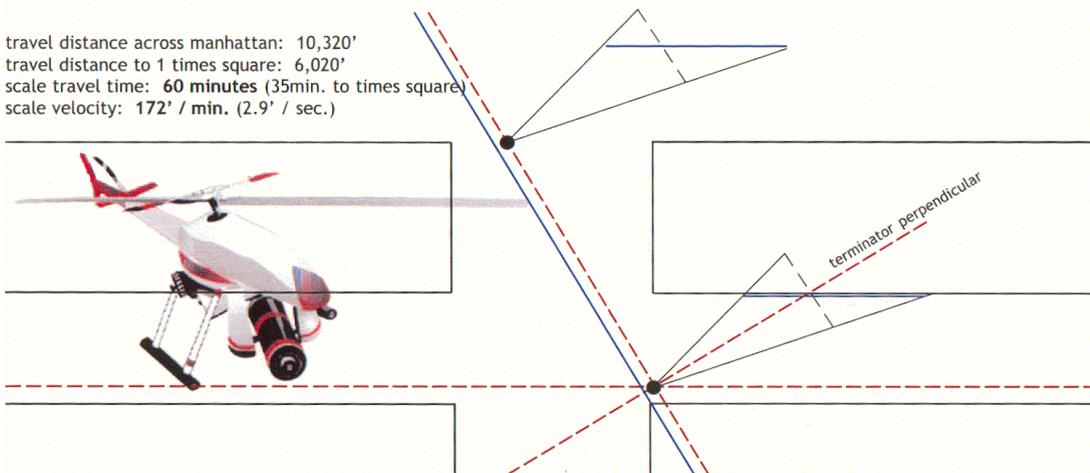


midnight EST (times square) | 01.01.00
 5:00 UT | 01.01.00
 sunrise over Ukraine, west of Donetsk, Russia
 48° 22' N 40° 2' E

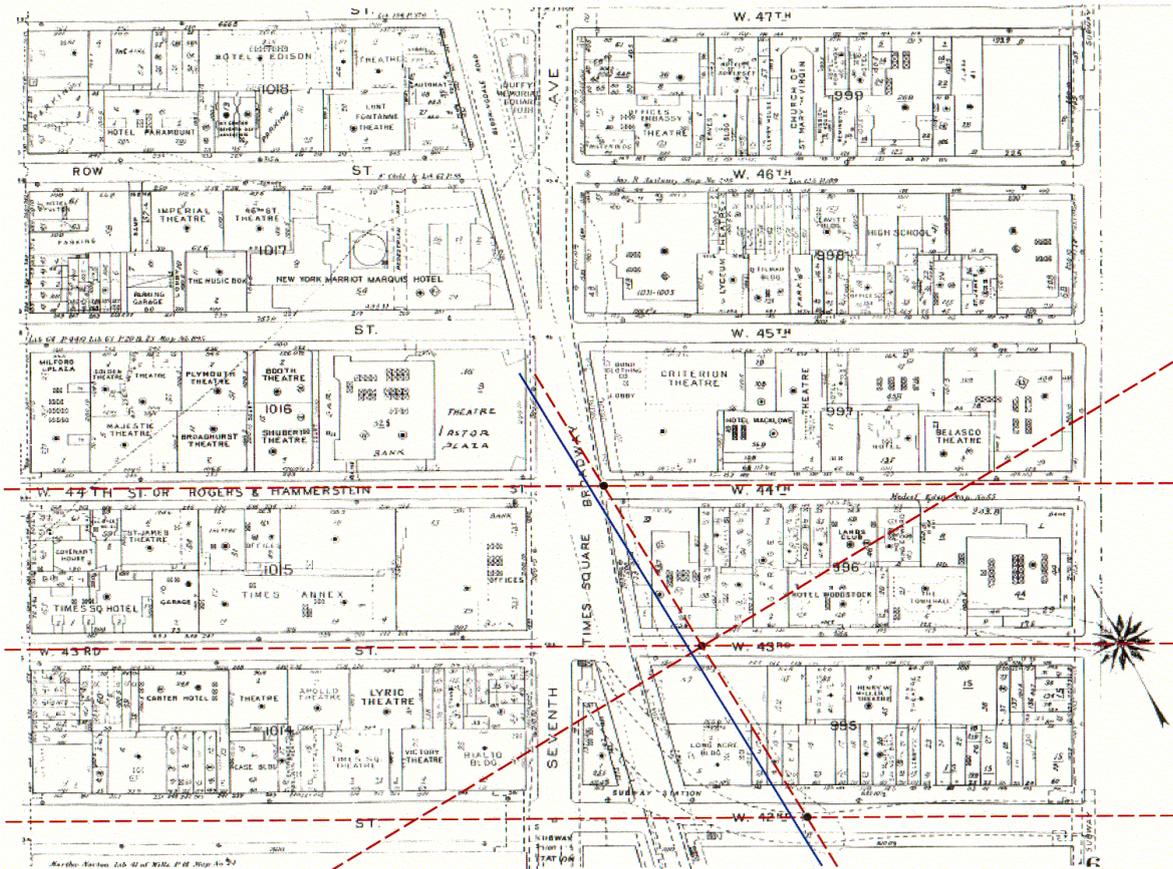
7 blocks : ca. 6,020'
 13 hrs. (784 mins.) between sunrises
 speed of terminator: ca. 1,123 ft. / sec.

ca. 860' /
 block

travel distance across manhattan: 10,320'
 travel distance to 1 times square: 6,020'
 scale travel time: 60 minutes (35min. to times square)
 scale velocity: 172' / min. (2.9' / sec.)



3. Free-fall through midnight into the next millenium will occur at 1,123 feet per second at Times Square.



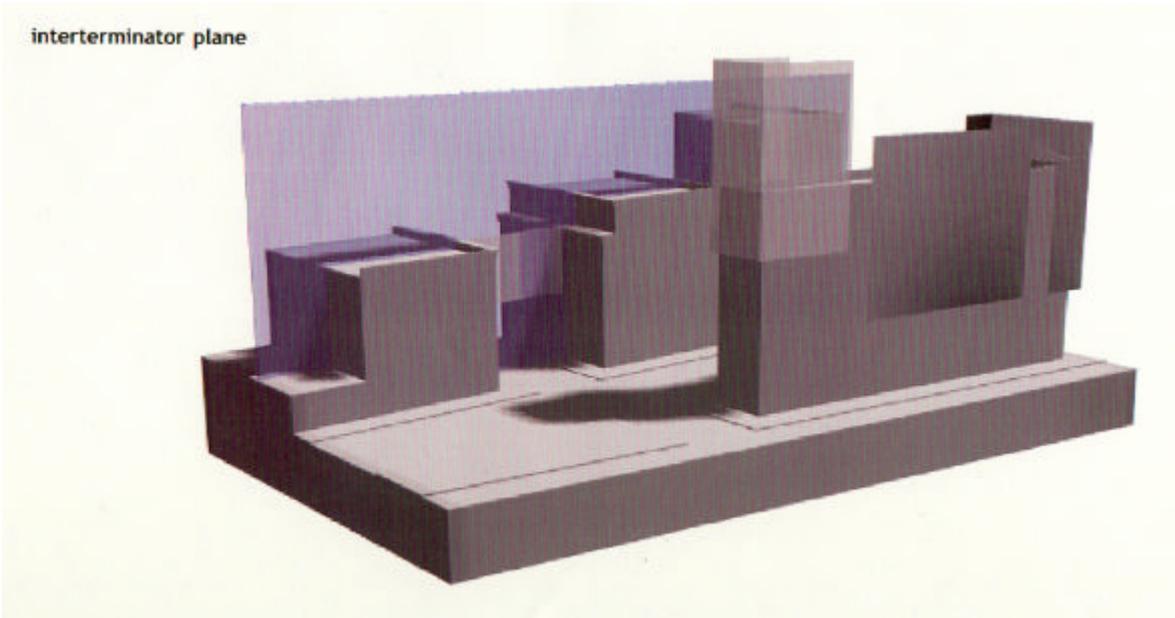
interlock projection routes and angles across times square

4. The helicopters, coordinated from a computer ground station, fly in a pre-defined pattern down the street canyons from the eastern edge of Manhattan toward the western edge, one aerial platform per street, so that as a group the line helicopters corresponds to the imaginary north-south arc of the great circle of midnight passing across the earth's surface (oblique to the rotated grid of Manhattan).

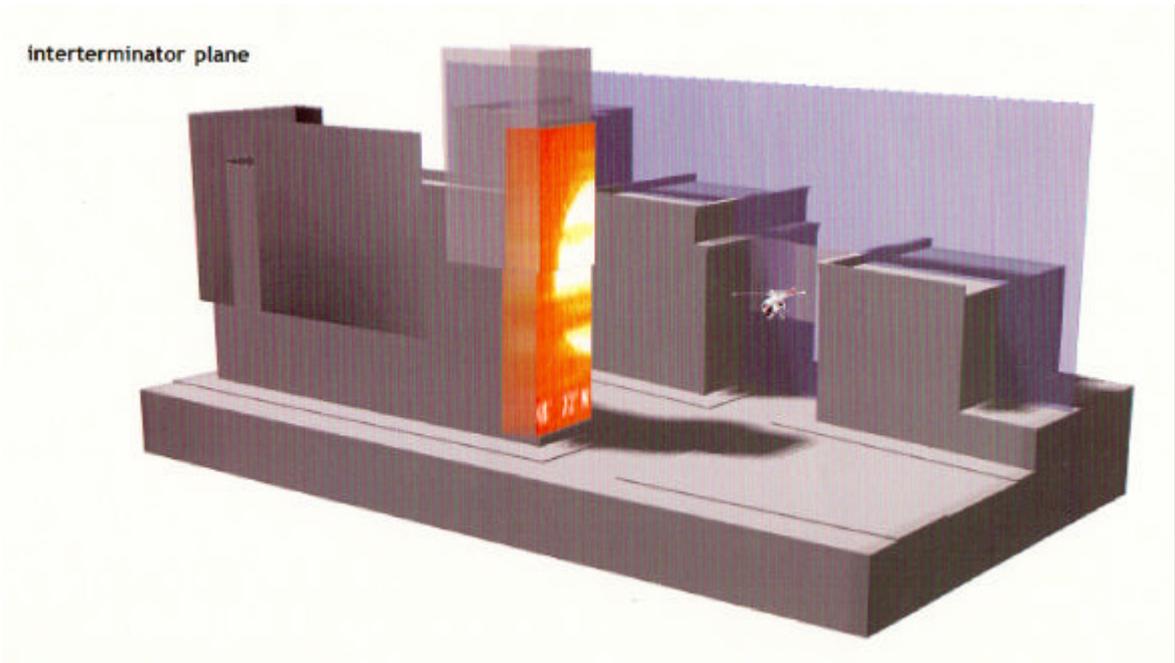


5. A series of video cameras located in 7 time zones ahead of New York's record motion images of the sunrises occurring there-from the first daylight seen from inhabited land (New Zealand's Pitt Island in the Pacific) to the first daylight seen at the moment Times Square passes through midnight (Donetsk, Russia) - and transmitting them back to Manhattan.

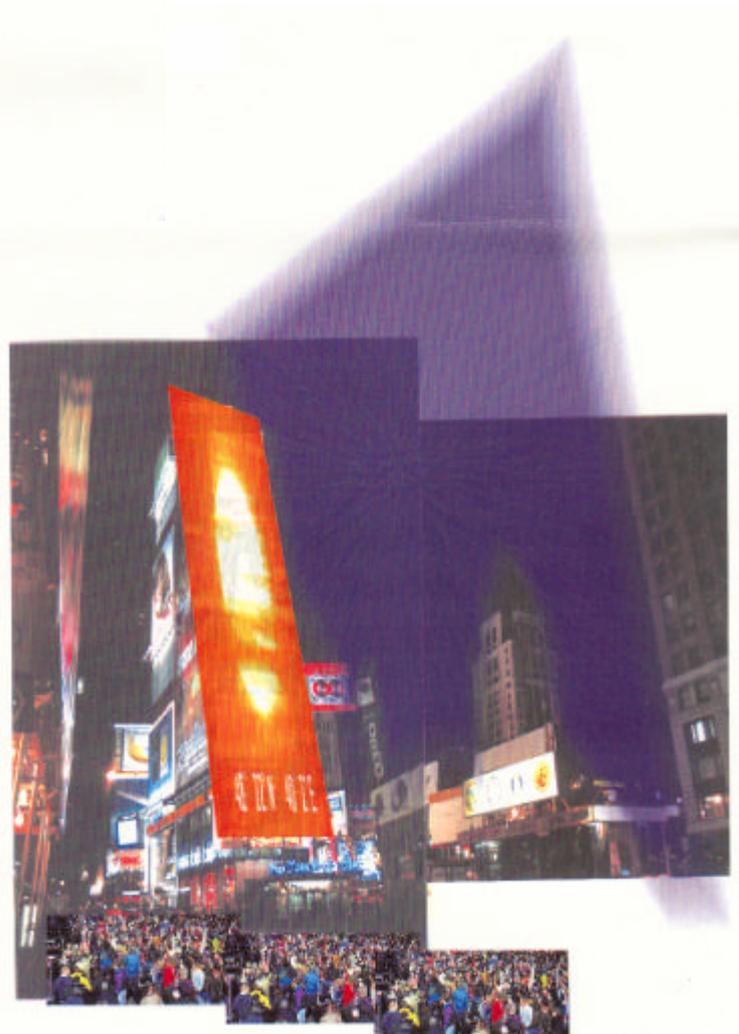
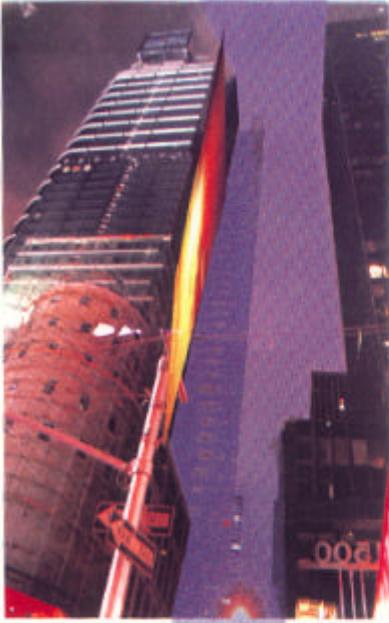
interterminator plane



interterminator plane



6. The composite effect would be the image of an advancing wall of spectral light sweeping down the street canyon, closely pursued at 2,9' per second by a 60' – wide blazing sun rising continuously across the receding buildings.



7. The chronometer comprises a group of small, remote-controlled camera-platform helicopters (normally used for aerial motion photography), each refitted to carry a 6,000-lumen video projector and a rotating laser projector.



8. As the helicopter platforms fly through the streets towards Times Square in the moments before midnight, each receives via microwave transmission the recorded video stream and re-projects it backward onto the facades of the passing buildings along with characters tracking in scaled, real time the actual latitude and longitude swept out by the line of midnight corresponding to the time and location of that sunrise.

3.3.5 *The Self, Space and Time*

TIMES Square NY, NY

Ivonne Gruenert GSD FALL 1999

Dwelling

Ivonne Gruenert is a young German architect born in 1975 with a background in live drawing, painting, and etching. Her project ²⁶⁹ focuses on the dwelling experience of people passing in Times Square.

"I am interested in the people – how the people uses the square and how they are used by the square."²⁷⁰

Watching people from the 8th floor of a building facing this square we may perceive two different movements: The flow of people synchronized with the traffic lights, which produces waves of order and diligent use of the available space; The other movement is of people that step out of the multiple flows or stand still for a moment to observe, take a look, or just to take a photograph. (Fig. 1)

For this project, Ivonne wants to provide for people passing in Times Square a moment to step out.

Her idea is to make private and shielded space by placing protected chairs all over the sidewalks and the street islands of Times Square. (Fig. 2) Each chair shields three sides and therefore forms a private space one can look out from. (Fig. 3) This shielding protects from sounds as well as from prosecution for loitering, and provides a view focused on a vertical strip, chosen by the commissioned artist that produced and placed the shielded chair in this overwhelming place. (Fig. 4 -6)

²⁶⁹ She produced this piece of work during the Fall 1999 for the course *Images for the City* at the Graduate School of Design – Harvard University.

²⁷⁰ Fragment of the project summary "The Self, Space and Time" by Ivonne Gruenert, October 1999.

We think that with this project, she offers to people passing in this square an opportunity for their senses to rest of the dissolving world remote controlled by flows of Cartesian order. She tries also to divorce people from the endless flow of chronological time.

Step out

Regarding her use of the methodology discussed in chapter 2.6, she focused her attention in the living experience and in the social, cultural and symbolic experience experienced in this square. This work echoes previous experiences in this field, such as the work of Peter Greenaway discussed in chapter 2.4. A work in which architecture becomes not only the subject framed but also the mechanism of framing, confronting the actual urban space with the individual experience in it.

Interestingly the phrase *step out*, beyond what was said, means to amuse. In this case, to amuse or not, is a sensitive knowledge emerging from the relationship between the site and the one experiencing it.

In this respect her intervention is a phenomenological approach to this site. She offers the opportunity for individuals to have a space for contemplation within this fast pace space. It is as if the opportunity for the self of the one that experiences this square and the self of this square somehow may share a common substance.

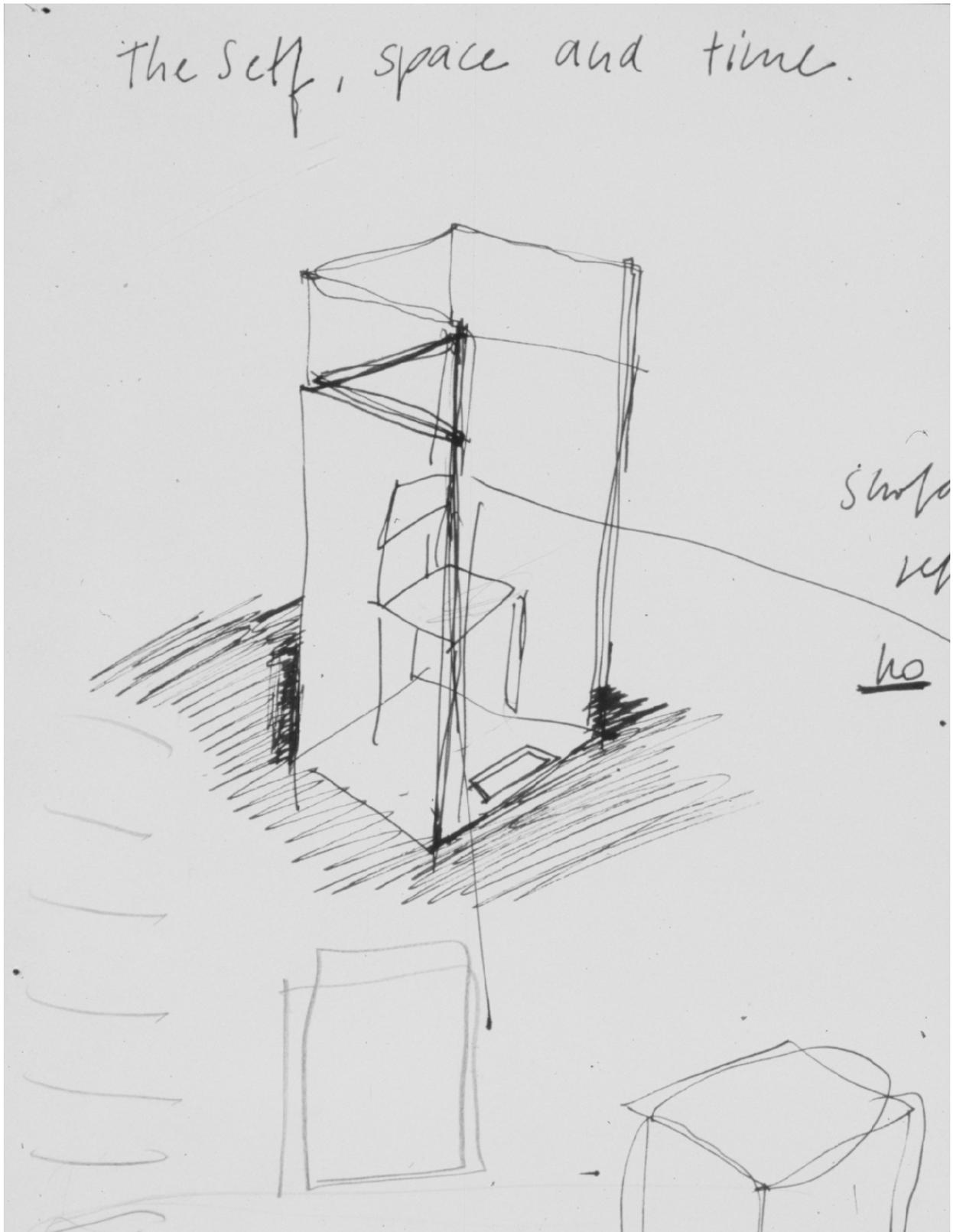
This substance may turn out to be either amusing, or hectic, or depressing, and certainly not often indifferent.



1. A person praying in a side street right off Times Square. He chooses a private space, a shielding corner facing a shopping window and the back side of a dumpster.



2. The bench chair is a symbol for protection in the case of northern European beaches from wind and sun. It might be used as well for privacy.



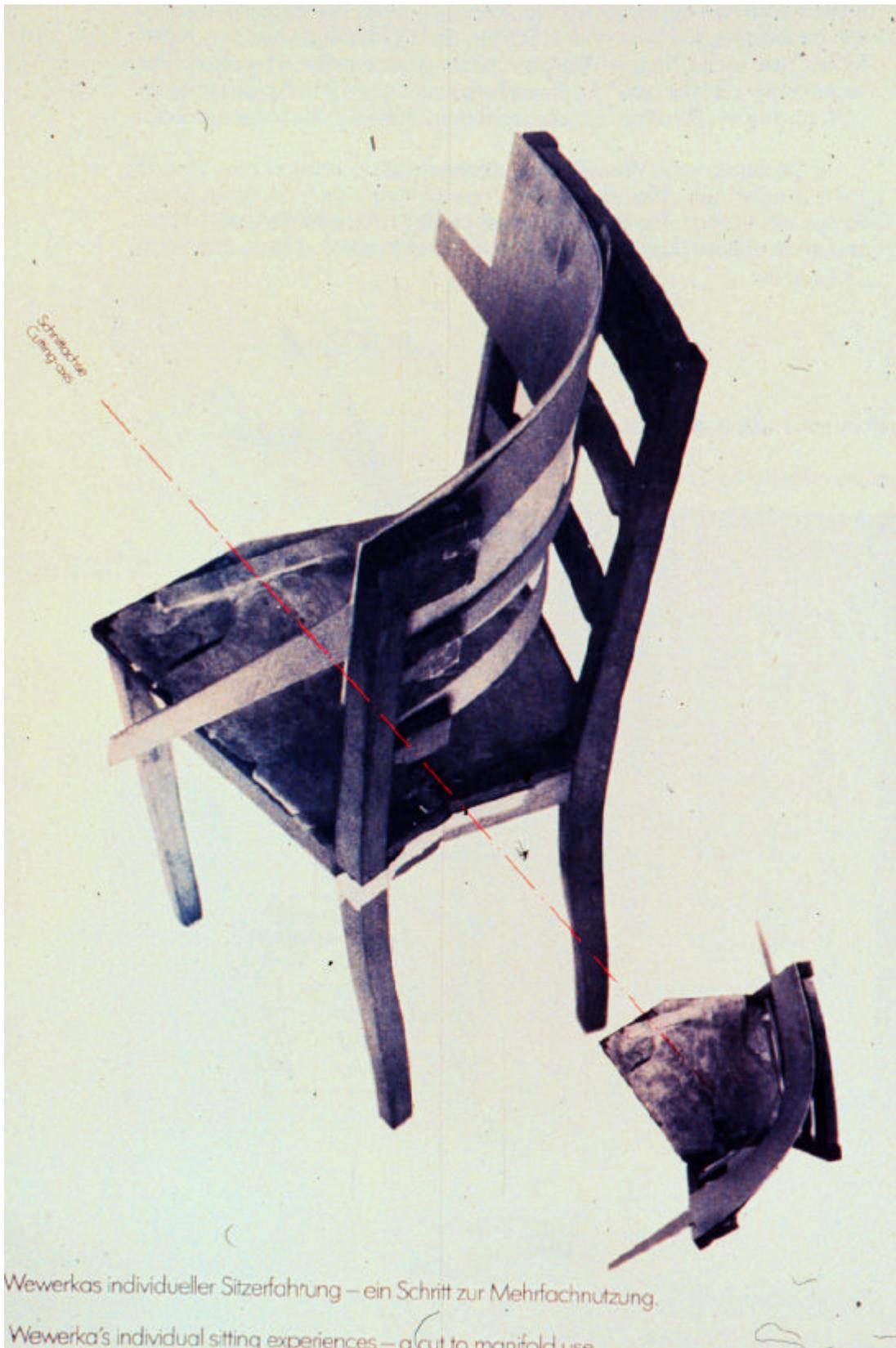
3. The idea is to make a private and shielded space by placing protected chairs all over the sidewalks and the street islands of Times Square.



4. The darker areas show the available space where several chairs will be placed in Times Square.



5. Shielded from sounds around while enjoying a view of Times Square focused on a vertical strip chosen from this overwhelming square.



6. An open competition will put forth the proposals for shielded three walled space with individual chairs. The winners will be commissioned to produce and assign the “chair” location, and survey the installation.

3.3.6 Honest face

Times Square NY, NY

Marcel Wilson GSD FALL 1999

Green

Marcel Wilson is a young American landscape architect born in 1971. His project frames the green missing in the square and uses a building façade to sustain the missing green.²⁷¹ (Fig. 1 – 12)

“Times Square is an urban profit zone. All of its surfaces are occupied for the purposes of buying, selling, and moving. The Zoning law requires signs – (...) Horizontal surface is too valuable. Public space can not exist there in the typical form of trees, garbage cans and benches.

The Chase Manhattan bank façade is a surface that sells the image of a bank. Limestone, cornices, and volutes are architectural symbols of trust and permanence. This is a potential surface for public space.

A system of living blinds activates the façade of the bank in a gesture that reorients the virtues of public space – a visual public space. Each blind has an independent soil container that acts as a counter balance. The container is planted with Boston ivy. The blinds are ganged together with a cable system so that they can respond to views, light, and solar gain. As they moved the façade is reconfigured. The image that is presented is a generic image. An image that is not motivated by profit but by a public need.²⁷²

²⁷¹ He produced this piece of work during the Fall 1999 for the course Images for the City at the Graduate School of Design – Harvard University.

²⁷² Fragment of the project summary “Honest Face” by Marcel Wilson, dated 9 December 1999

Leisure spaces

We would like to recall appendix 3: Manhattan's Grid, as well as a map printed in 1811 called the Randel Survey or The Commissioners' Plan²⁷³ and The Final Commissioners' Plan of 1821²⁷⁴. These documents show that The Commissioners' Plan acted accordingly with the pressures of statesmen that were simultaneously successful businessmen of the shipping and real estate businesses²⁷⁵.

Randel "(...) pointed especially for the opportunities for 'buying, selling, and improving real estate' (...) The plan for Manhattan that Randel and the commissioners devised is still virtually intact. A few significant changes had been made to it over the years – Broadway, for example, which was not included in the Commissioners' Plan, could not be eliminated and Central Park was added in the 1850s (...)"²⁷⁶

"John Randel had not provided ample space for parks in the Commissioners' Plan of 1811(...) By 1836, the need for a large park had been recognized by William Cullen Bryant, followed a few years latter by Andrew Jackson Downing, who was then America's leading landscape architect (...)"²⁷⁷

The space areas devoted for open spaces mentioned in the act of legislature from which the Commissioners derived their powers, were set aside for functional uses only, and not for leisure. Slightly less than 500 acres were set aside for various proposes such as the military parade, reservoirs, observatory, and the public market.

²⁷³ Cohen 1997, p.100 - 105

²⁷⁴ Cohen 1997, p.106 - 109

²⁷⁵ Gouverneur Morris and John Rutherford are good examples.

²⁷⁶ Cohen 1997, p.105

²⁷⁷ Cohen 1997, p.134

Land that come into public ownership under the 1782 Act of Confiscation as well privately owned land was bought by real estate investors as rural land, and later in the 1850s (a generation later) sold to the City at the price of urban land. This was to be used as the missing open the space of the City Park. Tax money from the city provided the missing open public space for leisure.

Downing drafted a plan for a park for New York City, a plan that was continued by Viele (a chief engineer). Viele's project was accepted by Mayor Fernando Wood's consulting board. A new board was created and soon after opened a competition for a new design for the park. Olmsted – Vaux' s "Greensward" project designed in 1858 – Central Park.

The circumstances under which open public space is understood by influential businessmen is of importance to better understand Marcel Wilson's project. This project makes obvious not only the missing green in the City, other than Central Park, but also the consequences for a City that since its origins had been shaped by its most influential businessmen.

Public open leisure space is a need that in Times Square, and in the most areas of the City, is sublimed as an image sold on billboards promising vacations or extended weekends in exotic paradises. In this case we witness the sublimation of a public need into a business opportunity.

Public need

Wilson said, *"The image that is presented is a generic image. An image that is not motivated by profit but by public need"*²⁷⁸

His project acknowledges also, with a very subtle and incisive humor, a particular situation for the inhabitants of NYC when not leaving the City, lets say, for more than three months. Somehow out of nowhere there arises a very peculiar feeling of a rampant need for wide stretches and open space.

²⁷⁸ Fragment of the project summary "Honest Face" by Marcel Wilson, dated 9 December 1999

Exacerbated profit

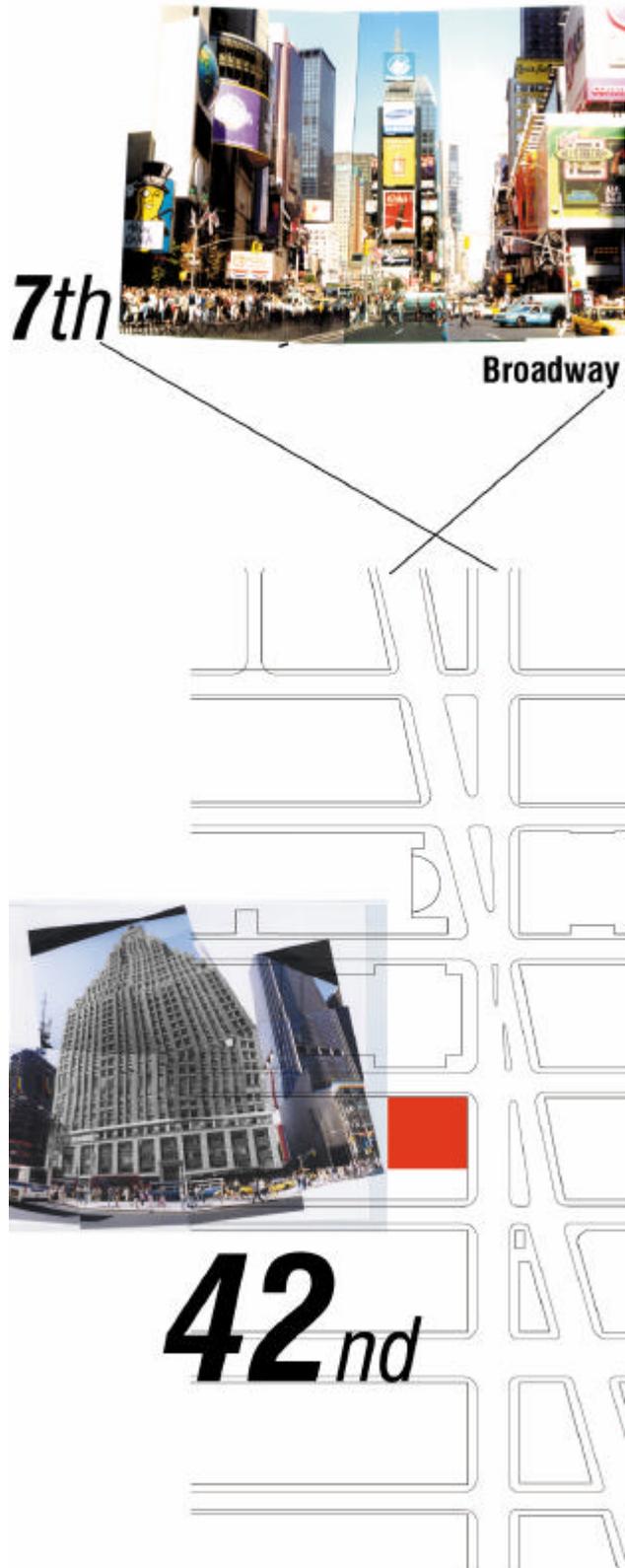
Wilson's choice of a building occupied by a bank is not innocent. With his action he gives back a consequence not only of an exacerbated profit oriented area, but also reports the inaccessibility of the missing green. The only way for the public to access this green is through the untouchability of a skin covering the visible façade of this building.

In open spaces like Times Square, shaped for functional uses only, leisure is a business opportunity and open vacant spaces for leisure are a luxury that the City, for most of the cases, sublimed with images selling the promise of an exotic paradise.

For people passing by or across the square this skin becomes an image, and for tourists, an opportunity for a photograph.

Interestingly his use of the methodology discussed in chapter 2.6, focused his attention in the living experience and in the social, cultural and symbolic experience experienced in this square, offering to the residents or passer-by the shock of experiencing the missing green and the missing open areas in the City.

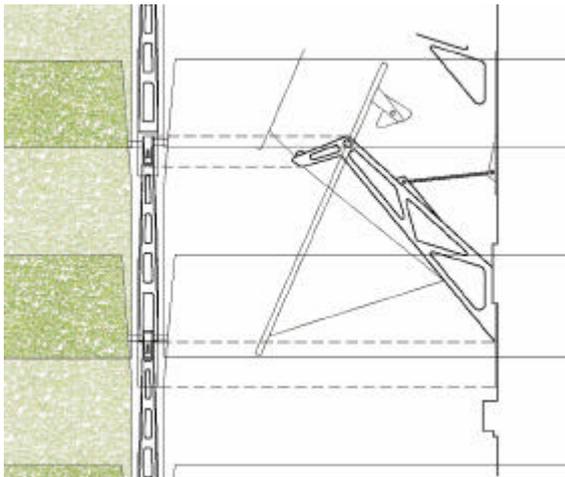
However, if this work is experienced not in this square, but instead in images portraying this square, the "missing green" becomes an exotic image ready to be "translated" in snapshots by tourists or by the media industry, to ideas different than the ideas Marcel Wilson originally intended to address. In this case Wilson's proposal confirms what we said in chapter 2.6 (when discussing: Social, cultural and symbolic experience related to the site) regarding the elasticity of meaning of a project set in the public space, when we referred to Joseph Beuys' 7000 oak trees.



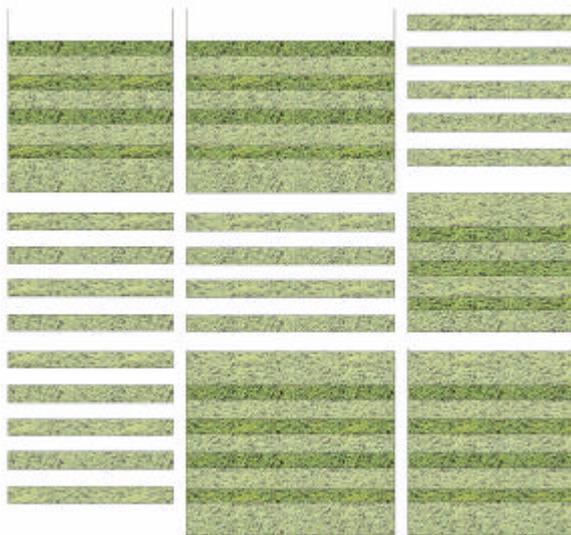
1. Plan of Times Square area.

Upper photograph shows the north end of Times Square at the crossroads of 45th St, 7th Avenue and Broadway.

Lower photograph shows The Chase Manhattan Bank facade. The red dot shows the location of this building.



2. Construction detail of blinds.



3. System of living blinds. Each blind as an independent soil container that acts as a counter balance. The container is planted with Boston ivy. Each blind moves independently.



4. Boston ivy has persistent leaves and resists to adverse weather conditions. Its color changes with the seasons.

5. Existing day conditions of The Chase Manhattan Bank façade.



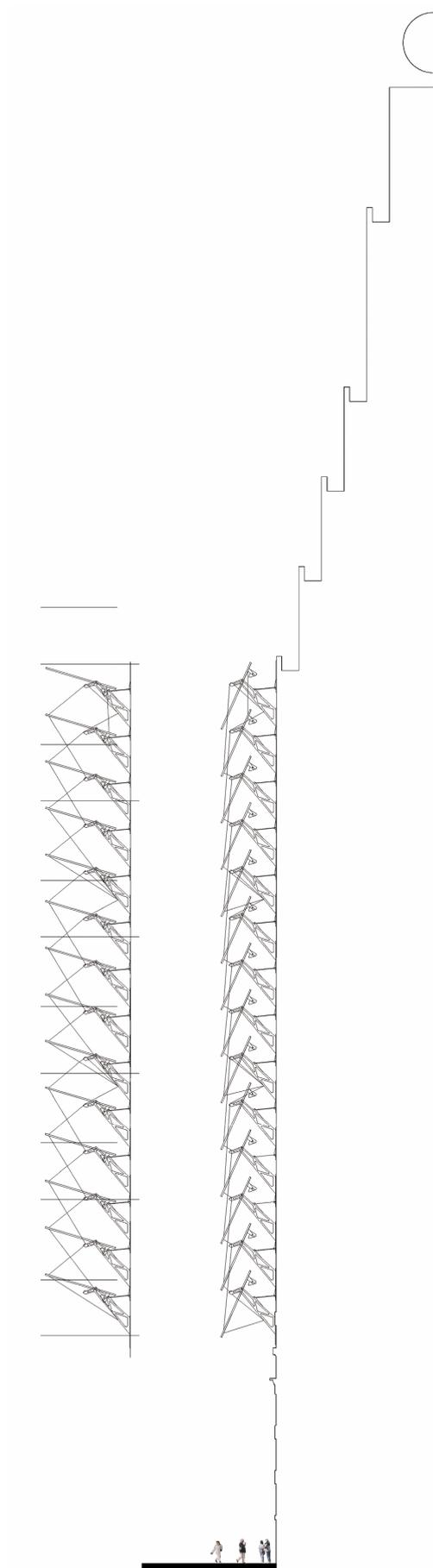
6. The Chase Manhattan Bank façade. View of proposed intervention during Spring and Summer (day time).

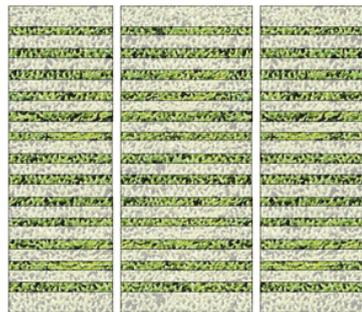
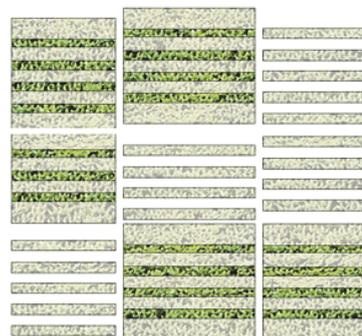
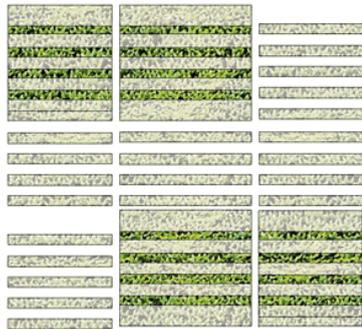
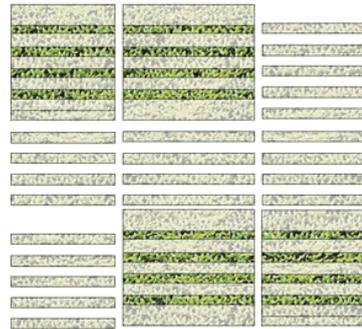
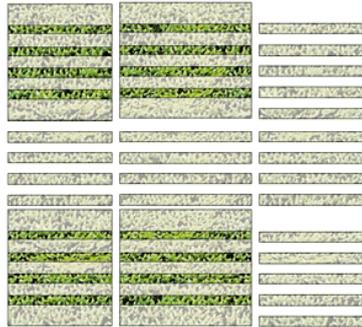
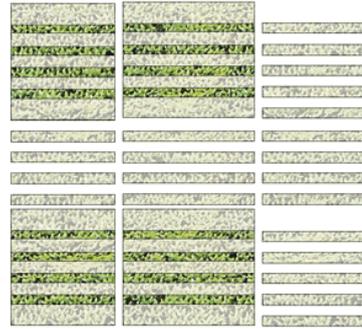
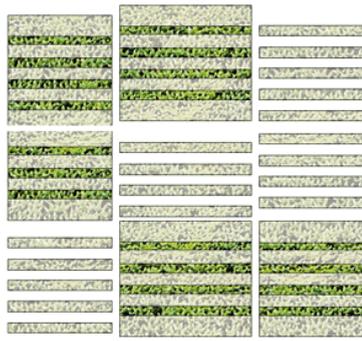


7. The Chase Manhattan Bank façade. View of proposed intervention during Fall and Winter (day time).



8. The blinds are ganged together with a cable system so that they can respond to views, light and solar gain. If necessary each blind can move independently.





9. Examples of different blind configurations. As they are moved the façade is reconfigured.



10. A system of living blinds activates the façade of the bank in a gesture that reorients the virtues of public space – a visual public space.

11. The Chase Manhattan Bank façade. View of proposed intervention during Spring and Summer (night time).



12. The Chase Manhattan Bank façade. View of proposed intervention during Fall and Winter (night time).



3.3.7 *The ones that did not return*

Terreiro do Paço, Lisbon

João Mota *Summer 1995*

This is a proposal for a memorial to the Portuguese soldiers that died as consequence of the colonial war in Africa (1961 – 1974). In this case the memorial that I proposed does not focus on the single individuals that died in war, but instead on the consequences of that war, not yet openly debated.

This involves the temporary installation of translucent synthetic bands²⁷⁹ covering the façades of Terreiro do Paço. The 90 synthetic bands have a facsimile print of the 90 columns of a list with the 8797 names of the Portuguese soldiers killed, not including those who returned home maimed.

This list was first published on April 30th 1994, by the weekly newspaper “Expresso” in a section named “Angola? Guiné? Moçambique – Os que não voltaram”. This section had an introductory text by Joaquim Vieira: “A lista de África” followed by the aforementioned 90 columns of names totaling 30 pages (fig. 1 – 3).

The translucent bands would be installed for the period of one month in the space between the top of the arches and the entablature of the buildings delimitating the square (fig. 4 – 7).

Despoilment

The aim of this proposal is to give back to the space what was the background for most of the political decisions that framed the Portuguese colonial war in Africa a tangible consequences of those decisions.

Interestingly this square witnessed the endeavours and the consequences of the overseas discoveries as well as the raise and fall of the Portuguese colonial empire, of which the colonial war preceded the colonies’ own independence.

²⁷⁹ These translucent synthetic bands do not obstruct the view from inside the buildings to the square, and allow daylight to come through.

A square with the historical and symbolic importance of Terreiro do Paço / Praça do Comércio, would benefit of this temporary installation as the appropriate background to stimulate an open debate and allow the Portuguese to speak openly and publicly of their scars of war.

This is an ambitious proposal because it is very difficult to know in advance, when is it appropriate to embark on a wise and mature debate concerning issues that are still wounds in many Portuguese families. And it is certainly a difficult theme for a society that might not have yet enough distance to speak publicly of this subject with despoilment.

However the use of a list of names, whichever list published, is always limited to the criteria used for producing it. This proposal is not focused on the criteria used in producing such list, but instead in the symbolic meaning of it for stimulating a public debate.

This proposal demonstrated the need to work with the social, cultural and symbolic experience related with the site, when working with proposals for the public space. Such as the discussion we did on the beginning of chapter 3 concerning the implementation of the proposed method.

Yet, this proposal balances the intertwining areas (discussed in chapter 2.6) with special emphasis in the history, as well as the social, cultural and symbolic experience related to the site. The endeavours with lobbying and politics were and had been followed up.

Ongoing project

In July 1996 this proposal was submitted to the Council for Culture of the Office of the Prime Minister. The aim was to know if there was political will to stimulate a debate about the recent Portuguese colonial past. The date suggested

for the display was April 1999, at the commemorations for the 25 years of the end of the colonial war.²⁸⁰

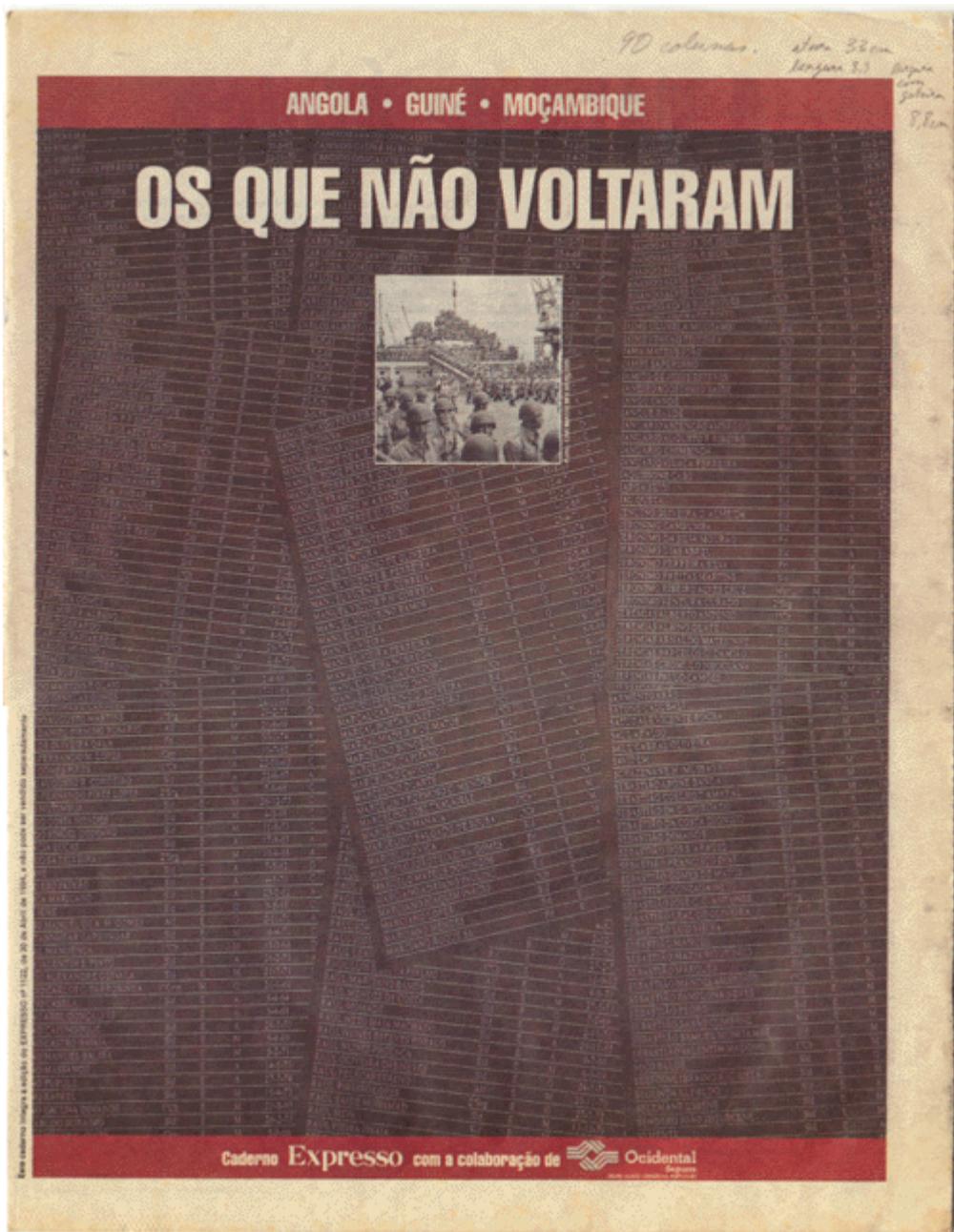
I had a meeting with Maria João Seixas, then counselor for the cultural affairs to Prime Minister António Guterres. One month later I received the answer that this project was not considered “politically appropriate” at the moment.

In October 1998, without making previous lobbying work, I initiated contacts with the Portuguese President Jorge Sampaio and received no answer.

At that time, our mistake was not considering the endeavours with lobbying and politics an essential part of the creative process. A must, when working with large-scale visual art, for public places with such powerful cultural and symbolic meaning. (discussed in chapter 2.6)

We think that the memory of the colonial war is still a wound about which people and politicians avoid to speak openly. Maybe there is the need to wait for the wound to turn into a scar. That is why since July 1995 this is an ongoing project, and new attempts will be under way when the political and aesthetic will may consider this proposal a contribution for thought of the Portuguese colonial past.

²⁸⁰ April 25th, 1974, the “Carnations Revolution” put an end on the colonial war, and started the political endeavours that led to democracy in Portugal, after more than forty consecutive years of rightwing dictatorship.



1. Front page of the section published by Expresso in April 30th, 1994.

A lista de África

«Na paz os filhos enterram os pais, e na guerra os pais enterram os filhos»
FRANCIS BACON

VINTE anos depois, serenadas as paixões, pode-se pensar num balanço lento e distanciado do que representaram para Portugal 13 anos de guerra em África. Guerra colonial ou do Ultramar, numa coisa há unanimidade: na fria realidade que é o extenso rol de militares portugueses mortos em campanha. Houve mortos civis, é certo, assim como os houve nas fileiras inimigas, mas falamos das vítimas que determinaram a mudança de rumo da história de Portugal em 25 de Abril em 1974. Daí o motivo da sua evocação, quando se assinalam duas décadas sobre o derrube da ditadura e a extinção do Império.

Esta é a primeira tentativa de publicação da lista nominal e integral dos combatentes portugueses caídos em Angola, Moçambique e Guiné. Por estranho que pareça, nenhum serviço oficial possui esses dados centralizados, pelo que, apesar do tempo já decorrido, ainda falta apurar com rigor o conteúdo da lista.

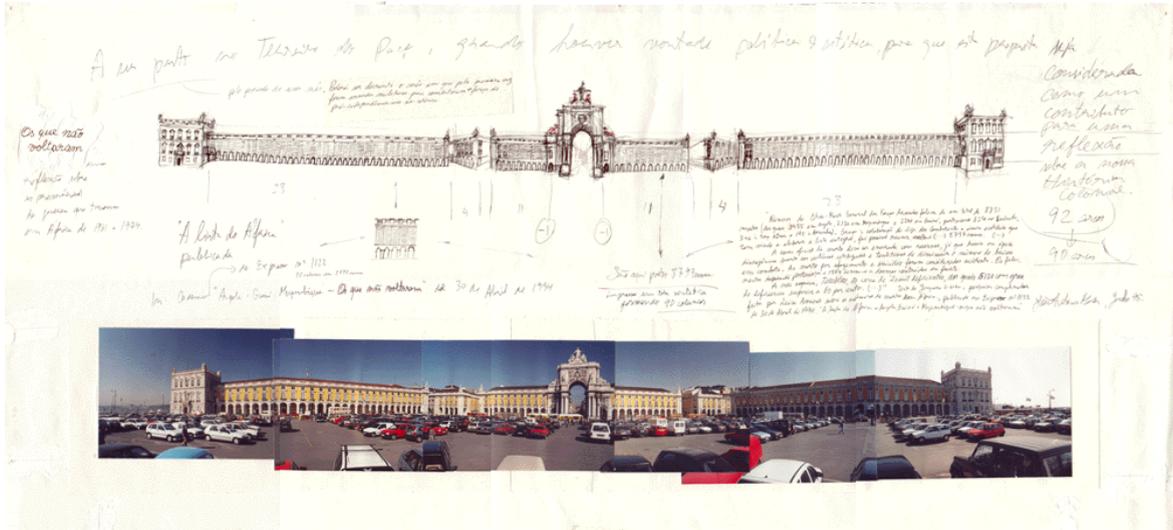
Números do Estado-Maior General das Forças Armadas falam num total de 8831 mortos (dos quais 3455 em Angola, 3136 em Moçambique e 2240 na Guiné, pertencendo 8290 ao Exército, 346 à Força Aérea e 195 à Marinha). Graças à colaboração da Liga dos Combatentes, a única entidade que tem vindo a elaborar a lista integral, foi possível reunir neste caderno (com pesquisa complementar de Luísa Amaral) 8797 nomes. O EXPRESSO publicará um aditamento se, entretanto, vierem a surgir novos nomes.

A causa oficial da morte deve ser encarada com reservas, já que havia na época discrepâncias quanto aos critérios utilizados e tentativas de diminuir o número de baixas em combate. As mortes por afogamento e suicídio foram consideradas acidente. Os falecimentos posteriores a 1974 devem-se a doenças contraiadas na frente.

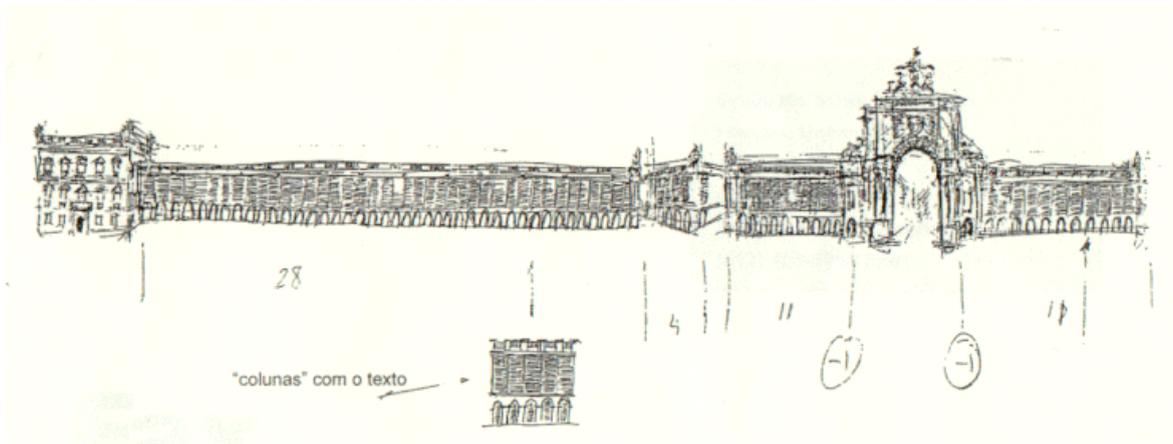
A não esquecer, também, os cerca de 20 mil deficientes, dos quais 5120 com grau de deficiência superior a 60 por cento. Disse um dia um monarca: «São precisos 20 ou mais anos de paz para formar um homem, mas bastam 20 segundos de guerra para o destruir».

JOAQUIM VIEIRA

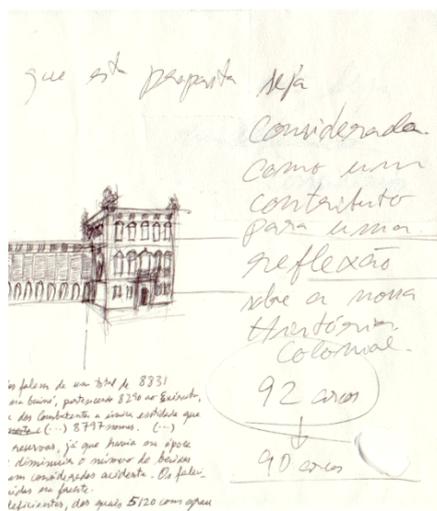
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ABREU BOMBAZIN	PCS	E	M	21-1-73	A	ACIÇÃO VASCO FERREIRA	SE	E	A	21-1-72	A	ALBUQUERQUE	SE	E	M	28-1-78	A
ABREU DA SILVA	SE	E	G	26-11-71	C	ACIÇÃO VASCO FERREIRA	SE	E	M	21-1-72	A	ALBUQUERQUE	SE	E	G	26-11-71	C
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4. Preliminary sketch showing a 180° panorama of the site facing north.



5. Sketch for the layout of the facsimile printed columns, on the bands installed on the space between the top of the arches and the entablature of the buildings delimitating the square.



6. Detail of the preliminary sketch with the hand written title: To be installed at Terreiro do Paço, when the political and aesthetic will, may consider this proposal a contribute for thought of the Portuguese colonial past.



7. Detail of the preliminary sketch.

3.3.8 Earthquake(ing)

Terreiro do Paço, Lisbon

Thomas McCollum GSD Fall 1998

Thomas McCollum is a young American architect born in 1972.²⁸¹ His project recalls the unstable geology of the Baixa of Lisbon.

“In this intervention for Terreiro do Paço, the solid ground of the currently firm earth is transformed into a flexible, mechanized surface that recalls the truth of the unstable geology of the Baixa of Lisbon and an interpretation of vibrating and undulating earth during a major quake. The Plaza is resurfaced with flexible vinyl tiles supported by free-jointed structure and controlled by a field of hydraulic cylinders. Each cylinder is controlled independently and can vary the level of the plaza from -36cm to +150cm. Thus any variation of the ground plane is possible the new Terreiro do Paço can reconfigure for a variety of purposes. On the typical day, it will slowly move to give a subtle representation of the pliability of the earth crust. Even while most of the square is undulating, there can stable paths from which people can cross or observe. Perhaps on weekends, small spaces are formed to accommodate groups of people. Or a small “coliseum” can form for a weekly soccer game. For special events or performances, the cylinders can shallow amphitheatres. There are many possibilities.

The project is also respectful of the archaeological remains from the 1755 earthquake by only needing 150cm of excavation for the substructure. Only the sediment which has accumulated since then will be excavated.”²⁸²

Thomas didn't explicitly describe in his project summary the changes produced by the vast vinyl surface on the dialogue between the statue and the surrounding buildings. However different ground configurations and uses, such as

²⁸¹ He produced this project during the Fall 1998 for the course “Images for the City” at the Graduate School of Design – Harvard University.

²⁸² Project summary “Earthquake(ing)” by Thomas McCollum, dated of 10 December 1998.

the ones Thomas proposes, stimulate a great diversity in the resonance between the statue and the surrounding buildings, changing the original design of this square.

The monochrome sand color proposed for the vinyl surface, would produce a higher contrast with the color of the stone used on the arches, turrets and on the pedestal of the statue, than the limestone color of the materials proposed for the resurfacing of Terreiro do Paço, by architects José Adrião and Pedro Pacheco.²⁸³

The quality of the material proposed (vinyl) would not give continuity to the materials used in the buildings and statue, which might increase the quasi island condition of the statue set in the middle of this vast square. When seen from a distance (day or night) the vast area of the monochrome vinyl works as a background that reinforces the contrast between the statue and its surroundings, giving to the statue a quasi floating quality.

If we imagine ourselves inside the area of the vinyl surface, either when it is configured in a fixed position or in a slowly moving configuration, our reading changes substantially. The flexible mechanized surface introduces in the square so many new possibilities to stimulate different uses, (ranging from skating to staging for summer night concerts) that would give to this square an expanded identity, as if Terreiro do Paço would loose its identity focused on its condition as a stage for representation of the established power, to gain on the ability to combine the representations of power with the representations of popular culture.

When producing this project, Thomas McCollum balanced the areas discussed in chapter 2.6 with an emphasis in the areas concerning architecture, history, social, cultural and symbolic experience related to the site.

The intention in this project, to overcome the rigidity inherent to the design and occupation of the buildings in the square²⁸⁴, by introducing in its resurfacing

²⁸³ Winning project for Terreiro do Paço in a competition opened by the CML. This project is intended to be implemented as soon as the subway works in the area finish, which is expected in 2003. Their project designers (José Adrião and Pedro Pacheco) presented this project in a meeting with the group of GSD students at FLAD, in November 12, 1998.

²⁸⁴ A square that had almost no change in its program since its reconstruction in the second half of the eighteen century.

the potential for polyvalent use, and thus claiming this square for other uses than official ceremonies or rallies, is obvious.

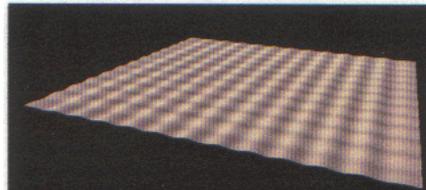
This project might be seen as well as a resonance of the memory of Terreiro do Paço that once was as a multivalent square, as the crossroads for the discoveries, contrasting with today's monovalent condition of Praça do Comércio. Furthermore, Thomas McCollum's project aims at retrieving a polyvalent use for this square, an action that combines urban design with urban large-scale visual art increasing the complexity and richness of this place.

When formulating our method, this project became instrumental for making a clear statement of the urban scale in which this proposal is circumscribed and the urban integration of its existence.

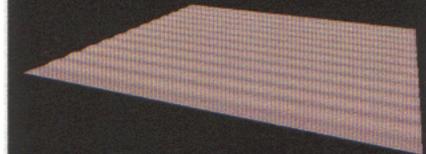
1. Collage showing the site with the flexible mechanized surface.



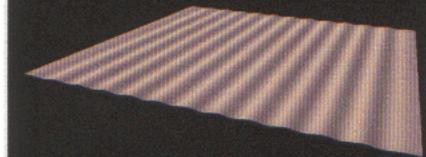
Tremor simulation



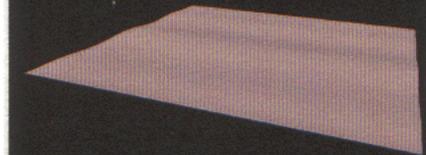
Small waves 1



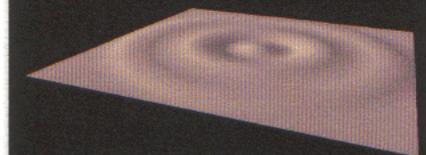
Small waves 2



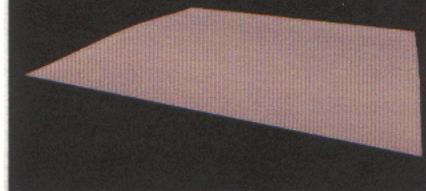
Random waves



Radial waves

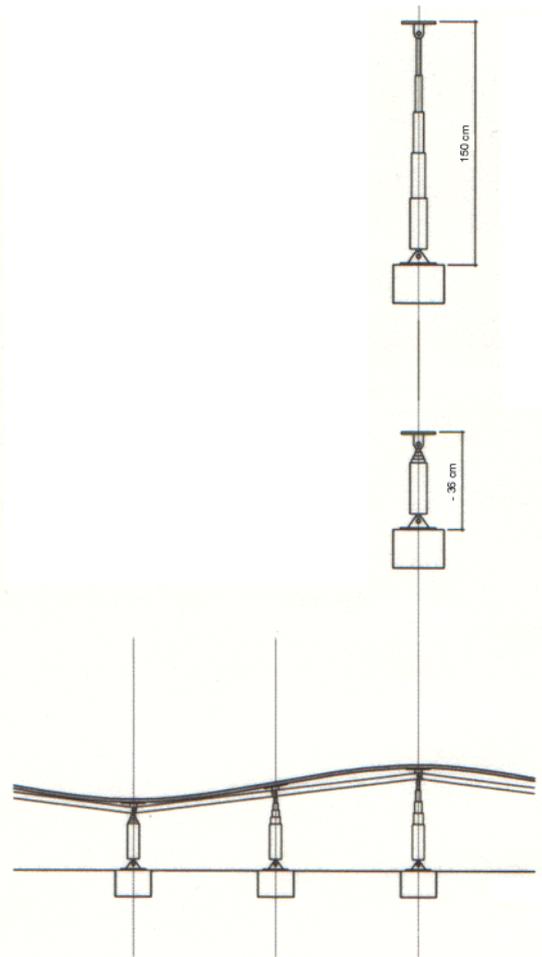


Single wave

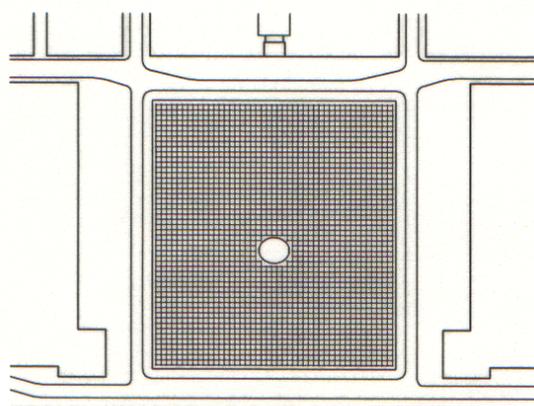


2. Potential views of the vinyl surface covering the square.

3. Detail of the hydraulic cylinders.



4. Site plan with cylinder grid.



5. Section of the square showing the implantation of the flexible mechanized surface.

3.3.9 Transformation

Terreiro do Paço, Lisbon

Thomas Schroepfer GSD Fall 1999

Thomas Schroepfer is a young German architect born in 1966.²⁸⁵ His project recalls past memories of the square into its actuality.

“Four architectures penetrate the sealing layer of Praça do Comércio’s current surface. Their ramps access fragments of the past city of Lisbon and the country of Portugal. The architecture consists of metal box within a concrete shell. With the tide, the shells fill with water and the metal boxes rise. Finally, the metal boxes unfold on the square’s surface, transforming it by their rotated walls and ramps. The square’s past surfaces on its present surface. With the falling tide, the boxes fold back into their position within deeper layers underneath the square.”²⁸⁶

His images of past events in Terreiro do Paço emerge from the same ground, that witnessed the transformation of this square to today’s renamed Praça do Comércio.

The images proposed unfold into the square through a mobile structure/sculpture animated by the rhythm of the tides, which reinforces the strong link between this square and the sea.

Beyond the intrinsic contents of the objects proposed, architecture provides the territory and the envelop for this intervention – an intervention that stimulates the production of mediated images such as the snapshots by tourists or passing by people, which becomes an extension of the dwelling experience and of the construction of meaning associated with this site.

²⁸⁵ He produced this project during the Fall 1999 for the course “Images for the City” at the Graduate School of Design – Harvard University.

²⁸⁶ Project summary “Transformation” by Thomas Schroepfer, dated December 9th, 1999.

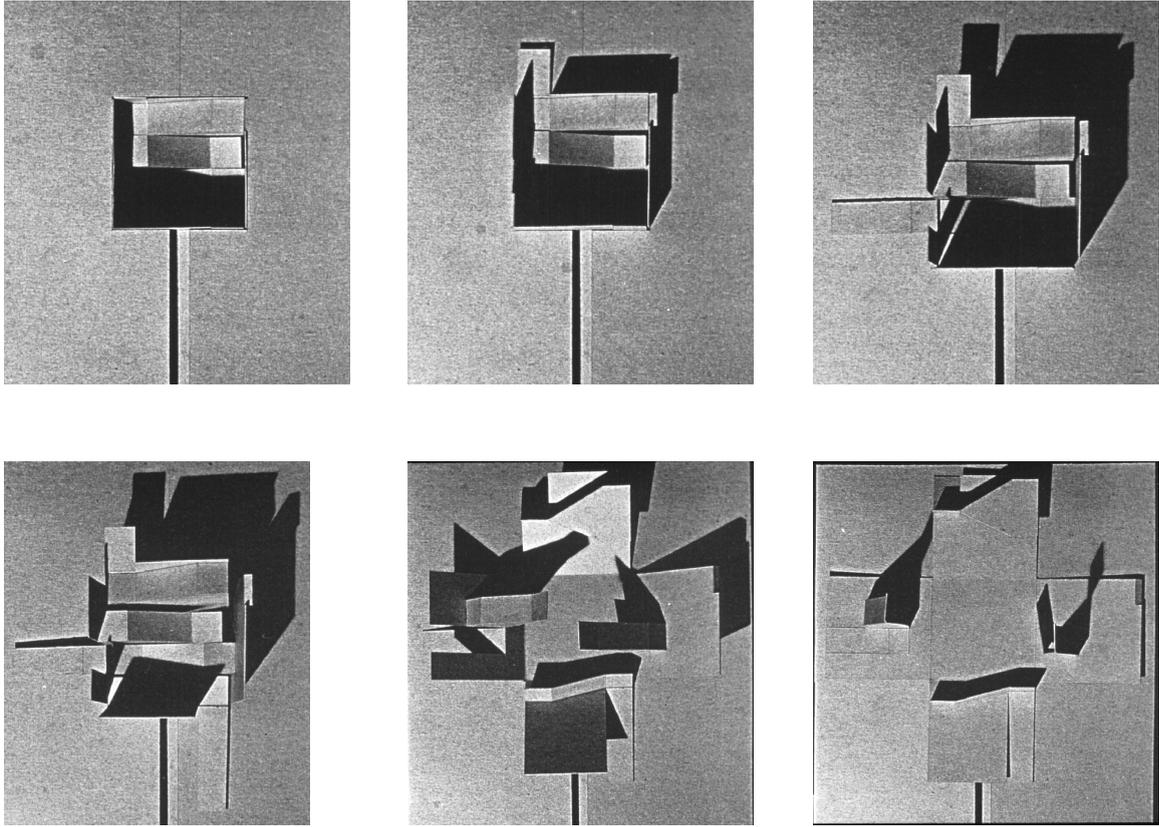
Regarding his use of the methodology discussed in chapter 2.6, Thomas Schroepfer focused his attention not only in the architectural and urban context, but also in a kind of monumentality where the borders between what constitutes architecture, sculpture, or spectacle are closer to installation art. In this respect Thomas Schroepfer address the memory related to the site with an architectural solution that on one hand combines the idea of museum, with sculpture and installation art, producing a spectacle intended to attract the snapshots of a dazzled public. On the other hand this solution displaces the importance of statue of D. José set in the center of Terreiro do Paço, accordingly to the rhythm of the tides. A strong statement where the natural conditions of the environment (the tides) and the memory of this site (a visual interpretation of it) displace the quasi-apparent fixed meaning of this square. A meaning framed by its buildings, statue, history and uses of this place.



1. Plan view of the site with the placement for the unfolding boxes.



2. Plan view of an image set inside of one of the unfolding boxes.



3. View of a working model for the unfolding boxes, showing the stages for of its emerging (half cycle) at different times synchronized with the tides. The tides produce one complete cycle approximately each 12 hours.

3.3.10 *Public Figures*

Terreiro do Paço, Lisbon

Marcel Wilson GSD Fall 1999

Marcel Wilson²⁸⁷ considers Terreiro do Paço to be a Public anachronism. *“It is a square from another time in a modern city”. “It has been severed from the Tejo River”* and it’s primary use, when considering the people that cross it, is a passage from downtown to the ferry terminal.

The form of the square is held by the layout design for the Baixa, the river that defines its envelope on the south side and the monument of Don José, an eighteen century Portuguese King. Although he was not a well-liked leader during his reign, he had his figure erected over the center of this important square.

At the time Marcel Wilson produced this project there was graffiti on the monument referring to Don José “Mata D. José” (kill Don José) and to the past century rightwing Portuguese despot “Mata Salazar” (Kill Salazar).

This become important for his proposal – a proposal that considers the political symbolic value of this square. The statue of Don José, in his project becomes a despotic symbol that no longer commands the space that the public occupies.

He achieved this by introducing a subtle undulating topography as the base structure for modernizing this public space.

Flood

“The crown of the plaza is modified with the imprint of the ferry passage. A 14”(35 cm) curb around the perimeter of the square acts as a dam for the river water that is pumped onto the plaza. The level of the water responds to different uses for the plaza: a public market, a Sunday afternoon, a busy

²⁸⁷ He produced this work during the Fall 1999 for the course Images for the City at the Graduate School of Design – Harvard University. (On chapter 3.3.6 we had the opportunity to see his proposal for Times Square)

*morning, Tuesday lunch. Flooding and draining reveal the contours of the plaza as its area is enlarged or reduced. This reaction abstracts the pedestrian edge of the square to an irregular form. The statue of Don José remains scaled to the urban plaza envelope but no longer commands a strict form that public occupies.*²⁸⁸

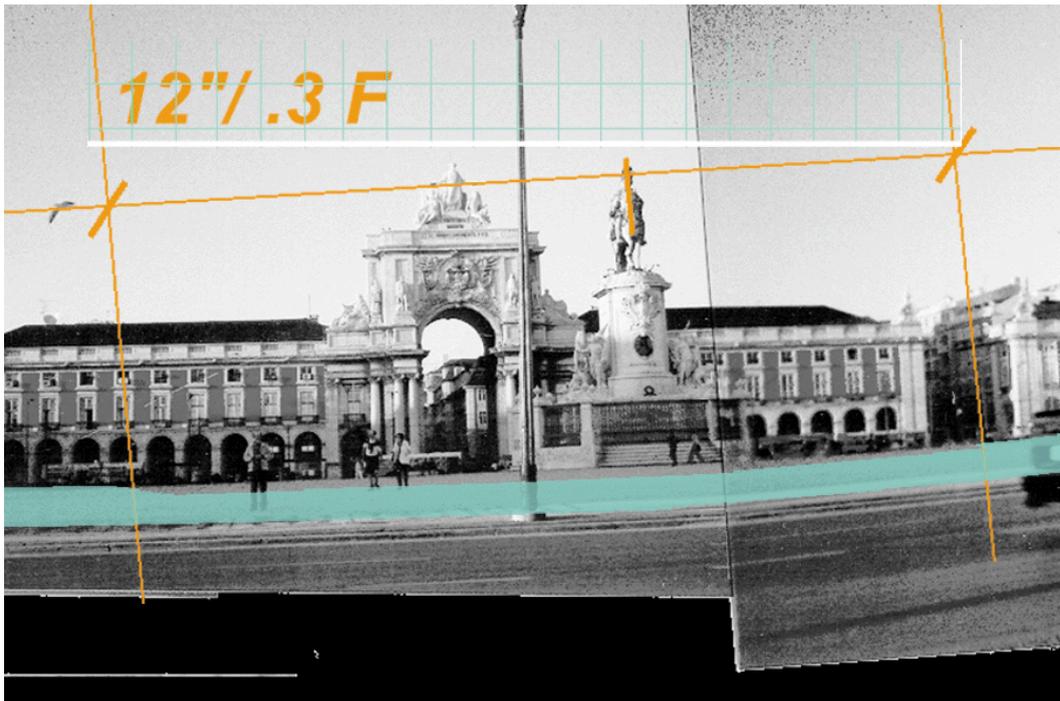
Comparing this project with the project by the same author “*Honest Face*” (a project discussed in subchapter 3.3.6) we observe that both projects perform a convergence between landscape architecture, urban design and the visual arts. The idea of large-scale images set in the architectural space, works with the juxtaposition on the urban landscape, of a layer of nature which has its meaning framed by the social, cultural and symbolic experience related to the site. Furthermore, this layer of nature contrasting with the urban background that holds it becomes an exotic event ready to be consumed and transformed in images by the media industry and the snapshots by tourists and passerby.

In this project Marcel Wilson proposed an action that reinforces aspects of the identity of the place (discussed in chapters 2.2 and 2.6) that otherwise wouldn't be noticed. The strong connection between the statue of D. José and the surrounding buildings becomes elastic and the statue no longer commands the space that the public occupies. The river water that is pumped onto the plaza introduces a subtle undulating topography that responds to different uses of the plaza, therefore it is the water and the reflective qualities of the water on a darker surface, that command the visual and physical living experience in the plaza. This constitutes a base structure that on one hand unveils past memories of this square as a place of diversity and polyvalence, and on the other hand shows future possibilities of this square as a polyvalent square. A square not confined to a stage for the representations of the bureaucrat and the statesman (discussed in chapter 3.2)

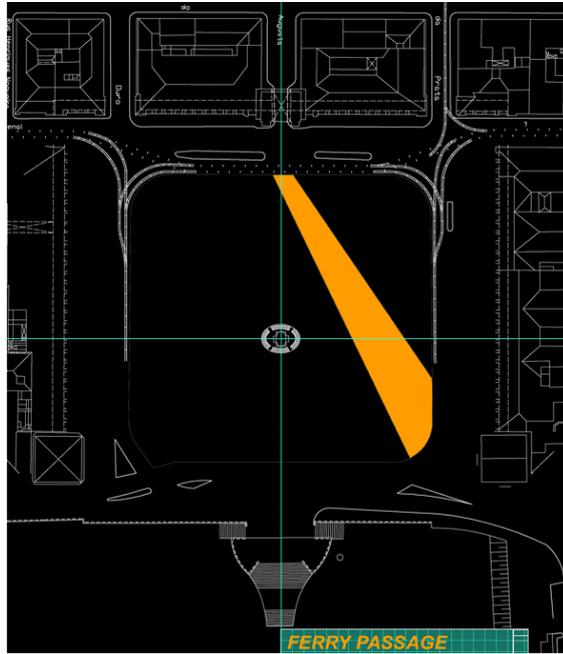
²⁸⁸ Fragment of the project summary “Public Figures” by Marcel Wilson, dated of December 9th, 1999.



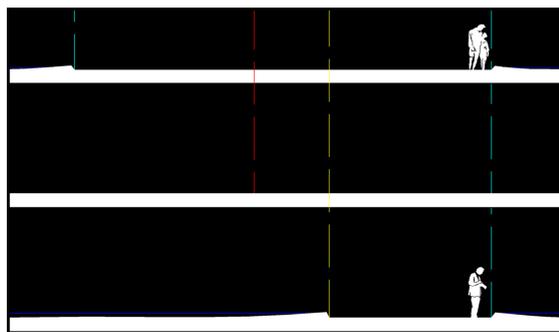
1. Graffiti on the monument of Don José.



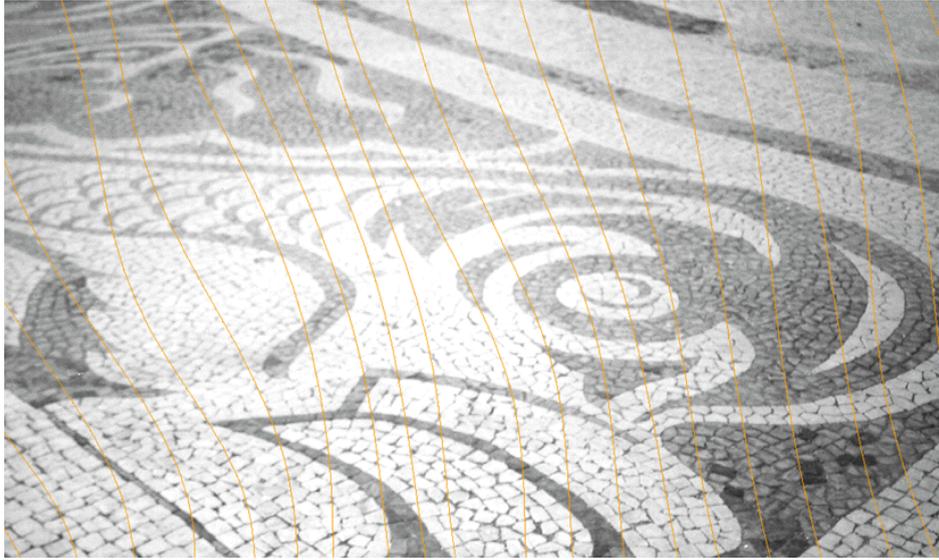
2. Montage of Terreiro do Paço with a flooding 30 cm (12") high.



3. Area mostly used by commuters to cross the square on their way between the ferry and Baixa.



4. Sections showing the modifications on the ferry passage across the square, to prevent water on this passage.



5. The “flooding” covers the proposed Portuguese traditional revetment used on sidewalks and squares.



6. Flood stages proposed for Terreiro do Paço ranging from 2,5 cm to 30 cm (1” to 12”) high.

3.3.11 *GPS system for the city of Lisbon and an explorer*

Terreiro do Paço, Lisbon

Emily Katrencik GSD Fall 1999

Emily Katrencik²⁸⁹ proposed an intervention that combines the site-specific engagement of Terreiro do Paço and surrounding area, with the performed interactions of a virtual art object. She proposed a wearable prosthetic device combining a Global Positioning System (GPS) with a virtual 3D re-creation of the pre 1775's Terreiro do Paço and surrounding area. (Fig. 1)

She proposes “body wear” accessories as part of a consumer culture that is reinvented and repackaged in order to be re-consumed.

Traversing the city

In this project, the explorer wearing the prosthetic device is transported to recreated 3D scenarios/situations of pre 1775 Lisbon. These scenarios/situations taking place in front of his/her own eyes are closely linked to the explorer's wander through the actual space, in such a way that the past gets in the way, obstructs his/her path, causing a trip, a stumble, a scrape of the explorer's knee, a loss of location and bumping into buildings.

Emily proposes an exploration of traversing a city armed with contradicting sensitive experiences. There is a gap of 250 years between what the explorer experiences with his/her own eyes and what he/she experiences with the other senses exposed to the actual conditions of that same space. (Fig. 2)

²⁸⁹ She produced this project during the Fall 1999 for the course “Images for the City” at the Graduate School of Design – Harvard University. (On chapter 3.3.3 we had the opportunity to see her proposal for Times Square)

Mitigated senses

The shocking experience, while experiencing visually the city caused by the gap of time, besides the fact of making an emphasis in the phenomenological embodied experience discussed in 2.6, also address the issue (when experiencing the city) of sight to predominate over the other senses. As if the image and the skin of the city overwhelm the way common citizens and visitors experience the city. The experience of contradicting perceptions (the gap of time between sight and the other senses) forces the explorer to give additional attention to the senses mitigated, while experiencing the public space.

It is obvious, that the combination of contradicting perceptions do not provide a time travel device. Instead, Emily Katrencik uses the past to overwhelm the explorer in the shocking experience caused by a gap of time while experiencing the city, and thus she combines the living experience of the explorer with the memory of the site, and the social, cultural and symbolic experience related to the site. In her project summary she said:

“The past should be acknowledged and recognized but not mythologized or let become the city”²⁹⁰

This system combining technology and physical movement attempts to bring the explorer close to an experience that occurs when the city encountered drastic changes in structure.

It also comments on the conditions in many-cities-of-the-present-city, becoming invisible or overlooked, because of a constant push to look for the future in the city. This also applies to the past and the city becoming overwhelmed in its history, unable to move forward to make itself visible in its current form. Hindered by past always in sight and in the discourse.

²⁹⁰ Fragment of the project summary “GPS system for the city of Lisbon and an explorer” by Emily Katrencik, dated of December 9th, 1999.



1. Wearable prosthetic device combining Global Positioning System (GPS) with a virtual 3D re-creation of the pre 1775's Terreiro do Paço and surrounding area.



2. On the left side, a actual alley of Alfama (a area next to Terreiro do Paço) as experienced by the explorer with his/her senses with the exception of sight. On the right side, the same alley such as seen by the explorer wearing the prosthetic device combining Global Positioning System (GPS) with a virtual 3D re-creation of the pre 1775's alley of Alfama.

3.3.12 Scaffolding

Terreiro do Paço, Lisbon

Ho-San Chang GSD Fall 1998

Ho-San Chang is a young Korean-American architect born in 1972.²⁹¹ His project focuses on issues such as scale and historicity and seeks to redefine and retrieve the square through superimposition. Concerning his use of the methodology discussed in chapter 2.6, Ho-San Chang emphasizes in a particular use of architecture and urban design for addressing the social, cultural and symbolic experience related to the site.

Vacancy

Activities formerly held in Terreiro do Paço, Rua Nova and surrounding area, or the city's commercial center as it was known before the 1755 earthquake, shifted to the long stretches of streets created by the modern grid. Left in a vacant state, the city's centerpiece that remained as a symbolic connector between city and water emptied of function, while focused on its condition as a stage for representation of the established power. Shipping moved east, west and south of the Square and pedestrian activity shifted towards the grid.

"People no longer relied upon the Square as an open space juxtaposed to the tight and congested medieval streets. The only remnant left in the square was the presence of absence."²⁹²

Retrieval

To act upon issues of scale, symmetry, historicity, function, and activity, his proposal seeks to redefine and retrieve the Square through superimposition. The

²⁹¹ He produced this work during the Fall 1998 for the course Images for the City at the Graduate School of Design – Harvard University.

²⁹² Fragment of the project summary by Ho-San Chang, dated December 12th, 1998.

idea is of a collision, one over or under or adjacent to the other; the plan of the old thriving port of the city emerging colliding, and coinciding with the vacant Square.

In his project summary Ho-San Chang proposes:

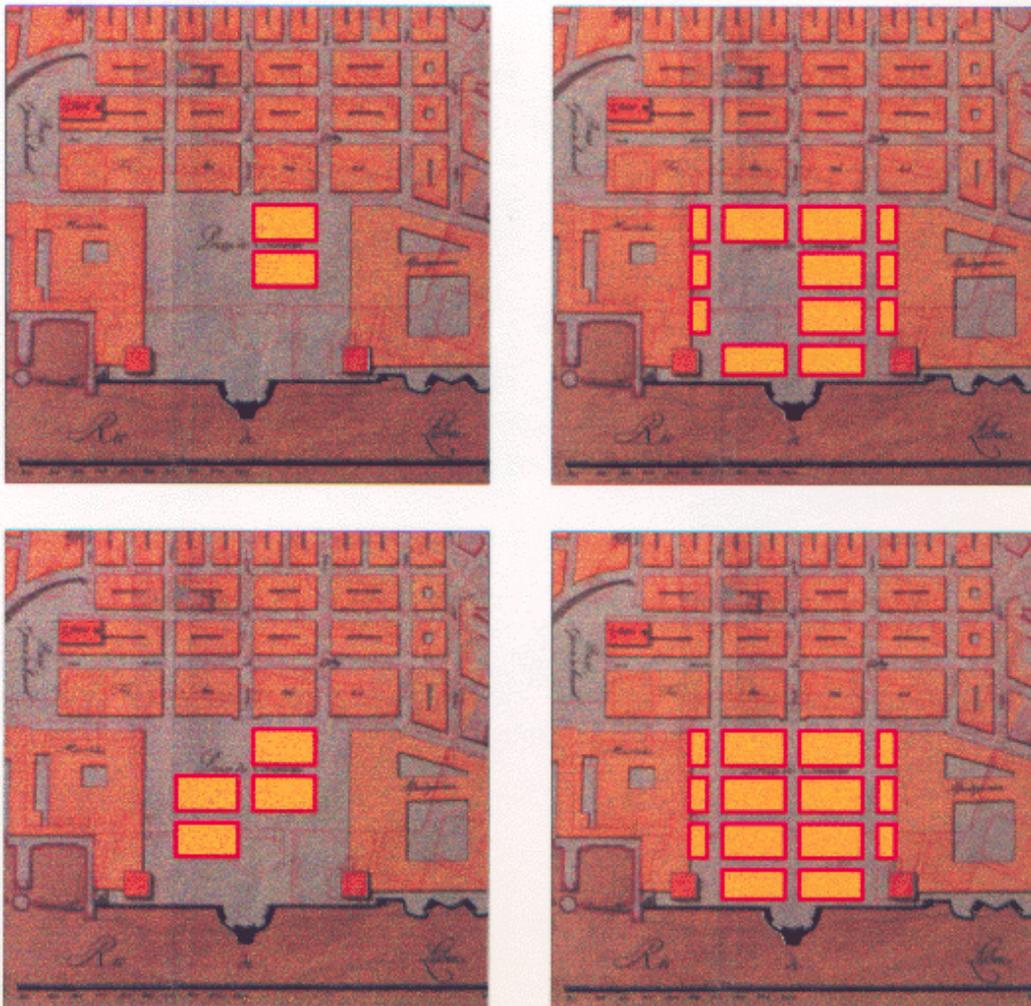
“Determined by seasonal activity and festivals, a series of scaffolded scrim walls are erected throughout the year to provide varying spatial conditions within the Square as well as for tertiary activities to occur within the temporary structures. Not unlike pavilions, each structure can provide functions both internally and externally. For instance, a series of structures can serve the Lisbon port wine tasting festival and simultaneously redefine the existing Square or circumscribe a new, smaller ‘temporary’ square.”²⁹³
(Fig. 1)

The temporary structures can aggregate to fill the square or remain singular to read as an object within the Square. (Fig. 2 and 3) Ultimately, the Square always returns to its vacant state; however, one’s experience changes whether it is full or vacant. A new understanding of its vacancy and silence can be established by the presence of activities and festivals as one venue and the presence of absence thereof as another.

This project also confirms the elastic and ephemeral condition of architecture and urban design discussed in chapter 2.6. A condition that beyond the physical changes produced unveils the importance of the context upon which the place is experienced.

²⁹³ Fragment of the project summary by Ho-San Chang, dated of December 12th, 1998.

1. Scaffolded scrim walls for the Lisbon port wine tasting festival.



2. Different configurations for the temporary structures. It is important to notice that the scaffolded scrim walls proposed are always an extension of the existing grid.



3. The scaffolded scrim walls can provide functions both internally and externally. In this case the structure on the center of the image “mirrors” a block of the “Baixa” onto Terreiro do Paço.

3.4 Discussion of the projects

In this chapter we will analyze the projects presented in chapter 3.3. This analysis will be instrumental to provide lessons²⁹⁴ for designing non-commercial large-scale images for the contemporary public space, which will bring us to the conclusions on chapter 4.

The analysis will focus first on the author's background and experience at the site of the project:

- Author's social, cultural and symbolic experience related with the site;
- Author's living experience at the site of the project;
- Author's knowledge of the history (memory related with the site);
- Author's background in architecture and urban design;
- Author's background in drawing and photography;
- Author's experience in the proposed project in lobbying and politics.

Then we will focus on the extent to which the proposed projects stimulate or not:

- The visibility of significant issues in the historical and contemporary memory of the squares in study;
- New trends in the contemporary uses of large-scale images set in the built environment;
- And if contemporary large-scale site-specific images set in the squares in study, foster the creation of places that stimulate sensible dwellings.

Finally we will relate the relevant issues brought up through the proposals, the design potentials and new trends for designing non-commercial large-scale images for the contemporary public space.

²⁹⁴ Expose the design potentials and new trends for designing non-commercial large-scale images for the contemporary public space.

The author's background and experience at the site, for the projects in Times Square (part 1 of 3)

		3.3.1 The horizontal of Times Square <i>João Mota</i>	3.3.2 New Years' Eve <i>Pavlina Lucas</i>
Social, cultural and symbolic experience related with the site	Native speaker	N	N
	Resident in the USA for more than one year at the time of the project	Y	Y
	Citizenship	Portuguese	Greek - Cypriot
Living experience at the site of the project	Visited NYC	Y	Y
	Lived in NYC	Y	N
Knowledge of the history (memory related with the site)	Basic knowledge given in class	Y	Y
	Accessed other sources for this project	Y	Y
	Had knowledge of the history of Times Square, prior to the beginning of this project	Y	Y
	Had previous knowledge of art history	Y	Y
Background in architecture and urban design	Formal education in architecture	N	Y
	Formal education in urban design	N	N
	Formal education in landscape architecture	N	N
Background in drawing and photography	Formal education in fine arts	Y	N
	Formal education in design	Y	Y
	Formal education in photography	Y	Y
	Formal education in film	N	Y
Experience in the proposed project in lobbying and politics	Meetings with influential people concerning the site of the project	Y	Y
	Meetings with influential private/public agencies concerning the management of the site of the project	Y	Y
	Meetings with influential politicians concerning the approval of the project	N	N

The author's background and experience at the site, for the projects in Times Square (part 2 of 3)

		3.3.3 Eating a Building <i>Emily Katrencik</i>	3.3.4 Sunrise <i>Sven Schroeter</i>
Social, cultural and symbolic experience related with the site	Native speaker	Y	N
	Resident in the USA for more than one year at the time of the project	Y	Y
	Citizenship	USA	German
Living experience at the site of the project	Visited NYC	Y	Y
	Lived in NYC	N	N
Knowledge of the history (memory related with the site)	Basic knowledge given in class	Y	Y
	Accessed other sources for this project	Y	Y
	Had knowledge of the history of Times Square, prior to the beginning of this project	Y	Y
	Had previous knowledge of art history	Y	Y
Background in architecture and urban design	Formal education in architecture	N	Y
	Formal education in urban design	N	Y
	Formal education in landscape architecture	N	N
Background in drawing and photography	Formal education in fine arts	Y	N
	Formal education in design	N	Y
	Formal education in photography	Y	N
	Formal education in film	N	Y
Experience in the proposed project in lobbying and politics	Meetings with influential people concerning the site of the project	Y	Y
	Meetings with influential private/public agencies concerning the management of the site of the project	Y	Y
	Meetings with influential politicians concerning the approval of the project	N	N

The author's background and experience at the site, for the projects in Times Square (part 3 of 3)

		3.3.5 The Self, Space and Time <i>Ivonne Gruenert</i>	3.3.6 Honest Face <i>Marcel Wilson</i>
Social, cultural and symbolic experience related with the site	Native speaker	N	Y
	Resident in the USA for more than one year at the time of the project	Y	Y
	Citizenship	German	USA
Living experience at the site of the project	Visited NYC	Y	Y
	Lived in NYC	Y	Y
Knowledge of the history (memory related with the site)	Basic knowledge given in class	Y	Y
	Accessed other sources for this project	Y	Y
	Had knowledge of the history of Times Square, prior to the beginning of this project	Y	Y
	Had previous knowledge of art history	Y	Y
Background in architecture and urban design	Formal education in architecture	Y	Y
	Formal education in urban design	N	N
	Formal education in landscape architecture	N	Y
Background in drawing and photography	Formal education in fine arts	Y	N
	Formal education in design	Y	Y
	Formal education in photography	N	N
	Formal education in film	N	N
Experience in the proposed project in lobbying and politics	Meetings with influential people concerning the site of the project	Y	Y
	Meetings with influential private/public agencies concerning the management of the site of the project	Y	Y
	Meetings with influential politicians concerning the approval of the project	N	N

The author's background and experience at the site, for the projects in Terreiro do Paço (part 1 of 3)

		3.3.7 The ones that did not return <i>João Mota</i>	3.3.8 Earthquake (ing) <i>Thomas McCollum</i>
Social, cultural and symbolic experience related with the site	Native speaker	Y	N
	Resident in Portugal for more than one year at the time of the project	Y	N
	Citizenship	Portuguese	USA
Living experience at the site of the project	Visited Lisbon	Y	Y
	Lived in Lisbon	Y	N
Knowledge of the history (memory related with the site)	Basic knowledge given in class	Y	Y
	Accessed other sources for this project	Y	Y
	Had knowledge of the history of Terreiro do Paço, prior to the beginning of this project	Y	N
	Had previous knowledge of art history	Y	Y
Background in architecture and urban design	Formal education in architecture	N	Y
	Formal education in urban design	N	N
	Formal education in landscape architecture	N	N
Background in drawing and photography	Formal education in fine arts	Y	N
	Formal education in design	Y	Y
	Formal education in photography	Y	N
	Formal education in film	N	N
Experience in the proposed project in lobbying and politics	Meetings with influential people concerning the site of the project	Y	Y
	Meetings with influential private/public agencies concerning the management of the site of the project	Y	N
	Meetings with influential politicians concerning the approval of the project	Y	N

The author's background and experience at the site, for the projects in Terreiro do Paço (part 2 of 3)

		3.3.9 Transformation <i>Thomas Schroepfer</i>	3.3.10 Public Figures <i>Marcel Wilson</i>
Social, cultural and symbolic experience related with the site	Native speaker	N	N
	Resident in Portugal for more than one year at the time of the project	N	N
	Citizenship	German	USA
Living experience at the site of the project	Visited Lisbon	Y	Y
	Lived in Lisbon	N	N
Knowledge of the history (memory related with the site)	Basic knowledge given in class	Y	Y
	Accessed other sources for this project	Y	Y
	Had knowledge of the history of Terreiro do Paço, prior to the beginning of this project	N	N
	Had previous knowledge of art history	Y	Y
Background in architecture and urban design	Formal education in architecture	Y	Y
	Formal education in urban design	N	N
	Formal education in landscape architecture	N	Y
Background in drawing and photography	Formal education in fine arts	Y	N
	Formal education in design	Y	Y
	Formal education in photography	N	N
	Formal education in film	N	N
Experience in the proposed project in lobbying and politics	Meetings with influential people concerning the site of the project	Y	Y
	Meetings with influential private/public agencies concerning the management of the site of the project	N	N
	Meetings with influential politicians concerning the approval of the project	N	N

The author's background and experience at the site, for the projects in Terreiro do Paço (part 3 of 3)

		3.3.11 GPS System for the city of Lisbon and an explorer Emily Katrencik	3.3.12 Scaffolding Ho-San Chang
Social, cultural and symbolic experience related with the site	Native speaker	N	N
	Resident in Portugal for more than one year at the time of the project	N	N
	Citizenship	USA	USA (Korean American)
Living experience at the site of the project	Visited Lisbon	Y	Y
	Lived in Lisbon	N	N
Knowledge of the history (memory related with the site)	Basic knowledge given in class	Y	Y
	Accessed other sources for this project	Y	Y
	Had knowledge of the history of Terreiro do Paço, prior to the beginning of this project	N	N
	Had previous knowledge of art history	Y	Y
Background in architecture and urban design	Formal education in architecture	N	Y
	Formal education in urban design	N	N
	Formal education in landscape architecture	N	N
Background in drawing and photography	Formal education in fine arts	Y	N
	Formal education in design	N	Y
	Formal education in photography	Y	N
	Formal education in film	N	N
Experience in the proposed project in lobbying and politics	Meetings with influential people concerning the site of the project	Y	Y
	Meetings with influential private/public agencies concerning the management of the site of the project	N	N
	Meetings with influential politicians concerning the approval of the project	N	N

Synopsis

The authors involved in the twelve selected projects visited the sites of their projects, however only myself had a living experience, both in Lisbon and in New York. Except for Ivonne Gruenert and Marcel Wilson, who lived in New York, all the remaining authors had no living experience at the sites of their projects.

All authors had previous knowledge of art history, were instructed in the history of human occupation for the sites of our study, and accessed other sources pertinent to the outcome of their projects. Interestingly, all the authors had previous knowledge of the history of Times Square, but none, except for myself, had previous knowledge of the history of Terreiro do Paço.

Meetings with influential decision makers concerning the sites of the projects was other important issue for better understanding the importance of lobbying and politics. Especially when dealing with projects of these characteristics and size.

However, during the make of the projects became consensual the need in accessing from various sources the dwelling experience in the site. An access combining information coming from the decision makers, the residents and the individual experience of the designer producing the project.

Concerning the background of the authors, being or not a native speaker is not relevant for the final output of the projects. Decisive was the fact that all authors, however differently, had a strong background in the visual arts or design, and in art history and aesthetics.

Analysis of the projects proposed for Times Square (part 1 of 3)

	3.3.1 The horizontal of Times Square <i>João Mota</i>	3.3.2 New Years' Eve <i>Pavlina Lucas</i>
Visibility of significant issues of the historical and contemporary memory of this square.	Reinforces the idea that Times Square belongs to a horizontal landscape. Calls attention to the surroundings of this square and to the enormous area used for billboards.	Calls attention to the mediatic backdrop of this square.
New trends in the contemporary uses of large-scale images set in the built environment.	The use of the billboards for messages other than commercially motivated ones, had been used by artists since the early 1980s. However this proposal pushes it to a scale that had never been attempted in a single square.	The dispersal of the billboards at Times Square to squares around the world becomes an intelligent move for a broad discussion, concerning issues such as, the worldwide mediatic visibility of this square and the cultural and political hegemony that this square represents. Her project poses questions for unmistakable evidences, (media coverage, entertainment, cultural visibility and profit) and at the same time her concept is intended to get as close as possible to an albeit impossible achievement.
Does this proposal for Times Square, foster the creation of places that stimulate sensible dwellings?	<p>This project renders visible the à priori memory of sites and metropolis that leads to evidences of the environment from which they emerged.</p> <p>On the other hand the images of clouds on billboards would unveil not only the fictional character of the images of clouds, but also a celebration of a common effort achieved not only between so many diverse corporations, but also a common effort achieved with the diversity of political wills and lobbying that are concerned with the area of Times Square.</p>	To evacuate people, traffic, and media of Times Square produces a blackout on this area of the City. This would carry to the utmost the anti-thesis not only of this square, but of any other square as well. Depriving any square of people alone would be the most significant action for a square to be not a square.

Analysis of the projects proposed for Times Square (part 2 of 3)

	3.3.3 Eating a Building <i>Emily Katrencik</i>	3.3.4 Sunrise <i>Sven Schroeter</i>
Visibility of significant issues of the historical and contemporary memory of this square.	Calls attention to the significance of a landmark.	Focus on the cinematic and perspectival experience of urban space in Manhattan.
New trends in the contemporary uses of large-scale images set in the built environment.	This project does not propose images. Instead it proposes an event that with the additional television coverage expected during the whole gastronomie, will inevitably become, a spectacle of images and press coverage to be disseminated by television across the globe.	The infrastructure of large-scale graphics has become increasingly standardized and globally developed for the sake of reproducible uniformity. In this respect this project claims universal celebration without representing other cultures through stereotypical "postcards", as happened during New Year's Eve 2000 at Times Square.
Does this proposal for Times Square, foster the creation of places that stimulate sensible dwellings?	This proposal calls attention to the fetishisation of a landmark such as One Times Square, which had been through its mediatic representations continuously reinvented and repackaged in order to be reconsumed, by an irrationally devoted mass audience. A fetishisation grounded in glamorous images diligently constructed by the media and the entertainment industry, that transformed the importance of this square to the flatness of the images of its skin.	This proposal acknowledges that multinational corporate sponsorship and production of urban, commercial images (which tends to flatten local differences for the sake of multinational uniformity and homogeneity) might be reconciled with the assertion of specific local, urban heterogeneity and local collective memory.

Analysis of the projects proposed for Times Square (part 3 of 3)

	3.3.5 The Self, Space and Time <i>Ivonne Gruenert</i>	3.3.6 Honest Face <i>Marcel Wilson</i>
Visibility of significant issues of the historical and contemporary memory of this square.	This proposal focuses on how people use the square and how they are used by the square.	This proposal focuses on Times Square's condition as an urban profit zone. All of its surfaces are occupied for the purposes of buying, selling, and moving. In this case we witness the sublimation of a public need into a business opportunity.
New trends in the contemporary uses of large-scale images set in the built environment.	This proposal does not set images but offers respite to people passing in this square, providing a view focused on a vertical strip. A moment to step out, which is not confined to the framing of a visual field, it offers also a phenomenological approach emerging from the relationship between the site and the one experiencing it.	This project focuses on the green missing in the square and uses a building façade to sustain the missing green. This proposal does not set images but offers to people passing in this square a vast vertical surface planted with Boston ivy. This vast surface is likely to become the background for the snapshots made by tourists, and the images produced by media coverage.
Does this proposal for Times Square, foster the creation of places that stimulate sensible dwellings?	This proposal focuses on the dwelling experience of people passing through Times Square, and offers the opportunity for the one to feel oneself within this fast pace space. As if the opportunity for the self of the one that experiences this square and the self of this square somehow may share a common substance.	Open spaces such as Times Square, shaped for functional uses only, regard leisure as a business opportunity. Open vacant spaces for leisure are a luxury that the city of New York, in most cases, sublimed with images selling the promise of an exotic paradise. In this proposal the author gives back a consequence not only of an exacerbated profit-oriented area, but also reports the inaccessibility of the missing green. The only way for the public to access this green is through the untouchability of a skin covering the visible façade of a building. On the other hand the "image" proposed is a generic image that contrasts with all the other images set in Times Square – an action that is not motivated by profit but by public need.

Analysis of the projects proposed for Terreiro do Paço (part 1 of 3)

	3.3.7 The ones that did not return <i>João Mota</i>	3.3.8 Earthquake(ing) <i>Thomas McCollum</i>
Visibility of significant issues of the historical and contemporary memory of this square.	The aim of this proposal is to feed back to the space that was the background of most of the political decisions responsible for the Portuguese colonial war in Africa, tangible consequences of those decisions.	This proposal recalls the unstable geology of the Baixa of Lisbon, and breaks the rigidity in the dialogue between the statue and the surrounding buildings.
New trends in the contemporary uses of large-scale images set in the built environment.	This project proposes an image of the text published in a newspaper, with the list with the 8797 names of the Portuguese soldiers killed during the colonial war in Africa. It is expected that the display of this text in the place that was the background for most of the political decisions responsible for the Portuguese Colonial war in Africa, would produce an event intended to have media coverage, and therefore stimulate a public debate on issues that are still taboos.	In this project the intention is to overcome the rigidity inherent to the design and of the occupation of the buildings in this square, by introducing in its resurfacing the potential for polyvalent use, and thus claiming this square for uses other than official ceremonies or rallies, is obvious. This proposal does not set images but with the resurfacing of this square offers the potential for polyvalent use, which is most likely to become the background for the snapshots of the passerby and the images produced by media coverage.
Does this proposal for Terreiro do Paço foster the creation of places that stimulate sensible dwellings?	A square with the historical and symbolic importance of Terreiro do Paço / Praça do Comércio, would benefit from this temporary installation, as the appropriate background to stimulate an open debate and encourage the Portuguese people to speak openly and publicly about their scars of war. In this proposal, there is a strong statement concerning the interdependence between public space and the public sphere.	This proposal aims to give to this square an expanded identity, as if Terreiro do Paço would loose its identity focused on its condition as a stage for representation of the established power, only to gain in the ability to combine the representations of power with representations of popular culture. Furthermore, this project aims at retrieving a polyvalent use for this square, an action that combines urban design with urban large-scale visual art increasing the complexity and richness of this place.

Analysis of the projects proposed for Terreiro do Paço (part 2 of 3)

	3.3.9 Transformation <i>Thomas Schroepfer</i>	3.3.10 Public Figures <i>Marcel Wilson</i>
<p>Visibility of significant issues of the historical and contemporary memory of this square.</p>	<p>This proposal recalls past memories of the square. The images of past events in Terreiro do Paço emerge from the same ground, that witnessed the transformation of this square into today's renamed Praça do Comércio.</p>	<p>The author of this proposal considers that Terreiro do Paço is a Public anachronism. "It is a square from another time in a modern city". "It has been severed from the Tejo River" and it's primary use, when considering the people that cross it, is as a passage from downtown to the ferry terminal.</p>
<p>New trends in the contemporary uses of large-scale images set in the built environment.</p>	<p>The images in this proposal unfold into the square through mobile structures/sculptures animated by the rhythm of the tides, which reinforces the strong link between this square and the sea and displaces the importance of the statue of D. José set in the center of the square. The author address the memory related to the site with a solution that combines the idea of museum, with sculpture and installation art, producing a spectacle intended to attract the snapshots of a dazzled public.</p>	<p>The idea of large-scale images set in the architectural space, works with the juxtaposition on the urban landscape, of a layer of nature as the base structure to stimulate a dwelling experience not confined by the overwhelming representations of the bureaucrat and the statesman. This layer of nature has its meaning framed by the social, cultural and symbolic experience related to the site. Furthermore, this layer of nature contrasting with the urban background that holds it becomes an exotic event ready to be consumed and transformed in images by the media industry and the snapshots by tourists and passerby.</p>
<p>Does this proposal for Terreiro do Paço foster the creation of places that stimulate sensible dwellings?</p>	<p>Beyond the intrinsic contents of the objects proposed, architecture provides the territory and the surroundings for this intervention – an intervention that stimulates the production of mediated images such as snapshots by tourists or passing by people, which becomes an extension of the dwelling experience and of the construction of meaning associated with this site.</p>	<p>This proposal makes the emphasis on the political symbolic value of this square. In this proposal the statue of Don José becomes a despotic symbol that no longer commands the space that the public occupies. Flooding and draining reveal the elastic contours of the plaza that are no longer scaled within the rigidity of the envelope of the square or in relation to the central position of the statue. Thus the dwelling experience is informed by the irresistible presence of the river, and not that much by the presence of the statue of a despot.</p>

Analysis of the projects proposed for Terreiro do Paço (part 3 of 3)

	3.3.11 GPS system for the city of Lisbon and an explorer <i>Emily Katrencik</i>	3.3.12 Scaffolding <i>Ho-San Chang</i>
<p>Visibility of significant issues of the historical and contemporary memory of this square.</p>	<p>The proposed intervention combines the site specific engagement of Terreiro do Paço and surrounding area, with the performed interactions with an virtual art object. The author proposed a wearable prosthetic device combining a Global Positioning System (GPS) with a virtual 3D re-creation of pre 1775 Terreiro do Paço and surrounding area.</p>	<p>Transformations of Terreiro do Paço to the actual condition of Praça do Comércio, let in a vacant state, the city's centerpiece that remained as a symbolic connector between city and redundant water, while focused on its condition as a stage for representation of the established power. This project also confirms the elastic and ephemeral condition of architecture and urban design. A condition that beyond the physical changes produced unveils the importance of the context upon which the place is experienced.</p>
<p>New trends in the contemporary uses of large-scale images set in the built environment.</p>	<p>The author proposes an exploration of traversing a city armed with contradicting sensitive experiences. There is a gap of 250 years between what the explorer experiences with sight and what he/she experiences with the other senses exposed to the actual conditions of that same space. It is obvious, that the combination of contradicting perceptions do not constitute a time travel device, rather, the author uses the past to overwhelm the explorer in the shocking experience caused by a gap of time in experiencing the city.</p>	<p>This proposal acts upon issues of scale, symmetry, historicity, function, and activity. Determined by seasonal activity and festivals, a series of scaffolded scrim walls are erected throughout the year to provide varying spatial conditions within the Square as well as for tertiary activities to occur within the temporary structures. This proposal seeks to redefine and retrieve the Square through superimposition.</p>
<p>Does this proposal for Terreiro do Paço foster the creation of places that stimulate sensible dwellings?</p>	<p>This proposal comments on the conditions in many-cities-of-the-present-city, becoming invisible or overlooked, because of a constant push to look for the future in the city. This also applies to the past and the city becoming overwhelmed in its history, unable to move forward to make itself visible in its current form. Hindered by past always in sight and in the discourse.</p>	<p>This proposal uses temporary structures that can aggregate to fill the square or remain singular to read as an object within the Square. Ultimately, the Square always returns to its vacant state; however, one's experience changes whether it is full or vacant. A new understanding of its vacancy and silence can be established by the presence of activities and festivals as one venue and the presence of absence thereof as another.</p>

Relevant issues brought up by the proposals

The visual art interventions proposed for both squares of our study, raised issues that are certainly not confined to those squares. Those visual art interventions address not only the issue public place, but also the expanding field of the art of public address.

Relevant issues brought up by the proposals	Proposals											
	1	2	3	4	5	6	7	8	9	10	11	12
The landscape in which the site of the project is inserted.	x	x		x		x		x	x	x		x
The surrounding of the square.	x	x	x	x	x	x	x	x	x	x	x	x
The importance of a landmark in the square.		x	x			x		x	x	x		
The square as a place for polyvalent uses.				x		x		x		x		x
The need of public space for functional uses.						x		x	x			x
The need of vacant public space for leisure.					x	x		x	x			x
The square as a mediatic backdrop.	x	x	x	x		x	x	x	x			x
The cinematic and perspectival experience of urban space.	x	x	x	x	x		x	x	x	x	x	x
The symbolic qualities of a square.			x		x		x	x	x	x	x	x
The construction of meaning strongly associated with the specificity of the square.	x	x		x	x	x	x	x	x	x	x	x
The fetishisation of landmarks.		x	x	x		x			x			
The importance of people, for a square to be a square.		x		x	x	x		x	x	x	x	x
The dwelling experience in a square.	x	x			x	x	x	x	x	x	x	x
The square as a place for public debate (interdependence between the public space and the public sphere).		x	x			x	x	x		x		
The memory of the square.	x		x	x			x	x	x		x	x
Synchronisms and anachronisms in the square.				x			x		x	x	x	x
The identity of a square.	x	x	x	x	x	x	x	x	x	x	x	x

The proposed projects deal directly or indirectly with all the issues exposed in this table. However these proposals vary in the emphasis they place on issues that become relevant for their output.

This table shows that the proposals for visual art interventions in the squares of our study considered in high regard issues such as:

- The identity of the square;
- The surrounding of the square;
- The construction of meaning strongly associated with the specificity of the square;
- The cinematic and perspectival experience of urban space;
- The dwelling experience in the square.

Considered important, issues such as:

- The importance of people, for a square to be a square;
- The square as a mediatic backdrop;
- The memory of the square;
- The symbolic qualities of a square;
- The landscape in which the site of the project is inserted.

Considered relevant, issues such as:

- The square as a place for public debate;
- The importance of a landmark in a square;
- Synchronisms and anachronisms in the square.

Gave attention to issues such as:

- The fetishisation of landmarks;
- The square as a place for polyvalent uses;
- The need of vacant public space for leisure;
- The need of public space for functional uses.

Not all projects discussed are equally feasible. For instance Emily Katrencik's project for Times Square "Eating a Building" (project 3.3.3) might be pushing beyond the edge the fine line between what within the social and political context of the City of New York, is perceived utopian or not.²⁹⁵

A project such as project "Eating a Building", proposing the destruction of a building with such symbolic power for the square and for the City of New York might be utopian. Interestingly the original building doesn't exist anymore, only its structure belongs to the original building.

Another example is my project for Terreiro do Paço "The ones that did not return" (project 3.3.7) which due to the existing Portuguese social and political context at the time of its proposal, turned out not to be a feasible project, based on the fact that the issues raised by this project are still like a wound of which, Portuguese people and politicians avoid speaking openly. Furthermore, this same project, followed by diligent work with lobbying and politics as part of the creative process, could have been a feasible project.

Utopia in Sven Schroeter's project "*sunrise*" (project 3.3.4) is to claim universal celebration without representing other cultures through stereotyped "postcards". An almost impossible achievement in the square where American popular culture portraits "the other" at the same time that edifies itself.

And finally Pavlina Lucas' project for Times Square "New Years' Eve" (project 3.3.2) proposing the evacuation of people, traffic, and media of this square, producing a blackout on this area of the city, would carry to the utmost the anti-thesis of a square. Concerning the tradition of the New Years' Eve commemorations in Times Square, depriving it of the crowds of revelers would disrupt a tradition that goes back to the early twentieth century. On the top of this, the dispersal of the billboards at Times Square to squares around the world, would be another controversial action that certainly wouldn't get the permission of their most influent decision makers – Times Square BID.

²⁹⁵ See the title: Public space and utopia, in chapter 2.1

For the uninformed bypasser, projects such as “Eating a Building” and “The ones that did not return” apparently do not get beyond the elementary monumentality and visibility inherent in large-scale images.

For instance project “Eating a Building” demolishes a building that is a landmark. Apparently the uninformed bypasser, might not distinguish that demolition from any other demolition happening in the city. This might happen if the inadvertent viewer doesn’t foresee that that demolition is the consumption of a landmark, which is the sacrifice of the symbol that named Times Square, for the sake entertainment to be disseminated by television across the globe.

Project “The ones that did not return” doesn’t give to the uninformed bypasser either the anthropological clues of that place, or does it explicitly relate to the landscape in which the site of the project is inserted. For the inadvertent viewer those bands printed with names might recall a memorial, and only remotely, based on the ephemeral quality of that installation the idea of the antithesis of a memorial. For this project the inadvertent viewer would never grasp that the meaning of that ephemeris is to call attention to a difficult issue about which the Portuguese people avoid speaking openly.

However for the informed bypasser or for the inhabitant familiar with the anthropological clues of those places, projects “Eating a Building” and “The ones that did not return” address issues that are certainly beyond visibility and monumentality, if indeed they are not incisive commentaries on those places.

Emily Katrencik’s project for Terreiro do Paço “GPS system for the city of Lisbon and an explorer” (project 3.3.11) fails to elucidate the uninformed viewer of the extent of this project, if the only information that the viewer gets is seeing someone wearing a prosthetic virtual-reality device, and bumping into people and buildings on Terreiro do Paço area.

In this case Emily Katrencik’s public art intervention has gone from site-specific engagement of environments to performed interactions with art objects. With the fetishisation of these objects, they move out of the world of the art object and are reinvented as “body-wear”. The art becomes an accessory and these accessories become prosthetic devices for the user to reinvent the city.

Unlike for the inhabitant in those cities/squares, projects “Eating a Building”; “The ones that did not return” and “GPS system for the city of Lisbon and an explorer” do not give to the uninformed bypasser the clues to understand the extent of the meaning of those projects.

This happens because:

- Even if the construction of meaning is strongly associated with the specificity of the square, the project doesn't give to the uninformed bypasser the anthropological clues of that place;
- The project does not explicitly relate to the landscape in which the site of the project is inserted;

Pavlina Lucas' project for Times Square “New Years' Eve” (project 3.3.2) proposing the dispersal of the billboards at Times Square to squares around the world, will inevitably become as all things in Times Square do, a spectacle to be disseminated by media coverage. This would make visible at which extend convincing simulations by media and distribution channels render an elastic identity to the skin of subjects represented, to constitute a more extensive yet abstract body. This new identity of the dispersed billboards becomes obvious when juxtaposed in contexts other than their original site.

The projects “New Years' Eve”, “Eating a Building” and “The ones that did not return” raise important issues when there is the need to be sensitive to the fine balance between the freedom of creation and the context that makes feasible a visual art project intended for the public space. On the other hand these three projects confirm the endless possibilities of creation that the other nine projects had, without losing track of the feasibility of their proposals.

Although differently, all the proposed projects in chapter 3.3 took into consideration the intention to get beyond the most elementary visibility and monumentality inherent in large-scale images. The aforementioned table of

“Relevant issues brought up by the proposals” is in this subject illustrative of the fact that the proposed projects were concerned with:

- The identity of a square;
- The construction of meaning strongly associated with the specificity of the square;
- The dwelling experience in a square;
- The memory of the square;
- The symbolic qualities of a square;
- The landscape in which the site of the project is inserted;
- The surroundings of the square.

The combination of these issues brought up by the proposals ascribe to the fact that the large-scale visual art proposed is in the first place concerned with the production of informed commentaries pertinent to the squares, and only secondarily with issues of monumentality and visibility.

For instance, projects 3.3.1 (João Mota’s project “*The horizontal of Times Square*”), 3.3.8 (Thomas McCollun’s project “*Earthquake(ing)*”), 3.3.10 (Marcel Wilson’s project “*Public Figures*”), and 3.3.12 (Ho-San Chang’s project “*Scaffolding*”) underline the potential of visual art set in the public space to redirect the viewer’s attention towards the environment in which the art work is set, thus confronting the viewer with evidences that otherwise wouldn’t be noticed.

Project 3.3.9 (Thomas Schroeffer’s project “*Transformation*”) is of all proposed projects the most illustrative approach to the memory and the symbolic qualities of Terreiro do Paço / Praça do Comércio.

Marcel Wilson’s project “*Honest Face*” (project 3.3.6) and Thomas McCollun’s project “*Earthquake(ing)*” (project 3.3.8) make a special emphasis on the need of vacant public space for leisure. But no other project such as Ivonne Gruenert’s project “*The Self, Space and Time*” (project 3.3.5) addressed so successfully a phenomenological approach to the dwelling experience in a square.

Design potentials and new trends for designing non-commercial large-scale images for the contemporary public space

Continuing our analysis on the issues brought up by the proposals, we should underline the design potentials and the new trends brought up by the projects discussed. Apparently, we may be deceived that the design potentials come first, and are followed by a result of the design potentials (the new trends). Indeed, the two coexist in the process of creation producing something that is much more dynamic than considering them separately.

The design potentials and the new trends expressed in the projects discussed, are described and illustrated as follows.

Design potentials and new trends	Manifest in proposals											
	1	2	3	4	5	6	7	8	9	10	11	12
The work with the discursive “skin” of the site offers to the viewer the shock of experiencing a concealed identity.	x	x				x	x	x				
To work in giving to sites an expanded identity.	x	x				x		x				
The liberation of the original forms that media and distribution channels provide.	x	x		x			x					
The work with the elasticity of the meaning produced by different locations on similar actions.		x									x	
The use of buildings that become fetishes.			x									
The work that calls attention to the symbolic importance of landmarks.		x	x				x			x		
Work acknowledging that multinational corporate sponsorship and production of urban commercial images, can be reconciled with the aggressive assertion of specific local, urban heterogeneity and local collective memory.	x			x								

Design potentials and new trends (continued)	Manifest in proposals											
	1	2	3	4	5	6	7	8	9	10	11	12
The work in which architecture becomes not only the subject framed but also the mechanism of framing, confronting the actual urban space with the individual experience in it.	x	x		x	x	x	x		x			x
The work with the cinematic and perspectival experience of urban space.		x	x	x	x			x	x	x	x	
The work with the symbolic qualities of a site.			x		x			x	x	x	x	
The work with façades and gable-ends of buildings as potential surface for public space.	x					x						x
To give back to the site what was the background of important events, tangible consequences of those events.							x	x				
To work with temporary installations in the site as the appropriate background to stimulate public debate.		x	x				x					
To gain on the ability to combine in the sites, the representations of power with the representations of popular culture.		x		x				x				
To work with the convergence between architecture, urban design and the visual arts.				x				x	x	x		
To work with issues of scale, symmetry, historicity, function, and activity, redefining and retrieving the site through superimposition.									x	x	x	x
The potential of visual art set in the public space to redirect the viewer's attention towards the environment in which the art work is set.	x				x			x		x		x

These projects besides working with the production of commentaries pertinent to the sites where they became spatially constructive, often worked with subjects motivated by public need and in some cases (Sven Schroeter's project "*Sunrise*" and Ho-San Chang's project "*Scaffolding*") conciliating public need with additional revenue for the city.

Other important issue is that by observing the projects and the tables for the analysis of the projects proposed for the two squares in study, becomes clear that the proposed method for the design of large-scale images for the public space, beyond the diversity of approaches achieved, incited the visibility of significant issues of the memory of the sites, stimulated new trends in the contemporary uses of large-scale images and fostered the creation of places that stimulate sensible dwellings. This is rather important to observe, because the proposed method did not become a corset. Instead, expanded the design potentials and the diversity of approaches, by rendering visible to the designer the context and actors that shape the creation and have a decisive role for contemporary visual arts interventions of large-scale projects, to be actually produced.

In the following chapter we will produce a synthesis of these issues, which belong to the conclusions of this study.

Chapter 4

Conclusions

“As imagens vêem com os olhos que as vêem.”

(Images see with the eyes that see them)

Saramago, *Ensaio sobre a Cegueira*

This chapter will present the conclusions of our study and will be followed by the recommendations.

Beyond visibility and monumentality – the need for large-scale visual art in public space

Many times during this study we deduced that non-commercial large-scale images set in the public space can be important for giving to those who inhabit or to the transients in those places, a sense that combines the construction of the collectively symbolic with the identity of the place. However with the advent of the media industry and global marketing, large-scale commercial graphics pushed to an exceptional intensity the instantaneous, the immaterial, and the temporary, producing in the sites where they are set the opposite result achieved by non-commercial large-scale images set in the public space. Therefore we may deduce that large-scale commercial graphics have had an important role in producing many of today's non-places. The infrastructure of large-scale commercial graphics, in other words, has become increasingly standardized and globally developed for the sake of reproducible uniformity. Nevertheless this uniformity is created within the specificity of different cultural and social contexts.

An important issue that artists and designers must admit is that multinational corporate sponsorship and production of urban, commercial images (which tends to flatten local differences for the sake of multinational uniformity and homogeneity) has to be reconciled with the aggressive assertion of specific local, urban heterogeneity and local collective memory.

We think that this context opens a vast vacant ground for non-commercial large-scale images set in the public places, thus retrieving to contemporaneity the need for site-specific large-scale images, a need that goes back to the tradition of frescoes and is informed by today's legacy of land art, conceptual art, public art-installations and the advent of today's commercially motivated large-scale images.

This study shows also the feasibility of retrieving and exploring with art and design potentials the monumentality experienced with frescoes, which may inform new approaches to the contemporary large-scale visual art for the public space.

In chapter 2.6 we deduced that non commercially motivated contemporary large-scale images set in the built environment, will never become monuments but may give monumentality, and in some cases visibility to the collectively symbolic, thereby reinforcing aspects of the identity of the place that otherwise wouldn't be noticed. We also said that images set in the built space might become landmarks or refer to existing landmarks. In these cases, large-scale visual art may produce, reinforce or even unveil landmarks, giving to places a sense of placeness.

It is rather important to take this into consideration if it is there the intention to get beyond the most elementary visibility and monumentality inherent to such large-scale images. Beyond their visibility and monumentality these projects may raise issues that are pertinent to the sites for which they were designed and become catalysts for the creation of a sensible dwelling.

Although in different ways, all the proposed projects in chapter 3.3 took this into consideration. The table "Relevant issues brought up by the proposals" in chapter 3.4 is, in this respect, illustrative of the fact that the proposed projects were concerned with:

- The identity of a square;
- The construction of meaning strongly associated with the specificity of the square;
- The dwelling experience in a square;
- The memory of the square;
- The symbolic qualities of a square;
- The landscape in which the site of the project is located;
- The surroundings of the square.

The combination of these issues brought up by the proposals ascribe the fact that the large-scale visual art proposed for the squares of this study is primarily concerned with the production of informed commentaries pertinent to the squares, and only secondarily with issues of monumentality and prominence.

The method discussed in chapter 2.6 and applied in the projects discussed in chapter 3.3, was designed to stimulate the production of proposals/projects that

go beyond the visibility and monumentality inherent in such large-scale visual-art projects and stimulate a dwelling experience based on a recollection and projection between the essences of the sites and the ones that experience them, promoting the constitution of places within non-places. The projects discussed in chapter 3.3 constitute a selection of the empirical work that confirm the validity of the method formulated during the make of this study. This method considered six major intertwining areas, which are necessary to take into consideration when producing feasible projects²⁹⁶ of non-commercially motivated large-scale visual art for public places. This method formulated and implemented during this study is certainly not a definitive method. It is a method open to change and further implementation. Its strongest feature is that it makes visible for the designer the need to link different areas when producing projects intended to be feasible. The weakness of this method becomes obvious if the designer uses it without making the necessary adaptations for the specificity of each project. In this case the proposed method becomes a “corset” instead of a guide for rendering visible to the designer the context that shapes the creation of non commercially motivated large-scale visual art for public places.

It is obvious that the method formulated and implemented in this study doesn't assure that the proposed projects become catalysts for the creation of a sensible dwelling in the sites for which they are proposed.

For instance, projects *“Eating a building”*, *“The ones that did not return”* and *“GPS system for the city of Lisbon and an explorer”* fail by not giving to the uninformed onlooker the clues to understand the extent of the meaning of those projects because:

- Even if the construction of meaning is strongly associated with the specificity of the square, these projects do not give to the uninformed viewer the anthropological clues of that place;

²⁹⁶ Not utopian i.e. the projects may look very difficult, sometimes even absurd, but they are not really. They are feasible even if sometimes they stand at the limit between the possible and the impossible.

- These projects do not explicitly relate to the landscape in which the site of the project is inserted (the same concept could be used without changes in other places).

Another example is project “*New Year’s Eve*”, (proposing the dispersal of the billboards at Times Square to squares around the world) which is obviously not focused on implementing a sensible dwelling in the sites for which they had been proposed. Instead, this project deprives Times Square of its people, which is the most significant action possible for a square to be not a square, and simultaneously the dispersal of Times Square’s billboards to squares around the world would incite a discussion on the elasticity of meaning produced by different locations on similar actions. A discussion that raises key issues, such as the interdependence between hegemony and cultural visibility.

However, most of the proposed projects raise important issues regarding the need to be sensitive to the fine balance between the freedom of creation and the context that makes feasible a visual art project intended for the public space.

On the other hand the proposed projects demonstrate that artists, architects and designers must be aware of the implications on their projects, and on the sites of their projects when dealing with:

- Landmarks, the symbolic power of those structures;
- The social and political context at the time of the proposal;
- The residents and users of public places;
- The cultural traditions of the site of intervention;
- The implications that the proposed project has for the business in the area;
- The interplay of other spaces in the space of the project;
- The simultaneous condition of place and space in the contemporary public spaces.

By observing the projects and the tables for the analysis of the projects proposed for the two squares in study (chapter 3.4), becomes clear that the proposed method (chapter 2.6), incited the visibility of significant issues of the

memory of the sites, stimulated new trends in the contemporary uses of large-scale images and fostered the creation of places that stimulate a sensible dwelling. This is rather important to take in consideration, if there is the intention to use the proposed method to expand the design potentials and the diversity of approaches, by rendering visible to the designer the context and actors that shape the creation and have a decisive role for contemporary visual arts interventions of large-scale projects, to be actually produced.

Other important issue that justifies the need for large-scale visual art in the public space is that contemporary public places (as said in chapter 2.2) altered their condition of place to become simultaneously places and spaces (non-places).

We understand that in contemporary societies of the western world, most of the public places/spaces are, for the most part, spaces in which the nostalgia of placeness remains. This new condition of the public space and consequently of the public sphere, opened way for artists and designers to explore with their art, a basic human need that we call sensible dwelling. This justifies the constitution of places within non-places, which provides the opportunity for people to deal with ambiguity and appreciate relational encounters with other people. Consequently visual artists and designers are the main actors responsible for stimulating public opinion and interacting with many others, such as architects, urban planners and politicians to create places inside spaces.

To be aware of the interplay of the aforementioned factors is decisive for artists, architects and designers in order to have an idea of the meaning that urban planning, architecture and large-scale visual art have for the environments for which are designed. This meaning (as said in chapter 2.6) is rather a recollection and a projection between the essences of the sites and of the ones that experience them.

Consequently the role of large-scale visual art for the constitution of places within non-places is always coexisting with the urban planning, the built environment and the context that produces that place/space.

Providing that the context that produces a place is intimately associated with the geography, the people, the history, the financial and political power,

changes in places are always subject for public debate, therefore producing public opinion.

A possible path for stimulating public opinion on issues like the need for making places within non-places, will be the aforementioned participation between designers (architects, urban planners, etc.) politicians (local government, endowments for the arts, etc) and the visual artists.

Beyond visibility and monumentality – experiencing a concealed identity

Contemporary public space is no longer circumscribed by physical locations. Public space is not strictly a physical space, but also a condition of gathering. No wonder why with the raise of the media industry, today's physical locations tend to become rather the background while other "locations" claim to seduce the public.

Public places that have an increased if not an exacerbated visibility produced by the media industry have their landmarks and their symbolic importance liberated from their physical existence, providing the necessary milieu for multiple representations and self-representations. If amid those possibilities provided by media and distribution channels there is a solid program that boosts which aims should portrait the site, it should be expected that with time and steady persistence, something that initially was just an aim, starts to be automatically acknowledged as part of the site, and later as factual evidence.

Somehow the identity and symbolic importance of those places tend to fit in with the flatness of the images of their skin portrayed by the media, as if most of their cultural and commercial value is in the images diligently produced by the media²⁹⁷. However, when confronting with other essential issues of their identity that were not portrayed by media, we have the opportunity to experience a concealed identity if not a shocking experience motivated by the gap between our

²⁹⁷ Times Square is a good example.

expectations shaped by the representations and self-representations of those places, and the actual living experience in those places²⁹⁸.

Coexistence rather than intervention of large-scale images set in the public space and architecture.

Visual interventions in the built environment are never without motivation or agenda. There is no such thing as an image without motivation. Images to the scale of built environments are competitive by nature. They command attention by their size, placement, composition and context.

Indeed in chapters 2 and 3 we had many opportunities to demonstrate with examples that there are elastic relations between the large-scale images set in the built environment, their architectural incarnation and the context of their production or appreciation.

Visual art set in the public space becomes intrinsically imbedded within the surrounding architectural fabrics. It coexists with these architectural fabrics, and as conditions mature, so do their ability to adapt to changing conditions through time. The two are thus dependent upon one another, resulting in what we would define as coexistence rather than intervention.

“Intervention” describes a situation which results from the interference of one state in the affairs of another. This implies that the visual art located within an architectural field has been imposed upon or forced into a larger, far more reaching or “fixed” environment. This suggests that architecture comes first, and is followed by the implementation of a secondary system (the visual art). While it is true that an additive visual layer is generally independently created and implemented, the result is often one in which coexistence results. The two coexist to define our physical environment. It is precisely this coexistence which we understand to describe this potentially tenuous yet powerful relationship.

²⁹⁸ In this respect the work of Pavlina Lucas “*New Years’ Eve*” is a good example.

Stage for working with the memory of places, and simultaneously stage for the contemporaneity.

Architectural spaces and their images have been vehicles for contents and meaning. Interestingly, these contents and meaning never stand fixed. Different epochs produced different contexts upon which these images and spaces are usufruct, which, only by itself is enough to justify the elastic meaning of images and spaces. Beyond this, physical changes / modifications to the images or to the spaces themselves, reinforced this elastic condition.

Beyond the intrinsic contents of the large-scale images, architecture provides the territory and the envelop of their existence – an existence that becomes an extension of the dwelling experience and of the construction of meaning associated to the site that holds them.

However the elasticity of the contents and meaning of images and of the spaces in which they are circumscribed, cannot justify the articulation of our understanding purely subjectively, or supposedly objectively. A way of understanding images and spaces within their elasticity, is to conceive them not only through our perception or as motivated by the references most widely published, but also in terms of what we cast with our own living experience on those places.

Meaning in architecture or in the visual arts, is not a “formal” question of proportions or abstract aesthetic values, but rather originates, within the context of its production / appreciation and of the observer / creator desire. Pursuing in this approach, meaning is not only something intellectual, or framed only within reason, but rather is closer in its origins to the desire of coming into existence. Therefore, meaning is rather a recollection and projection between the essences of the sites and those who experience them.

Simply the fact that large-scale images many times are not experienced in their location but instead through their representation in other images, (for instance in the pages of the magazine) makes those representations still more dependent

of the circumstances upon which are viewed, which may lead to ideas different than the ideas the artist originally intended to address.

However, artists and designers should be aware that their art production (with special emphasis in the large-scale visual art that has an increased visibility) might most likely become instruments for rulers to address ideas different than the ideas the artist originally intended to address. Many times the purpose of their works of art is as if by means of magical operations performed by the media, “translated” into the discourse of the mainstream political, cultural and therefore aesthetic hegemony.

This justifies that artists designing large-scale visual art works should consider the implications that the public sphere and the public space have on the outcome of visual art set in public environments. In this case the artist’s own invention and expressiveness finds its way through a myriad of alternative choices / negotiations and means, upon which the context of the becoming of the work of art defines a feasible project. Usually this attitude allows artists to make negotiations / substitutions while preserving important ideas the artist originally intended to. For instance Land Art showed the condition of a project intended to be “built” whereas the author is aware that the cultural context, political pressures and in some cases commercial power, will be most likely decisive for the actual production of such large-scale projects. These projects became an explicit commentary on an existing landscape or build public space, as well as on the political and cultural scenes that made the existing built space or landscape possible.

The sphere of action of Land Art, together with the multiplicity of other art movements that emerged in the late 1950’s and during the 1960’s, were contemporary of different forms of “endowments for the arts” (government and corporations) that in Europe and America provided artists, indirectly commissioned, with the means to produce their projects to a scale far beyond the possibilities of their individual income. Ever since governments and corporations

became sensitive to the intertwining between different fields such as cultural production, world visibility and commerce.²⁹⁹

Today's governments, for the most part, see art as an invaluable contributor for social well-being, which gave contemporary art an additional instrumental value for governments. Today's art sphere, such as official and private agencies, critics, museums, galleries, sponsors, curators, artists, etc., have a crucial role in the continuous redefinition of art and culture. This context is a complex system that promotes some, but not other, art production for increased visibility. Again, art is inevitably an instrument of financial power and politics. However, it is an instrument in leading discussions on issues that would never be discussed otherwise. On the other hand the practice of panel discussions and research conducted by people of different fields working on common projects, proved to bring new creative approaches to areas such as philosophy, science or art and made for the first time clear, the context and actors that play a decisive role, for contemporary visual arts interventions of such large-scale projects, to be actually produced.

Non commercial large-scale images set in public places, to be actually produced would imply always diligent work with lobbying and politics. Even so, this art production might most likely become an instrument for rulers to address ideas different than the ideas the artist originally intended to address. Something that artists and designers should always take in consideration, if there is the intention to go beyond the instrumental value of art.

Most of the proposed projects see the squares of our study as stages for events to attract media coverage, as if those squares cannot escape their condition as spaces for representation of a much larger symbolic and cultural context. In this case the dwelling experience in those squares (as said in chapter 2.1) cohabit with multiple representations of other spaces including its own.

Today's dwelling experience in public places such as the ones of this study is rather complex. This dwelling experience, (besides the possibility of understanding it through a phenomenological method concerning the relation

²⁹⁹ An issue that we resumed in chapter 2.6 when discussing the importance of lobbying and

between the self that experiences it and the “self” of those public spaces) should take into account not only their physicality but also that today public space’s physical presence and location, as said before, cohabit with multiple representations of other spaces including its own. We think that this produced something, which is much more dynamic and elusive than the dwelling experience of those places before the media and digital revolution.

Some of the uses of photographic images proposed, helped to expand new trends in contemporary uses of photography.

One of the new trends is to explicitly produce situations that stimulate media coverage of those sites, adding a new dimension to squares that were previously transformed by that same media, to the thickness of the two dimensional images.

For instance project *“New Year’s Eve”* with the temporary removal of a significant part of Times Square’s landmarks, transforms that removal into a spectacle to be disseminated by media coverage. A quasi guerrilla action, that under special circumstances might be an effective way to produce an increased visibility of landmarks, and that afterwards may stimulate a debate concerning the meaning and importance of landmarks.

Other example is to work with the juxtaposition of a layer of nature on the urban landscape, a layer that without escape has its meaning framed by the social, cultural and symbolic experience related to the site. Furthermore, this layer of nature contrasting with the urban background that holds it becomes an exotic event ready to be consumed and transformed in images by the media industry and the snapshots by tourists and passerby, such as discussed in projects *“Honest face”* and *“Public Figures”*.

With the exception of the proposed projects *“The Self, Space and Time”*, *“Earthquake(ing)”* and *“GPS system for the city of Lisbon and an explorer”*, most of the projects treat the square as a media backdrop. In this case the visual art actions serve as catalysts for the production of varied media coverage of those squares, which, due to the diversity of approaches possible for each place, may

politics in making possible the production of large-scale visual art.

create a new kind of depth given not only by the myriad of approaches and uses of those squares, but also by their emphasis on a strong identity and a consistent sense of place.

If these kind of projects become usual in main public places around the world, it is expected that their uses will hopefully enhance a dwelling experience not confined by fixed stereotypes. Marc Augé said that places that have a strong identity, and therefore a consistent sense of place, do not restrict the living experience in those places to fixed stereotypes.³⁰⁰ Those places have the ability not only to adapt to changing conditions through time, but also are proficient in stimulating a myriad of approaches to their identity. The projects proposed only bring about the visibility of this possibility.

Another new trend in the “use of images” considered in their architectural incarnation is the performance actions with landmarks, such as the ones proposed by projects *“New Year’s Eve”*, *“Eating a building”*, and indirectly by project *“Scaffolding”*. These performance actions are controversial because they use and displace landmarks that are powerful symbols of the identity and of the tradition of those squares. However, under special circumstances, when there is a diligent work with the community, they might be effective ways to produce an increased visibility of those landmarks, and thereafter stimulate the involvement of the community in the site of those actions.

Among new trends on the cinematic and perspectival experience of urban space, the proposal of project *“Sunrise”* exceeds in the complexity of its urban and media involvement, former attempts in this field, such as the interventions in Munich by the film director Peter Greenaway.³⁰¹

Another new trend in the uses of photography within architectural environments exemplified by proposal *“GPS system for the city of Lisbon and an explorer”*, is that public intervention/installations may also move from being critical of the environment and site specific to work that is portable, with no regard to the

³⁰⁰ Already discussed in chapter 2.2

natural or built environment or to the history of the place. Installations can be put in one city and then dismantled and moved to the next site in a different city.³⁰²

Those design potentials and new trends manifest in the projects and discussed in sub-chapter 3.4 set an expanded field for the contemporary large-scale visual art:

- A field in which architecture becomes not only the subject framed but also the mechanism of framing;
- A field that anticipates the convergence between architecture, urban design and the visual arts;
- A field that explores the potential of visual art set in the public space to redirect the viewer's attention towards the environment in which the art work is set;
- A field acknowledging that multinational corporate sponsorship and production of urban commercial images, can be reconciled with the assertion of specific local, urban heterogeneity and local collective memory.

Very often the creation of the projects discussed in this study unfolds by resuming new visions, new themes and ideas from short propositions previously wrought by the authors. These short propositions were implemented in combination with the proposed method. In this case the artist's own invention and expressiveness finds its way through a myriad of alternative choices / negotiations and means, upon which the context of the becoming of the work of art defines a feasible project. Usually this attitude allows artists to make negotiations / substitutions while preserving important ideas the artist originally intended to.

³⁰¹ Discussed in chapter 2.4

³⁰² As Miwon Kwon points out *"It is perhaps too soon and frightening to acknowledge, but the paradigm of the nomadic selves and sites may be the glamorization of the trickster ethos that is in fact a reprisal of the ideology of 'freedom of choice' – the choice to forget, the choice to reinvent, the choice to fictionalize, the choice to 'belong' anywhere, everywhere and nowhere."* In: October 80, p. 109

Recommendations

The need of landmarks in the urban landscape

The contemporary urban landscape is no longer geographically circumscribed. The twenty-first century bitsphere will require a growing number of virtual gathering places for its plugged-in populace. However, it is expected that a community that is increasingly dislodged from geography, will increase as much its appetite to combine identity with relations, giving to those that inhabit a place the landmarks and the modes of behavior that produce a sense of placeness.

Since the use of landmarks involves the singling out of one element from a host of possibilities, large-scale images set in the built environment, (as said in chapter 2.6 and experienced in the projects discussed in chapter 3.3) may become landmarks or references to existing landmarks, giving those who inhabit or those who are passerby in those places, a sense that combines the construction of the collectively symbolic with the identity of the place.

Future uses of images to the scale of built environments

The image that can evolve is the image that will strategize in its context. This highly evolved species of image will pose adaptations that will allow it to change, compete, reconfigure. It will be able to survive without attention or feed on the detritus of attention spans. This "species" will compete through its ability to respond to change its environment and viewers. Its form, medium, content, and position will react to subtleties such as times of the day, race, changes of light, sex, weather, seasons, and religion.

Concerning the responsibility of designers and visual artists

With the growing placelessness and homogeneity of urban environments it is important to make connections and bring into the conversation, through interventions of the vernacular and historical as well as the social. We would argue that large-scale visual art interventions need to be reinvented but also their history needs to be critically looked at in order to see what the different paths to be taken are. A solid point of departure for future interventions/coexistence of visual art in the public space, would be to acknowledge that the reciprocity between artwork and site altered the identity of each, blurring distinctions between them and preparing the ground for the enhanced participation of visual art in wider cultural and social practice.

Therefore it is important to stimulate public opinion and consequently the public sphere for the benefits in giving to those who inhabit or to the transients in our cities, a sense that combines the construction of the collectively symbolic with the identity of the place. A subject that calls for an enhanced participation between designers (architects, urban planners, etc.) politicians (local government, endowments for the arts, etc.) and the visual artists.

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Donald Martin Reynolds

In November 1997, meeting with professor Donald M. Reynolds, concerning the location of Mangin plans for the City of New York, in his office at Columbia University.

José Adrião and Pedro Pacheco

In November 1998, meeting with the authors of the winning project for Terreiro do Paço, a competition opened by the CML. This project is intended to be produced as soon as the subway works in the area finish, which is expected in 2002. This project was presented by their project designers (José Adrião and Pedro Pacheco) in a meeting with the group of GSD students at FLAD.

Michel Toussaint Pereira and Gonçalo Byrne

In November 1998, round table with the group of GSD students at FLAD, about the recent history of the built space in Terreiro do Paço. Michel Toussaint is an architect and teaches at the Faculdade de Arquitectura da Universidade Técnica de Lisboa. Gonçalo Byrne is an architect and teaches at Universidade Lusíada de Coimbra.

Vitor Santos

In November 1998, meeting and conference entitled “O sistema construtivo Pombalino / Pombalino Tectonics.” This conference was an open meeting with a group of GSD students and Vitor Santos at Universidade de Aveiro. Vitor Santos is an architect and teaches at the Faculdade de Arquitectura da Universidade Técnica de Lisboa.

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Course Syllabus (selection)

Instructor: João Mota

4 units, workshop/seminar, Fall 99

Prerequisites : Graduate students

Limited enrollment: up to 10 students

(...)

gsd 2400-01: **Images for the city** – case studies:

Terreiro do Paço, Lisboa – Times Square, New York

This course analyzes the tenuous relationships between the commercially motivated production of interchangeable photographic images and the “fixed” architectural contexts in which they become spatially constructive. Interestingly, however, the commercially motivated production of contemporary large photographic images is rarely considered in its architectural incarnation. It is likely that an inquiry into the subject of cultural reproduction/representation on architectural sites would reveal it, exposing 1) the discontinuity on the use of the tradition of images that have been embedded in architecture like frescos, mosaics, trompe l’oeil and 2) the rapid development of new technologies for the production of large images.

Our approach, which takes into account both past and present, reveals the need to understand the image both as icon/index and as urban phenomenon, based on contemporary deviations and transformations of the aforementioned historical categories.

The theoretical works of Beatriz Colomina, Rosalyn Deutsche, Rosalind E. Krauss, and others will be used to introduce the constitutive and operative concepts of art and spatial politics. Then, we will speculate with proposals of images within architectural environments for the two mentioned sites.

The objective of this course is not only to investigate the evidence of the elasticity between architectural environments and the images juxtaposed on those environments, but to identify the structure of those operations and to experiment with the design potentials. Students will engage in an applied visual study / representation of insights pertinent to the two sites, Terreiro do Paço and Times Square, retrieving for contemporary use the discontinued tradition of images embedded in architecture.

Students are expected to participate in the class with their own insights, to produce notes on readings and to produce a proposal of images to be embedded in the architectural environment for each of the proposed sites.

(...)

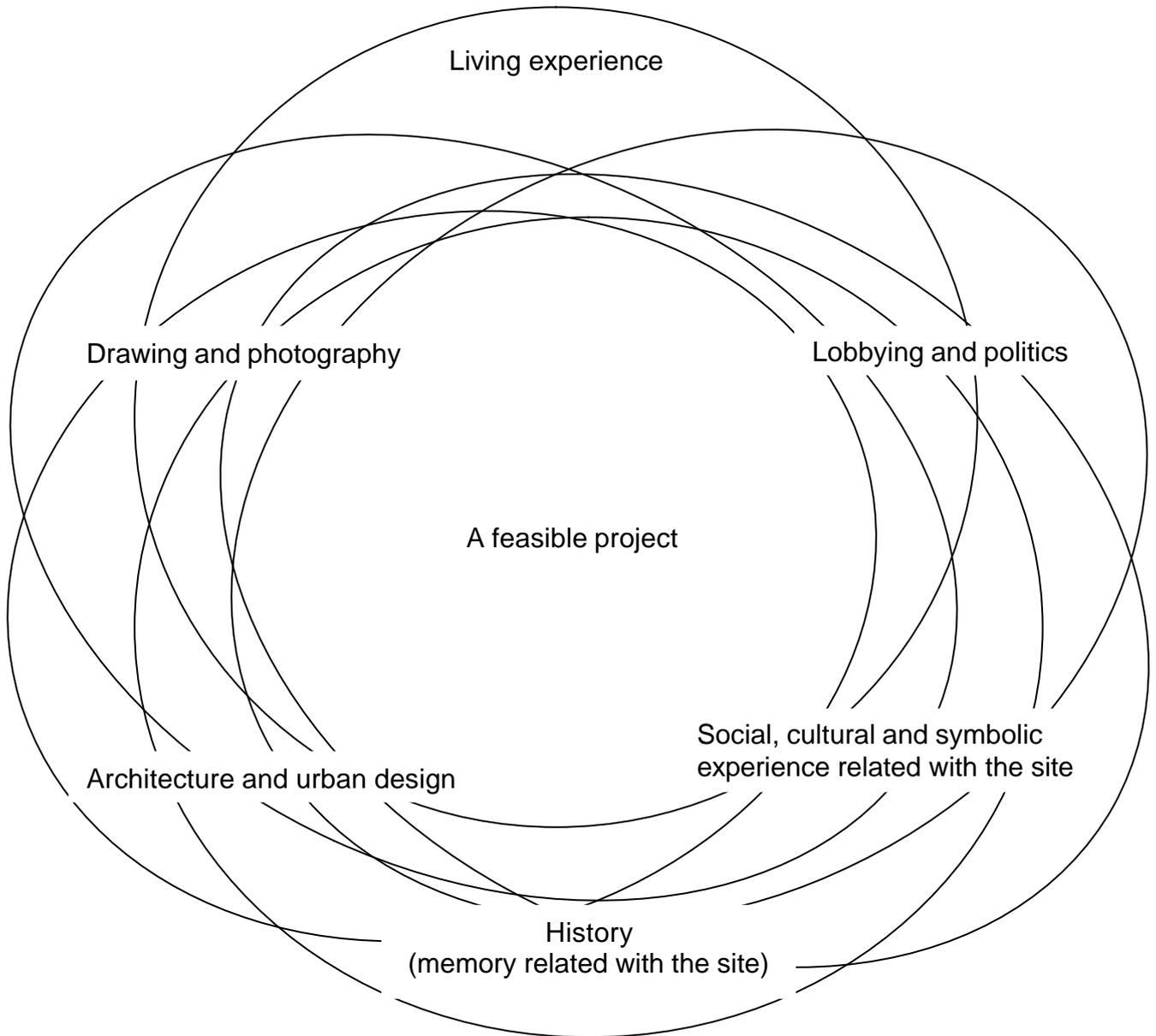
Projects' methodology

To produce large-scale images set in architectural environments, we will choose as case studies two public squares. One is Terreiro do Paço – Lisbon; the other is Times Square – New York.

The choice made in these two case studies is justified by the conjugation of the following aspects:

- For the production of large-scale images set in architectural environments, we intended to implement the feasibility of the method proposed, which justifies to test it on sites with such different cultural and historical background.
- Both squares are places built throughout different epochs. Decisions made concerning what was built in these squares, were since their origin engaged with powerful political decisions. With the passage of time the programmatic changes on their use, may be understood to be intimately linked with different aims of power's representation;
- Both squares have a cultural, historical and architectural environment, which makes them in fact unmistakable representations of power in public spaces;
- Terreiro do Paço started to be built during the middle ages, Times Square started to be built during the 19th century, which allows to understand how the "memory" of the built spaces influences the experience of their habitableness;
- However differently, both squares are privileged places for crowds, which makes them in fact a meeting-place.
- During the make of this study we will have the opportunity to visit both squares.

The proposed method for the study of these two cases (Terreiro do Paço and Times Square) considers six major areas intertwining with each other.



None of these areas works independently, and their balance changes with the singularity of each project. However the contribution of each of those areas might be decisive when designing projects intended to be feasible.

Program

For this study, it will be fundamental be aware of the importance of the accessibility provided by reproductions³⁰³ in shaping contemporary creative experience. Therefore we testimony a creation based in a “gap of translation” between the experience with the originals and their reproductions. Pursuing on this assumption, it is interesting to acknowledge that the study cases (Terreiro do Paço and Times Square) that we bring into this course, are the ones with which we will visit nor only as tourists but armed with some background information to balance with six different areas intertwining with each other as told before.

We need to be aware that we want to have on those sites an experience that goes beyond the stereotyped predominantly visual experience of tourists on the locations visited. Therefore it may help to be aware of the evidences of a much larger context³⁰⁴ that continuously redefines the architectural space and the space of public art.

This implies that we should understand the spaces not only with the extensive use of the available reproductions, but also that we should bring into this research a living experience within the aura of these spaces.

The proposals to be developed in this study (are intended to be feasible projects) of large-scale images to be inserted in these squares. These images not only may become catalyzers for crowds to be sensitive to the aura of these squares, but also may unveil to the crowds the elastic qualities of the architectural spaces. For an understanding of the elasticity between the factual and the imaginary spaces³⁰⁵. It would be necessary to understand how conventions in the representation of history, culture, power, etc. are implied in the construction of “a

³⁰³ Reproduction, publication and dissemination of drawings, photographs, texts.

³⁰⁴ History as memory and source for new experiences; Environment; Elastic boundaries between the public and private space; the goals of finance, communities, etc.

³⁰⁵ We understand factual space as the space created and delimited by the natural conditions of the site as well as the built environment in these two squares. We understand imaginary space the “site” that have as reference the factual space of these two squares, but where the physicality of the natural conditions as well as the built environment is understood as a metaphor for the dwelling experience.

reality". This representation is accomplice of the construction per se, as well as, the dwelling and the mediated experiences of a site.

We also need to understand the spaces and its evidences³⁰⁶ as "things" that are not necessarily chronological. We will be using drawing, photography and texts not to show the appearance of spaces, but to make an informed commentary of a built space by unveiling some of its factual or fictional evidences.

The "commentaries" we will produce on Terreiro do Paço - Lisbon and Times Square - New York City, would have as a final output, not the production of models but only the means thought appropriate to make "visible" a proposal on its very first stages. We will spend ¾ of our time discussing on your ideas/proposals and only ¼ of our time to make your proposal visible. The final output might be the combination of texts, drawings, photographs for proposals for large-scale images inserted in those architectural environments. Emphasis is made on the use of photographic large-scale images however students are encouraged to transcend it.

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³⁰⁶ Built space, dwelling, drawings, photographs, texts...

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A brief history of Terreiro do Paço (extended historical information for chapter 3.2.1)

Praia da Ribeira

The *Tejo* river (Tagus river) facing *Lisbon* has a width that varies between 1,8 kilometer on the west side of the city to fifteen kilometers wide on the east side. The width of the *Tejo* in front of *Terreiro do Paço* has an average of six Kilometers. From *Terreiro do Paço* (blue area inside the red dot in fig. 1) to the lighthouse *Bugio* (yellow dot of fig. 1 - considered the point where *Tejo* meets the Atlantic), the distance is eighteen Kilometers.



1. Satellite view of Lisbon, 1998

Praia da Ribeira was a natural port produced by two small entrances of the *Tejo* (Tagus) river, penetrating inland between three hills. (blue area in fig. 2 and fig. 4)

Today the small entrances of the *Tejo* penetrating inland are embanked and constitute the area of the city center and Terreiro do Paço.

From the 1200's on, the city expanded beyond its Moorish walls as they were in 1147 (green area in fig. 2) when *D. Afonso Henriques*, the first King of Portugal, conquered the Moorish City for the Christians. The newly formed settlements were *Alfama* on the south slope of the mountain in the direction of the *Tejo* river, (yellow area in fig. 2) and *Baixa* (the city center) on the south-west slope of the mountain (light red area in fig. 2) in the direction of *Praia da Ribeira*. (red area in fig. 2)



2. Small arms of the *Tejo* (Tagus) river, penetrating inland as they were until the thirteenth century.

Praia da Ribeira became progressively embanked, and a new street (*Rua Nova*) was built in a westerly direction over the recently embanked area (late 1200's). (yellow area in fig. 5. See also fig. 6)

By 1350 the walls were extended over the embanked area, with several entrances, and that area became the port of the city. This embankment (*Terreiro*) was simultaneously an atrium and a pier, where travelers, princess and kings, merchants and soldiers, would arrive.

The pavement for *Rua Nova* was begun in 1482 and was concluded in the first years of the 1500's. This was an exceptional initiative within the context of the late medieval epoch. Normally streets were not paved. The dirt was thrown onto the street, which with rain would be transformed to muddy paths. With the commerce overseas, the center of Lisbon shifted from the castle hill to downtown, and *Rua Nova* became the most important street of the city, where everything the world had to offer could be traded, from exotic animals and plants to the most refined jewelry and tissues.

Between 1200 and 1500 *Praia da Ribeira* was a dirty place devoted not only to the industries supporting the sea traffic but there was also a naval yard and a school for teaching navigation skills required for overseas travel (another, more famous school was set in *Sagres* on the south-west end of Portugal). Mathematicians, cartographers, and captains worked on mapping calculations relying on the relative positions of the sun and stars. This set up the necessary conditions for sea mapping and cartography, which along with the innovative design of a new kind of ship "caravel"³⁰⁷, lead to the discovery of the *Açores* (Azores) islands as early as 1427, and thereafter, in the decade of 1490's, the exploration Atlantic's routes including the routes that guided to the Indian sea and Pacific. The discovery of new routes to land overseas had universally recognized

³⁰⁷ Caravel was a small ship equipped with a triangular main sail and a triangular jib. For the first time in history ships could sail close to the wind and get to new distant lands even through adverse currents or winds. These small ships would typically travel overseas in groups of 10 to 12 ships backing each other up.

commercial, political and cultural consequences for Europe and to the rest of the world.

Terreiro do Paço

Only in the late 1400's was *Praia da Ribeira* improved for overseas travel, in order to accommodate with noble dignity the travelers arriving or shipping from Lisbon. In August of 1499, after the landing of the ships of *Vasco da Gama*, which had just arrived from their discovery of the seaway to *Índia*, *D. Manuel* (King of Portugal) became interested in improving *Praia da Ribeira* with the structures necessary for a wider program of sea discoveries. A new *terreiro* (embankment) area was built over what used to be an inland entrance of the river. *Praia da Ribeira* became *Terreiro do Paço* (light brown area in fig. 9) when the King decided to build (1500) a new stone quay and a new residence (*Paço*) designed by *João Castilho* and *Diogo de Arruda*. This initiative brought the king's Palace close to almost all industries and administrative services related with overseas navigation, as well as to the economic and financial centers of the Empire.

This constituted an original idea never tried before by other European Kings, which kept their residences away from the locations where the most important industries, administrative and finance services of their kingdoms were.

Between the early 1500's and the mid 1700's *Terreiro do Paço* had different agendas, however during these 250 years it served as quay, as a place for the residence of kings and as a place of gathering. In this respect we may infer that the program of this square was modeled on *Piazza di San Marco*.

The similarity of the programs of these squares, coupled with the existence of long lasting trade contacts between Venice and Lisbon, point to evidence that the development of *Terreiro do Paço* in the late fifteenth century and early sixteenth century, had some similarities with the *Piazza di San Marco*.

At that time, *Terreiro do Paço* and *Piazza di San Marco* had one of the square's side facing a water course. In both squares the other sides were set with buildings that served not always similar purposes. Besides the fact that both squares were symbols of power and glory, there were at the same time similarities and significant differences in the treatment, uses and in the nature of the buildings set onto the two squares.

To discuss the singularity and the mutual influence of these squares we should refer to the circumstances under which traders, diplomats, navigators, etc. of both cities had consistent contact:

If commerce produced wealth, it generated knowledge as well. With the benefit of hindsight, we may say that the knowledge gained through the contacts between the different cultures was far more precious than the wealth yielded.

As early as the eleventh century Italian merchants came into contact with a world (cultures) completely different from their own. During the fourteenth and fifteenth centuries they were acquainted with that world. A long time before Fernão de Magalhães, Vasco da Gama, Colombo, John Cabot or Pedro Álvares Cabral (late 1400's – early 1500's) the Italians had already had a long tradition of contacting with non-European, non-Jewish or non-Christian cultures. As early as the late thirteenth century, Italian city-states supplied European sovereign residences and cities with goods imported from China and the far-east.

Most of the commerce of exotic goods of the far east coming to Europe would arrive by land and Mediterranean routes to Venice and Genoa.

The discovery of the sea route to India (1498) and right after of the sea route to China, Japan and other important focal points of commerce in the far east, meant there was a new route for these goods to Europe which was no longer by land but instead by sea. This made it possible to have merchandise transported more safely and quickly to Europe. Lisbon offered better prices and more consistent stocks than *Venice* or *Genoa* used to offer. The following 150 years (1500 – 1650), made *Terreiro do Paço* the most important center for commerce in Europe of goods from the Far East, Africa and South America. Ships of other

commercial centers, not only from Europe but also from North Africa and Near East, would come to *Terreiro do Paço* to trade.

During these 150 years, traders, navigators, diplomats, etc. from elsewhere would come to *Lisbon*. The leitmotif was business opportunity, which along with the cultural diversity of people meeting in *Terreiro do Paço*, the commerce, the print shops and the booksellers made of this square the crossroads of the world, not so much for academics as indeed for traders.

The inestimable knowledge of a world not necessarily unified by religious dogmas, together with the rise of humanism in France, Germany, Italy, Netherlands, Portugal and Spain, gave way for the consolidation of bourgeoisie and the raise of early Modern Age.

Humanists such as Erasmus, who in 1527 dedicated his work “Chrysostomi Lucubrationes” to D. João III king of Portugal; Jean Fernel a French mathematician who did the same with “Cosmotheoria” (1529); and Juan Luis Vives a Spanish pedagogue who dedicated to the same monarch his work “De tradentis Disciplinis”³⁰⁸.

Humanism in its early stages began in Portugal coming directly from Italian city-states as Florence, Genoa, Venice, or Rome. Lisbon had numerous tradesmen from Genoa, Florence, Venice and of other Italian cities, with a permanent resident status. On the other hand, Portuguese traders, diplomats, and students were residents or visitors in the aforementioned city-states of Italy. Besides this intense commercial trade, religious and cultural ties with Italian cities made of Italy, during the fifteenth century, the country the most visited by the Portuguese, maybe more than Castela.³⁰⁹

The consistent contact that Lisbon and Venice had is obvious. To continue our discussion concerning the singularity and mutual influence of these squares we will describe the built space in both squares, which may help us to understand at first the influence that *Piazza di San Marco* had on *Terreiro do Paço*, and then the influence that *Terreiro do Paço* had on *Piazza di San Marco*.

³⁰⁸ Marques 1985, p. 334.

³⁰⁹ Marques 1985, p. 332.



3. Piazza di San Marco, Venice. Current condition.

Both squares had a rectangular shape, with a longitudinal side open along the water course. Both squares served as quay and as open lobby where people from elsewhere would meet.

Palazzo Ducale (Dukes' Palace) (fig. 3) was a symbol of Venetian power and glory and was both residence of the dukes and seat of government. Built in the twelfth century in the place of an edifice dating from 825 AD, it was completely transformed in the fourteenth, fifteenth and sixteenth centuries.

A geometrical pattern in white and pink marble lends great charm to the two renaissance façades. It has a ground floor gallery and an open upper gallery. The façades bear two loggias: one overlooking the Piazza built in 1536, and the other overlooking the jetty, built in 1404.

Paço da Ribeira built from 1500-1505 was in fact an impressive structure (fig. 7 and 8) perpendicular to the *Tagus (Tejo)* river. The main wing had three

floors, the ground floor had a portico and the two upper floors had galleries. On the south end was a fortified tower for artillery and a connecting bridge for small vessels. The architects *João de Castilho* and *Diogo de Arruda* combined in this building: the early-renaissance balcony coming directly from the idea of Italian loggia; the models of military architecture, and the *Manueline* style for the decoration.

In its early days, *Paço da Ribeira* was not exactly the King's residence but a reception palace. The King's residence was at *Palácio da Alcaçova* (fig. 9 red area with letter A, north east of *Terreiro do Paço*). During the first decade of 1500 King Manuel I, progressively moved his residence to *Paço de Ribeira*, which became both King's residence and seat of government (fig. 9 red area with letter B by *Terreiro do Paço*). In this respect its propose was similar to that of the *Palazzo Ducale*.

On the other hand *Paço da Ribeira* had other proposes that were original for a king's residence:

On the ground floor of *Paço da Ribeira*, (fig. 9 green dots and green area with letter C on *Paço da Ribeira*. See also fig. 8) the "houses" of Guinea and India where set, which dealt with the bureaucracy related with the discoveries and conquests overseas. In the same area several treasures were stored such as perfumes, pearls, rubies, emeralds, from India, and gold and silver from Africa.

An armor house "*Arsenal*" (fig. 9 blue building with letter D close to the west side of *Paço da Ribeira*) and a rigging factory (fig. 9 long blue building with letter E west of *Paço da Ribeira*) were built on the outskirts of the new embankment.

The Procuratie Vecchie (fig. 3) (Old Law Courts) built at Piazza di San Marco at the beginning of the sixteenth century is contemporary of Casa do Despacho, which had similar functions such as those of the first wing built at *Paço da Ribeira*. (fig. 9 red area with green dots with letter F on the north side of *Terreiro do Paço*)

At that time *Piazzetta di San Marco* did not yet have the *Libreria Vecchia* (Old Lybrary) a harmonious building designed by *Sansovino* in 1553 (fig. 3) or the

Procuratie Nuove (New Law Courts) built in the seventeenth century (fig. 3). These buildings latter blocked the view of the *Piazza di San Marco* seen from the Canale di San Marco, which until mid sixteenth century used to be an open square to the Canale as Terreiro do Paço was to the *Tejo* (Tagus river).

1375 was the year that King D. Fernando set in one of the turrets of the wall recently built (fig. 9 blue building with letter G east of *Casa do Despacho*) an archive and library “Torre do Tombo”. Manuscripts, books, and important documents since the origin of Portugal where available there for researchers. In 1505, on the recently built third wing of Paço da Ribeira, a new branch of Torre do Tombo was set (fig. 9 blue dots area with letter H on the *Paço da Ribeira*)

Basilica San Marco was the State Church of the republic, or more precisely the Chapel of the Doges who attended ceremonies and made their public appearances in this building (fig. 3). Basilica San Marco is a structure of mingled Byzantine and western style, built from 1063 to 1073 to shelter the tomb of the Evangelist Marco (Mark). Changes were made at the time of the Renaissance and in the seventeenth century.

Terreiro do Paço never had important religious buildings. The Cathedral “*Sé de Lisbon*” built in the twelfth century in the place of a mosque (yellow building of fig. 9) was on the south-west slope of the mountain in the direction of Terreiro do Paço, former Praia da Ribeira. (red area of fig. 2)

East of *Palácio da Ribeira*, around 1517, *Alfândega Nova* (the new customs house) (fig. 9 green building with letter I on the east side of *Terreiro do Paço*) and the public barn, (fig. 9 brown building with letter G next to *Alfândega Nova*) began to be built.

Once the India sea route was discovered, new shipyards were built the *Tercenas Novas* (fig. 9 light blue area with letter K west of *Terreiro do Paço*). There sea ships and *caravels* were built and launched. The old shipyards were kept active (fig. 9 light blue areas with letter L east of *Terreiro do Paço*) while their east end was transformed to become new armory factories and armory storage spaces, divided among a couple of “houses” (fig. 9 blue buildings with letter M next

to the old shipyards) *Casa da Armaria* (House of the Armory) *Casa da Fundição* (House of the Smelt) and the *Casa da Pólvora* (House of Gunpowder).

An increase in the number and size of ships built forced their construction to be carried out in the open. New shipyards were opened both at the east and west ends of *Terreiro do Paço*, and at times of greater need, ships were built indeed at *Terreiro do Paço*.

Piazza di San Marco, a noble place, residence of the Doges, place for the State Church for the Republic, place of the Law Courts, Library, quay and place of gathering for people of the most diverse cultures, preceded *Terreiro do Paço* on these uses of a square. Nevertheless *Piazza di San Marco* followed with its *Libreria Vecchia* (1553) *Terreiro do Paço's Torre do Tombo* (1375) and *Torre do Tombo extension* (1505). Contemporary of *Terreiro do Paço's Casa do Despacho* (early 1500's) was *Piazza di San Marco's Procuratie Vecchie*.

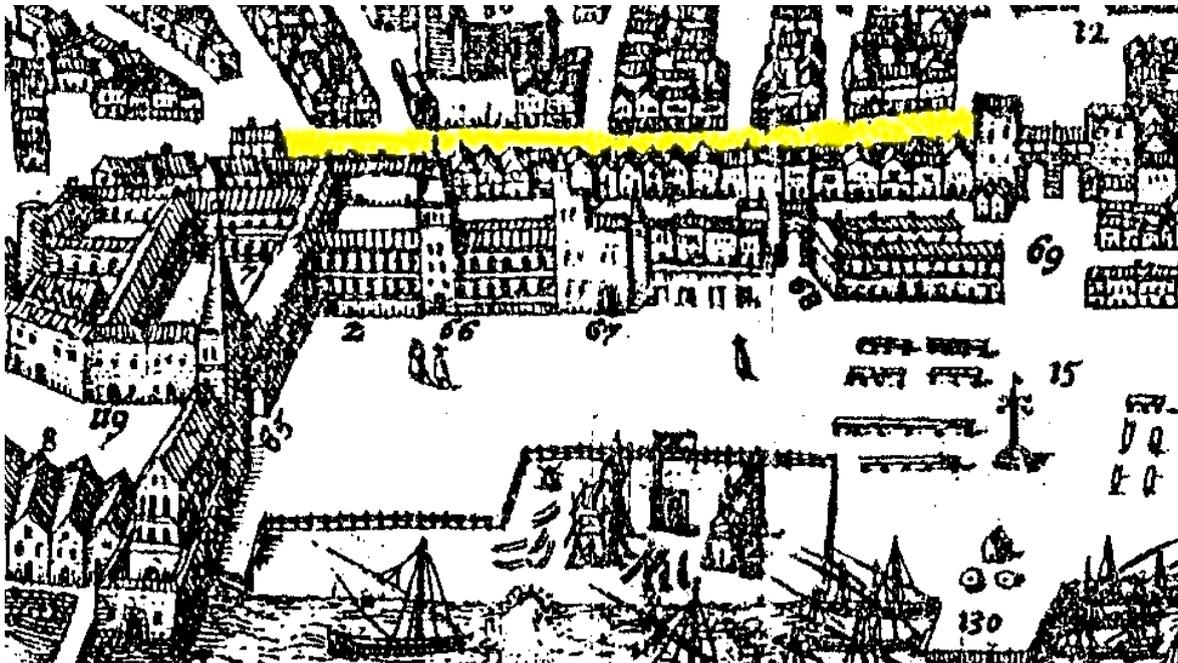
Piazza di San Marco was a square with three sources of power: The government (*Palazzo Ducale*, *Procuratie*, *Libreria Vecchia*); the Church (*Basilica San Marco*); and Commerce (quay, square and adjacent streets).

Between the early 1500's until the mid 1700's *Terreiro do Paço* was a square with five forums of power: The government (*Palácio da Ribeira*, *Casa do Despacho*); Administrative services linked with sea navigation (*Alfandega*, *Casa da Índia*, *Casa da Guiné*); Research and industries linked with sea navigation (*Torre do Tombo*, *Tercenas* - shipyards, *Casa da Armaria*, *Casa da Fundição*, *Casa da Pólvora*); Religious institutions (not in the square. Only in adjacent streets: churches; synagogue; and mosque); and Commerce (quay, square, *Alfandega*, *Rua Nova* and adjacent streets).

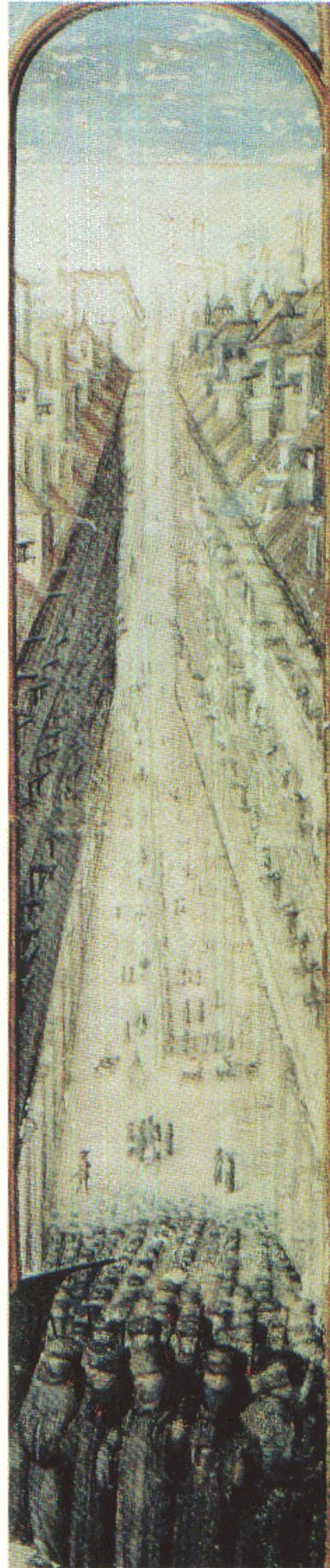
From the early 1500's until the mid 1700's *Terreiro do Paço* in fact served as quay and place of gathering for people of the most diverse cultures. Besides the striking *Palácio da Ribeira* that took in one side of this square, what in fact impressed visitors was the concentration close to the Royal House of almost all industries and administrative services linked to sea navigation and to the commercial and financial management of the empire. An original idea for a square, which for a long time was a characteristic of Lisbon.



4. Blue color shows the embanked area of Lisbon around the second half of the sixteenth century.



5. Yellow color shows *Rua Nova* around the second half of the sixteenth century.



6. *Rua Nova* around 1517.



7. View of Lisbon, in: *Crónica de D. Afonso Henriques*, first decade of the sixteenth century.



8. View of Lisbon, in: *Livro de Horas de D. Manuel*, around 1517.

Plan of Lisbon, 1650, by João Nunes Tinoco, original lost. Copy of Carvalho Junior, 1884.



9. Detail of plan of Lisbon, 1650, by João Nunes Tinoco, with colors added to define occupancy.

The awakening of Modern Age at *Terreiro do Paço*

The *D. Manuel* (1469-1521) court was the most rich and festive in Europe³¹⁰, with magnificent frisks in which the King often would participate. There were tournaments, bullfights (originated in the training of soldiers for war), theater, play of the rose and other skilful plays. Processions either religious or pagan, ceremonies for arrivals or departures of new discovery-armadas or influent people coming from other Kingdoms in Europe, North Africa or Mid-East, would take place as well.

During these special events temporary amphitheatres were built and covered with velvet and cloths from India³¹¹. Some of those amphitheatres were decorated with gold and silver works of art, and sometimes paintings.

The king's Palace on the castle hill (*Palácio da Alcaçova*) was no longer the primary residence of *D. Duarte*. His residence was *Paço da Ribeira* right in the midst of the most cosmopolitan city of the world of the 1500's.

Between 1450 and 1600, *Rua Nova* and *Terreiro do Paço* were the sites where events such as the events previously described took place. Very often rhinoceroses, elephants, parrots and other "exotic" animals, never before seen in Europe, would be seen in processions and pageants. Just the fact, by itself, of the arrivals of ships just back from new discoveries overseas would generate all sorts of processions and commemorations.

The reign of *D. João III* (1521-57) which corresponded to the most important period of the Humanism in Portugal developed in three fundamental respects: Education; Publishing; and International contacts (1525–50). Salamanca, Lyon, Paris, Antwerp and Venice were the most important places where books of Portuguese authors were published.

The overseas expansion attracted to Lisbon the attention of all Europe, which gave to Portugal at that time a vast cosmopolitan fame. This fame contributed intensively to its cultural enhancement. Scholars followed merchants

³¹⁰ We said the Court, not the country.

eager to know more about the recent discoveries. On the other hand, wealth available allowed a large number of Portuguese students study with the most famous humanists of that time.

Merchants, the nobility, sailors and spies from all over Europe, North Africa and the Middle-East doing business or passing through Lisbon, would see fragments of the unknown world, would discuss about it, and bring back to their native lands more questions than absolute truths. This understanding of a world that is fragmented and unknown, very often not fitting in with religious dogmas, became by itself a source of uneasiness that is in the very center of what in history is understood to be the Modern Age. Between the late 1400's and until the early 1600's *Terreiro do Paço* was a *Place* that long before being so named, modern age had its outset³¹². A fruitful combination of Humanism, Reason and contacts with distant and diverse cultures, other than Christian, Jewish or Islamic cultures.

Responsible for this new epoch are Humanism, Reason, and very often, contacts with distant and diverse peoples, producing a new understanding of a world based on the evidence of diversity and discontinuity - a world in continuous evolution, not always confirming religious dogmas.

This new conscience of a non unified and contradicting world and *Reform* arising in Central Europe brought uneasiness to the Church.

D. Manuel I (1469-1521) and D. João III (1502-57) and their representatives in the Vatican often made efforts for the Vatican to delegate power to them. In these early days, inquisition was perceived by these kings as a weapon to reiterate and centralize their power. Negotiations with the Vatican evolved with diplomatic intrigues with Jews and New-Christians behind the scenes suborning both sides to retard or even prevent the action that would affect them. D. Manuel I expelled most of the Jews residing in Lisbon (1496-98). Along with that, this King,

³¹¹ Please see in fig. 10 the column rows. These columns were made of wood and set in the square only for special events, to hold up cloths when shade was needed.

³¹² Mainstream interpretations of History such as of Gombrich, have it that the western world reached the Modern Age when the French Revolution of 1789 put an end to so many assumptions that had been taken for granted for hundreds, if not for thousands, of years. (see Gombrich p. 475, 476)

who sought the most proliferated level of entrepreneurship overseas, was the same one who initiated a period of decay by expelling non-Catholic sectors of the population from Lisbon.

After long negotiations with Rome, the Inquisition was finally “bought” by D. João III (1536), and soon after the Inquisition began in Portugal. In 1547 Pope Paul III gave absolute power concerning Inquisition matters to the Portuguese Kingdom.³¹³

Inquisition

At that time (1547) inquisition in Portugal was a way for the king to reiterate and centralize power. Nevertheless a century later, during the second half of the seventeenth century, the Inquisition in Portugal sought fanatically to eliminate non-Catholic sectors of the population.

Inquisitors started to persecute not only residents but visitors as well, visiting or trading in Portugal. Killing and exile was devastating to freedom, free trade, and to the diversity of people living in the same city regardless of their religious beliefs. Traders and financial power centers moved to other European cities like Antwerp and Amsterdam, where the Inquisition had not the fanatic agenda as it had in southern Europe.

Ironically Antwerp and Amsterdam, cities that used to trade in goods coming from Lisbon to central and northern Europe, soon overtook Lisbon in the trade of goods with overseas.

In 1580, no living descendents of D. João III were in a position to inherit the Portuguese Kingdom. The family links with the Spanish royal family put the King of Spain to be in a better position to inherit the Portuguese Crown and become simultaneously King of Portugal and Spain. Several revolutions took place right after in Portugal as a reaction for independence. In 1640, the Portuguese became

³¹³ Marques 1985, p. 355

independent after 60 years of Spanish rule, starting a new Dynasty, which ended the short but devastating Spanish rule.

During Spanish rule, the Inquisition became even more fanatic, and a lot of people living in Portugal believing in religions other than the Roman Catholic were pursued and killed. A lot escaped to the Netherlands in Europe, as said before, while others escaped to their origins, or to Brazil, North America, and India.

The Portuguese got rid of the Spanish rule through 60 years of combats and revolutions, but it took almost three centuries to get rid of the Inquisition, which in the long run was alone much more devastating.

During this short period of 60 years, the Portuguese armada, the biggest in the world in that epoch, served the Spanish wars elsewhere including the devastating wars with England. These events, together with no further intense shipbuilding, almost destroyed the whole Portuguese armada. In the meantime many maps and scientific books on subjects like navigation, astronomy, naval architecture, mathematics, geography, geometry, cartography, geology, descriptions and studies of new fauna and flora, travelling diaries, etc. were “sent” to Madrid. (Most of them were never returned to this day). This drainage is certainly at the very center of the establishment of the Spanish Empire, which took place with incredible vigor right after.

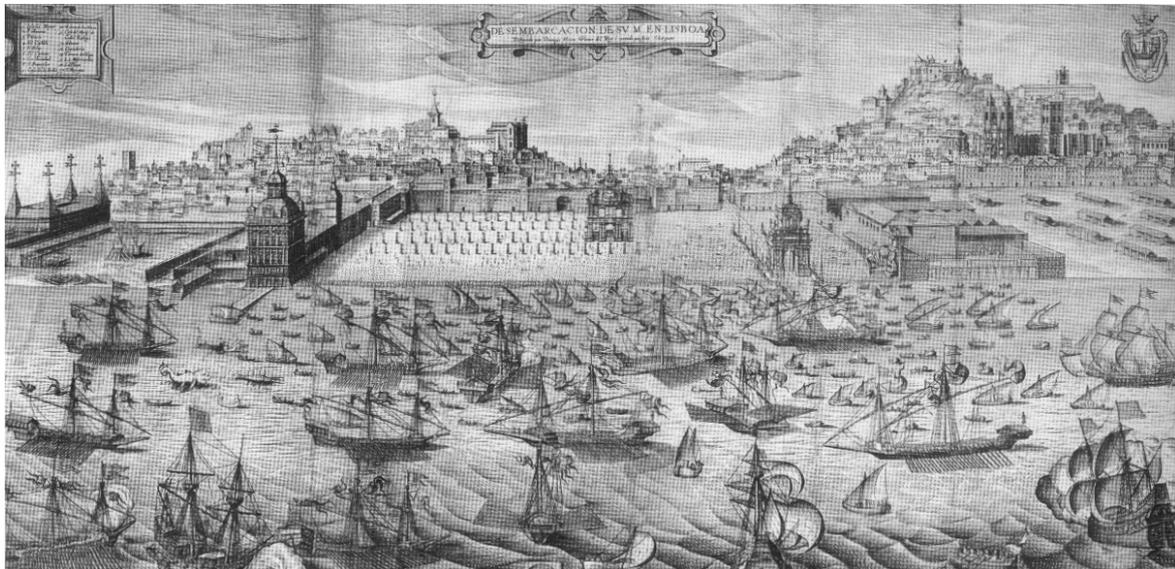
During these 60 years, *Terreiro do Paço* was at the very center of the attention of the Spanish King Filipe II and new constructions began to generate a new royal image. A new image was at stake, and The Spanish King wanted to make a difference to the public. Before the *Council of Tomar* of 1580, which gave power to *Filipe II* of Spain (...), the king in person gave to the Italian architect *Filippo Terzi* (...) the program for the renovations at *Terreiro do Paço*. The *Paço da Ribeira* was renovated according to a program close to the aesthetics and needs of the King's residences in Spain. At that time the severity and lack of ornament of *Juan de Herrera* (1530-97) a Spanish architect, become the official style of Philip II's reign, known as *estilo desornamentado*³¹⁴. The novelty was that at *Paço da*

³¹⁴ Kubler 1982

Ribeira, Filipe II indulged in a taste for the exotic and ornament remnant of the Manueline style. Filippo Terzi was commissioned to design a new fortified tower at *Paço da Ribeira* (1581) as well as the church and convent of *S. Vicente de Fora* (1590). This new fortified tower (fig. 10 to 12) celebrated the new royal and political power, nevertheless the former Manueline style was respected and gained a palace like expression.

The improvements made in *Terreiro do Paço* involved the rationalization of the adjacent urban space. The prior organization of Lisbon was maintained in its basic principles, with the City extending parallel to the Tejo and the concentration of the industrial units in the heart of the urban center. During these 60 years the image of the city seen from the river was improved and had its leitmotiv in the view of the City from the arriving or departing ships.

Improvements were made on the quays and piers, as well as on Casa da India, and Alfândega. The intervention made during these 60 years had a rigorous functional agenda, only developing a preexisting structure.



10. Landing of Filipe III in Lisboa, first quarter of the seventeen century. The new fortified tower designed by Filipe Terzi is on the left side, next to the river.

During this time events like bullfighting and “*autos de fé*” (Inquisition executions) were very often performed at *Terreiro do Paço* as big social events. The square started to smell of blood, burned flesh and burned books.³¹⁵

Inquisition executions became fanatic during the Spanish rule, draining the nation of its diversity. Church used fear as means of social control. “*Autos de fé*” were offered at *Terreiro do Paço* as big social events. People were burned and with them was burned a time of plurality. People were made to believe that a “safer” social environment was being constructed, and with it the illusion of the saving of their souls.

The Inquisition was the central cause for the rapid decrease of European merchants coming to Lisbon to buy goods from Asia, Africa or South-America.



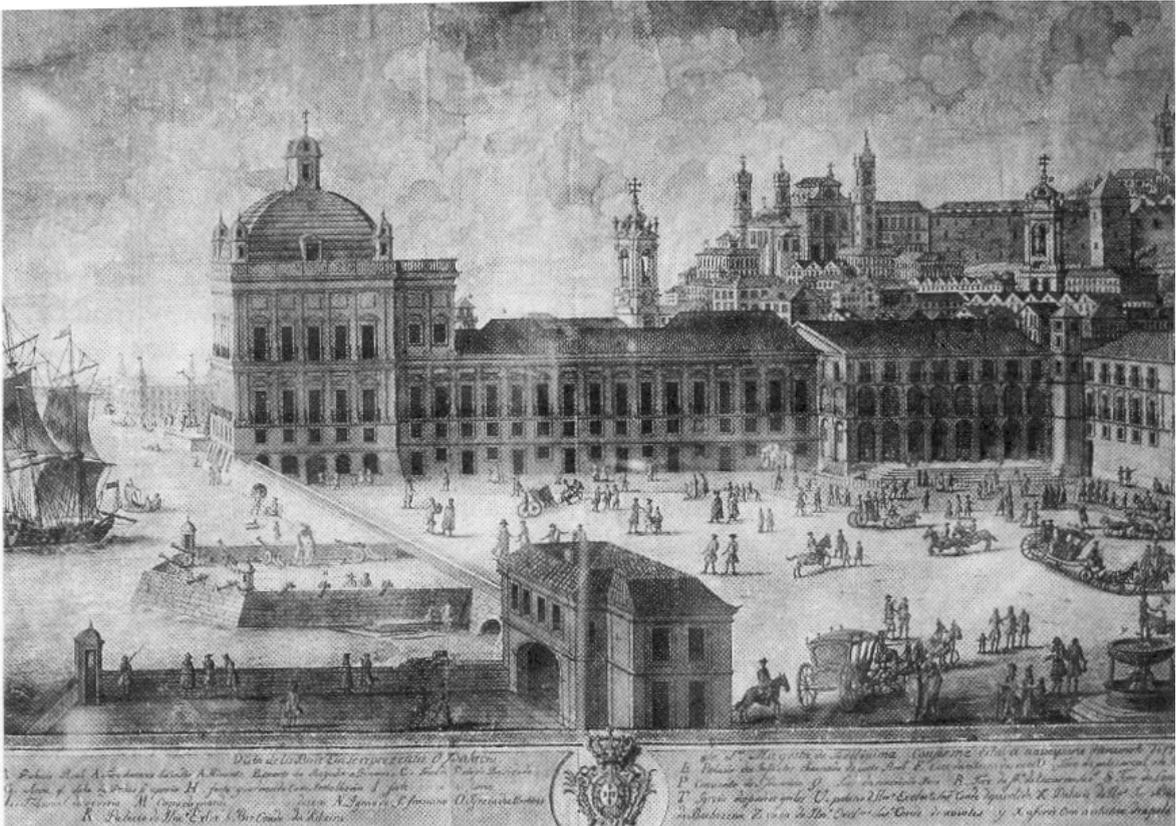
11. Inquisition execution at Terreiro do Paço, Lisbon, first quarter of the eighteen century.

³¹⁵ this last sentence is inspired by the reading of Saramago's “*Memorial do Convento*” (1982) in English published with the title “*Baltasar and Blimunda*” (1987)

After the Portuguese became independent of 60 years of Spanish rule, and later, during late 1600's and 1700's when diamonds and gold were discovered in Brazil, the area of *Terreiro do Paço* would be profoundly renovated, as if the destiny of this place was profoundly related with the vicissitudes and circumstances of the empire overseas.

Although the armada was rebuilt and the shipping overseas improved, *Terreiro do Paço* never retrieved its former glory. Lisbon lost its importance as a departing and arriving port between Europe and the World. The center of overseas navigation was no longer Lisbon; instead it had shifted to London and Amsterdam and won a new mercantile spirit. The pioneering times were finished.

Due to the increasing power of the Church, political decisions took place according to the Vatican agenda. The gold and fine woods imported from Brazil financed an endless number of new baroque buildings, most of them monasteries and churches. Many former churches had their interiors totally redesigned to accommodate the new aesthetic agenda. *Talha dourada* (Carved wood covered with gold leaf covering walls and ceilings) and *Azulejos* (panels of hand painted tiles covering the walls with religious or secular motifs) covered the interiors of existing and new religious or noble buildings. This ostensive use of the wealth extracted from the colonies did not set the basis for creating, in the long run, better mercantile opportunities for Lisbon. Thus *Terreiro do Paço* had its buildings better decorated but its commercial traffic decreased.



12. Palácio da Ribeira (Royal Palace at Terreiro do Paço, Lisbon, mid eighteenth century, before the earthquake of 1755.

A brief history of Times Square (extended historical information for chapter 3.2.2)

Manhattan's Grid

The laws of the Indies: America's First Planning Legislation

The works of Alberti (1404 – 72) and Palladio (1508 – 80) were influential on their contemporaries as well on future generations of architects throughout Europe. Alberti like Vitruvius (active 46 – 30 BC), in their published works concerning city planning, considered desirable site conditions for cities, grid planning including assigned areas for residential and public spaces (piazzas and recreational areas for each district of the city), public buildings, walls and fortifications, water supply and sewage. Alberti suggested that the various crafts and industries be grouped in districts set aside for that purpose in order to prevent offensive odor or noise to disrupt the quality of life in the city. About a century later, in 1584, F. Franceschi of Venice published a similar work: *“Tutte l’opere d’architettura di Sebastiano Serlio, Bolognese”*³¹⁶ Sebastiano Serlio³¹⁷ (1475 - 1554) makes detailed descriptions for laying out a city in which the major concerns are based on the visual experience, on broad streets lined with imposing buildings leading to great squares embellished with fountains and statues. The relative simplicity and restraint of Alberti’s early Renaissance had given way to the elaborate devices that are in the emerging of the Mannerism and the Baroque.

Every European country produced architectural theoreticians of the Vitruvian mold, like Francisco de Olanda³¹⁸ (1517 – 84) in Portugal or the

³¹⁶ Serlio, 1584

³¹⁷ Painter and architect, was more important as the author of *L’Architettura*, published posthumously in 1584, which had appeared in six parts between 1537 and 1551 (augmented from his drawings 1575)

³¹⁸ Until the nineteenth century his writing was ignored. Joaquim de Vasconcelos a researcher of Portuguese art published in the nineteenth century the manuscripts of Francisco de Olanda such

previously mentioned Italians. However the ones that got the most published and translated into other languages remained best known. The works of Alberti, Palladio and Serlio were widely read throughout Europe.

“These books and the many others of similar character exerted a powerful influence on the design of Renaissance and Baroque towns, urban extension projects, the layout of squares and plazas, and the character of new streets and boulevards.”³¹⁹

The very first European settlers (with a character of permanence) in North America were the Spanish and the French, and many towns had to be founded where there had been none before. Spanish colonization of North America began more than a century before successful attempts by France, Holland and England. The town of Santa Fé in Spain, *“...may be the genesis of the remarkable Laws of the Indies that were to guide the planing of hundreds of Spanish colonial towns during the coming centuries.”³²⁰*

“Philip II proclaimed the royal ordinances governing the planning of new cities on July 3, 1573, but the real author of these regulations is not known. (...) They begin, as might be expected, with the selection of a suitable site. One on an elevation surrounded by good farming land and with a good water supply and available fuel and timber was favored. The plan was to be decided upon before construction, and it was to be ample scope. As the regulations stated: ‘The plan of the place, with its squares, streets and building lots is to be outlined by means of measuring by cord and ruler, beginning with the main square from which streets are to run to the gates and principal roads and leaving sufficient open space so that even if the town grows it can always spread in a symmetrical manner.’ Several paragraphs of the regulations dealt with the plaza, that distinctive element in

as the treatises: “Da Pintura Antigua com os Quatro Dialogos em Roma”; “Da sciencia do Desenho” and “Da Fabrica que falece á cidade de Lisboa” a manuscript dated 1571.

³¹⁹ Reys 1965, p 4

³²⁰ Reys 1965, p. 12

*all Spanish-American towns. For coastal cities the regulations prescribed a location for the plaza near the shore; for inland cities, in the center of the town. (...) The main plaza was to be oriented so that its four corners pointed to the four cardinal points of the compass. This feature was designed to prevent exposure 'to the four principal winds,' which would otherwise result in 'much inconvenience.' (...) the laws envisaged a gridiron or checkerboard pattern of straight streets with intersections at right angles. The regulations provided precise guides for the location of the important buildings in the town. (...) 'Settlers are to endeavour, as far as possible, to make all structures uniform, for the sake of the beauty of the town.' (...) These regulations stand out as one of the most important documents in the history of urban development. The fact that almost without exception they were followed in the construction of so many towns throughout the Spanish possessions in the Americas makes them doubly significant.*³²¹

It is necessary to mention that in North America the primary structure of the Land Ordinance of 1785 was the six-mile township. This corresponds to a partition of the continental land in squares of six miles to a side, producing a partition of land that does not depend on perceptual incident for cognitive understanding. It is rather based on a predominantly conceptual order, emphasizing homogeneity rather than heterogeneity³²²

A six-mile township is an urban-rural unit that does not connote only a nucleated urban settlement but instead the entire community of village lots and farm fields.

This land planning is rooted in the English tradition of political rights being tied to property.

"From the days of Saxon England, the right to participate in the political process either as a voter or as an office holder was dependent on one's possession of property, a freehold (...) Thus, in English and American

³²¹ Reys 1965, p.29, 30

³²² Hurtt 1983, p. 33 said: "Hierarchies perceived within the grid are the result of particulars of location and use, not of the formal order itself."

*colonial law, property was the key to citizenship, franchisement, land rights*³²³

To attract more colonists to North America, land and consequently political rights were offered. In this, the earliest New England townships differ from the township patterns of the mid-1700s. New England, in the mid 1600's, offered to the first settlers the standard minimal freehold qualification in the colonies, which was 50 Acres, later, in the Northwest, the first settlers were offered 500 Acres providing far more than the minimal freehold qualification for suffrage. The minimal freehold entitled the common man to have property and become part of the body politic and an eligible voter.

It is not by chance that the colonial matrix imposed later on the North American landscape, took the checkerboard pattern inherited from "The laws of the Indies" for previous city planning, as well on the American Continental grid established by the Continental Congress of 1785. This grid was stamped on the landscape with no regard for site-specific topographical characteristics, partially because its aim was to ensure to the newly arrived settlers equal opportunities for making a living and the right to vote, while offering a minimal structural social order based on the freehold. The grid also had the merit of conveying itself as a "neutral" support for a freedom of action promised to the new arrived settlers, as if by a magical operation, the land taken or "bought" from Native Americans was given the spatial scheme in which completely arbitrary operations were legal³²⁴. In this respect, using the words of Wolfgang Langewieschethe, "*the grid become a diagram of the social contract.*"³²⁵

³²³ Hurtt 1983, p. 34

³²⁴ We refer to the legal scheme allowing that the land taken from Native Americans, became property of the newly arrived colonists, and therefore the new owners could use their allotments in any way they wanted.

³²⁵ Quote made by Kouwenhoven, 1967

Gridding the island of Manhattan

The flat rock embraced by the Hudson River and East River belongs to a landscape where elements like water flows and land are totally interdependent. The sediments deposited on that flat rock produced rich soil that long before Europeans settled in the area was inhabited by the Weckquaesgecks in the south and the Reckgawawacks in the north, both part of the Mohican tribe. (fig. 1)

Sacred land

Let us consider that when *Manhattan* Island was bought by early European settlers in the seventeenth century, this event only happened for Europeans due to fact that the *Mohicans* were not aware of the meaning and context of that European “ceremony”. To support this idea we consider that for native Americans the idea of selling or buying land was not part of their vocabulary. The landscape including all beings were considered by the Mohican tribe to be sacred and a belonging to all.

What for Europeans was understood to be a trade, the same event for native Americans was understood to be a ritual the meaning and context of which cannot be understood except within the Mohican culture.³²⁶

The subsequent partition of Manhattan’s land to be sold for the best offer, was legitimated by a translation gap between these two different cultures.

Enlightenment

Manhattan used to be an island with a varied topography (fig. 2), except for the Cloisters and the upper West Side, today the island is basically flat. The flatness of its surface corresponds to a claim of shore space. A Shore on which has been deposited the residue of leveling and the remnants of the demolition of former constructions. This leveling of the land and the division of property, did not

³²⁶ This understanding of land property can be consistently traced throughout different native North American tribes and nations.

take into account the conditions of the land, but imposed on it an orthogonal grid dividing the available land in equal multiple parts.

Since early European occupation, its most powerful merchants have ruled the island. Prior to the nineteenth century, various plans were made to lay a grid on the vacant land north of 14th Street. Those plans took into consideration various public spaces such as Casimir Goerck (a city surveyor) had done before. In 1800 Joseph Mangin and Casimir Goerck (city surveyors) designed an improvement scheme that gridded the entire island with a series of blocks and open quays. (fig. 3 is a later stage for the same concept)

“Since the interior of the island was so varied in topography, Mangin proposed street grids with different orientations: where commerce developed, there should be small blocks with streets close together, and where residential districts occurred, the blocks should be more open and spacious. At the awkward intersections of streets Mangin planned parks, so that the entire city would be laid out from the point of view of enhancing health, recreation, and architecture.”³²⁷

City commissioners rejected this and other plans arguing that:

“New York has a great seaport and that its land should be developed without the obstacle of urban parks. It could never become a garden city, and a system of parks and open residential spaces, which might be appropriate for a retiring in land town abounding in cheap and accessible land, should be avoided in Manhattan.”³²⁸

In 1811, the city commissioners, moved by real estate pressure, opened the way for unprecedented opportunities for real estate developers and building speculators, imposing on the city the actual orthogonal grid (fig. 4). Prior to real estate development, the grid imposed the rational Cartesian plane on the wilds of

³²⁷ Boyer 1985, p. 9

³²⁸ Boyer 1985, p. 18

Manhattan. The consequent leveling of land was in consequence of this grid and overrides the natural topography as its orthogonal lines raised above land depressions and leveled beneath the crests of hills. The 1811 grid had a decisive role in what New York City today is. This grid generated all structures and controlled not only the circulation and placement of buildings, but also in how New Yorkers perceive space: perfectly aligned and repeated “ad infinitum” created to reflect the knowledge that legitimates the prevailing attitudes that go back to the Enlightenment.

This modular and repetitive structure (inherited the conceptual order from the colonial matrix) divided land in multiple equal parts which become the infrastructure for real estate speculation.

“Much of the early impetus to the grid plan, aside from its intrinsic ease in surveying, its adaptability to speculative activities, and its simple appeal to unsophisticated minds, stemmed from the position and influence of Philadelphia.” ³²⁹ In the seventeenth and eighteenth century Philadelphia was the most important city of North America “and as a much used point of departure for westward migrations to the interior, Philadelphia lent its plan as well as its capital to aid in the establishment of new towns beyond the Appalachians. (...) In the beginning of the nineteenth century, a new and more ambitious gridiron plan was fashioned in the rival city of the north. (...) New York, which soon developed into a great entrepôt (...) and as hundreds and thousands of west-bound settlers passed through New York bound for the west via the Mohawk Valley they observed and remembered this supergrid throughout the frontier.” (...)

“New York was originally planed as a compact regular little fortress town, which, however, during its first century of growth developed on an almost medieval pattern with irregular winding streets. Then, during the eighteenth century, extensions of the city began to be made on a more orderly plan,

³²⁹ Reps 1965, p. 294

finally culminating in 1811 in the famous gridiron scheme stamped on the entire island of Manhattan.”³³⁰

During the Dutch period the city had a combination of winding streets, canals and open spaces. The city plans in those days, despite a rural character, had a flexible order and comfort in which life must have been more than tolerable. After the English conquest of 1664, and especially with the turn of the eighteenth century, the most famous New York plan of this early period was the subdivision of Manhattan Island by Ratzen (fig. 5).

“... on Ratzen’s Plan of 1767, regular rectangular blocks begin to appear west of upper Broadway. The triangle between Broadway and the Bowery becomes “The Green,” while up along the Bowery, small gridiron subdivisions take form, each perpendicular to the winding highway, but seldom parallel to each other.”³³¹

Later

“Substantial tracts of land had come into public ownership under the 1782 Act of Confiscation by which land owned by loyalists was declared forfeit. In addition, under the early English charters the city had been given ownership of all of the common lands not previously granted to individuals. In 1785 these common lands were surveyed by Casimir Goerk, the city surveyor, who laid them off in rectangular parcels. In 1796 a second survey was made of these lands stretching northward in a long strip up central Manhattan.”³³²

These surveys by Casimir Goerk took into consideration the almost rectangular shape of the Island, and surveyed the land along two principal axes (fig. 6), one longitudinally the other crossing the island perpendicular to the first.

³³⁰ Reps 1965, p. 294

³³¹ Bannister 1943, p. 40

We presume that this was achieved by the interplay between the existing natural conditions, as well as by an established Cartesian understanding of space, and the inherence that goes back to the “Laws of the Indies”. The final result was that these axes relate to the rectangular shape of the island as well as to the importance attributed, at the time, to the traffic traversing the city between the quays on the eastern and western margins of the island.

These surveys as the one shown in fig 6 represent the beginning of a series of events that would culminate in the Commissioners’ Plan.

The first comprehensive plan for developing the land north of 14th Street was presented to the Common Council in 1800. This plan was proposed by the French Joseph Mangin, appointed architect of the new city hall on the “Green” and also city surveyor. He based his plans on the previous work of Casimir Coerk . Since the interior of the Island was so varied in topography, he proposed street grids with different orientations . (fig. 3 is a later stage for the same concept)

“At all the awkward intersections of streets Mangin planned parks, so that the entire city would be laid out from the point of view of enhancing health, recreation, and architecture.” (...)

“Nothing become of Mangin’s plans, and in 1807 the state legislature appointed three commissioners, Governor Morris, Simeon De Witt, and John Rutherford, to lay the streets, avenues and public spaces in the upper part of Manhattan”³³³

This commission employed *John Randel, Jr.*, to survey the city and to lay out an appropriate plan.

The plan that the commissioners proposed was accepted in 1811, and established a basic grid of avenues and streets northward of Houston Street, stopping the previous growth of New York old city in an almost medieval pattern.

When the commissioners laid out the city grid north of 14th Street, they provided 12 north-south avenues, each 30,5 meters wide. Crossing these avenues

³³² Reys 1965, p. 296

at right angles every 61 meters were 155 streets 20,3 meters wide running east-west between the two rivers.

“The plan traced a regular pattern over the Island, with the dimension of each block based on the size of federal house.”³³⁴

This decisions were partially due to the notions that the expected land traffic would remain focused on the waterfront, and that the business center would always lie south of City Hall and the city towards the north *“would be devoted to suburban residences, kitchen gardens and farms.”³³⁵*

No one foresaw the future growth of the city with its changes in population and transportation, which lessened the importance of the east-west streets while placing an intolerable load on the sparse north-south avenues.

It is evident that the commissioners, in fixing their plan, were motivated mainly by narrow considerations of economic gain.

“... The commissioners took no notice whatsoever of the marked and often sharp changes in elevations on the island. Certainly the street system they established is totally unrelated to the contours of the land. Along with the general mechanical dullness produced by the gridiron pattern, this is one of the outstanding defects of the commissioners’ plan. Not only was topography overlooked but also important existing roads were ignored. One or two of these, notably Broadway, did manage to survive the rigid grid as development took place, but the others gave way under the subsequent relentless expansion.”³³⁶

The areas devoted for open spaces mentioned in the act of the legislature from which they derived their powers were set aside for functional uses only and

³³³ Boyer 1985, p.9

³³⁴ Rencoret 1991, p. 13

³³⁵ Boyer 1985, p. 25

³³⁶ Reys 1965, p 298-299

not for leisure. Slightly less than 500 acres were set aside for various purposes as the military parade, reservoir, observatory and the public market.

“Although these provisions for open spaces seem parsimonious by modern standards, if followed, they would have been an improvement over conditions which then existed. The commissioners were aware, however, that their plan might be criticized on the grounds that sufficient space had not been provided, and they were ready with the following explanation: ‘It may, to many, be matter of surprise, that so few vacant spaces have been left, and those so small, for the benefit of fresh air, and consequent preservation of health. Certainly, if the City of New York were destined to stand on the side of small stream, such as the Seine or the Tames, a great number of ample spaces might be needful; but those large arms of sea which embrace Manhattan Island, render its situation, in regard to health and pleasure, as well as to convenience of commerce, peculiarly felicitous; when, therefore, from the same causes, the price of land is so uncommonly great, it seemed proper to admit the principles of economy to greater influence that might, under circumstances of a different kind, have consisted with the dictates of prudence and sense of duty’”(…)

“Their surveyor, Randel, was later to defend the plan by steadfastly maintaining its utility for the ‘buying, selling and improving of real estate.’ As an aid to the speculation the commissioners’ plan was perhaps unequalled, but only on this ground can it be justifiably called a great achievement. The fact that it was this gridiron New York served as a model for later cities was a disaster whose consequences have barely mitigated by more modern city planners.”³³⁷

“Before long it would become obvious that the organizational structures required planning, but in the gray areas the construction boss would continue to reign with respect for nothing but the law of maximum profit. The

³³⁷ Reys 1965, p. 299

*grid plan was the neutral support for his freedom of action, the logical spatial scheme in which his completely arbitrary operations were legal.*³³⁸

Once the grid was established over Manhattan, a piece of land could be developed in any form within the rectangular plot.

*“The lack of institutional spaces and hierarchical zones subjected all individual aspirations to the size of a block.”*³³⁹

Why nothing came of Mangin’s plans

It might be interesting to acknowledge the three commissioners appointed by the state legislature in 1807 for setting out a new plan.

Governor Morris and John Rutherford were lawyers, statesman, and land speculators. Simeon De Witt was a surveyor and geographer.

Mangin must have had pressure to accommodate in his plans presented before the Common Council in 1800 the demands of the City Hall statesmen. These in their turn must have had felt the pressure of the City’s most successful businessmen. Indeed judging by Mangin’s plan, (fig. 3) he must have had taken into consideration the great pressure coming from the real estate business.

“Many of Magin’s suggestions were excellent; for example, the extension of Broadway as an axial artery, supplementing the Bowery and leading directly into the Boston Post Road (now Third Avenue) and Bloomingdale Road (now upper Broadway). He planed a girdle of orderly blocks with open quays around the whole waterfront, even continuing them on filled land around the Battery. Interior areas, though too irregular to permit all street grids to have the same orientation, were nevertheless carefully studied to ensure a number of continuous north-south arteries. Where commerce was

³³⁸ Ciucci 1979, p. 4

³³⁹ Rencoret 1991, p. 13

expected to develop, blocks were small and streets close together; in residential areas, blocks were more spacious. Parks were not forgotten. Many awkward street intersections were studied to secure effective monumental plazas easy to use and impressive to view. The gracious and systematic tradition of eighteenth century French urbanism was there, as at Washington, transposed to the American scene.”³⁴⁰

The shelving of Mangin’s plans and the nomination of the three Commissioners, Rutherford, Morris and De Witt, is a clear substitution of the role of the architect by the pseudo-practicality of the land surveyor. This action had a decisive role in implementing fast and narrow considerations of economic gain, by producing the surveyor’s paradise of right angles and standard lots, which turned out to be a big aid for real estate speculation.

In those days, the businessmen in charge of the shipping business were most likely the same individuals that controlled the real estate business in Manhattan. It is not difficult to understand that the priority of fast pace buying and selling goods was usual in the business. This same strategy was fully achieved in Manhattan’s real estate, with the Commissioners grid plan of 1811, which straight-jacketed the available land in standard lots with no regard for its topological characteristics.

For the sake of the grid no attempt was made to deal with diagonal streets to continue the function of early roads. North of 14th Street the few existing oblique streets were straightened to fit the orthogonal grid, with the exception of Broadway, which continued oblique up to “The Parade” on 23rd Street. Later on, with further improvements of this grid, Broadway did manage to survive the rigid grid as development took place, and continued north on the path where the Bowery used to continue on the road to Boston.

Obedient to a narrow concept of thrift, the Commissioners planed few public open spaces. The excuse given was, as said before: *“Those large arms of the sea which embrace Manhattan Island render its situation, in regard to health and*

³⁴⁰ Bannister 1943, p. 40 -41

pleasure, as well as to convenience of commerce, peculiarly felicitous” and “the price of land is so uncommonly great,” though most was, at that time, farm land.

The Commissioners’ Plan of 1811 had not provided ample space for parks and recreation. By 1836, due to social pressure, the need for a large park had been recognized by the City Mayor, and a few years later by Andrew Jackson Downing, who was then America’s leading landscape architect. The city undertook the responsibility to buy the area for a large park at prices of urban land. By 1858, Frederick Law Olmsted, a landscape architect, designed Central Park. (fig. 7)

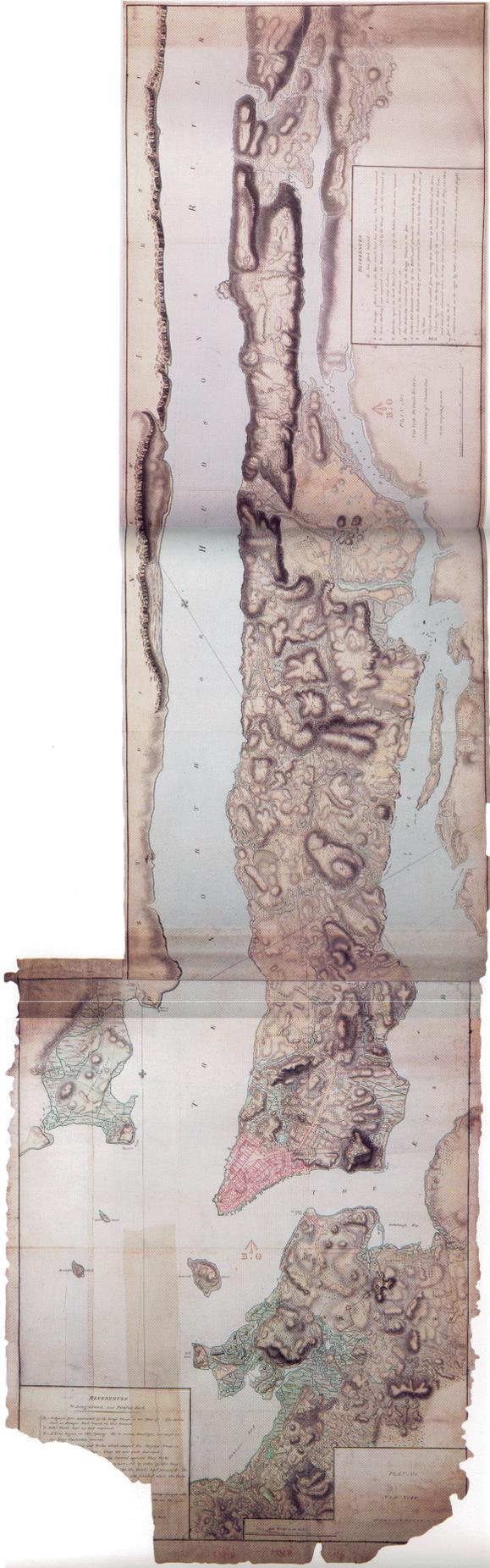
New York City with Mangin’s plan had a magnificent opportunity to become a lovely city. With the approval of the Commissioner’s plan of 1811, it had the opportunity to express how the vitality of its people can’t be straight-jacked in the two dimensional realm of its grid. What in the first instance looked like the subjection of individual aspirations to the size of a block, turned out to be a challenge for its citizens to discover alternative ways to accommodate the restraints imposed by the grid. It was the invention of the elevator by Otis, together with the restraints imposed by the grid, and the emergence of outstanding figures of the world of finance and industry, that reinvented the sky scraper, for whom an architectural undertaking represented an occasion to give luster to firms and, with it, to the city.

Manhattan become the paradigm of a “world” totally fabricated by humankind, and thus its planning and architecture become the framework for a bizarre trajectory of programmatic transformation of the City as a “world” of simulacra as its future identity.

Last and not least, it is interesting to acknowledge that today in the City, the most influential businessman “design” the fantasies that later become the programmatic transformation of the City. In this respect the prevailing power structure of the City is similar to the one that in 1811 approved the grid developed by the commission. As if the City, was and still is, designed to serve the speculative realms of its most influential businessmen.



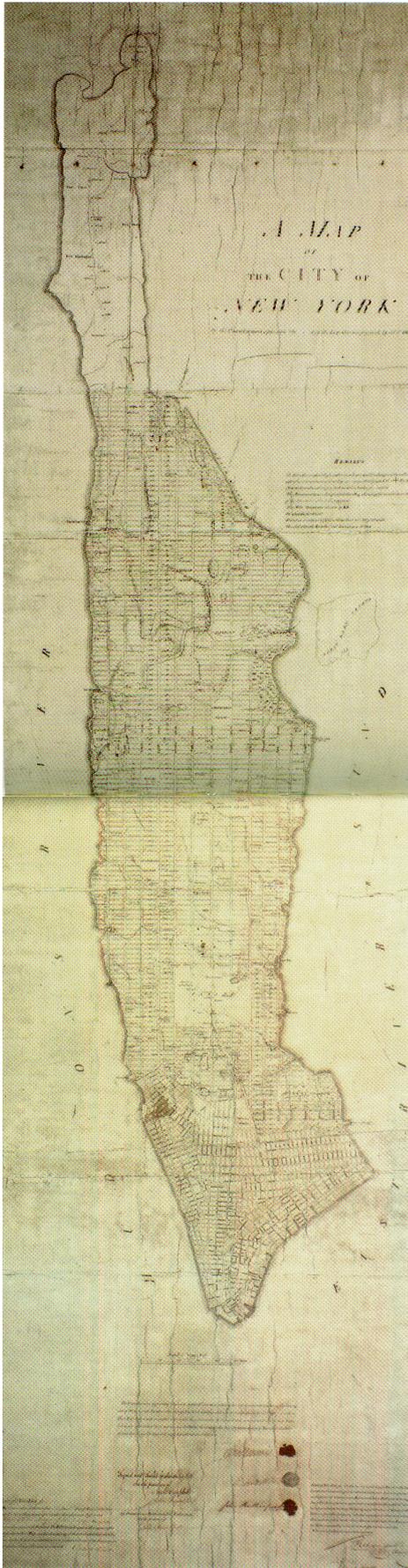
1. Detail of the Manatus Map. Manhattan is the long island in the center of this picture.



2. Manhattan's original topography. The British Headquarters Map. 1782(?)



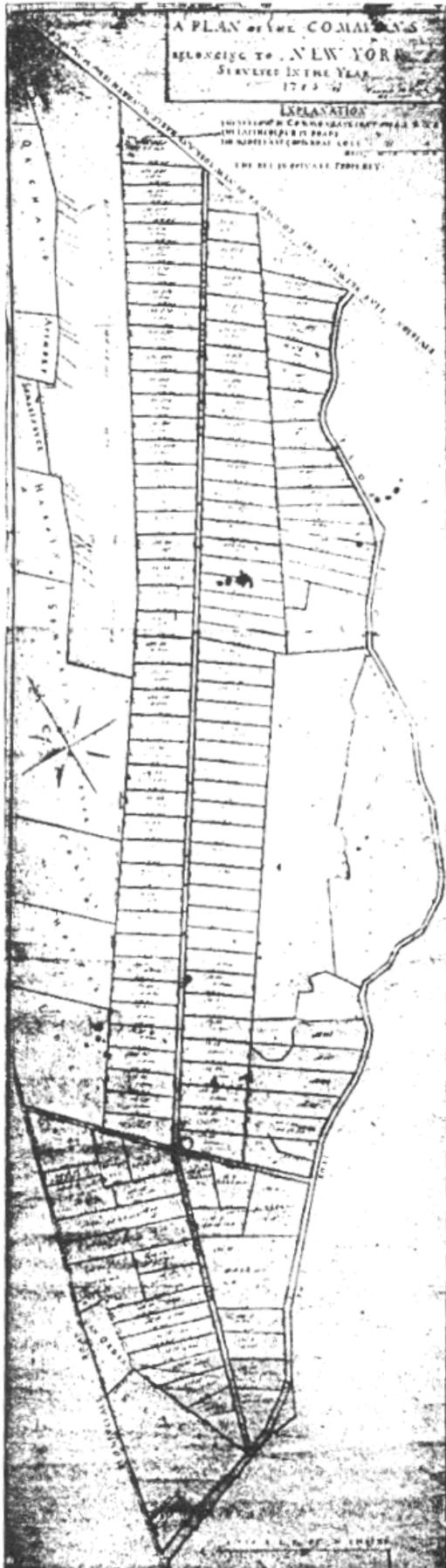
3. The Mangin – Goerk Plan, 1803.



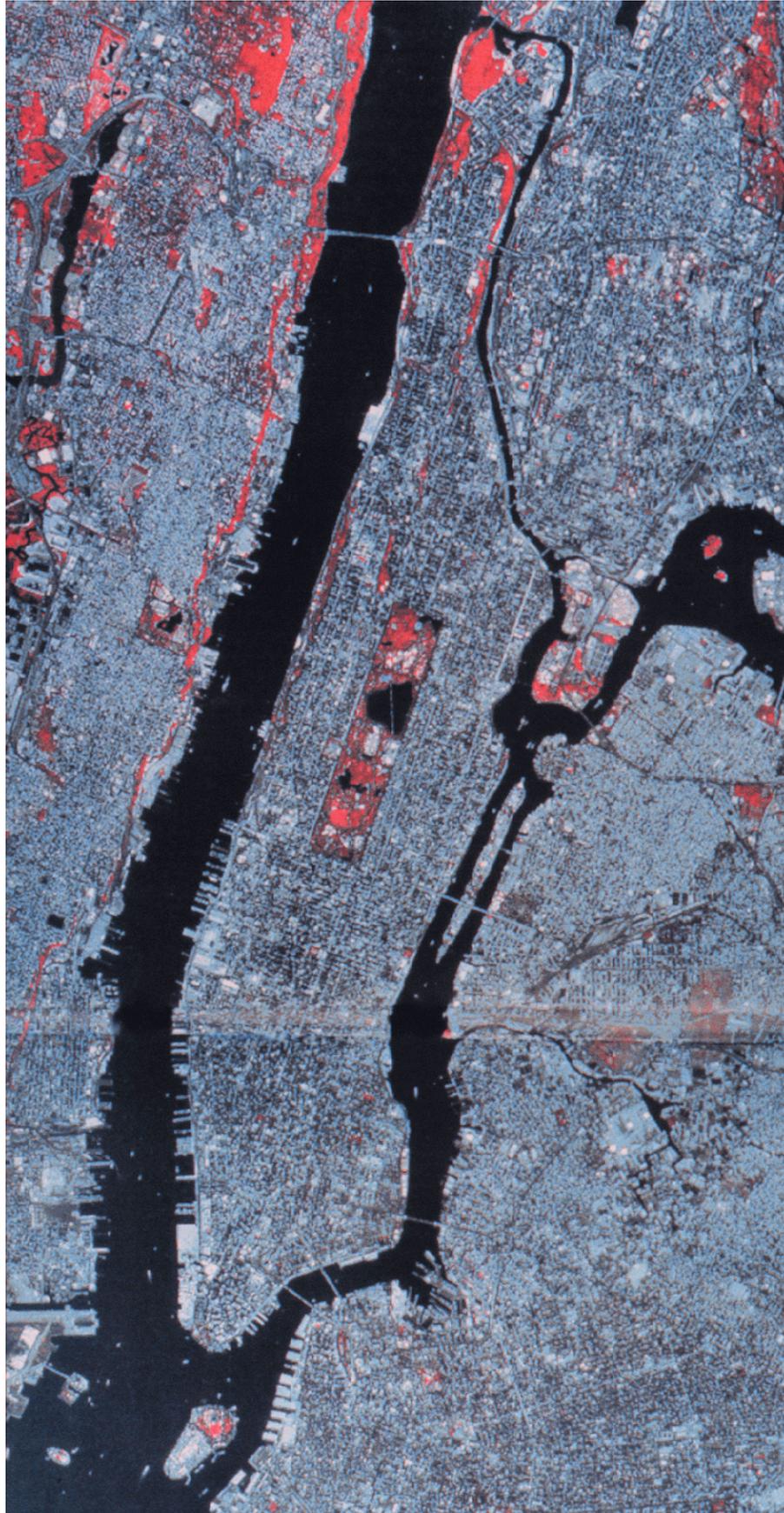
4. The Commissioners' Plan, 1811.



5. The Ratzen Plan, 1767.



6. A survey of Casimir Goerck, 1796.



7. An infrared satellite image of Manhattan. The red areas correspond to areas with trees. The long square in the center of Manhattan represents Central Park designed by Olmsted in 1858.

Contents displayed June 1999, at: <http://www.times-square.org>

OVERVIEW:
TIMES SQUARE 2000,
The Global Celebration at the Crossroads of the World

• ***The Concept***

Times Square 2000, the Global Celebration at the Crossroads of the World, will be a time of fun and festivity as well as an opportunity for tradition, reflection and unity. The gala Millennium celebration of the planet's peoples and cultures is expected to attract more than a half million revelers to Times Square and more than 300 million television viewers worldwide.

Times Square hosts the largest, oldest and best known New Year's Eve celebration in the world, marked by the 94-year-old tradition of lowering a ball atop

One Times Square. Times Square welcomes millions of international visitors annually and is the home of many of the world's most respected communications and entertainment companies. It is only fitting that the world's premiere celebration of the Millennium will take place in New York's Times Square.

Created as a salute to the Global Village, Times Square 2000 will begin at

7 a.m. Eastern Standard Time, December 31, 1999, when the New Year arrives in the South Pacific. At the top of the hour, every hour, giant Panasonic Astrovision screens placed throughout Times Square will broadcast a telescoped "cultural moment" highlighting the sights and sounds of 24 cultures of the world. As the dawn of the year 2000 travels across the globe, Times Square 2000 will seek to communicate a feel, a sense, an emotion suggestive of a country in each time zone. As bagpipe music fills Times Square, for example, video screens will show fireworks exploding in Edinburgh. The celebration of the world's cultures will continue until the New Year has been observed in all 24 time zones.

• ***The Organizers***

The Times Square BID and Countdown Entertainment are the organizers and official sanctioning body of the annual Times Square New Year's Eve celebration. Times Square 2000 will be produced with the support of the Times Square 2000 Organizing Committee, which is guided by a commitment to the purity of the New Year's Eve tradition and to the City in all its diversity.

Times Square BID

The seven-year-old Times Square BID, supported by assessments paid by property owners, provides supplementary sanitation, security and tourism services and works to make the "Crossroads of the World" cleaner, safer and friendlier for the millions of people who visit, work and live in the area. The BID hosts many major public events, including: "Broadway on Broadway," a free outdoor concert; the "Taste of Times Square," which highlights the 150 neighborhood restaurants; and the Ball Lowering.

Countdown Entertainment

Countdown Entertainment is a marketing management and consulting services company specializing in the Times Square area, which represents the owners of the

New Year's Eve Ball and One Times Square, the building upon which the Ball is lowered. Countdown Entertainment is seeking a select group of multi-national corporate sponsors who, respectful of the civic nature of the event, will find affiliation with it beneficial to their corporate and business interests.

Times Square 2000 Organizing Committee

- *Chairman, Arthur O. Sulzberger, Jr., Publisher, The New York Times*
- *Senator Daniel P. Moynihan, Honorary Co-Chair*
- *Governor George E. Pataki, Honorary Co-Chair*
- *Mayor Rudolph W. Giuliani, Honorary Co-Chair*
- *Jed Bernstein, Executive Director, League of American Theatres & Producers*
- *Kenneth Chenault, Vice Chairman, American Express*
- *Esther Dyson, President, Edventure Holdings*
- *Jeffrey Katz, President, Sherwood Equities*
- *Robert M. Kaufman, Esq., Proskauer Rose*
- *Robert Kiley, President, New York City Partnership*
- *Shelly Lazarus, CEO, Ogilvy & Mather*
- *Loida Lewis, Chair and CEO, TLC Beatrice International Holdings*
- *Yoshinori Kobe, Chairman and CEO, Matsushita Electric Corp., North America*
- *Wendy Wasserstein, Playwright*

• *The History of New Year's Eve in Times Square*

For 94 years, Times Square has been the center of worldwide attention on New Year's Eve, beginning in 1904 when the owners of One Times Square began conducting roof-top celebrations to usher in the New Year. Since 1907, the year of the first Ball Lowering celebration, this tradition -- initiated by The New York Times -- has maintained its purity. The Ball Lowering ritual has become the universal symbol of welcoming the New Year, attracting over 500,000 people to Times Square each year and more than

300 million television viewers worldwide.

A live video broadcast produced by the Times Square BID and Countdown Entertainment is provided via satellite to media organizations internationally, enabling millions more people around the world to experience the celebration.

According to a recent survey by YP&B/Yankelovich Partners, 46% of all Americans want to be in New York and Times Square to celebrate the beginning of the new Millennium.

The hundreds of thousands of revelers who celebrated the 1997 New Year in Times Square generated \$33.8 million in direct spending and \$57.7 million in overall economic impact for the city, according to the Office of the Mayor.

In 1996, 85% of the people in Times Square on New Year's Eve were from outside New York City, including 23% who were foreign visitors. And, 35% of the audience were repeat revelers.

• **The Ball**

The New Year's Eve Ball, made of aluminum and weighing more than 500 pounds, is a full six feet in diameter. It is owned by and housed year-round in One Times Square, the building upon which the Ball is lowered. On New Year's Eve, it descends on a

77-foot flagpole at 11:59 p.m. and reaches its destination at exactly 12:00 midnight when the numerals of the New Year are lit.

The New Year's Eve Ball is lit by one hundred eighty, 75-Watt halogen lamps and is capable of emitting computerized light patterns. Its luminance is magnified by 144 glitter strobe lights and a powerful 10,000 Watt internal xenon lamp. The Ball's aluminum "skin" is covered with 12,000 large rhinestones.

• **The Renaissance of Times Square**

Times Square is booming once again as a corporate center and family entertainment destination, in large measure due to the Times Square BID. More than 30 million visitors are flocking to the newly revitalized Times Square neighborhood each year.

Among corporations with US headquarters in Times Square are The New York Times, Reuters America, Bertelsmann, Viacom Inc., EMI Records, and Morgan Stanley -- soon to be joined by Condé Nast Publications. Entertainment giants who have recently set up shop in Times Square include the Disney Store, the Official All Star Cafe, the Virgin Megastore, the Warner Brothers Studio Store, and the studios of Good Morning America. Other attractions soon to open include Madame Tussaud's and David Copperfield's new magic restaurant. The Times Square area boasts 150 restaurants and 39 Broadway theatres, among them the beautifully restored New Victory Theatre, Disney's New Amsterdam Theatre, and the Ford Center for the Performing Arts.