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THE ROLE OF ARTS IN THE URBAN PLANNING PROCESS

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ABSTRACT

Arts and Culture in the planning process is a relatively new concept and there exists little documentation of the practice, process and the outcomes. Most artistic and cultural planning do not demonstrate measurable goals and as a result handicapping planners, city administrators and artists in understanding the relationship involved in integrating art and planning. Firstly, the research examines the role and contribution of Arts and Artists in the various spheres of city development, through a literature review outlining the pros and cons of Arts in planning and critically studying five arts-artists driven urban projects based in Nantes, Leidsche Rijn, Trekroner, Copenhagen and Ballymun. Then the thesis focuses on the development of an evaluation tool, in order to guide and facilitate researchers to assess and clarify the impacts and opportunities of including Arts and artists in the planning process. The results of the research and the proposed framework can lead to better understanding of the best application of Arts in the field of planning.

Keywords :

Art, Culture, Planning, Evaluation, Social Interaction,

CHAPTER 1 - ARTS, CULTURE AND URBAN PLANNING

1.1 Introduction

Over the past 30 years, the field of urban planning has been subjected to major changes (Staley 2004). It has registered the changing character of urban transformations from a more policy driven approach towards a more entrepreneurial, project-driven urban development approach (Cantillon, Declerck, Dehaene & Levy 2012). To supplement this change, a rising awareness towards the inclusion of arts and culture into these projects added a new dimension of cultural and creative planning policy to the field of urban planning (Miles 1997). The shift away from prescriptive modes of urban planning has transformed the field of planning from an experimental model to a demonstrative, tried-and-tested routine. It was, therefore, natural for the different actors of the field to look for alternate methods to approach the new model of planning. In order to accommodate the new dimensions of cultural and 'creative' planning in the urban project driven city transformations, Art made an entrance into the field of planning (Scott 2000 & Florida 2002). In the 19th century, many European countries considered "Art for art's sake" and disregarded the opportunities of Art supporting any social and political agendas. In contrast, today, many planners and artists think "Art can provide both intrinsic and instrumental values to the city" (Steuer 2010)

Art offered a new experience to urban planning. Art and artists could act as a vehicle and a catalyst for 're-centering' cities through the use of artistic practices, processes and creative language. Artists could play a major role in the field of planning because they can provide alternative ways of linking various actors across different spheres in the conventional top down planning approach (Guazon 2013).

The inclusion and contribution of arts and culture to urban planning has attracted interest for several reasons (Garcia 2004). Firstly, they aid in economic development both directly through the creation of jobs, exports, sales and indirectly through the increase in tourism and other multiplier effects (Bianchini, Fisher, Montgomery and Worpole 1988). Secondly, in spatial terms, they can act as a powerful tool in enhancing the aesthetics of urban landscapes. Arts and culture can have a positive impact on the quality of life, identity and vitality of a city due to their educational, entertainment and social value (Guazon 2013). It can be used to enhance the goals of social inclusion and social development of a city, through enabling citizens to be a part of the urban development process (Ho 2012). In addition, Arts also guides cities to establish unique cultures of their own (Marshall 2007). With the right political and cultural frameworks, artworks can be abundant material carriers of cultural meaning and significance. Finally, in order to compete with the constantly globalizing world, Arts and Artists have the potential in internationalizing and marketing cities. (Lysgard 2012)

However, Arts and Culture in the urban planning process is a relatively new concept and there exists little documentation of its origins, the processes involved and the results of such an approach. The concept of integrating the two fields is tricky and difficult to comprehend as Art is characterized by its versatility and the policies and processes involved in urban planning are usually rigid. Nevertheless, Arts are increasingly being adopted as means of planning due to

their ability to be flexible, cost-friendly, ecologically-sensitive and most importantly reversible. These four attributes can equip the field of planning with a creative edge. In the recent years, planners and artists are constantly exploring ways to establish a concrete, beneficial relation between Art and the field of planning.

Planning theory and practice mainly revolve around three predominant spheres: spatial, economic and social attributes of a city. A growing body of literature have documented the use of Arts in planning for the development of one or all of these spheres of urban planning (Landry 2003; Landry et al 1996; Perloff and the Urban Innovation Group 1979). The role of Arts and Artists have been increasingly recognized for making connections between the three realms of planning (Guazon 2013).

Due to the various benefits of the inclusion of Arts and Culture in the process of planning, they are used in urban planning for different purposes, from renewal of cities to expansion of urban territories (Perloff 1985). Several approaches are employed by planners when including Arts in planning to attain the goals of the varying purposes. One of these approaches is integrating Artists in the process of planning from the beginning stages of the urban projects, in order to conceptualize alternative and creative ways of planning spaces and cities (O'Neil 2011). Likewise, differing approaches address different objectives of planning and many cities continue to use one or a combination of these approaches to achieve their set targets. Most of the cultural planning efforts fail to document the underlying goals and norms of these approaches and consequently handicapping planners and researchers in evaluating the cultural planning initiatives (Evans 2005).

The lack of proper evaluation has hindered the progress in effectively weaving together Arts and the field of planning, leading to numerous uncertainties in why and how Arts should be a part of planning (Evans 2005). New planning techniques in efforts to adapt to recent cultural planning practices result in numerous unanswered questions such as (i) Can Art and Artists cohesively foster social, spatial and economic development? (ii) When and how should artists be a part of the planning process? (iii) How to create a strong network between the artists, planners and the public? (iv) Should Artistic projects target the residents of the city or should city administrators invest in cultural activities to enhance tourism and other economic aspects? (v) Does participatory cultural planning ensure equitable benefits? (vi) Do artistic interventions improve the quality of space and life? (vii) Can Art transform a neighbourhood or a city without sparking gentrification? And finally (viii) Is Art an alternative strategy or an extension of the current planning policies?

1.2 Hypothesis and Structure of the Thesis

Art and artists can positively impact and contribute to spatial, social economic and cultural development of a city or territory if they are actively included in the urban planning process.

In order to explore and examine the themes outlined in the introduction, the thesis addresses the integration of Arts, artists and Culture with planning in three sections. In the first chapter, the thesis focuses on the relationship between Arts and the field of planning and how Arts contributes to the various spheres of planning.

In the second chapter, it further explores the purpose and methods used in integrating Art and planning through five case studies. The chosen case studies are Nantes, France; Leidsche Rijn, Netherlands; Trekroner, Denmark; Copenhagen, Denmark; and Ballymun, Ireland. The five examples demonstrate that Art and Artists can play a significant role in the planning, designing and operation of urban projects and positively contribute to the development of a city. However, they are neither a complete detailed analysis of the projects nor a comparative study. Rather, the case studies attempt to examine each of the projects individually and understand the specific circumstances that enabled the integration of Artists and Art in the planning process. This chapter also addresses the complex and sensitive issue of gentrification, where it focuses on how Art and Artists add to the gentrifying nature of urban areas and the possibilities of gentrification positively impacting a neighbourhood or a city.

The third chapter lays emphasis on the existing gaps in the planning system that hinder the efforts in evaluating artistic urban projects and the need for an evaluation tool. It focuses on how evaluation of projects can lead to the curation of effective methods to employ Art as a tool for planning. Following the context of the third chapter's need for the development of an evaluation tool, the fourth chapter deals with the development of a tool or a framework that facilitates the evaluation of artistic urban projects. It enables the documentation of data pertaining to cultural projects, assessment of the outcomes of the projects, comparison and analysis of various projects and case studies.

Finally, the last chapter forms major conclusions of the research, reflecting on the introductory section to find out whether the research has positively reinforced the hypothesis. This chapter summarizes and links the results of the research to the hypothesis, meanwhile stressing on the strengths and weakness of the proposed methodology, paving way for future research.

1.3 What Is Art And Culture?

The definition of the field of Art is deeply entwined in social, cultural, economic, political, historical and ecological connotations. As Adajian (2012) explains, Art has Traditional, Historic, Institutional and Functional definitions. Amongst all of these different definitions, it is difficult to define what exactly qualifies as Art in a world where 'modern' and 'contemporary' art qualify everyday objects such as a toilet seat as works of art¹. In order to truly understand the topic of this master thesis, it is important to establish some definitions to provide some contours to the subject. Therefore, it is crucial to identify what qualifies as Art for the subject of this thesis. The definition and forms of Art vary with time. The word 'Art', for the longest time, was used synonymously with 'painting'. From elaborate frescoes and canvases, Art slowly included craft and sculpture in its definition. Jumping through time, the sphere of Art has slowly pushed its boundaries to include Music, Dance, Architecture and Design.

¹Marcel Duchamp's *Fountain*, was a porcelain urinal which the artist submitted to the exhibition of the Society of Independent Artists in 1917. This marked the beginning of a period of 'avant-garde' artwork which shifted the focus of Art from physical art and craft to 'intellectual interpretations'. This spurred a movement and ideas that the world itself and everything in it can be considered Art.

From mere strokes on walls of caves, to being a vehicle for cultural planning, Art has taken to many shapes and has been moulded and remoulded to fit the passage of time. For the purpose of this thesis, the following definition of Art can be considered to apply for future reference:

Art can be considered as tangible and intangible elements encompassing the vast fields of public art (such as but not limited to graffiti, interactive installations, sculptures), events and festivals curated by artists and community art programs which have been established with an aim to enhance the spatial, social and economic quality of its surrounding. An artist is any person: a professional artist, craftsman, citizen who is involved in the design or creation of any of the above artworks.

This thesis disregards personal works of Art displayed for viewing in museums and galleries. 'Art' for this thesis leans more towards creative ideologies that help in city planning and shaping. This is achieved mostly by public and participative art on a scale that may involve just a few members of the community² or may engage the entire city as a whole. The projects need not necessarily result in tangible physical manifestations of Art. The aim of this thesis is to also consider the intangible effect of artistic projects on the city.

Culture is a notoriously difficult term to define. In 1952, the American anthropologists, Kroeber and Kluckhohn, critically reviewed concepts and definitions of culture, and compiled a list of 164 different definitions (Spencer-Oatey 2012). As Apte (1994) summarizes, 'Despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature.'

Culture is an ambiguous term and can include an incomprehensible magnitude of elements including art, architecture, literature, history, symbols, artefacts, customs and rituals, clothing, language, food etc. which lend identity and uniqueness to a particular space, region, territory, city or country. The most crucial element to absorb, though, is the organic process of the creation of identity that culture possesses. This power of culture to set one place apart from another is that which makes it relevant to this thesis.

Perhaps the closest definition to suit the current subject at hand is by Banks, Banks, & McGee (2004) which states *"Most social scientists today view culture as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of a culture is not its artefacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one person from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artefacts, and behaviours in the same or in similar ways."*

² For example, in the case of the Ballymun Regeneration in Ireland, the case of *Portrayals* by artist Jeannette Doyle involved her interaction and collaboration with a group of local women who have stabilised their drug use and meet up on a daily basis. The aim of the project was to consider issues pertinent to daily life in a community such as Ballymun, in the context of the major changes that are taking place there, and in the wider context of Ballymun as part of the capital city.

With a vast library of literature on the inclusion of Art and Culture to form ‘Creative’ cities, it is easy to confuse the terms. While many authors do use them interchangeably³, it should be noted that the terms Art and culture are interdependent. Art in all of its form contributes to the formation of identity of a place and its people. It is impossible to separate the two terms Art and culture and define them one apart from another. For the purpose of this thesis the following explanation of culture in relation to an artistic context is used. *Culture is the experience, memory and identity that includes all tangible and intangible artefacts, tools and cultural elements that is created by Art. Art is the creation and culture is the interpretation of the creation.* While these definitions of Art and Culture might seem constrained and somewhat limiting, it is necessary to have a specific definition of both terms with defined boundaries so that a relation can be established between Art, Culture and Planning.

1.4 Urban Planning

“Urban planning is design and regulation of the uses of space that focus on the physical form, economic functions, and social impacts of the urban environment and on the location of different activities within it.”- Susan S.Fainstein. For the purpose of this thesis the above definition of urban planning will be considered in relation to Art. For the authors, the ‘planning process’, a term that is used extensively in literature as well as in this thesis, consists of four stages: Programming, Design, Implementation and Adaptation. Programming and Design are the early stages of the planning process and Implementation and Adaptation are the later stages of the planning process. This thesis aims at identifying the involvement and impact of the Arts in the early stages of the planning process.



Fig 1.1: Planning Process Interpreted from a presentation by Prof. Serge Thibault, Planning department, Polytech' Tours on Project Sciences

1.5 Why Art In Planning?

Modern planning reforms are rooted in conventional planning concepts, and, as such, they tend to minimize or even ignore the practical issues surrounding implementation (Staley 2004). Traditional top-down centralised systems of planning that still exist in Europe fail to address many problems of the 21st century, specifically those of social inclusion and participatory planning systems. According to *the Handbook for Social Innovation* (Hamdouch et al 2013) an important mind shift is taking place in the recent years of planning, where societal challenges previously perceived as urban issues are now considered as opportunities for innovation. Art is being considered as an innovative means to solve social problems.

³From various scholarly articles by Pratt(2008), Grodach (2011a), Markusen and Gadwa (2010), the authors of this thesis realized early on that the lines between art, culture and creative industries were blurred. Consequently, it was important to identify and establish definitions of art and culture to clarify the purpose of this research.

Art's ambiguous nature and global outreach makes it a perfect tool for the social goals of planning systems such as social inclusion, community participation etc. It gives the people power to become artists and is a means to express themselves using the city as a canvas. It's interactive and involving nature encourages citizens to form and re-establish links with their city. It is a small, albeit powerful way of including the citizens in the planning process.

Conventional planning systems involve expensive resolutions which could dent the cities' economic growth. Art is a tool which should be considered in the field of planning because of its inexpensive nature. Simple artistic interventions have the power to transform and achieve similar results to other conventionally proposed methods⁴. Its inexpensive nature is one that could be advantageous to a field which involves expensive resolutions.

The flexible and reversible nature of Art is another reason for the inclusion of the field in Planning. Planning solutions generally are long-term and irreversible⁵. Art is a tool whose flexibility could be used in a field where solutions need to change with the passage of time. Additionally, in a world where 'sustainability' is a big buzzword, Art's minimal negative and ecological and environmental impact should be considered. Conversely, Art has the potential to be highly environment friendly and can be involved in planning initiatives to successfully satisfy ecological goals.

1.6 History Of Art In Planning

The de-industrialisation of cities in the 1970's led to a need of new planning policies for urban renewal of derelict and abandoned sites. The Barcelona model of regeneration⁶, was the first prominent case to use cultural regeneration for urban renewal strategies. The idea of cultural regeneration combined with academic scholars popularising the terms and ideas of 'creative industries', 'creative cities' and 'creative class'⁷, culture was viewed as a tool that could be exploited by planners. Closely linked with culture is the field of Art.

⁴Candy Chang, Urban Planner, artist and graphic designer attempts to transform cities through art and design. One of her most noted projects 'I wish this was' involved the artist pasting sticky notes with the words 'I wish this was' on various derelict buildings in and around New Orleans. Citizens filled these notes with their visions of the unused buildings. Careful documentation and analysis provided answers regarding the needs and wishes of the local community. Such a simple exercise would be more useful to fulfil the purpose of planning for the inhabitants as opposed to decisions taken by officials who do not actually inhabit the space in question.

⁵As described in section 2.6.1 the planning committee at Ballymun decided to erect expensive, irreversible high rise social housing blocks only to realize a few years later that they had to completely demolish it for any regeneration efforts to be successful.

⁶Barcelona's decision to host the Olympic Games spawned a major regeneration of the city using 'culture' as its main element of renewal.

⁷Richard Florida's *Rise of the Creative Class* is considered a handbook for those studying the rise of the creative economy. Following this, intensive studies have been made on the importance of the 'creative' industry to the city as is evident from various research articles and works like Andy Pratt's *Creative Cities: The Cultural Industries and the Creative Class* (2008), Klaus R. Kunzmann's *Culture, Creativity and Spatial Planning* (2004) etc.

Although it is difficult to pinpoint the first instance of Art in Urban Planning, it can be deduced from various cases that, invariably, it was ‘cultural regeneration’ that included the field of Arts in the planning process. In a European context, a quick study of the western countries⁸ show that nearly all the countries established an Arts or Cultural council from the late 1950’s. Slowly, these councils have undergone changes and policies to include the arts in planning were formed. Perhaps the pioneering examples of these art policies are Ireland’s Art act (1973), the formation of DRAC⁹ (1982) in France and Netherlands’ Arts Act (1988) to include Arts in Planning. These three countries. These countries have then proceeded to include Arts and artists in the planning process for urban projects of various scales¹⁰.

While the Barcelona’s model of cultural regeneration was probably the most widely popular because of its scale and attention gained from the media, planners and politicians were determined to learn from its mistakes and failures. Following the Barcelona model of urban renewal, Nantes attempted its own cultural regeneration of its former shipyard and focussed more on the Arts as a tool for regeneration than the broad term of ‘culture’. Other instances in Europe include the Renewal of the Ruhr Valley in Germany (1989-2014) , Copenhagen’s strategy for renewal of its city centre (2011-2016), Regeneration of Kop Van Zuid, Netherlands (1987- present), The Beyond Programme at Utrecht (1999-2009), Netherlands, Trekoner’s Art plan, Denmark(2000-2012), and the regeneration of Ballymun, Ireland (1997 - 2009).

It is important to note that the idea of Art and Planning is most popular in developed countries, predominantly the United States of America and Europe. Europe’s cultural policy states that the EU member states are facing difficult times¹¹. With increased movement of citizens across borders, increasing tension amongst different social groups has prompted the European Union to recognise culture as a tool for social cohesion. This recognition by the European Union forms the basis of advocacy of culture through the continent. In its official report released in 2011, ‘The Role of Public Arts and Cultural Institutions in The Promotion of Cultural Diversity and Intercultural Dialogue’, recommendations to include arts and culture as a major component of city planning were made to policy makers at a national and EU level. From being an idea that arose of experimental, trial and error means, the use of arts and culture in planning has gained official recognition with the publication of this report.

The common factor amongst all the observed cases is that arts was included in urban projects as a part of renewal and city expansion strategies. Another common factor is that all the projects have all started in the same decade. As these urban projects have all come to an end in the past five years (or are still ongoing), it is still up to researchers to study and analyse the effects of Art as a tool for urban planning.

⁸ Refer figure 1.2

⁹ Direction Régionale des affaires culturelles d’Ile-de-France

¹⁰ A detailed account of cases from these three countries are discussed in section 2.3, 2.4 and 2.6 below.

¹¹ As published by the European Union’s Report for the European Agenda for culture, Work Plan for Culture (2011-2014), on The Role Of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue.

Country	Reason for Art Inclusion	1940-1949	1950-1960	1960s-1970	1970s-1980	1980s-1990	1990s-2000	Present (Artistic programmes and notable art projects)
France	André Malraux, the first prime minister for culture advocated the role of arts in Planning	-	First Cultural board (1959)			• Formation DRIAC (1982-1983) • Centre de recherche pour développement culturelle (1982-1983) • Closing of Nantes Shipyards (1987) • JM Aynaud advocated public Art (1987)	• Les Ateliers (1997) • Ile de Nantes (1998)	• Protocoles de décentralisation culturelles (2003-2004) • Le Lien Unique (2000) • L'Estuaire (2007) • Daniel Buren's slave rings (2007) • Plan Graff (2012) • Serpent d'Ossin (2012)
Netherlands	Cultural Policy: State should distance itself from value judgments on art and culture	Dutch Arts Council (1950)	Formation of various cultural policies	Formation of various cultural policies		• Arts Plan (1988) to include Arts in Planning • Regeneration of Kop Van Zuid (1989)	• Artist Krijn Giezzen proposes to purify the Brook of The Hague (1992)	• Beyond Liebsche Rijn (2001) • Participates, Rotterdam by SKOR (2009) • Revitalization of Kalenckebuit (2010)
Ireland	The understandable emphasis of the new Irish state on art of a national or traditional character		Arts council (1951)		Arts Act (1973)	Percent for Arts Scheme (1988)		• Breaking Ground Program in Ballymun, Dublin (2002-2008) • Public Art Program in Dúnghal (2006-2010) • InContext, South Dublin County's Percent for Art Program (2006-2009) • Investment and Cultural plans to improve cultural facilities.
Spain	End of Dictatorship revived arts in the community	Cultural freedom was restricted due to policies of dictatorship of General Franco	Press & Educational activities	New press art funded cultural activities such as San Sebastian film festival	• Dictatorship ended (1973) • Ministry of Culture was established (1977)	• Historic Heritage Act 1985: Preserve much deteriorated historic and artistic heritage. • Bilbao was selected as the city for the Guggenheim Museum. • Barcelona was selected to host the Olympics	• Major cultural events that included inauguration of museums, theatres etc. • 1992 Barcelona Olympics • 1997 Guggenheim Museum was opened • Ministry of Culture was merged with the Ministry for Education (1998)	
United Kingdom	1940's debate concerning the role of the government in funding the arts as an expression of a free and democratic society.	• CEVA- Council for Music & Arts, Chairman: John Maynard Keynes (1940) • "Plan for Arts Centre" (1945) • Arts Council of Great Britain (1946)	"Housing the Arts" in Great Britain (1959)	• Policy for Arts • Art organizations developed in a piece meal pattern.	• Southern Arts Association. • Milton Keynes Theatre commenced	• London included Arts as a part of Building policies	• National Arts & Media Strategy • Establishment of Department of Culture, Media & Sports. • Glasgow- European City of Culture (1990)	• Arts Council of England
Germany	Civil riots that triggered art movements	• Formation of German Democratic Republic and Federal Republic of Germany	• G.D.R: Ministry of Culture was formed (1954)- Promoted classical art forms and everyday cultural activities. • F.R.G: Narrow role for cultural policies due to former abuse of cultural and arts	G.D.R: SEC encouraged formation of Art Organisations like "House of Culture" and Youth clubs.	F.D.R: New cultural policy that included everyday cultural activities.	• F.D.R: New priorities, arts became a magnet for Business & Industries. • Berlin- Recovery of historical inner city.	• Reunification of Germany (1990) • Ruhr region renewal	• Saxony Anhalt Project • Hamburg regeneration (2007-13) • Frankfurt waterfront development • Constant cultural policy reorientation

▲ Fig 1.2: History of inclusion of Art in Planning in select European countries

1.7 Research Purposes And Benefits

The research is primarily exploratory and therefore is limited in its scope. However, the assembled work may be useful for future researchers to delve deeper into several aspects of Art in planning. Despite the set limitations, the thesis aims:

1. To understand the interrelationship between art and planning, artists and planners and their impact on the development of the city
2. To propose and design an evaluation approach that can help assess if and how art contributes to the field of planning
3. To devise the evaluation tool so as to enable future research to establish rules and policies on how art should be included in planning to reap the most benefits

The main goal of this research is to highlight the underlying expectations, motivations and approaches that drive a cultural and artistic planning process. A secondary goal is to facilitate further study into areas in arts-led planning and the proposed framework in this thesis may serve as a point of departure.

1.8 Limitations

- 1) Selection of case studies involved choosing cases in which art had been an integral part of the process from an early stage.
- 2) The thesis is limited to urban projects. Rural projects have not been taken into account.
- 3) The case studies chosen are strictly European.
- 4) The authors have established 4 stages of the planning process (refer figure 1.1) but it is in no means a framework disregarding other existing approaches to evaluation of the role of art in planning or the development of a city.
- 5) Economic indicators apply on a macro level and therefore comparison to previous states will only prove if there is an increase or decrease in the overall economic development of the city.

CHAPTER 2 - EXISTING INSTANCES OF ART IN PLANNING, A LITERATURE STUDY

2.1 Identifying The Existence Of Art In Planning

In order to identify the different cases in Europe where Art has been included in the planning process, the authors conducted a literature and internet search identifying major urban projects across Europe.



▲ Fig 2.1: A mapping of cities with major urban transformation projects across Europe

Nearly every major city in each country has undergone either a renewal or extension urban programme which has used culture as a tool for development/ redevelopment. However, this thesis does not aim to identify urban projects which have gone cultural regeneration. Some projects have considered the establishment of certain performance houses, or schools as means of 'cultural regeneration'. This step, however was crucial to understand the importance that Europe lays on the idea of cultural regeneration and enhancement and inclusion of culture into urban form and life.

2.2 FRAMEWORK FOR SHORTLISTING EXAMPLES

From the various urban projects which involved cultural factors, an effort was made to identify urban projects which focussed on the Arts and not the broad umbrella of culture.

Once projects in which the presence of Arts was identified, the authors selected a few notable projects in which, firstly, Art was one of the main tools driving the regeneration or development and secondly, Arts and artists were included in the planning process right from the beginning stages of the project.



▲ Fig 2.2: Select cases where Art has been involved actively in the planning process

Only the projects which strictly satisfied these two rules were chosen and are presented in the sections below. The case of the Redevelopment of Ile de Nantes, France and the Beyond Project at Utrecht, Netherlands are presented in detail while a short overview of the other cases exhibit how different countries have included Arts in the Planning process.

2.3 Redevelopment Of Ile De Nantes, Nantes, France

2.3.1 Introduction: History And A Brief Overview

Nantes is France's prototype for culture led- urban regeneration. A series of factors contribute to the unique approach that Nantes has adopted for its development.

1. History
2. Politics
3. Focus on Culture

First, it is important to consider Nantes' geographical position along the river Loire. Nantes' strategic position along a major waterway and as the capital of the West of France, the city rose to importance in the seventeenth century as a centre for slave trade between Africa, America and Europe. From an economy spawned by slave trade, the city experienced a shift in economy due to the Industrial Revolution. Its proximity to the river favoured the economic shift and Nantes adopted the role of a major shipbuilding port. Industrial growth led to a massive influx of manual labourers, a destitute population coming from Brittany in particular, which was crammed into insalubrious housing near the factories¹². The economic crisis of the 1970's combined with the decline of industry, the city was in a state of crisis when the last shipbuilding port closed in 1987. The termination of shipbuilding activities ended Nantes' long-term link with 'Naval' history. As a result, the city needed to find alternate means of urban regeneration to refuel its economy.

Simultaneously, there was an increase in awareness of the value of 'culture' in Europe and various cultural bodies were being included as a part of every municipality. Andre Malreux, the first minister for culture advocated the role of Arts and culture in Planning. In Nantes, Mayor Alain Chenard invited artist Jean Blaise to set up the '*Maison de la Culture de Nantes*'. With the motive to promote arts and culture, he went ahead to become the Director of *Centre de Recherche pour developpement Culturel*.

With the election of socialist party leader Jean Marc Ayrault as mayor in 1989. When Jean Marc Ayrault assumed office in 1989, he was faced with the challenge of the renewal of a dead city and he placed his bet on culture. Right from the outset of the urban development on the Ile de Nantes, Jean Marc Ayrault stressed 'the importance of the contribution to be made by combining art and tourism' in the industrial strongholds on the western side of the ile in order to 'breathe new life into the area, and make it more attractive to the outside world' (Masboungi 2003)

The relationship between Jean Marc Ayrault and Jean Blaise would possibly be the most important liaison that would contribute to Nantes' regeneration along a cultural front. In an effort to uplift the city's attitude toward culture, Jean Blaise created the festival '*Les Allumees*' to kick-start the ambitious cultural policy of Ayrault. The festival was the first instance of dialogue between artists and planners and proved to be successful.

Jean Blaise continued to create a string of festivals such as Trafficking, Le Fin de Siecle, L'Estuaire and Le Voyage a Nantes while continuously engaging and encouraging artists to to be a part of the renewal process. As a result, the Company Royale de Luxe, La Folle Journee, L'Ile de Machines and other various artistic acts were set up, rendering Nantes the pioneer in culture-led regeneration. While Jean Blaise created a series of cultural events to create a new identity of Nantes, Jean Marc-Ayrault furthered his cultural policy and envisioned a cultural development of the former port of Ile de Nantes. The Ile de Nantes project, possibly one of the largest urban renewal projects required co-ordination and co-operation between the various actors; planners, architects, artists, municipality, public, private firms. As a result, SAMOA was set up and declared project owner and Alexander Chemetoff of AIN was declared the project architect.

¹² In addition to shipbuilding, Nantes experienced an influx of other industries that were commonly associated with the industrial revolution: sugar refineries, canneries, biscuit factories, distilleries, breweries.

The Ile de Nantes project was birthed in 1998 but took off only as late as 2005. Ever since, SAMOA and various stakeholders have worked industrially to give a new meaning to the city of Nantes. The idea was to recreate the image of Nantes ‘creatively’ and ‘culturally’. At the same time, emphasis was laid on rediscovering and exploring the potential of the Loire. The shipbuilding activities involved dredging of the river lowering its levels and polluting the river. Additionally, the river was taken away from the residents and its presence wasn’t felt as a part of the city. Hence the idea to base the urban renewal in order to reclaim the Loire as a part of the city was born and has been the main driving force of the project.

The regeneration started with Ile de Nantes as its focus. The plan guide for Ile de Nantes as devised by Chemetoff and his team was based on one principle ‘What’s there is there we will engage everything’. As a result, all existing remnants of the former port were subjected to adaptive re-use in an effort to establish a link to the past and present.

It is along these lines that the Ile de Nantes was developed as a ‘creative’ and ‘cultural’ hub for the city of Nantes. In an effort to understand the dialogue between artists, architects, planners and the public, below is a detailed tabulation of the various artistic projects of the city.

2.3.2 The Artistic Approach

Artistic Projects of Nantes

1. Allumees (1987)

About: Les Allumees was the first ‘artistic’ event to kick-start the involvement of artists in the regeneration programme. Six artists from six foreign countries were invited to present and install artworks at various places across the city from six in the evening to six in the morning.

Curator: Jean Blaise

Relationships involved:

Artist-Curator (Artists – Jean Blaise)

Curator – Municipality (Jean Blaise – Jean Marc Ayrault)

Result: Artists gave the city a new identity

2. Compagnie Royale de Luxe (1994)

About: Street art/performance Company founded by Jean-Luc Courcoult originally in Aix en Provence. The company moved to Nantes in 1989 and have repeatedly hosted performances that have completely taken over the city. The older ‘nantais’ will remember till date the spectacles of the Giant in 1994 when the spectacle of art hypnotised the city into following it, much like the Pied Piper from Hamelin.

Curator: Jean Luc Courcoult

Relationships involved:

Public – Artists

Artists – Jean Blaise

Jean Blaise – Municipality

Result: The spectacle that the artists created made the entire city its stage thereby involving all persons who were a part of Nantes.

Such a spectacle required co-ordination amongst artists and city planners and is a good example of how to involve art in Urban Planning.

3. La Folle Journee (1995)

About: La Folle Journee is an annual classic musical festival founded by Rene Martin. It aims to bring the art of classical music to a diverse public audience. It is a 5 day festival with performances at various venues across the city.

Curator: Rene Martin

Relationships involved:

Musician – Curator

Curator – Municipality

Result: Musicians give an identity to the city

Musicians are given an annual platform to showcase their talent.

Forces dialogue between artists/ curator/ planner to plan for the annual event and provide space for it.

4. Ile de Nantes (1999)

About: Ile de Nantes is the centre of urban renewal for the city of Nantes. It is a large urban regeneration project which involves various actors and stakeholders and various projects to shape the cultural regeneration model.

A study conducted by architect Dominique Perrault (1991-1994) highlighted the value of its little known derelict sites when much had been demolished following the shipyard closures in 1987 (Samoa, #1, 2009). In 1999 a competition for the development of the ile de Nantes recognised Alexander Chemetoff as the winner and hence the project of Ile de Nantes was begun.

The important artistic projects of Ile de Nantes that are relevant to the master thesis will be presented in the sections below following a chronological order but with the addition of the (Ile de Nantes) to indicate that the project was a part of a bigger urban renewal project.

Project conception: Jean Marc-Ayrault

Project Owner: SAMOA

Project Architect: Alexander Chemetoff

5. Lieu Unique (2000)

About: A centre to promote visual and performing arts and cultural development. Jean Blaise identified an old *Lefèvre Utile*¹³ factory and suggested to Mayor Jean Marc Ayrault to develop it into a space which would be the spotlight for arts in the city. It hosted the fourth edition of La Folle Journee.

Project Curator: Jean Blaise

Relationships involved:

Artists – Curator

Curator – Mayor

Result: The iconic tower of the old biscuit factory is now a cultural landmark in Nantes and is frequented by locals and tourists to attend the performances there.

¹³ Lefèvre Utile, better known worldwide by the initials LU, is a manufacturer brand of French biscuits, emblematic of the city of Nantes (Wikipedia).

6. Le Cale 2 L'Ile (2005) at Ile de Nantes

About: The former Nantes Association for Heritage Preservation Maritime and River took the name of the location that they relocated to in the former shipyard; Le Cale 2 L'Ile. For the renewal of a former shipyard, it seemed natural to celebrate the site's affinity to boats.

The city of Nantes is very proud of its literary hero; Jules Verne who was born in the city. Jules Verne wrote a majority of his novels on his ships and sold one of his boats, St. Michel II to St. Nazaire. The ship was scrapped in 1911. The members of Le Cale 2 L'Ile became artists in their own sense when they reconstructed St. Michel II, an artistic cultural project that was supported by the mayor.

Curator: Le Cale 2 L'Ile

Relationships involved: Members of Le Cale 2 L'Ile – Municipality

Result: The association has succeeded in restoring 6 heritage boats which are a cultural attraction. The reconstructed St. Michel II adds to the cultural value of the city and has gained great popularity. In addition, the society teaches skills to the unemployed in an effort to equip with them with means of finding employment.

7. Ile de Machines (2007) at Ile de Nantes

About: An artistic project to increase culture tourism, the city invited two artists Patrick Orefice and François Delarozière who invented the ile de Machines. As the site describes it, *Les Machines de l'île are a totally unprecedented artistic project. It is at the crossroads of Jules Verne's "invented worlds", the mechanical universe of Leonardo da Vinci, and of Nantes' industrial history, on the exceptional site of the former shipyards.*

The ile de Machines is located in the old *nefs* of the former shipyard and consists of three projects: The Elephant, The Carousel and the Heron. It is an icon of Nantes, a theme park like attraction that is designed for both children and adults. Intending complete transparency in the process of design, construction, operation and maintenance, the entire project which brings about 500,000 visitors a year is situated entirely in a public space under the spatial trusses of the former *nefs*.

The Elephant is an attraction for tourists and the giant machine makes a tour between the Galerie de Machines and the Carousel, offering the users an entirely new aerial view of the city.

Curator: Patrick Orefice and François Delarozière

Relationships involved: Curators – Municipality

Result: The machines are a cultural icon of Nantes
They contribute to a huge economic revenue.

8. L'Estuaire (2007)

About: One of the foci of the urban renewal of Nantes is to draw attention to and reclaim the river Loire. The Loire connects Nantes and St. Nazaire, the industrial port town which is a part of the Nantes agglomeration. In an effort to bring attention to the Loire so that its presence is *felt* by the city, Jean Blaise conceptualised project *L'Estuaire*. The project happened in three phases: 2007, 2009 and 2012. The project involves shaping territory using art as a tool. Scattered artworks as well as transport along the 60 km stretch between Nantes and St. Nazaire created invisible territories that were used by public and tourists alike. Jean Blaise envisioned

the project as a scattered monument; a Guggenheim museum without the actual Guggenheim. A project conceived as politically strategic by its creator, *L'Estuaire* has extended beyond the purely artistic to become an integral element of the region's transformation as a whole (laGravelaine 2009).

The different artworks of *L'Estuaire* are now largely popular landmarks for the city. *L'Hangar de Bananes*, the project's main social hub by the Loire and *Les Anneaux* by the Daniel Buren are both iconic for both the ile and the city. After years of following a reductive approach to public art, very often considered as the cherry on top, the structuring potential of the works was forgotten. **However, as this project demonstrates, art has the power to create new landmarks, and new points of interest that urban planning alone cannot create (Mici 2015).**

L'Estuaire posed its problems; the bi-annual festival fell within limits that were not completely under the Urban Regeneration Zone (ZAC) – and it was necessary to adopt planning measures that went beyond the ordinary to realize the scope of the project. For Laurent Thery 'the collaborative element was an opportunity we had to seize' (Masbouni & Barbet 2010) The risk was rewarded with almost 40,000 people attending opening day, a success which must be attributed in equal measure to the choice of artwork used and the new public spaces. (laGravelaine 2009)

Curator: Jean Blaise

Relationships involved: Artwork- Public

Artists – Jean Blaise

Jean Blaise – Municipality

Result: *L'Estuaire* knew how to demonstrate in what way contemporary art could have a structuring role for territories. Rather than developing a linear project, there was no total planning here, but the creation of a multitude of places and interest points, whose only link was the river. Consequently, the restructuring started to develop into certain points. **As trajectories of desire, these restructurings were deployed in a vernacular way, following a local logic rather than a uniform plan. (Mici 2015)**

9. Le Voyage a Nantes

About: With the success of *L'Estuaire*, Jean Blaise wanted to magnify the extents of his 'scattered monument' and created Le Voyage a Nantes. Le Voyage a Nantes is a artistic and cultural tour of all the art and cultural landmarks created as a part of the urban renewal of Nantes. With about 30 destinations, in the Ile de Nantes, inside the city, outside the city and in St. Nazaire, the cultural expedition offers the user a cultural trail that has been created over the past 20 years.

Curator: Jean Blaise

Relationships involved: Jean Blaise – Municipality

Result: A cultural trail of artworks around the city of Nantes created a path and can be viewed as a project that shaped paths around the territory; ideally what the field of planning aims to do.

2.3.3 Observations

Impact of Art and Culture on the city

The above listed projects are simply the important artistic projects that contributed to the urban renewal of Nantes. The city's urban regeneration was mainly focussed on the Ile de Nantes' development of creative and cultural industries. In early 2000's Jean –Louis Bonnin, cultural director of Nantes became aware of the economic potential of artistic creation. He noticed that many young people were seeking to start small businesses in the arts. In 2006, Nantes launched the European programme ecce: In working with other European cities we identified common concerns: how to help a young art school graduate start a business, find markets, get funding? (Gravelaine 2011). As Jean Luc Charles, director of SAMOA since 2010 puts it 'It took time to understand that this sector has real economic weight'. While artistic and cultural regeneration was the focus, several architectural initiatives also contributed to this cultural renewal that have not been involved in this thesis as a part of 'artistic' activity.

However developments at Nantes since its rebirthing have contributed to a complete turnover of the city's image. From the image of being industrial and mechanic the city has transformed its identity to being artistic and cultural. Nantes is a 'creative city' whose strategic cultural policy has stimulated the arts in all their diversity.

Nantes decision to culture led urban renewal can be largely attributed to the political will behind the change. Undoubtedly, Jean Marc-Ayrault's stand to lean towards culture as a tool for regeneration was the primary factor contributing to the inclusion of arts in planning. Secondly, Jean Marc Ayrault held his position as mayor for from 1987 to 2012 having successfully been re-elected in 1995, 2001 and 2008. Laurent Devisme accredits Nantes' successful urban transformation model to the political continuity. Apart from Jean Marc Ayrault's long office term, SAMOA's principle actor: Laurent Thery, the managing director held his term for seven years (2003-2010). The project architect, Alexander Chemetoff also was on board from 1997 to 2010 and this continuity in managerial terms ensured a consistent vision for the project.

The second factor contributing to the success of the involvement of arts in the city's renewal process and hence in the role of 'city planning' is the relationship that Jean Blaise and Jean Marc Ayrault. While the former mayor took a risk with opting for a culture based regeneration, his vision was seen through the eyes and supervision of Jean Blaise. Jean Blaise considered the city as his canvas and painted it in a variety of colours. As can be seen from the list above, Jean Blaise is responsible single handedly for two of the main artistic projects of the festival that sparked the culture led regeneration, Les Allumees and the project which resulted in the shaping and creation of a territory between Nantes and St. Nazaire, L'Estuaire. Some of the most iconic artworks that are associated with Nantes can be directly traced back to Jean Blaise. His role in the regeneration of Nantes is exemplary of the role of an artist in the urban planning process.

The third factor in Nantes case that enabled the inclusion of arts and artists in the planning process is the willingness of Samoa to provide a platform for proposals that would otherwise not find a place in typical planning processes. It was proposed initially that the Ile de Nantes be planned as a biotechnology pole. Laurent Thery realised the need to invent a temporary plan while the final plan – Quartier de la Creation took shape. As a result, the Samoa was open to

upcoming artists and ideas, provided them with a platform for their works or tried to put them in touch with architects/ curators to help them in realising their projects. Samoa, in certain cases, acted as a non-intrusive link between artists and planners and this open-mindedness is another reason why arts was involved in the revitalization of the city.

The relationship between artists- planners- community

From the tabulation of various artistic projects above, it is interesting to observe the relationship between the various actors in the ‘artistic’ process of renewal. From a close look at the literature available on Nantes’ development, it is easy to understand that most of the artistic role in the planning process falls in the hands of Jean Blaise. It is evident that Jean Blaise was major driving force that initiated and enabled dialogue between artists and planners. Only Jean Blaise and some other artists had direct contact with the planners/ municipality. This brings us to the question: Should all artists have direct access to planners in such an urban renewal process or is a middleman or ‘urban curator’¹⁴ essential and necessary for the success of such a process? In the case of Nantes, Jean Blaise was an artist whose artistic vision for the city was encouraged by the mayor. Hence, he possessed the means to initiate dialogue between other artists and the planners through the mayor. Under normal circumstances, artists and politicians and planners do not speak the same vocabulary and so, they face a difficulty in understanding each other. In Nantes, Jean Blaise’s ability to communicate with political parties as well as planners made the artistic potential in the planning process more evident.

Another observation that can be made from the above tabulation is that most of the relationships involved in this ‘artistic planning processes are those between individual artists, Jean Blaise and Samoa. No project involves the community, locals or the public in its conception dialogue. Despite the end product being targeted at the public, the artworks are results of a process that is handed to them. Further, most of the artistic projects serve two purposes; the first is the creation of an iconic cultural landmark that creates and improves the image of the city and the second is to promote cultural tourism. Therefore, the target population of this kind of a cultural regeneration is mostly tourists. What, then does the local community think of such a process? This is an important factor to consider, especially since it is the local taxpayers’ money that is being invested in such projects. Despite its image of a ‘cultural’ and ‘creative’ city, little literature exists on if and how the artists involved the community in their artistic process.

The community is expected to adapt and accept the artistic innovations of the city. Nowhere are the following questions addressed:

What do the public actually think of the artistic projects?

Are they aware of the artistic proposals during its conception?

What is their relationship to art and artists?

¹⁴ Urban curator, a term coined and used by Maud LeFloch, Director of Pole des Arts Urbaine (Polau) to describe the role of a middleman who is able to understand both planners and artists and create dialogue between them.

It is clear from recorded history that Jean Marc-Ayrault took the decision to lead the city towards a cultural regeneration.

Generally, culture is closely associated, if not solely depending on, with the local population. In this case, 'culture' was an item that was created not by the population but by a series of artists and architects. In a way it is not a culture that was developed gradually and organically but one that was manufactured in a laboratory and handed out as a packaged product. Is this sort of a 'fabricated' culture actually culture for the citizens?

Gentrification

Generally, with an artistic and cultural regeneration comes problems of gentrification, specifically for the renewal of a former brownfield site. A former industrial town comprises of an industrial labour population. In the case of Nantes, industrial labourers would occupy the quarters close to the shipyard. With the conversion of the former industrial site to a new 'cultural' headquarters for the city, former inhabitants are alienated and forced to move out of their homes. As is generally observed, cultural regeneration projects attracts a Bobo¹⁵ population who are generally upper class and pay more to enjoy the 'culture' around them. This influx of bobos creates a social problem with an inflation in real estate prices. This sort of a radical change in social typology results in social inequality. Even though Nantes Metropole has made efforts to ensure social equity by establishing social housing, the municipality has to realize that it is impossible to solve social problems under the umbrella of 'social housing'.

2.3.4 Conclusion

Nantes' cultural regeneration model was based on the Bilbao regeneration model but the French city was quick to adapt and improvise on the obvious gaps of the Bilbao model. Laurent Devisme describes the Nantes style approach as 'both cautious and pragmatic'. It allows different actors to be involved. Samoa encourages dialogue between planners, artists, architects etc. and at the same time provides them with the means and space for their ideas. Nantes' cultural renewal started in 1987 and in 20 years the city has completely changed its economy, managed to create an entirely new 'creative' and 'cultural' industry and change completely the face of the city. In terms of achievements and results, Nantes has to be lauded for its persistent vision and achieving its goals in such a short term.

Nantes cultural policy is one that integrated the Arts in its planning process. The city's effort to re-establish focus on the Loire through Art is exemplary of how Art and Planning can achieve the planning goals of a city. As Laurent Thery puts it 'Events on the Ile de Nantes have made the public love the waterfront, even more than I could have hoped for. The Estuaire 2007 biennale embraced the redevelopment of the island, culture and events. In just a few weeks, Nantes became a city truly living on the banks of the Loire'

¹⁵ Bobo is a contraction for bourgeois boheme, suggesting a fusion of two distinct social classes (the counter-cultural, hedonistic and artistic bohemian, and the white collar, capitalist bourgeois) which rose to popularity when David Brooks, the American author of *Bobos in Paradise: The New Upper Class and How They Got There*, 2012 used the term to describe yuppies. In France the term is more commonly used and has been used in French pop culture since 1800's when Guy de Maupassant used the term in his book *Bel-Air*.

While the model for cultural regeneration saw a great success in certain sectors, it is safe to say that it has failed to address certain problems that are essential for Nantes to be an example of the cultural regeneration model.

The decision to steer the city towards cultural development was a political strategy and hence the planning system is still, at its roots, a top-down system. Literature suggests that Art and Culture are tools for social inclusion. The SAMOA in its Place Publique even says 'Role of artists in outreach is important to include public in the knowledge and innovation economy'. While the vision to use Arts for social inclusion exists, it has not been implemented. This may be accredited to the top-down planning process even for artistic projects that was adopted by the city.

Is Arts, then, only a tool for touristic cultural development to promote the image of the city?

While such an approach has worked for the city as whole, it is also important for Nantes to explore and exploit the potential of the Arts to improve the conditions of its social strata. At the same time, it is also important to consider the question: What Next for Nantes? As discussed earlier, one of the factors contributing to the success of Nantes' cultural regeneration was political continuity. Jean Marc Ayrault, Laurent Thery and Alexander Chemetoff, the original project heads have all parted ways with the project due to various reasons. Will the successors be able to achieve the same co-operation that existed amongst their predecessors and continue to carry the culture led urban renewal? Will Arts still hold a place in further development or was it a temporary tool, an intermediary between the past and future states of developments? The same question can be asked of cultural regeneration and if it is a practical long term version for a city or if it is just an initial temporary means of uplifting a city.

Whatever the answer is, it is evident from the case of Nantes that the inclusion of Arts in the planning process plays an important role in the development of the city. Arts could hold the potential to shape territories and can be considered an alternate approach the traditional planning practices.

After years of following a reductive approach to public art, very often considered as the cherry on top, the structuring potential of the works was forgotten. **However, as this project demonstrates, art has the power to create new landmarks, and new points of interest that urban planning alone cannot create. (Mici 2015)**

2.4 Leidsche Rijn- Utrecht, Netherlands

2.4.1 Introduction

History and Brief Overview

Leidsche Rijn is a neighbourhood development project in the west of Utrecht, that commenced in the late 1990s. According to urban researchers and sociologists, suburban housing areas are generally characterized with little identity. *"Housing developments are products of conflicting interests: built environment with preservation and development of open space, restricted use of vehicles but close proximity to workplace. If one meets all these conflicting interests, it commonly results in a lifeless whole. One has to find ways to create interesting different identities and allow them to integrate into a real village or district, much like the olden times"* (Heijningen 2001).

To prevent the development of a monotonous environment, the Municipality of Utrecht developed a scenario wherein they introduced public art in the urban development of Leidsche Rijn. This was done in cooperation with SKOR (Foundation for Art and Public Space) (Davidts 2000). The title 'Beyond' is based on the architect Rem Koolhaas slogan *"for each project there is a Beyond, a domain where no clause no jury will follow."* (Hezeen, Gestel & Zonnenberg 2010)

The project was a Vinex¹⁶ (Vierde Nota Ruimtelijke Ordening Extra) assignment for art, which uses Leidsche Rijn as an experimental working area and as a point of departure for further development (Hezeen, Gestel & Zonnenberg 2010). It was a ten year project that lasted from 1999 to 2009, with a massive budget of 10 million (NLG). In Beyond, art is not regarded as a series of aesthetic additions to a new neighbourhood, but as a tool to establish a bond between the architecture, landscape and urban development (Hezeen, Gestel & Zonnenberg 2010).

Leidsche Rijn is one of the biggest urban development sites in the Netherlands, created from scratch by Dutch urban planner Riek Bakker. In 1995, he curated the Master Plan for Leidsche Rijn and it was followed by *'The development of vision: Leidsche Rijn Utrecht'* in 1997. The master plan aimed at building 30,000 houses for about 80,000 people by the end of 2025. The Utrecht municipality decided to involve artists at an early stage in the curation of new districts, to create a local identity and a socially cohesive community (Davidts 2000).

The Beyond Art Committee was headed by Peter Kuenzli, former director of Property Development, Leidsche Rijn. The scenario beyond was written by a group, that consisted of Jan van Grunsven (artist), Bernard Colenbrander (architecture critic), Tom van Gestel and Govert Grosveld (artistic consultants), and Mariette Dölle (former representative from the department of Cultural Affairs). They wrote the Scenario 'Beyond Leidsche Rijn, the Vinex assignment for art'. The project invited artists from home and different parts of the world to explore and experiment with various artistic temporary interventions. These interventions responded to specific developments in Leidsche Rijn and the policies of Vinex in general.

¹⁶ Vinex or Vierde Nota Ruimtelijke Ordening Extra is a policy briefing note that was published by the Dutch Ministry of Housing, Spatial Planning and the Environment in 1988.

One of the key factors that defined Beyond's progress was that it had an open end and the end result was not defined. For effective implementation, it was designed to be adapted and changed through the course of the project.

Visions of Beyond

The meeting held at the Commission of Fine Arts (CBK), Utrecht explained how new neighbourhoods emerging out of Vinex policies resulted in districts without a clear identity or ideology. It focuses on housing development in large outer city areas. It also shed light on the project Leidsche Rijn, 70 percent of which is in the hands of the market, is no exception to the creation of identity-lacking areas. Therefore the municipality decided to use art as a means to shape the territory.

The scenario Beyond was devised in accordance to the municipality's master plan. The scenario emanates from the core concepts (Cultural Affairs 1999):

- (i) Urban variation: The art could be presented in various scale ranging from small to large or short term to long term.
- (ii) Integration: Focus should be laid on integrating arts with the design and planning process.
- (iii) Quality: Increase quality of life in the district, so it can compete with other Dutch cities.
- (iv) Identity: Creation of local identity.

Operational Structure

Beyond will be implemented by the Artistic team, who commissioned the projects. The project coordinators in cooperation with the artists were responsible for the realization of these projects. A programme manager oversaw the whole operation (Hezeen, Gestel & Zonnenberg 2010).

The Artistic Team consisted of Tom van Gestel (chairman), Yvonne Wesselink, Govert Grosfeld, Liesbeth Bik and Nathalie Zonnenberg. The team invited artists to propose an art project. These artists were selected on the basis of their creative talent, past experience and sustainability. The projects were then assessed for their level of feasibility, artistic level and appeal to public (Hezeen, Gestel & Zonnenberg 2010).

Vision to Practice

There are a number of approaches that form the core of the scenario, that enabled the translation of the vision into practice (Hezeen, Gestel & Zonnenberg 2010).

1. An Action Research programme, where artists investigated the potential of Leidsche Rijn through a series of temporary interventions.
2. The Parasites program explored new forms of urbanity and community life.
3. A series of white spots, where art is used as a tool to shape time and space.
4. Artists' homes, which facilitate research into the evolution of the suburbia.
5. Integration of artistic interventions into the community to form a local, long lasting identity

2.4.2 The Artistic Approach

Major Artistic Programs

Action Research

Action Research is the programme that initiated the 'Beyond' artistic process. It consisted of temporary projects and fast-paced interventions by artists in neighborhoods in Leidsche Rijn, that were already occupied (Hezeen, Gestel & Zonnenberg 2010).

The Action Research was introduced by Dennis Adams's project Stadium, where he installed bright orange seats around the neighbourhood. These seats were set up in various random locations in the district, all facing the centre of Utrecht. A few of them were vandalized and broken after a few months. However, this was seen as a positive reaction by the Artist. Dennis Adams felt that a reaction from the residents is a means of understanding their involvement in the community actions. This also emphasized the fact that when the public are not consulted or not a part of the artistic creation, often they feel like the creation is being imposed on them (Hezeen, Gestel & Zonnenberg 2010). Thijs Adams, Director General of cultural affairs says that *"Art in a neighbourhood is often destroyed, defaced or damaged and so residents need to be involved and convinced in the decisions you make, otherwise they feel like they are not taken seriously."* (Adams 1999)

The purpose of Action Research was to make the people enthusiastic about art, but failed to do so. Most of the residents of Leidsche Rijn were trying to settle in and did not find time to be involved in the artistic experiments. Parasite Paradise reaped better results in fostering community interaction and activity generation (Nieuwenhuis 2002).

Parasite Paradise

Parasites is the collective term for mobile architecture and experimental forms of light urbanism. They are small living or working spaces that are easy to move around. Parasites can also serve as community facilities like restaurants, bars, community centres, etc. In 2003, a manifestation of Parasites was founded in Leidsche Rijn next to the information centre for a period of three months. The Parasite Paradise was designed to imitate a settlement, where visitors can stroll, go out, eat and sleep. This project is considered to be the most successful part of the program (Hezeen, Gestel & Zonnenberg 2010).

The master plan of Parasite Paradise was designed by the Belgian architect Luc in collaboration with various other artists. He made a mini-city with many features to make the area a livable town- a bar (Bar Raketa, Inge Roseboom and Mart Weemen), a community centre (Mobile Unit-shed, Daniel Milohnic and Dirk Paschke), skate-ring (Viva el monopatín, Maurer United Architects) and a tri-level adventurous scaffold (Flat Kevin van Braak). In the weekend visitors can continue to eat, sleep and use the other facilities. These were features that Leidsche Rijn did not have at that point of time. A few of these installations were moved around to assess whether they would make substantial contribution to the urbanity and two of them were transformed into permanent facilities (Parasite Paradise 2000)

Parasite Paradise was considered the most successful project in all of 'Beyond', as visitors from the Leidsche Rijn, Utrecht and abroad frequented the space. It was one of the few projects that led to the creation of permanent structures. This is one way artistic interventions can be used to shape territories. However, many residents felt that the neighbourhoods lacked many basic facilities like shopping centres and spending money on cultural facilities was unnecessary (Blink 2003).

White Spots

Leidsche Rijn much like any new urban development is not built in a day. Art is used as an urban strategy in the long term process of building a settlement. White Spots was a project where Beyond bought a number of plots and sites in the district, which led to empty spaces in the neighbourhood (Hezeen, Gestel & Zonnenberg 2010). These empty spaces or white spots were used as sites for temporary art projects. This project is an example of how art was a tool in shaping the urban fabric of a district and fostering community interaction. It was originally planned to sell these sites after a few years, when architecture came into place. Van Gestel says *"White Spots had to make visible what we really had in mind with Beyond. Unfortunately, it was difficult to estimate by 9/11 what the ground after twenty years would be worth. Of land purchase finally came to nothing. White Spots has failed. However, we have claimed land or occupied, as the project of the Danish country Artists 'N55' "*(Van Gestel 2012).

N55 Land was a project, where Beyond claimed a plot of 300 sq.m. This land was dedicated to the public for domestic farming. A mound was erected on this piece of land which could be used as a hangout spot for the residents, for hosting parties, etc. The project Land showcases how artistic interventions can promote social interaction. The project was an artistic expression that wanted to alter the concept of ownership and shed light on collective ownership and collective living. However, the art failed to convey this message according to public opinion. (Vanderbosch 2003). Tom Van Gestel says "If you look at the whole project, it is nothing but a green belt" (Van Gestel, 2012).

The project could have reaped more benefits, if the residents were consulted about what they would like in these empty spaces. Many of the projects in 'Beyond' proved time and again the need and importance for the involvement of public in urban projects in the early stages.

Artists' House

The artist's house is a project that was designed to integrate the artistic side of the program with the urban fabric of the district. 'Beyond' invited artists or architects to propose a design for a residential house, for a plot of 700 sq.m, that was reserved for Beyond in Leidsche Rijn.

The idea of artists' houses comes from Peter Kuenzli, who wanted to see an integrated form of art in project development. According to him, in Leidsche Rijn there is a divide between the needs of the market, ambitions outlined in the master plan and project developers. The project Artists' houses was set out to make this gap visible through the bold design of the houses (Kuenzil 2000).

Artists were chosen on the basis of their creativity to weave new ways of habitation with the building design. The invited artists were: Hans Aarsman collaborating with Erik Kessels, Droog Design collaborating with Next Architects, Joep van Lieshout, Marko Lulic, NL Architects, Sean Snyder, Monika Sosnowska and Barbara Visser.

The conceptual proposals were assessed by the Artistic Team and three designs were chosen for further development. The final designs were then displayed for public view and a voting system was adopted to select the design to be implemented. However, due to constraints in funding, the project was not implemented (Hezeen, Gestel & Zonnenberg 2010).

Sculpture Park

From 2005, the population in Leidsche Rijn continuously increased. At the end of the ten year programme, both the residents and the developers requested the artists to make a lasting impression of the scenario 'Beyond' (Gestel 2012). In 2009, Beyond concluded its programme with the establishment of a permanent sculpture park in the heart of the district. The artists devised a story-line with the sculptures that mimicked an old tradition of literary texts. The concept of the sculptures revolved around hope and the search for love. This was expressed in the seven individual works of art. These sculptures were reflections of the Beyond project, the evolution of Leidsche Rijn and a piece of art for the future (Hezeen, Gestel & Zonnenberg 2010).

However, the permanent sculpture park is a drastic deviation from the original vision of 'Beyond', which was aimed at shaping the district through temporary artistic interventions. Many of the artists who were a part of 'Beyond' expressed that "The idea of a permanent sculpture park varies from the original intentions of the scenario, where a temporary set of interventions was to transform the area. The permanent sculptures conveys the wrong meaning about the whole artistic project." (Hezeen, Gestel & Zonnenberg 2010)

Timeline of Projects

1. Stadium (2003- Temporary)

About: The artists installed dozens of bright orange bucket in the neighbourhoods of Langerak and Parkwijk. They were distributed throughout the area but not in a random fashion. All the seats were facing towards the centre of Utrecht.

Artist: Dennis Adams

Result: Not everybody was pleased with placing of seats as some of them faced a wall or behind a fence. In 2005 the seats were removed from the various building sites in Leidsche Rijn.

2. Parasite Paradise (2003-Temporary)

About: The project consisted of 26 examples of mobile architecture. The movable constructions formed a village setting, where all sorts of functions displayed. These facilities and activities brought the entire temporary village to life.

Artist: Multiple Artists

Relationship involved:

Artist-Curator

Curator-Municipality

Result: This temporary exhibition attracted over 8000 visitors from home and abroad.

3. Land (2003-Permanent)

About: The project is a concept to use land as a tool to shape urban fabric, while promoting social interaction.

Artist: N55- 4 Danish artists

Relationship involved:

Artist-Curator

Curator-Municipality

Result: A plot of 300sq.m was allotted to the public for multiple purposes, ranging from farming to hosting parties.

4. The Parasol (2003-2005 - Semi-permanent)

About: The "Parasol" is a design consisting of two containers made of different materials. The design brings about a sense of ambiguity.

Artist: Milohnic & Paschke

Relationship involved:

Artist-Curator

Curator-Public

Result: This Parasite functioned as a community centre.

5. Dutch Agricultural scenario (2004- Temporary)

About: A moving van with information about farming to help new farmers in Leidsche Rijn.

Artist: Paul Segers

Relationship involved:

Municipality-Artist

Artist-Curator

Curator-Public

Result: A series of videos about new ways of living practised by the farmers in Leidsche Rijn.

6. Refuse Dump (2004- Temporary)

About: A project to instigate social responsibility in regard to domestic waste.

Artist: Dijkman & Osterholt

Relationship involved:

Artist-Curator

Curator-Public

Result: An exhibit was created out of dumped articles, to say no no to dumping articles.

7. Cinema/Studio (2004- Temporary)

About: The project Cinema/Studio was a preparatory research project for the artist house in Leidsche Rijn.

Artist: Apolonija Šušteršič

Relationship involved:

Artist-Curator

Curator-Municipality

Result: The artists in the studio hosted cinema for the children and at the same time serving as a living space.

8. Brite Bike (2004- Temporary)

About: The artist designed a project to provide the residents of Leidsche Rijn their own unique bicycles.

Artist: Jesús Bubu Negrón

Relationship involved:

Artist-Curator

Curator-Public

Result: The residents had their bicycle transformed into a trendy bike covered with reflective coloured tape.

9. David Gibbs (2004- Temporary)

About: The project is an attempt to give substance to a transitory neighbourhood through reworking the existing urban fabric of the district.

Artist: David Gibbs

Relationship involved:

Artist-Curator

Curator-Municipality

Result: Renovated a broken roads and appropriated land

10. Exhibition Pavilion (2005- Semi-permanent)

About: The exhibition pavilion was located at the future community centre of Leidsche Center to generate activity in the area.

Artist: Stanley Brouwn & Bertus Mulder

Relationship involved:

Artist-Curator

Curator-Municipality

Result: The pavilion consists of two white, rectangular volumes that lie across each other. It served as an exhibition space and a workshop for the artists simultaneously.

11. Pursuit of Happiness (2005-Temporary)

About: It was event that explored the meaning of happiness in a modern day Dutch neighbourhood.

Artist: Multiple Artists

Relationship involved:

Artist-Curator

Curator-Municipality

Result: It consisted of various parts: Temporary and permanent commissions, consisting of films and presentations.

12. Nomads in Residence (2005- Permanent)

About: A building that appears to be a black box, which transforms into an inviting structure when the multi-use flaps are opened.

Artist: Bik Van der Pol

Relationship involved:

Artist-Curator

Curator-Municipality

Result: A spacious living space that serves as a residence for the artists visiting the Leidsche Rijn

13. Vivo el Monopatin (2005-2006- Temporary)

About: It is an artistic sculpture that mimicked a skate ramp. It was a monumental tribute to the skating culture.

Artist: Marc Maurer and Nicole Maurer.

Relationship involved:

Artist-Curator

Curator-Municipality

Result: Many enthusiastic skaters from home and abroad skated in it, during its display period.

14. Paper Dome (Semi-permanent- 2006)

About: The Paper Dome was the first flexible cultural facility designed for the residents of Leidsche Rijn. The structure is a light weight and semi-transparent that creates an almost floating effect.

Artist: Shigeru Ban

Relationship involved:

Artist-Curator

Curator-Municipality

Result: Since 2004 the multifunctional Dome has hosted to cultural activities such as a festival for amateur art, Children's Theatre, and the Arts and Interior Market. In the winter of 2005, it was transformed into a temporary skating rink.

15. Cooperatie Terwijde (2006-Temporary)

About: The project was a collective workshop, for the residents and by the residents, where they taught each other various skills.

Artist: Silke Wagner and Sebastian Stöhrer

Relationship involved:

Artist-Curator

Curator-Public

Result: The residents conducted various workshops ranging from music, art, dance and bar.

16. Roulette (2006-2007- Semi-permanent)

About: A round about was used as a connecting element between Utrecht and Leidsche Rijn, through creating a temporary sculptural display.

Artist: Manfred Pernice

Relationship involved:

Artist-Curator

Curator-Municipality

Result: A few sculptures from the museum of Utrecht was transferred to the roundabout for a brief period. A variety of constellations were formed through the duration of the project.

17. Het Reservaat-Back to present (2007- Semi-Permanent)

About: A replica of the life in Leidsche Rijn in 2007

Artist: Sophie Hope

Relationship involved:

Artist-Curator

Curator-Municipality

Result: For one day only you can experience how people lived, worked and played in the Leidsche Rijn of 2007.

18. Meet you at the mountains (2008-Permanent)

About: A project that was designed to create a subtle identity to the heart of Leidsche Rijn.

Artist: Maja von Hanno

Result: Three mounds were erected, through which the roads meander. It was designed to become a landmark for the area.

19. Sculpture Park (2009-Permanent)

About: The concept was to give a permanent form and shape to the memories of the scenario 'Beyond'

Artist: Multiple artists

Relationship involved:

Artist-Curator

Curator-Municipality

Result: Beyond concluded its 10 years with the opening of a permanent sculpture park

List of unrealized projects

20. Dream house Dossier

About: An artistic collaboration between the artists addressing the issues of urban transformations.

Artist: Mark & Mark & Paul

21. Wapla

About: To create special car wash places where the dirty water will be collected.

Artist: Multiple Artists

22. Railway Tunnels

About: Liven up the interiors of 8 railway tunnels with multiuse modular installations.

Artist: NL Architects

23. Handstand

About: The artists designed a life-sized excavator doing a handstand on its bucket, to portray work in progress

Artist: Milohnic & Paschke

24. Art work for a noise barrier

About: The artist proposed a 15-m-wide strip of mud that covered the barrier from top to bottom. He wanted to fire this mud from the bottom for a period of 3-4 day.

Artist: Guillaume Leblon

25. Sjek le plek

About: It was a program designed to enable high school students create projects for their environment.

Artist: Melle Smets

2.4.3 Observations

Tom van Gestel says that *"Beyond was an incomparable project, both nationally and internationally. It has become the object of study. Well it could have been more radical. Yet much has happened with it, especially in the width of films to sculptures and unexpected effects."* (Gestel 2012).

Art was included in the expansion of the city of Utrecht to curate an identity for the new sub-urban area. Beyond, the ten year project was an extension of the master plan for Leidsche Rijn, which resulted from a combination of need for a new planning approach to avoid monotonous development and need for funding from the Arts Council. It used Arts and Culture to promote social activity and in creation of a sense of place, that lacked in most suburbs.

It is evident from studying the various projects that the Arts Committee comprising of Kuenzil, Hezeen, Gestel and Zonnenberg were primarily responsible for driving the project from start to end and it also lays emphasis on the existence of a strong core team to prevent the project from losing focus. Beyond was successful in involving Arts and Artists at every stage of the programme from conception to implementation. However, in most cases, the public were mere spectators of the intervention or they were included in the final operational stages of the project. Therefore, it is evident that the public were not an integral part in the ideation of the projects.

The continued progress of the scenario Beyond is accredited to the framework, rules and policies that were adopted in linking Arts to the planning of the city. The scenario employed very vague principles that enabled it to adapt itself according to the impact it had on the area. Such a political framework was beneficial for Beyond, as it was able to change tracks through the course of the projects. However, there is no proper way to evaluate if this approach was the primary reason for the favourable outcome of the projects. A few projects were successful in the creation of local identity, fostering community interaction and shaping the urban fabric of the district.

2.4.4 Conclusion

Mariette Dölle, an artist from Beyond, says that *"Beyond was a successful art project, in which many projects are successful. Because a few projects get a permanent place in Leidsche Rijn. Beyond instigated similar art projects in new neighbourhoods in Netherlands. Also, internationally, it has identified artists in shaping new residential areas."* (Dölle 2012).

Numerous projects in Parasite Paradise and white spots proved to be successful in fostering community interaction and shaping the urban landscape of the district. They also served the indirect visions of the master plan in attracting population to the neighbourhood. According to literature about Beyond, this in turn economically benefitted the suburb and magnetized investment in the area.

However, a number of projects in Beyond were considered failures by the artists, as they were unable to translate the intentions of the projects into reality. The scenario 'Beyond' did not benefit the field of art or was successful in promoting a sense of art/culture in Leidsche Rijn. The permanent sculpture park stands proof to its failure in making the temporary interventions the core of the project.

A phenomenon that constantly recurs in the scenario is the lack of reaction or negative feedback from the residents. They do not understand the meaning of the intervention and many residents felt that a lot of money was being spent on cultural installations instead of basic facilities. The key reason for the projects not being able to form a strong link with the residents was because they were purely designed by the artists with little or no involvement of the residents of Leidsche Rijn. Can it be considered that the planning and arts commission did not include the public in projects that focused primarily on creation of identity? Should public opinion be relevant only if the project emphasized on improving social interaction? Evaluating and assessing the processes and approaches adopted in the projects would help planners understand the pros and cons of Beyond. Also, it will further aid in establishing methods on how to integrate Art and Planning.

2.5 Copenhagen- Living Copenhagen

2.5.1 Introduction: History And Brief Overview

Art and Culture have been used in Denmark for many decades for economic and social upliftment (Bayliss 2007). From 1960s to 1980s, arts and culture were used as tools solely for economic development and increased access to arts and cultural activities changed the way arts were used in planning (Bayliss 2007). In the early 1990s, culture-led strategies and arts-led strategies were used as a means for social cohesion and community development. Under this section, we discuss an artist-led urban project: *Living Copenhagen*, that initiated social interaction in the district of Skt.Kjelds in Copenhagen.

Integrated Urban renewal

Since the last few years, Copenhagen has been striving hard to transform itself into the "world's most liveable city", by providing a clean environment, varied urban life and a social and sustainable city (The City of Copenhagen, A Metropolis for People 2008). In order to achieve the future vision, the city initiated the renewal of its inner districts. The Integrated Urban Renewal project (IUR) was established in 2010, to address the "social, cultural, spatial and environmental aspects" of a few chosen underprivileged collective neighbourhood districts (The City of Copenhagen, IUR 2012).

One of the most important aspects of the Integrated Urban renewal was the involvement of citizens in all stages of the renewal process. This was essential to promote a sense of ownership among the residents towards the district (The City of Copenhagen, IUR 2012). The projects were financed by the state and the municipality of Copenhagen. However, the revitalization of these districts were expected to attract private and public investment, which in turn will increase the quality of life in these districts (The City of Copenhagen, IUR 2012).

Integrated Urban renewal in Skt.Kjelds

The district of St.Kjelds is situated in the Northern part of Copenhagen. The district is composed of socially and educationally diverse population of 24,000 residents. The Integrated Urban Renewal in St.Kjelds was a five-year project (2011- 2016), designed to address the issues of social inclusiveness and cohesion (The City of Copenhagen, IUR in Skt. Kjelds 2011). The visions of Copenhagen were reflected in the IUR goals for St.Kjelds, where the primary aim was to improve the quality of life, through increasing the attractiveness of the area and by fostering social development (The City of Copenhagen, IUR in Skt. Kjelds 2011).

Integrated Urban Renewal in St.Kjelds also focused on the involvement of residents and local institutions in the entire process. The five year program was subdivided into various individual projects, consisting of interested members and residents. Art and culture form the keystone of these projects and act as a strategic tool in three spheres: Meeting places, Activity Generation and Public Cooperation. These approaches were chosen as they catalyse public participation and are low-cost methodologies for social development (The City of Copenhagen, IUR in Skt. Kjelds 2011).

Artists were an integral part of the entire process and served as an activating element in involving the public and promoting interaction. They were also the link between the residents

and the municipality, where they translated the municipality's visions into projects and the public's' desires into the projects' progress (The City of Copenhagen, IUR in Skt. Kjelds 2011). In terms of meeting places, art and artists were tools for experimentation in public space, to strengthen social relationships, promote network opportunities and create a sense of belonging in the area. These can range from interventions on the streets to establishment of community facilities like urban vegetable gardens and temporary parks (The City of Copenhagen, IUR in Skt. Kjelds 2011).

Cooperation and activity generation were chosen as strategies to enhance the social sustainability of the community. When members of the community work towards a common goal, the quality of life in the district improves steadily. Generating activity in the area is a means of promoting interaction and social responsibility among the inhabitants. These three spheres are interwoven with each other, where development in one will in turn facilitate development in the other two spheres (The City of Copenhagen, IUR in Skt. Kjelds 2011).

Living Copenhagen is one of the temporary projects based on artistic interventions within the Integrated Urban Renewal in Skt.Kjelds.

2.5.2 Artistic Approach

Living Copenhagen

Living Copenhagen was a temporary project that stemmed from a cooperation between the Secretariat and the School of Critical Engagement. It was an initiation program for the entire renewal process in this district and it took place for five months from January to May 2012. (Knudtson, Living Copenhagen 2012).

The project was driven by 12 international artists and architects in partnership with the municipality, who temporarily/permanently worked and lived in the area. It was supported by local partners like Supertanker, Isabel Froes and The Danish Arts Council. Also, it was constantly reviewed by eminent architects and urban planners like Nils Norman and Francisco Villeda (Knudtson, Living Copenhagen 2012).

Living Copenhagen was implemented in two phases. The first pilot-phase was an experimentation stage where artists were hosted by the residents and they developed and tested their research methods and approaches. During this phase, the district served as an urban laboratory for the artists to come up with projects for the second phase (Knudtson, Living Copenhagen 2012).

After the end of the first phase, residents selected the projects they wanted to participate in. The projects proposed by the individual artists varied depending on their education, social background and their perspective of the district and the city. In May 2012, an exhibition was conducted to showcase the various projects that were implemented during these five months. Also, Living Copenhagen was accompanied by a Lecture and Film series that shed light on the intentions and results of the individual projects (Living Copenhagen, Public Works 2012).

Eight projects were designed by the artists and they were implemented with the help of the participating residents. Below are discussed the projects that fostered community development and identity creation.

Artistic Programs

1. Instant Hygge

About: The project was the brainchild of American photographer David Granskog. He invited the residents for an instant English breakfast every Sunday that would happen in a different place.

Artist: David Granskog

Relationship involved:

Artist-Curator

Curator-Public

Result: The location of the breakfast was indicated on the project's Facebook page and residents were requested to bring food to share with the fellow participants. The collective breakfast blurred the boundaries between public and private spaces and to brought the community together and fostered interaction (Living Copenhagen, Public Works 2012).

2. One bike a day

About: The project intended to bring a temporary positive visibility for unused cycles. The purpose of the project was to transform bikes into art pieces for a period of two week in April 2012. It was a way of showcasing everyday objects in a different light and to make the public see their daily spaces differently. Also, it was an approach to initiate interaction among the residents.

Artist: Laura Georgescu

Relationship involved:

Artist-Curator

Curator-Public

Result: The participants of the project put up signs on cycles in the area stating "this bike will be transformed into an art piece, please remove the sign if you are using your bike". The bikes with intact signs were transformed into art pieces, each with a different idea for the two weeks. A book of all the cycles were published in May for the exhibition (Living Copenhagen, Public Works 2012).

3. Living Space

About: The artists focused on design interventions and strategies that linked the residents not just to their buildings, but also with the spaces connecting the different buildings. The art emphasized on creating a cohesive social relationship among the residents and their environment. Planting party, an artistic project provided residents with necessary materials to plant seeds in their balconies, which would be an aesthetic and green addition to their homes. This project was followed by another, named Piggy Backing, where residents traded plants, exchanged seeds, gardening ideas and DIY gardening techniques.

Artist: Maja Nydal and Melissa Turner

Relationship involved:

Artist-Curator

Curator-Public

Result: The project resulted in the activation of social activity and created a strong sense of community ownership in the neighbourhood. Art was effectively used as a means for social development and cohesion.

4. This space for Rent

About: The project stemmed from the interest in the potential of public spaces to affect daily life. The artists wanted to explore the capability of underused or neglected public space to form urban centres for neighbourhoods. The aim of the project was to create a platform for facilitating interaction between city planners and the community, which would lead to initiation of alternative methods of social experiences. The intervention focused on Tåsinge Plads, a huge green unused open space at the junction of two neighbourhoods. The public space was divided into smaller spaces with poles and these small squares were assigned different community functions.

Artist: Dragos Ivanet and Joss Hamilton

Relationship involved:

Artist-Curator

Curator-Municipality

Result: The project initiated interaction between the residents and the planners. Residents started using Tåsinge Plads for a variety of community activities and this fostered community development and improved the quality of this underused space.

5. 30 Wonders

About: The artist curated and produced interventions and activities for a period of one month, which aimed at activating and raising awareness about existing open spaces and objects in the neighbourhood. The artist designed daily activities, which involved transforming everyday spaces and objects like lampposts and sidewalks into simple art pieces. These interventions were focused on making the residents appreciate and understand the potential of their routine spaces.

Artist: Marion Preez

Relationship involved:

Artist-Curator

Curator-Public

Result: This was one of the most successful projects of Living Copenhagen. Through minimal interventions the participants gave the spaces an all new look. This project proved that Art can be an effective tool in promoting social activity and the aesthetic quality of a space.

6. Child Researchers

About: The views and perceptions of a child towards his/her living space was the key driver for this project. The project started off with interacting with children and learning about casual play areas in the neighbourhood in exchange for blow bubble bottles. Later, the artists worked with a group of children towards creating plans for public spaces.

Artists: Nicole Garneau, Marion Preez and Maria Bruun Eichhorn.

Relationship involved:

Artist-Curator

Curator-Public

Result: The artists exhibited a proposal outlining alternative ideas and uses for spaces in the neighbourhood, which were aimed at inducing a playful experience in adults and children.

7. Kalaallisut Naatsiivik

About: The artist wanted to create a positive image about Greenlandic culture in Greenland-Denmark residents mixed neighbourhood. The project involved using ancient Greenlandic traditions in open space which revolved around fairy tales and other rituals. Green spaces were transformed into Greenlandic abodes for a period of two months.

Artist: Anna Kautenburger

Relationship involved:

Artist-Curator

Curator-Public

Result: The two month experiment enriched and enhanced the spaces and residents with a multicultural experience. The Greenlandic traditions focusing on social activity, generated a lot of community activities and improved social interaction among the different nationalities.

2.5.3 Observations

The purpose of art and culture in the case of Integrated Urban Renewal and Living Copenhagen is located within the goals of social development. These goals were accomplished in the form of projects and strategies. The eight projects implemented by Living Copenhagen brought about an activation in the community, but not in a way intended by the city authorities (Blum 2013). The whole project provided the Secretariat new strategies and ideas of communicating with the residents. Due to the amount of positive feedback from the community a couple of projects like "This space for rent" and "Instant hygge" were retained till the end of summer (Knudtson 2012).

As the artists used creative and fun ways of engaging the residents, the residents felt like they were an active part of community development. This successfully instigated a feeling of ownership and security among the residents. The artists proved to be an effective tool between the municipality and the residents (Knudtson 2012). The project resulted to be a platform, where the inhabitants got involved and started asking questions about the integrated urban renewal process and its benefits. Living Copenhagen established a communication network among the residents, that was used later to continue with the renewal of the district.

However, there were a lot of problems during the implementation of the various projects. The artists faced problems regarding transparency towards the municipality and they were not funded during the first three months of the project. Consequently, such an approach was avoided for the rest of the renewal process. If an alternate means of collaboration can be established between the artists and the city authorities, art and culture can reach great heights in the field of social development.

2.5.4 Conclusion

The analysis on the district of St.Kjelds and the Project Living Copenhagen has highlighted, how arts-led and culture-led strategies have become an essential part of neighbourhood and city development and how they support, catalyse and accommodate the future visions of a city. It has also emphasized the obvious positive impacts that Arts and Artists can have in terms of community development and social cohesion. On the other hand, it showcases the formal and structural difficulties that can arise during such artistic projects. However, a complete evaluation and analysis of the impacts and results of the project would be helpful in determining the role of artists and arts in community development.

2.6 Ballymun

2.6.1 Introduction: History And A Brief Overview

Ballymun is an area of Dublin, which lies in between the city centre and the airport. In 1950's Ballymun was mostly farmland in the 1950's. In the 1960's, a lot of people lived in the city centre in tenements and did not have proper access to basic facilities. In response to Dublin's Housing crisis¹, the Irish government decided to construct 'state of the art' social housing units at Ballymun to provide better facilities to the people at these tenements.

As was popular in planning practices at the time, planners and architects believed that high rise structures was the answer to housing problems. The aim was to fit as many people as possible in minimum land space. As a result, 6 high rise towers were built and the tenants were moved from the city centre to Ballymun. Each tower was 15 stories high and there were 90 flats to each tower. By the late 1960's more than a few thousands of families had been rehoused in the Ballymun Estate. By the time the construction of the Ballymun Estate was complete, elsewhere in Europe the practice of social housing through high rise structures was being abandoned ² While the residents were originally happy with their new housing, problems soon arose; the central heating could not be turned off, the lifts would keep getting repaired and due to lack of funds, the Irish government could not complete the development of the project and promised facilities such as shopping centres and swimming pools were not delivered to the residents. Further, Ballymun was far away from the city centre thereby isolating the residents from the rest of Dublin.

The situation worsened in the 1980's with people abandoning flats, and the area gained popularity for nefarious activities. Consequently, it was decided that there was a need for complete regeneration of the Ballymun Estate. *The Craig Gardener Report* published in 1993 proposed five possible physical renewal methods for the Ballymun estate. The report stressed the importance of community involvement in the planning process as a key element to the success of the urban renewal.

The report noted that *'Ballymun is an estate with a very strong sense of community identity, and a level of community activity which is very high [...] this [...] level of activity is a symptom of the difficulties faced by the community, because residents find so many matters about which they feel the need to organise in order to negotiate with those in authority [...]'*. (Sommerville-Woodwar & Robert 2002) In 1996, three years after the Craig-Gardner report, Dublin Corporation issued its proposals for Ballymun, which recommended that the flats should be demolished and not refurbished. Dublin Corporation officially recognised Ballymun as an area for renewal and this designation also enabled the Partnership to apply for EU funding from the Urban Initiative Fund.

¹⁷ In the 1960's, many people in Dublin still lived on old and dilapidated tenements. There was a need to house over 100,000 people in proper habitable conditions.

¹⁸ The European experience was that the *'lack of upkeep of common areas, poor workmanship, and lack of communal facilities could lead to the physical degradation of the buildings and social isolation for those who lived there. The negative image of such projects was even earning them the tag of "vertical slums"'* (Sommerville-Woodwar, Robert, 2002)

In July 1997 Dublin Corporation established Ballymun Regeneration Limited (BRL) as its agent in Ballymun: to facilitate community consultation, and to develop and implement a master plan for Ballymun's regeneration. (Sommerville- Woodward & Robert 2002)

Ballymun Regeneration (Timeline)

The chronological timeline of events that led to the inclusion of Arts in the Ballymun regeneration are listed below.

1997

- The government announced the regeneration of Ballymun.
- Consultation with the community to redevelop the masterplan of Ballymun begins
- 2000 participants attend the Ballymun Planning Day

1998

- Planning applications submitted for the new homes
- Plan for axis Arts center is commissioned.

1999

- First phase of housing construction starts
- Ballymun Arts and Community Center Limited is established.

2000

- Phase 2 housing starts on site

2001

- Construction of Civic Houses
- Shangan recycling community center opens

2002

- **Launch of Breaking Ground's Per Cent for Art commissioning programme**

2.7.2 The Artistic Approach

How was Arts involved? (Percent for art Scheme)

Arts was involved in the regeneration of Ballymun through two means: First, the Dublin City Council, launched a Percent for Arts Scheme by which 1% of commission for all projects must be directed towards the Arts. As a result, Breaking Ground would curate artists and artwork that deemed suitable for Ballymun. Second through the Axis Arts and Community resource center that has gained such great popularity that it invites artists from all around the world to initiate and promote socially participative arts.

Breaking Ground (Selected List of Art Projects)

1. Illumination (2002)

About: This project incorporated the floodlighting of the Boiler House at the heart of the Ballymun estate in Dublin. This lighting installation was intended to look at the idea of new beginnings. The lighting produces a transformation of the old without changing any of the physical structure of the buildings. By simply using the process of lighting, in a playful way, how then a building can be transformed from something quite mundane to something fantastical.

Artist: Andrew Kearney

Relationships involved: Artist – Breaking Ground

2. Transition

About: Photo exposition about families in transition from living in their old flats to the new flats.

Artist: Sinead Dowling

Relationships involved:

- Artist - Breaking Ground
- Breaking Ground – BRL

3. Zip (2002)

About: To address the vast interior space of the atrium at the Civic Center in Ballymun, the artist created an installation with colourful LED lights which seemed like it was stitching two walls of the Atrium, like a Zip.

Artist: Corban Walker

Curator: Aisling Prior for Breaking Ground, Ballymun Regeneration Ltd.

Relationships Involved:

- Artist – Breaking Ground

Result: Visual Art Installation for a public space.

4. Amaptocare (2003)

About: Residents were invited to donate a tree to the landscape of the city. Each resident could pick from a wide range of trees and choose a location as to where it would be planted. Each donor was invited to interact on a one-on-one basis with the artist and were asked the question ‘If this tree could speak, what should it say for you?’ The donors’ verbal contributions are printed in white text on a red enamel lectern beside their tree. For every donation, BRL would match the same to contribute to the landscaping of the city.

Artist: Jochen Gerz

Curator: Breaking Ground

Relationships involved:

- Artist – Community
- Artist – Curator
- Curator – BRL

Result: Creation of a planning process for landscaping including artwork that includes the local community. The artwork would manifest itself as a mark of recognition of engagement of the local community in the regeneration of their own area.

5. Home (2003)

About: The artist was intrigued by the relationship between Ballymun’s affinity towards pigeons as pigeon racing was popular in the area. Most residents had pigeon lofts in the balconies or roofs of their houses. There existed a Ballymun Pigeon Club with whom the artist

collaborated to conceive the project *Home*. The artist collected wishes of the residents and tied them to the legs of hundreds of pigeons which were later released from one of the tower blocks.

Artist: Rhona Byrne

Curator: Individually initiated by the artist

Relationships involved:

- Public – Artist
- Artist – Arts Council

6. Fill (2003)

About: An artwork which imitates tears on the pavement in memory of Ballymun's past. Organic Silvery metal decorations along the pavement represent racks, fissures, splits and tears of the previous street from the Old Ballymun.

Artist: Catherine Delaney

Curator: Aisling Prior for Breaking Ground, Ballymun Regeneration Ltd.

Relationships Involved:

- Artist – Breaking Ground

Result: An *un-monumental* monument, re-asserting the area's relationship between place and time, past and present. *Fill* is a memorial suggesting that places need to keep their scars in order to preserve what our finite human memory will soon forget.

7. Hereafter (2004)

About: *Hereafter* was a combination of an on-site installation held over 2 weeks in Ballymun and a black and white film of the installation. Footage of abandoned flats were projected onto walls and other surfaces of the flats. Sound and lighting interventions were placed among and the discarded items and furnishings left behind by the former residents, and the artists used a variety of camera techniques to produce subtle animations conveying the life of the abandoned furnishings once the families had left for their new houses.

Artist: Paddy Jolley/ Inger Lise Hansen / Rebecca Trost

Curator: Aisling Prior for Breaking Ground, Ballymun Regeneration Ltd.

Relationships Involved:

- Artist – Curator
- Curator – Breaking Ground
- Breaking Ground – BRL

Result: The installation was manned, invigilated and mediated by local residents, one of whom was a local historian, and it attracted huge interest especially amongst the children in the neighbourhood, who referred to effect of the multi-media projections and sound installations in the block as the "haunted flats".

By request of Breaking Ground, the artists gave permission for 1,000 copies of the film to be made on DVD and to be distributed freely throughout the community and beyond. Many former residents have a copy of the film

8. Hotel Ballymun (2005)

About: Hotel Ballymun was conceived by artist Seamus Nolan. From 23 March to 27 April 2007, the 15th floor of Clarke Tower, one of the last remaining tower blocks in Ballymun, was transformed into a short stay hotel. Nolan worked with local residents to develop a series of furniture workshops which took place in January and February 2007.

Artist: Seamus Nolan

Curator: Aisling Prior for Breaking Ground, Ballymun Regeneration Ltd.

Relationships Involved:

- Public – Artist
- Artist – Curator
- Curator – Breaking Ground
- Breaking Ground – BRL

9. Misneach: A Monumental celebration of Youth (2009)

About: Focussing on the Irish word for courage, *Misneach*, a monument of a young girl riding a horse was conceived by the artist to sit on the median of the main street of Ballymun. The girl for the monument was chosen from the community with the idea that ‘everyone is a hero’.

Artist: John Byrne

Curator: Breaking Ground

Relationships Involved:

- Artist – Girls chosen to model for the monument
- Artist – Breaking Ground

Result: Breaking Ground hosted many public seminars and talks between John Byrne and the local horse keeping and riding community and the wider public. The commission was closely followed in the national press and was featured in the RTE/Wildfire "Whose art is it anyway?" documentary broadcast in 2012.

10. Another Sphere (2009)

About: A pair of stainless steel hemispheres are situated in the Balcurris Park. The respective hemispheres, and the subjects reflected on their surfaces, are continuously filmed by two CCTV cameras, which transmit the two images to a central broadcasting point. There, the images are juxtaposed and simultaneously broadcast together to form a full circle on a plasma screen integrated into the architecture of an exterior wall of the new pavilion.

Artist: Kevin Atherton

Curator: Breaking Ground

Relationships involved: Artist – Breaking Ground

Result: Atherton’s work plays with the idea of surveillance, using CCTV in a positive way by attributing an unexpected, performance role to these devices and wittingly or otherwise, the passer-by, the audience, becomes and is included in the work.

2.6.3 Observations: A Critical Analysis

The inclusion of Arts in Ballymun's regeneration can be attributed to Ireland's cultural policy and per cent for Arts programme. Arts and artistic programmes in Ballymun are used as a tool for social and cultural regeneration. Considering Ballymun's history, Arts is used as a tool for social healing from the wounds of the 'Old Ballymun'.

As is evident from the timeline, Arts was included in the regeneration process 5 years after the master planning of the regeneration had begun. Breaking Ground was set up from an administrative front to commission artists and art projects that would 'heal' the society. Most of the arts commissions have a 'regenerative healing' theme attached to it. The positive aspects of such a filtering of commissions is that the city council is ensuring that all the artwork in Ballymun can form an intimate connection with the citizens.

Projects like *Amaptocare* involve Arts in the planning process and integrate the community in the city development at the same time. Parallely, projects like Hereafter help ease the pain of radical transformation from 'Old Ballymun' to 'New Ballymun'. Even artistic installations and monuments have stories attached to them as in the case of *Misneach*.

However, a lot of the material about Arts in Ballymun is published the Ballymun Corporation in positive light of the effects of such artistic interventions in the Ballymun renewal. While the Dublin City Council set up Breaking Ground as the Per Cent for Arts Scheme, there is no actual evaluation process for the artistic projects to discover their impact on economic, social and territorial fronts. Additionally, many of the residents were wary of Art Projects. For example, *Hotel Ballymun*, though popular and well known, received a lot of negative feedback. The community voiced their opinions on online forums³ some of the Arts programmes were 'swanky' and made for elite tourists. Some of the former residents of Hotel Ballymun were surprised to see that the *Hotel Ballymun* guests were provided with a swipe card for entering the building as a safety measure, a necessity that they weren't provided with when they were residing in the flat.

While general feedback about the Percent for Arts scheme was positive, it is to be noted that majority of the artists involved in the process were internationals. Committee meetings were held between BRL, Breaking Ground and Artists. As artist Joaklim Saflund originally questioned at one of the meetings⁴, "Should the art be coming from inside the community to a greater extent, rather than all of us coming in and converging and putting our things into this new environment?"

Very few locals were present at such meetings and it remained unclear as to why BRL responded saying that the local committee meeting would be a separate one. In such a regeneration process whose image is 'community involvement', we see that the locals were not present at the initial meetings with the artists. Can it be assumed then that in the Ballymun Regeneration process, the city council decided to use Arts as a tool for social development without including all the factors that contribute to this sphere of 'social'? In this manner, the Art plan and projects are forced on the community and they are expected to adapt to it.

¹⁹ As found at

http://www.indymedia.ie/article/81761?condense_comments=true&userlanguage=ga&save_prefs=true

²⁰ As found at <http://www.irishtimes.com/culture/ballymun-s-dreaming-spires-1.1055215>

Breaking Ground has published a book *Breaking Ground 2002 – 2009*, listing the various artistic commissions that contributed to the regeneration process. The missing piece of such a publication is a comprehensive evaluation on the role of arts in terms of actual development.

2.6.4 Conclusion

Ballymun's history called for a tool for social re-development. Breaking Ground was the city council's answer to such a situation.

It is impossible for Per cent for art programmes to escape the need to deliver to the objectives of planners. Architects have received their quota of high-priced and often banal pieces around public buildings and spaces that the community will be inured to learn to like, eg. Andrew Clancy, Cathode / Anode,(2006) or Catherine Delaney, Fill (2005) but, by and large, that has not been the primary focus of 'Breaking Ground'.

Thirty of the 48 commissions included of local community groups and four local artists on their Internet site involve the participation. Participation has been the cornerstone and the most visible aspect of the programme overall. It has provided a major vehicle through which an attempt has been made to draw a line under the past and engage people in the process of re-envisioning their own community (Dowie 2012).

Undoubtedly, the programme has supported Arts in the Planning process and included Arts in the community and fostered social interaction. However, a comprehensive analysis of the impact of these artworks on social development and the reaction of the local community to such a process would prove helpful in identifying the actual role of Art in regeneration processes.²¹

²¹ As found at <http://www.irishtimes.com/culture/ballymun-s-dreaming-spires-1.1055215>

2.7 Trekroner Art Plan

2.7.1 Introduction: History and a Brief Overview

The district of Trekroner is a pre-determined expansion of the city of Roskilde in Denmark. The development of this district involved artists in the urban planning process from the early stages of the project. The Trekroner project is an example of how artists can be integrated in all phases of a project from planning to implementation. Also, it showcased how art and artists can positively impact the spatial and social development of a newly developed area (Bergendal 2002).

Since the 70s, there were several plans and attempts to facilitate the implementation of this new part of the city, but was seldom fruitful. The University of Roskilde was the first facility to be established in this area in 1972. In the late 1990s, a modern park structure was built around the university to cater to the constantly growing number of students. Many planners were discussing integrating the university with the city of Roskilde, through the development of a new suburb around it. This paved way for the municipality to reinstate the plans for the Trekroner project (Bergendal, Jørgensen & Jørgensen)

The conception of this new area was a window into the past experiences of city expansion projects in Denmark and Europe. Detailed studies of these experiences showed that most of these attempts to integrate larger areas into one resulted in the creation of monotonous and lifeless environments with excessive social problems. Over the last few decades, the connection between the people designing the spaces and the people residing in it have been slowly diminishing (Bergendal 2002). In order to avoid such problems, city administrators and planners decided to use art as a powerful tool in the development of Trekroner.

The master plan for Trekroner revolved around two main ideas: Knowledge and Nature. Knowledge emphasized the already existing university and Nature laid focus on the countryside and its harmonious integration with the future development. Art and Artists were chosen to be a part of the planning process to unify the diverse components of the master plan (Lokalplan)

Meanwhile, Denmark much like the rest of Europe was going through a period of economic stagnation and the municipality had to look for alternate means to fund the Trekroner Project. Consequently in 1999, the planners of the Roskilde City Council applied to The Danish Arts Foundation for financial support (O'Neil 2011).

2.7.2 The Artistic Approach

The Art Plan

The Danish Arts Foundation together with the municipality of Roskilde created the Trekroner Art Plan. The Arts plan investigates how, where and which projects can integrate the artist in the programming and design stages of the planning process. An Arts committee was formed for the Trekroner project, worked alongside the architects, planners and the municipality

(Strukturplan). Jeppe Aagaard Andersen, artist and landscape architect and Kerstin Bergendal, artist were hired to curate proposals for the Art Plan. The proposal was to suggest contemporary expressions of art rather than appointing spaces for appointing monumental artworks (Bergendal 2002). The artists were also asked to suggest an implementation and operational plan for the proposal, for the specified time frame of 12 years.

The municipality and the Danish Arts Foundation sided with the Art Plan proposed by Danish artist Kerstin Bergendal and she was given a dual role of working independently and with the committee.

Framework of the Art Plan

The Art Plan proposed by Kerstin Bergendal consisted of a tri-level interwoven strategy. Each level had its own focus but also worked simultaneously with each other (O'Neil 2011).

The first strategy centred on the involvement of artists in the beginning stages of every project, where artists interacted and discussed with the planners and architects in the programming of these projects (O'Neil 2011). The artists were invited to collaborate in the decision making of the location, size and character of the new settlements. The artists proved to be a valuable addition in suggesting new ways and forms of conceptualizing every project, which would further aided in creation of a local identity.

The second strategy was about the introduction of Temporary artworks. Artists were invited to perform or display their artwork for a short period and then another artist was invited to do the same (O'Neil 2011). One of the prerequisites of these art works was that the artist had to relate his piece of art to the inhabitants of the area. This promoted community participation and involvement of the public in the art works. This long term strategy consisting of short term exhibition inculcated a sense of belonging to the area and would enrich its local identity (Bergendal 2002).

The third strategy is called "memory box", where it focused on the collection of local memories over the period of 12 years. The documentation could involve anything place specific from festivals to daily life in the area. At the end of this time period, it could result in a museum like collection, where any passer-by could go through it to understand the evolution of Trekroner (O'Neil & Bergendal 2008).

How does it work?

Kerstin Bergendal acted as a link between the artists, the architects/planners and the public. She facilitated the collaboration between the architect, builder and artists for selected projects in the area of Trekroner. These projects ranged from new developments, renovation of existing structures, housing settlements to public facilities. Individual artists were shortlisted by Kerstin Bergendal based on their earlier works. Then, it was her role to negotiate with the architects to understand their style of work and their preferences with the choice of artist. Finally, the architects were given the responsibility to choose the artist they wanted to work with on the projects (O'Neil & Bergendal 2008). Additionally, Bergendal also had to explain the role of the artists to the builders, who were usually reluctant to the idea of an artists' inclusion in the project, bearing in mind that it might increase the rent rates of the housing projects. However,

Krestin Bergendal played no role in the proposals made by the artists. The freedom of artistic expression was entirely bestowed to the individual artists involved in the projects (O'Neil 2011).

The twelve year research, living and working in Trekroner resulted in numerous projects which were designed and carried out by the chosen artists. Following, two of those projects, 'A bridge across the lake' and 'Three towers of Trekroner', will exemplarily be further described.

Artistic Projects

A bridge across the lake

About: The design included a wooden pedestrian bridge across the northern part of the artificial lake, connecting the Roskilde University and the new neighborhood. There was no public square proposed in the master plan of the Trekroner area, so the multifunctional foot path also served as an outdoor interactive space (O'Neil 2011).

Artist: Danish landscape architect, Ib Asger Olsen and British artist Nils Norman

Relationship involved:

Architect-Curator

Curator-Artist

Artist-Municipality

Result: This project is an example of how an artist and art contributed to enhancing spatial identity and social cohesiveness. Artist Nils Norman defined the visual character of the bridge, where its several branching arms form a complex spatial structure. The bridge also connects two artificial islands in the lake and together this composition acts as a platform of interaction for the residents of the area and the students of the university. Also, the bridge reinforces the importance of the park and the lake in Trekroner (Bergendal, Jørgensen & Jørgensen).

Three Towers for Trekroner / BMX Track

About: This project is the result of a long term dialogue process between the residents, artist and the planners of Trekroner. In 2009, the residents of Trekroner wanted to build a BMX track for outdoor community and sports activities. They initiated, formulated and were an integral part of the design of this space. Also, they chose the location for the project and built the track themselves (Bergendal, Jørgensen & Jørgensen).

Artist: Krestin Bergendal

Relationship involved:

Public-Artist

Artist-Curator

Curator-Municipality

Result: After detailed discussion with the inhabitants, Artist Krestin Bergendal proposed several additions to break the mono-function of this space. She designed three glass towers that could serve as a room for the judges for the BMX races and serve as coloured lanterns in the night. Also, she added projection screens and audio systems, which could transform the entire area to host parties, view movies, etc. (Bergendal, Jørgensen & Jørgensen). The active

involvement of the artist in this project facilitated community participation, social interaction and creating a specific local identity to the space.

2.7.3 Observations

Obstacles faced by the Art Plan: Financial Crisis

The Trekroner Art Plan is yet another arts project to experience financial constraints. The Arts plan and the committee functioned administratively under the municipality (O'Neil & Bergendal 2008).

However, the municipality was always reluctant in funding the projects commissioned by the Art Plan as they were partly considered a part of The Danish Arts Foundation. Whereas, the committee and the plan were looked at as part of the municipality by the Danish Arts Foundation.

The projects were funded one by one with varying intervals in between. They had to often look for funding from external sources, but seldom found any apart from builders. The arts committee played an important role in acting as "translators", in translating the intentions of the arts project to the municipality and the system (O'Neil & Bergendal 2008).

Outcome of the project

The Trekroner Art Plan changed tracks through the course of twelve years. After the implementation of the first stage, the amount of existing population was not adequate to proceed with the second stage (O'Neil 2011). The Art Plan then adapted to fostering community development in the neighbourhood. However, the project opened up gates to business investments in the area. It also attracted population from the city to move into the suburb through the increase in social activities, associations and community clubs.

The biggest success of the Trekroner Arts Plan is that it successfully instigated the inclusion of artists in planning projects in Denmark.

Critical Analysis

Trekroner, a newly developed district, proved to be one of the pioneers in arts-led city development. Extrapolating from the timeline of events in Trekroner, it is evident that the inclusion of art and the involvement of artists in the urban development process positively contributed to the growth of Trekroner. The primary vision of the Art Plan was to create a district that steered away from the characteristics of conventional suburban neighbourhoods that lacked identity and social cohesion. It focused on the creation of projects that fostered public interaction and create an identity at the same time. The entire scenario lasted twelve years and promoted social interaction by involving public in the conception of the projects and creating interactive spaces for them. The project established a few permanent facilities that was lacking in the area earlier.

However, the Art Plan did not succeed in inculcating an artistic approach to future urban projects in the area and the key reason for it being the low degree of interaction between the artists and the residents of the area. Apart from the principal artist Krestin Bergendal, the other artists restricted themselves to the committee of planners and architects. Nevertheless, it was

the role of Krestin Bergendal to create a link between the art, the intervention or the project and the residents. Would the project have been more successful if all the artists were allowed to be a part of transferring the intentions of the artistic plan to the public?

The Trekroner Art Plan facilitated the collaboration of artists, architects and builders that provided new ways and approaches to conventional urban projects. It also shed light on the possible operational frameworks to be followed and measures taken when art and artists are included in the urban planning process:

Firstly, any long-term urban project is subject to changes and adaptations through the course of the project. Therefore, a definite foreseeable result for the inclusion of art or artists in it should be avoided and a flexible approach should be followed. However, a concrete plan for the duration is unavoidable in terms of planning and mitigation. So planners and artists should arrive at a junction, where art can be accommodated within the master plan through a responsive and adaptive path. The focus shouldn't be on the plan and how much it is realized, but on the actual perspective of one place after another (Bergendal 2002).

Secondly, the implementation of various projects by the Trekroner Art plan reinforced the importance of a mandate or contract detailing the inclusion and role of artists in the project. In long term plans, it is not unusual for the architects and builders to be changed in the early stages or during the course of the project. A solid contract stating the involvement of an artist is important, as it ensures that they stay till the end of the project irrespective of the change in the other professionals involved. Also, it is essential for the mandate/contract to define the role and limitations of the artist in the project. This will ensure that the artist and architect executes his part of the work in the given time and allocated budget. The master plan of the city was finalized before the initiation of the Arts Plan. This affected the role of the artists in the urban projects. If the role of the artists and their inclusion in the projects is concreted in the form of solid contract, they can act as a powerful tool in transforming an area.

2.7.4 Conclusion

The analysis of the Arts strategies in Trekroner shed light on how Arts and artists can be a new approach and a positive addition to conventional urban planning methods. Apart from creating a cultural identity and fostering interaction, the Trekroner Art Plan was successful in attracting population and economic investment to the area. However, the artistic process established the district as one with a high degree of culture and creativity. Thus, was the project successful in creating social cohesion or it did only attract the creative class, which eventually increased real estate values, making the district inaccessible to all social classes? A comprehensive analysis of the impacts of the Art plan on the newly created district will aid in understanding how exactly Arts contributed to the growth of the city.

2.8 Gentrification

Arts and artists are renowned for instigating change in a neighbourhood, district or a city. These artistic interventions result in both positive and negative outcomes. They have been widely credited for their role in facilitating and catalysing gentrification.

Gentrification is a process that involves investment or reinvestment in destitute inner-city neighbourhoods that leads to a demographic shift towards wealthier residents and businesses, and an increase in property values (Deutsche & Ryan, 1984; Ley 1996; Mathews 2010; Zukin 1982). Authors like Freeman and Braconi consider the process of gentrification as a potential means to improve the deprived neighbourhoods, through enhancement of facilities and services and decrease in the crime rates (Freeman & Braconi 2004; Papachristos et al 2011). However, gentrification is widely criticized for causing the outmigration of the original population and displacement of small businesses and these residents are not able to remain in the area to enjoy the new improvements that result from the investment in the neighborhood. (Newman & Wyly 2006; Smith 1979; Zukin 1982).

Apart from displacing the long-term residents of the neighborhood, Gentrification also poses as a threat to young upcoming artists. Gentrification upsets a long tradition of artists moving to big, vibrant cities that offered affordable rent, freedom of artistic expression and the company of other artists (Laugh 2014). For emerging artists, it has become almost impossible to make it to big cities without trust funds. These young artists unable to afford the continuously increasing rents are excluded from interacting with other creative minds, mentorship and guidance from mature artists and ultimately the opportunity to be a part of a cultural stimulation (Laugh 2014).

While there are many external macro-level causes that attribute to gentrification, arts and culture remain to be the source that sparks this change in a neighbourhood (Grodach et al 2013). According to Zukin(2010) and Ley(2003), artists transform the aesthetic value of the impoverished and dilapidated area into artistic centres filled with restaurants, bars and studios. This in turn paves the way for reinvestment by members of the creative class with higher income and real estate developers, which magnetize the area for future economic growth, steering away from intentions of social development (Lloyd 2010; Silver & Clark 2013; Zukin 2010).

Since the late 1980s', arts and culture have a more direct link with gentrification, as an tool for urban planning and policies. (Cameron & Coafee 2005). There are two different approaches that are being followed to catalyse urban development, through the inclusion of arts. One where non- profit organizations work on dilapidated downtown neighbourhoods to attract investment in the area. (Birch et al 2013; Grodach 2010)The other, where the municipality funds organizations towards the establishment of cultural facilities like theatres and museums that make the city more attractive for further investments. (Evans 2003; Grodach 2011).

Theories proposed by Pratt (2008) and Scott (2006) shed light on city strategies that focus on the creation of commercial art industries. These industries range from films, music, dance to

modern technology-based design sectors. Also, commercial art industries tend to attract more specialized and skilled labour to the city that aids in the creation of cultural-creative districts (Currid & Williams 2010; Scott 2006). This also leads to gentrification, as artists and workers from these industries seek for accommodation in close proximity, which increases the rent (Grodach 2012).

On the other hand, there are several researchers concentrating on the benefits of arts in the renewal of neighbourhoods without gentrification. (Grodach 2011a; Jackson, Kabwasa-Green & Herranz 2006; Markusen & Gadwa 2010; Stern & Seifert 2010). Arts also contributes to the indirect development of a neighbourhood, through export of commodities produced by the artists. This, apart from attracting visitors, benefits the surrounding neighbourhoods through a "spill over" effect. Arts, Artists and Culture contribute to the improvement of life of the existing residents, through artistic and educational programs and workshops (Markusen & Schrock 2006).

In summation, a vast amount of literature and documentation has established that arts and culture play a key role in altering the conditions in urban neighbourhoods and business districts. While the artistic presence acts as a catalyst for city development that majorly benefits the elites and the creative class, others claim that the involvement of arts in neighbourhood renewal and city development benefit the existing residents. Can gentrification only positively affect the city while eventually displacing the original population and businesses or can a link be made between arts and city development/regeneration that constitutes 'positive gentrification' that benefits the existing residents and the newcomers?

CHAPTER 3 - GAPS AND METHODS

3.1 Existing Discrepancies

Through the various literature studies presented, we can safely say that the involvement of Arts in the Planning process is a 'recent' concept. An analysis of existing literature suggests that the evolvement of such a practice started in the late 1980's as a result of the need for an alternate approach to planning. Despite the various efforts to include the Arts in the field of Planning, the literature studies documented above show obvious gaps. Firstly, there is no substantial scientific literature on the role of Arts in Planning with respect to the specific cases. Secondly, there is no comprehensive evaluation of the effects of such an artistic involvement. Thirdly, there is no record of the precise stage¹ of the planning process in which artists and Arts were involved.

The initial aim of this thesis was to identify various cases in which Art has been involved in an urban planning project not as an element of decoration, but as a tool to boost the city's planning objectives. We realized that the difficulty lay in this identification. There is no documentation of cases that directly fall under the use of Arts in the planning process. For the most part, it can be attributed to that there is no proper definition of what categorizes as 'Arts in Planning'.

On further study, it was found that the inclusion of Arts in the field of Urban Planning is a relatively popular method for urban renewal and regeneration projects. A brief overlook at major urban renewal projects show that terms that are actively associated with regeneration are 'arts', 'creative' and 'cultural' industries. But the lines of difference between the three different terms is blurry. While selecting our literature studies, we were careful to identify and limit projects in which Arts and artists were involved from the beginning stages of a planning project. However, there exists cases wherein arts and artists have been involved in the later stages of a planning project. Such differences give rise to questions that are obvious gaps in existing research material with regard to the subject at hand.

1. What are the differences in the outcome of the urban project when Arts has been introduced in different stages of a planning project?
2. Is one better, that is to say, more successful than another?
3. Does the field of Arts and artists actually contribute to urban development or is it just a tool to increase the aestheticism of the project?
4. What are the long term effects of the inclusion of Arts in Planning?

3.2 Need For An Evaluation Tool

As a result, the authors of this thesis realised that it would be impossible to conduct a comparative analysis of the above mentioned cities without a standard model to facilitate such a comparison. Information required for a detailed comparison of the effects of arts in the planning process is not readily available and a researcher has to contact several different sources to gather such material to understand and analyse such a subject. In order to understand the effect of the role of Arts on Planning, a researcher has to first establish contact with relevant persons involved in the process: artists, curators, politicians, members of the municipality, social groups, community individuals, tourists, etc. A standard set of questions need to be asked to the various actors across cases in order to obtain a general overview of the way Arts can influence urban development. A quick internet study of previous efforts to arrive at a framework for documenting and evaluating the Arts shows that there is very little existing cases which have aimed to do so.

Evaluation of Public Art is more common than the evaluation of the role of Arts in Planning. This is evident from the various evaluation schemes available in the case of Ballymun. One of the forerunners of the evaluation of Public Art is the tool created by the Public Art Think Tank, ixia²² in collaboration with OPENSpace²³. It is the only legitimate example in which a Public Art Collective has provided a platform for artists and planners to work together, in addition to the creation of a comprehensive evaluation system for the Public Art projects. Ixia also suggests and advises and worked with the government in publishing the National Planning Policy Framework with a well-rounded emphasis on public art and cultural development. Ixia's evaluation toolkit consists of two parts: the Ixia matrix²⁴ and the Personal Project Analysis²⁵. A quick look at the toolkit will establish that for the most bit, the toolkit uses qualitative indicators for evaluation. Economic indicators are the only quantitative indicators, where one can directly compare scores. This can be attributed to the fact that the evaluation of public art is mostly qualitative as its results and effects are qualitative. The toolkit is aimed to be used at all stages of a project: conception, initiation, manifestation, completion to evaluate the effect of the public art on the surrounding. Further Ixia aims to create a database of public artwork to study, research and provide meaningful evidence to all those interested in public art.

While Ixia sets the bar for the evaluation process and the inclusion of the Arts in the Planning process, its focus lies solely on Public Art. If a database, similar to the one that ixia aims at creating, is formed with a focus on the role of Arts in Planning, researchers can provide useful evidence of the contribution of Art to Planning.

Art in the Planning process is a relatively new concept and is one which faces much cynicism. The two fields have not been spoken of within the same context and therefore it is important to find out how the Arts can actually contribute to the goals of Urban Planning in the various manifestations of its existence.

Notes 22-25 in page 59

3.3 Aim Of The Evaluation Tool

The next part of this research will be dedicated to the development of an evaluation tool to examine the role of Arts in the Planning Process. The aim of this tool is to arrive at a comprehensive framework that can assess the contribution of Arts to development of the city in terms of Urban Planning.

The aim of the tool is to fill the gaps in the current research proceedings

1. Create a comprehensive database of cases where Art has been used in the planning process. As mentioned earlier, the role of Arts in Planning can be studied effectively to draw conclusive results only if a database of existing projects is created. The tool is therefore to be used in future research as a means of collection and compilation of different cases across Europe where Art has been used in the Planning process. This will concentrate all relevant cases in one data pool, making it easier for researchers to classify, search and study specific cases.

2. Identify and establish contact with the various actors to gather relevant information to identify how Art contributed to Spatial, Social, Economic and Cultural Development. The tool aims to gather information from people occupying specific positions in the project to gain a first-hand understanding of how Arts contributes to urban development.

3. Apply a standard set of indicators across cases to arrive at a score for every case to aid with further comparative analysis. The problem with most cases is that each one has a different history, influence, approach and outcome. The aim of the tool is therefore to develop indicators that could be applicable to all cases. Common indicators, combined with a scoring system can help establish a neutral base to study the subject from a comparative perspective.

4. Help in further research of the subject. In the future, when Arts is used as a tool for urban renewal or regeneration or for the creation of an urban territory, the tool can help the government, planners, artists and locals understand how exactly has Arts has previously contributed to urban development. It can help the involved actors understand the reasons behind a ‘good’ example and form lessons for what contributed to higher social/spatial/economic/cultural development.

²² Ixia is the public art think tank – it provides guidance on the role of art in the public realm. Ixia works with artists, policy makers and implementers within the public and private sectors. It carries out research, supports events and delivers training, and commissions new writing and publications.

²³ OPENspace is the research centre for inclusive access to outdoor environments based at the Edinburgh College of Art and Heriot-Watt University.

²⁴ Ixia Matrix can be found in the appendices

²⁵ Ixia personal project can be found in the appendices

CHAPTER 4 - WEAVING AN ANALYSIS: FRAMEWORK

4.1 Collate

4.1.1 What Is Collate?

Collate is a tool designed to capture, evaluate and analyse the outcome of the engagement Arts, Artists and Culture in the planning process of an Urban project.

4.1.2 Who Uses It And When Is It Used?

Collate can be used by any Facilitator, who can be an administrative authority, urban planner, artist or an external evaluator, to document and measure the impact of interlacing Art and Urban Planning. It should be used to evaluate projects at least 3-5 years after the completion of the project, in order to understand how the project has influenced or impacted the public and the development of the city.

4.1.3 Objectives Of Collate

The objective is to assess if the inclusion of Arts & Culture has contributed to the development of the urban project and the city. The tool addresses the degree of contribution of every project in four spheres- Spatial, Social, Cultural and Economic. The output gives the researcher a comprehensive picture detailing the spheres that have been positively impacted by the involvement of artists and arts in the planning process. Moreover, it facilitates the comparison of artistic urban projects not only within a city, but compare various cities, resulting in a complete analysis about how Arts benefit urban projects and the city. These results can be used to measure the level of success of individual projects and the city as a whole, from which future planners and artists can understand how to integrate arts and artists in the urban planning process.

As discussed in the paper, Arts and Culture are involved in urban projects for a variety of purposes- City regeneration, City Expansion, etc. Artists can be included in the planning process at various levels of a project, from conception stage to implementation stage. The assessments can be used to compare the differences between the results in the various approaches and comprehend which approach is the most beneficial. In the long run, the tool can also facilitate the creation of a set of policies on how should artists be included in the planning process.

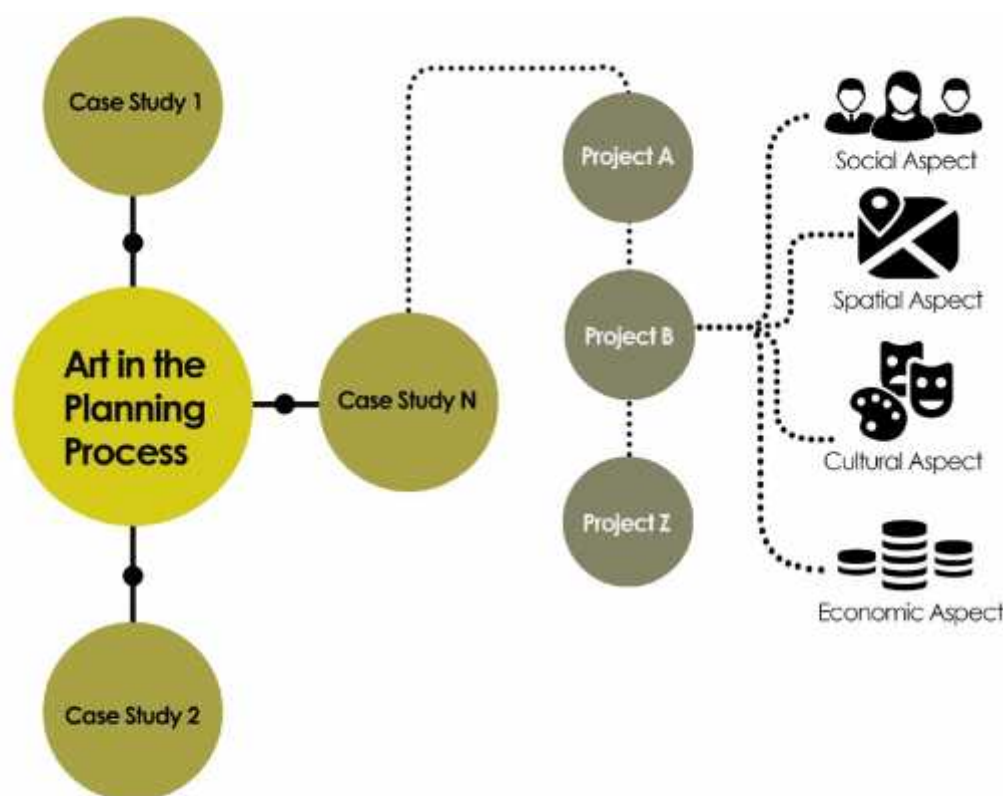
4.1.4 Methodology - How Is It Used?

Collate uses an extensive multi-level system comprising of qualitative and quantitative methods to arrive at quantifiable values. As mentioned above, Collate can be used to examine and analyse projects within a city, projects between cities and compare different cities.

The intricate process is made up of various stages. Every Urban project lasts for several years and are composed of numerous individual projects. Each one of these individual projects

impacts the public, the neighbourhood and the city in terms of social, spatial, cultural and economic aspects. Taking this into consideration, Collate enables the evaluation of all these aspects at an individual project level, resulting in appropriate scores or values for every aspect.

A summation of all these scores results in a total score for every project and further adding the scores of the individual projects yields the score of the overall urban project / Case Study. The acquired data can be used to analyse the different projects and cities, to study the possible positive outcomes of integrating Art and Artists in the urban planning process.



▲ Fig 4.1: Collate- Methodology

4.2 Evaluation And Scoring System

Collate employs qualitative methods to obtain the Social, Spatial and Cultural aspects of projects, which are then converted to a numerical value. It uses a quantitative method to calculate the scores for the Economic Development Aspect. Collate operates in three stages to arrive at a total score for the city/case study, which indicates the level of success in engaging art and artists in the planning process.

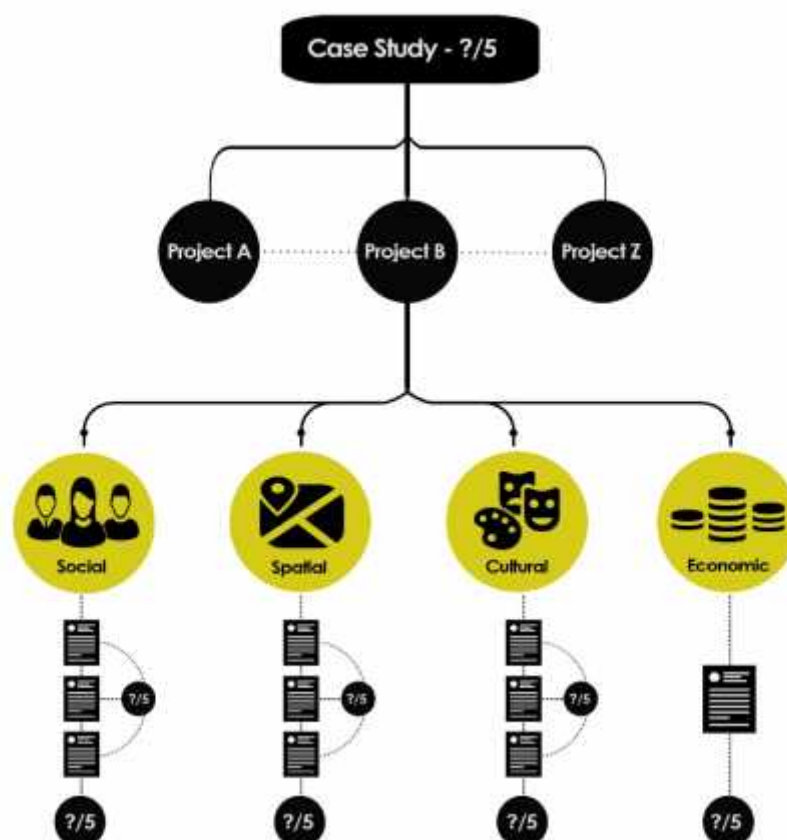
Level 1: This level deals with scoring for a project, for the four spheres of Collate- Social development, Spatial development, Economic development and Cultural development. Firstly, a constant number of samples are chosen before the start of the data collection process. The samples can consist of public, municipality, artists or planners. Three questionnaires, one for each sphere (economic, social, spatial or cultural) is given to every sample selected and each questionnaire is valued to a score of 5. Then the individual scores for every sphere is totalled and aggregated to a score of 5.

For example: 100 samples are chosen to evaluate Project A. Each sample answers one social, spatial and cultural development questionnaire, resulting in a total of 300 questionnaires. The score for Social development is obtained by aggregating the individual sample scores from the 100 social development questionnaires. The same method is employed in calculating the individual scores for Spatial and Cultural development. However, economic development includes one data sheet that is calculated for a total score of 5.

Therefore every project will have an individual score for four spheres. That is, each project will have a score for social, spatial, economic and cultural contributions. These four scores together will make up the Project score, which is explained below.

Level 2: Project Score: The secondary level includes calculating the overall score for every project that comprises of the social, spatial, economic and cultural scores. This score is obtained by combining the already acquired individual scores for every sphere. Points are converted so that each project gets a score out of a total of 5 points.

Level 3: The final level provides the facilitator with the total score for the city or the chosen case study. The total score is a cumulative aggregate of the project scores of all the projects in the case study.



▲ Fig 4.2: Collate- Scoring System

4.3 Evaluation Method

Collate is a tool that comprises of seven instruments. These instruments aid in the process of collecting data. The Collate data analysis instrument is then used to analyse and visualize the acquired data. The various collate instruments are:

1. Collate for Members of the Municipality, Planners and Artists
2. Collate for Spatial Development
3. Collate for Social Development
4. Collate for Cultural Development
5. Collate for Economic Development
6. Collate for Comparative Analysis - Project level and Case study level
7. Collate for Data Analysis

4.3.1 Collate For Members Of The Municipality, Planners And Artists

This Collate data sheet is reserved only for Members of the Municipality, Planners and Artists who were a part of the urban project. It is primarily a tool to classify urban projects in terms of attributes like purpose of the project, scale of the project, duration of the project and the level of inclusion of Arts, Culture and Artists in the project. The tool questions if the project facilitated the integration of art and artists in the planning process of the project and depending on the answer it proceeds to six more questions, which help in understanding the artistic urban project. The classification and the answers of the data sheet are taken into account when categorizing the projects according to their degree of success or failure. Collate for Members of the Municipality, can be done at project level and case study level in accordance to the details required by the facilitator.

This particular instrument plays a key role in identifying the type of projects and cities that are most benefitted by the inclusion of Arts in planning. After identifying these projects and cities, it helps in analysing the diverse approaches was followed in integrating the artists and the work dynamics between the artists and the planners.



Collection + Evaluation
COLLATE
 for
Members of the
 Municipality, Planners and Artists

To be filled by the researcher

Name of the project :	
Temporary/Permanent	Interactive/ Static
Duration :	Date:
Score out of 5	

1. Please fill in the details for question 1-2 and tick the most suited response for the questions 3-11.

1 Name of the project	2 Duration of the project
3 Scale of the project ☐ Neighbourhood level ☐ Block level ☐ Zonal level ☐ City level ☐ Agglomeration level ☐ Regional level	4 Nature of the Project ☐ City regeneration ☐ City development/expansion ☐ Community development ☐ Tourism development ☐ Others (Please specify : _____)
5 Were Art and Artists a part of the planning process? (If no, skip questions 6 to 11) ☐ Yes ☐ No	
6 At which stage was the influence of the artists felt on the project? ☐ Programming ☐ Design ☐ Implementation ☐ Adaptation	7 What support was most important for Art to be a part of the planning process? ☐ Municipality support (rules and regulations) ☐ Community support (interest and participation) ☐ Funding ☐ Awareness of the importance of the subject amongst various spheres of people (Political, public, stakeholders)
8 Was the inclusion of Art in the planning process reflected on the outcome of the project? ☐ Evidently ☐ A little bit ☐ Not at all	9 Did the artistic interventions cause public infrastructure development? ☐ No ☐ To an extent ☐ Yes
10 What was the extent of dialogue between artists and planners? ☐ None ☐ A fair amount ☐ Great amount	11 Were artists a part of the decision making committee? ☐ Yes ☐ No

▲ Fig 4.3: Collate- Data Collection tool for the Members of the Municipality, Planners and Artists

4.3.2 Collate For Spatial Development

Art plays a powerful role in shaping a territory and Space is an attribute that is evidently impacted by the inclusion of art (Miles 1997). The change in the character of a public space is experienced by all of its users. However, each user's emotions and opinions towards the space varies and it is almost impossible to reach a consensus. Collate for Spatial Development addresses the outcome of every artistic project through eight indicators, where each indicator is valued on a scale of 1 to 5. These individual indicator scores are then converted to a total of 5. The chosen indicators helps the facilitator understand the level of success of Art and Artists in contributing to the Spatial development of the area and the city.

Identity Creation: Art is widely credited for its ability in creating an identity for a given space (Clark 2008). However, the uniqueness of the created identity varies for every artistic intervention. This indicator addresses the extent of the individual character created by the project.

Impact of existing space: Any project has an impact on its surrounding and this impact can be minimal or major. Therefore, it is necessary to document the amount of impact, which will help the facilitator understand the significance of the project.

Activity Generation: Art and artistic projects usually claim to increase the level of activity in an area and it is important to examine the level of activity generated by the project.

Functionality: Artistic projects are renowned for adding aesthetic value to the neighbourhood or the project. However, it is essential to know if the project played a role in increasing the functionality of the space.

Attractivity: An artistic project is viewed differently by every individual and collecting data about every person's perspective towards the change in attractivity of a space, helps one understand the degree of the project's success in the making or transformation of that space.

Spatial Quality: Functionality coupled with attractivity and identity, changes the quality of a space and this change can be positive or negative. A measure of increase or decrease in the quality of a space is vital in evaluating the benefits of an urban project.

Environmental Impact: It is always essential to determine, the environmental impact of a project on its surroundings, which includes its effects on air quality, soil quality, measure of noise in the area and water quality.



COLLATE

for
Spatial Development
as a result of artistic projects

To be filled by the researcher

Name of the project :

Temporary/Permanent

Interactive/ Static

Duration :

Date:

Score out of 5

1. Please tick the most suited response to the indicator in question.
2. In case the indicator is not applicable to you, please tick the last option
3. Please refer the key below for simplified descriptions of the indicators.

1	Identity Creation	None	Minimal	Considerable	Strong	Very Strong	N/A
2	Impact on existing space	None	Minimal	Considerable	Good	Great	N/A
3	Activity Generation	None	Little amount	Fair amount	Good amount	Large amount	N/A
4	Functionality	Not Useful	Minimally useful	Considerably Useful	Useful	Very useful	N/A
5	Attractivity	Poor	Less than average	Average	Better than average	Excellent	N/A
6	Spatial Quality	Deteriorated	Stays the same	Average improvement	Good improvement	Great improvement	N/A
7	Environmental Impact	Deteriorated	Stays the same	Average improvement	Good improvement	Great improvement	N/A
8	Success in territory shaping						N/A

1	What was the extent of uniqueness of identity created by the project?	Select an option that describes your role ☐ Artist ☐ Local community ☐ Local authority (Arts) ☐ Local authority (Non Arts) ☐ Planner ☐ Tourist ☐ Other public
2	What was the impact of the project on the immediate surrounding?	
3	What was the level of activity generated by the project?	
4	How useful was the project to improve the function of the space?	
5	How attractive did the space become because of the project?	
6	How did the quality of the space improve?	
7	How did the project impact environmental quality of the space?	Remarks: (please add any information that you feel is important)
8	Did the project succeed in creating visible/invisible boundaries?	

▲ Fig 4.4: Collate- Data Collection tool for Spatial Development

4.3.3 Collate For Social Development

One of the ways in which art, artists and artistic project foster positive development is through promoting opportunities for social-emotional learning (Ho 2012). It is important to focus on the social-educational value of arts, as it centres on human behaviour and contributes to a happier community (McCollum 2013). Creative shared experiences improves social connections and collective empowerment. Collate for Social Development emphasizes on the benefits of artistic projects through eleven indicators, where each indicator is valued on a scale of 1 to 5. These individual indicator scores are totalled (a score of a total of 55 is obtained) and then converted to a score of a total of 5. The chosen indicators helps the facilitator understand how successful Art and Artists were in the spatial development of the area and the city.

Public Participation: Artists employ creative methods to engage the public in the artistic creation and it is important to assess the level of public participation for every project.

Stage of Public Involvement: Public involvement is essential in determining the outcome of artistic projects. However, public can be included in the projects at various stages ranging from conception to implementation and maintenance stages. Documenting the stage at which public were involved helps in understanding the results of the project.

Addressing Public needs: Any urban project, irrespective of the inclusion of arts and artists, must address public needs. Over the past few years, artistic interventions are used as an innovative approach to meeting public demands. Consequently, it is crucial to measure the level of attention to people's needs.

Community dialog with Artists/Planners: To facilitate a bottom-up approach in planning focus should be laid on establishing a strong link between the community and the artists/planners. Consistent exchange of ideas between these three groups allows for effective planning and execution of projects. It is therefore necessary to take into account the level of community dialog with the Planners and the Artists.

Accountability of public opinion and Adaption to public opinion: Artists and Planners take into consideration the input and information provided by the public regarding a project's design and execution. However, this indicator will help document the weightage allocated for the opinion of the public and if the project's design was adapted according to their opinion.

Facilitation of education: It is well known that artistic methods are commonly used to facilitate education in a community. The artistic projects and artists can aid the community in learning about current issues, politics, different approaches to life and various other skills.

Entertainment Value: To catalyse public participation and interaction, a project must provide entertainment to its users. Consequently, it is required to know if the project created entertainment and if it was enjoyed by its users.

Promotion of social interaction: Social interaction is one of the key factors that is addressed when involving art in urban projects. Collecting data about the project's promotion of social interaction is a good measure of if art has contributed to Social Development.



Collection + Evaluation
COLLATE
for
Social Development
as a result of artistic projects

To be filled by the researcher

Name of the project :	
Temporary/Permanent	Interactive/ Static
Duration :	Date:
Score out of 5	

1. Please tick the most suited response to the indicator in question.
2. In case the indicator is not applicable to you, please tick the last option
3. Please refer the key below for simplified descriptions of the indicators.

1	Public Participation	None	Minimal	Average	Good	Great	N/A
2	Stage of public involvement	No involvement	Maintenance stage	Implementation stage	Design stage	Conception stage	N/A
3	Addressing public needs	None	Minimal	Average	Good	Excellent	N/A
4	Community dialogue with artists/planners	None	Minimal	Average	Good	Excellent	N/A
5	Accountability of public opinion	None	Minimal	Average	Good	Excellent	N/A
6	Adaption to public opinion	None	Minimal	Average	Good	Excellent	N/A
7	Facilitation of education	None	Minimal	Average	Good	Excellent	N/A
8	Entertainment value	None	Minimal	Average	Good	Excellent	N/A
9	Promotion of social interaction	None	Minimal	Average	Good	Excellent	N/A
10	Social cohesiveness	Deteriorated	Stays the same	Average improvement	Good improvement	Great improvement	N/A
11	Quality of life	Deteriorated	Stays the same	Average improvement	Good improvement	Great improvement	N/A

1	What was the level of public participation?	Select an option that describes your role ☐ Artist ☐ Local community ☐ Local authority (Arts) ☐ Local authority (Non Arts) ☐ Planner ☐ Tourist ☐ Other public
2	At which stage of the project were the public involved?	
3	Did the project address existing public needs?	
4	Was there any interaction between the public and the artists/planners?	
5	Was the public opinion incorporated into the project?	
6	What was the extent to which the public opinion was incorporated?	
7	Did the project aid the community in learning? (Skills, Current issues, history, etc.)	
8	If the project created entertainment, how enjoyable was it?	
9	Did the project facilitate interaction amongst people?	
10	Did the project bring different strata of people together?	
11	How did the quality of life improve as a result of the project?	
		Remarks: (please add any information that you feel is important)

▲ Fig 4.5: Collate- Data Collection tool for Social Development

Social Cohesiveness: It is essential to obtain data about the impact of arts and artists on the cohesiveness of a society, as they affect the society positively and negatively. By promoting social interaction, it paves way improving social cohesiveness and on the other hand, it decreases social cohesiveness by facilitating gentrification.

Quality of life: When a project impacts a society or a community in terms of interaction, cohesiveness, entertainment and involvement of the public, it increases or decreases the quality of life in the neighbourhood or city. Therefore, a measure of quality of life will aid in calculating the positive contribution of Arts to the community.

4.3.4 Collate For Economic Development

Arts and culture projects promote more than quality of life to a society or a city. It provides economic benefits to the city and hence artistic approaches are getting increasingly popular in city regeneration and city development (Beyers 2003). All the indicators chosen aid in arriving at a comprehensive value that demonstrates the contribution of Arts and Culture to the Economic Development of a city. The Collate for Economic development is a single data sheet that is to be filled by the facilitator. Data can be collected from external or internal sources that include National and City Statistics Office and Government departments. A constant number of years are determined from the start of the project to 3-5 years after the completion of the project. Collected data is then tabulated accordingly and a final percentage value is calculated to evaluate the increase or decrease in the economy. This will help assess if the project improved the economy of the city.

GVA-Gross Added Value: The GVA will give a measure of the project's contribution to the annual income of the city. It is calculated in terms of per capita income.

Real Estate Price Value: Real estate pricing is a direct indicator of if the project has contributed to making the city economically attractive. An increase in the value will signify that the project has positively impacted the economic development and vice versa.

Unemployment Rate: Measuring unemployment will determine the increase/decrease in the amount of job opportunities in the city.

Employment Rate: The employment rate indicated here is the measure of jobs created as the result of the project. A comparison of the unemployment rate and the employment rate will give a direct measure of if the urban project is contributing to decreasing unemployment.

Taxes: A measure of the taxes within the project's area will aid in calculating the increase/decrease of economic activity in the area and also indirectly measure the increase/decrease of income of the residents and businesses in that area.

Creative industries: Measuring the number of creative industries in the area will help in assessing if the project that contributed to attracting and facilitating the establishment of creative industries.

Tourism: Artistic urban projects promote the touristic value of a city. However, various other factors may influence the touristic significance of a city. Measuring the level of touristic

activity every year may help determine if the urban project has contributed to Tourism i.e. if all the other indicators along with Tourism value show an increase, it is safe to assume that the urban project has played a role in the increase of tourism in the city.



Collection + Evaluation

COLLATE

for

Economic Development

as a result of artistic projects

To be filled by the researcher

Name of the project : _____

Temporary/Permanent _____ Interactive/ Static _____

Duration : _____ Date: _____

Score out of 5 _____

1. Please tick the most suited response to the indicator in question.
2. Please refer the key below for simplified descriptions of the indicators.

		Year 1	Year 2	Year 3	Year 4	Year n	%
1	GVA- Gross Value Added						
2	Real Estate Price Value						
3	Unemployment						
4	Employment (Direct)						
5	Employment (Indirect)						
6	Taxes (Indvl, Commercial, Corporate, Service)						
7	Tourism						
8	Creative Industries						
9	Investment			Returns			
10	Investment Pattern	Land	Material & Construction Cost	Labour	Artists	Maintenance & Operational Cost	

1	Measure of the project's contribution to annual GVA in terms of per capita income
2	Measure of real estate prices in accordance to the scale* of the project in terms of per square foot
3	Measure of unemployment within the project area
4	Measure of direct jobs created as a result of the project
5	Measure of Indirect jobs created as a result of the project
6	Measure of taxes within the project area
7	Measure of tourism within the project area
8	Measure of number of creative industries created as a result of the project.
9	Measure of money invested in the project and measure of the returns
10	A splitup of the capital invested in the project

Remarks: (please add any information that you feel is important)

▲ Fig 4.6: Collate- Data Collection tool for Economic Development

Investment and Returns: A measure of the amount of capital invested in the project and the returns from the project will determine if the project was economically successful.

Investment pattern: A documentation of the investment pattern will help in identifying how and where money is being spent in Artistic Urban projects.

4.3.5 Collate For Cultural Development

The planning field is at crossroads of two cultural eras, where the old systems was oriented towards economic development entirely and the new system focuses on the human relations. (Goldbard 2009). Therefore, Artistic and cultural development has become an inevitable part of the new era. Collate for Cultural development revolves around the level of cultural interest and importance created in the community or the city, due to the projects. The evaluation method is the same as the Collate for spatial and social development, where every indicator is scored on a scale of 1 to 5 and the sum of the scores are aggregated to a total of 5. Also, the indicators chosen aim to reflect the significance of arts and culture in the changing era of planning.

Interest in Art and Culture: An interest in arts and culture is inherent in every community, but the level of interest varies from one community/city to another. The indicator examines if this innate level of interest has improved as a result of the project.

Participation in artistic and cultural activities: A measure of the increase or decrease in the level of participation in artistic and cultural activities indirectly reflect the amount of activity generated in the area and the improvement in cultural importance.

Cultural Awareness: Artistic projects are usually commendable for catalysing interaction and cultural interest in a city. However, it is also important to explore the improvement in the cultural awareness, as it helps in generating cultural activity.

Frequency of your visit: A measure of the frequentation of the visitors demonstrates the success of the artistic project and also indicates the quality of the culture curated by the artistic intervention.

Attachment to the project: This will help the facilitator determine the level of personal attachment of every individual to the artistic project and this also indirectly indicates the accountability of public opinion in the creation of the project.

Heritage value: Artistic project are well-renowned for positively contributing to the existing built and natural heritage (The Getty Conservation Institute 2000). This indicator measures if the artistic projects have preserved or enhanced the existing heritage.

Cultural Democratization: This indicator measures if the project aided in hosting or supporting cultural events such as festivals, workshops, concerts, etc., that improved the community's access to cultural facilities.



Collection + Evaluation
COLLATE
 for
 Cultural Development
 as a result of artistic projects

To be filled by the researcher

Name of the project :

Temporary/Permanent

Interactive/ Static

Duration :

Date:

Score out of 5

1. Please tick the most suited response to the indicator in question.
2. In case the indicator is not applicable to you, please tick the last option
3. Please refer the key below for simplified descriptions of the indicators.

1	Interest in Art & Culture	Detiorated	Stays the same	Minimal improvement	Good improvement	Great improvement	
2	Participation in artistic & cultural activities	Detiorated	Stays the same	Minimal improvement	Good improvement	Great improvement	
3	Cultural awareness	Detiorated	Stays the same	Minimal improvement	Good improvement	Great improvement	
4	Frequency of your visit	Never	Once	Occasional	Often	Very Often	
5	Attachment to the project	None	Minimal	Average	Good	Excellent	
6	Heritage Value	Decreased	Stays the same	Minimal enhancement	Good enhancement	Great enhancement	
7	Cultural Democratization	Detiorated	Stays the same	Minimal improvement	Good improvement	Great improvement	

1	Was there an improvement of interest in art/ culture?	Select an option that describes your role ☐ Artist ☐ Local community ☐ Local authority (Arts) ☐ Local authority (Non Arts) ☐ Planner ☐ Tourist ☐ Other public
2	What was the level of participation in artisitic cultural activities?	
3	was there an increase in cultural awareness as a result of the project?	
4	What is the level of the city/ community attachment to the project?	
5	What is your personal level of attachment to the project?	
6	Did the project aid in preservation / conservation of existing heritage?	Remarks: (please add any information that you feel is important)
7	Did the project aid in hosting/supporting cultural events (festivals, workshops,etc) that improved the community's access to cultural assets?	

▲ Fig 4.7: Collate- Data Collection tool for Cultural Development

4.3.6 Collate For Comparative Analysis: Project Level And Case Study Level

Arts and Culture are used as instruments for city development for various different purposes and several approaches are adopted for the same. Therefore it is necessary to compare the results of these different approaches, to find out which have been the most beneficial to the four spheres of city development.

The Collate for Comparative Analysis is a compilation tool that is used to tabulate the aggregated scores obtained from the previous stages. The Comparative Analysis - Project level shows the differences between the degree of success for each project and this enables understanding the level of contribution of every individual project to the Case study/City. It also helps in comprehending how the case study progressed from start to end and if it changed tracks during the course of the projects.

The Comparative Analysis- Case study level compares different case studies and allows the facilitator to identify the case studies/cities that benefitted from the inclusion of Art in urban planning. It aids in pinpointing the sphere (Social, Spatial, Cultural and Economic) that needs focus when integrating Art and Planning. The Collate Comparative analysis tools provide a comprehensive image of if Art contributes to Urban Planning or not.

4.3.7 Collate For Data Analysis

Arts and Culture are widely credited for the development and improvement of neighbourhoods and cities. Therefore, the ultimate aim of the tool is to determine the correlation between the artistic projects and the Social, Spatial, Cultural and Economic development of the city. It is not only important to analyse the link between Art and the individual aspects of urban development, but to also understand the established relationship between these various aspects, when art is included in urban planning.

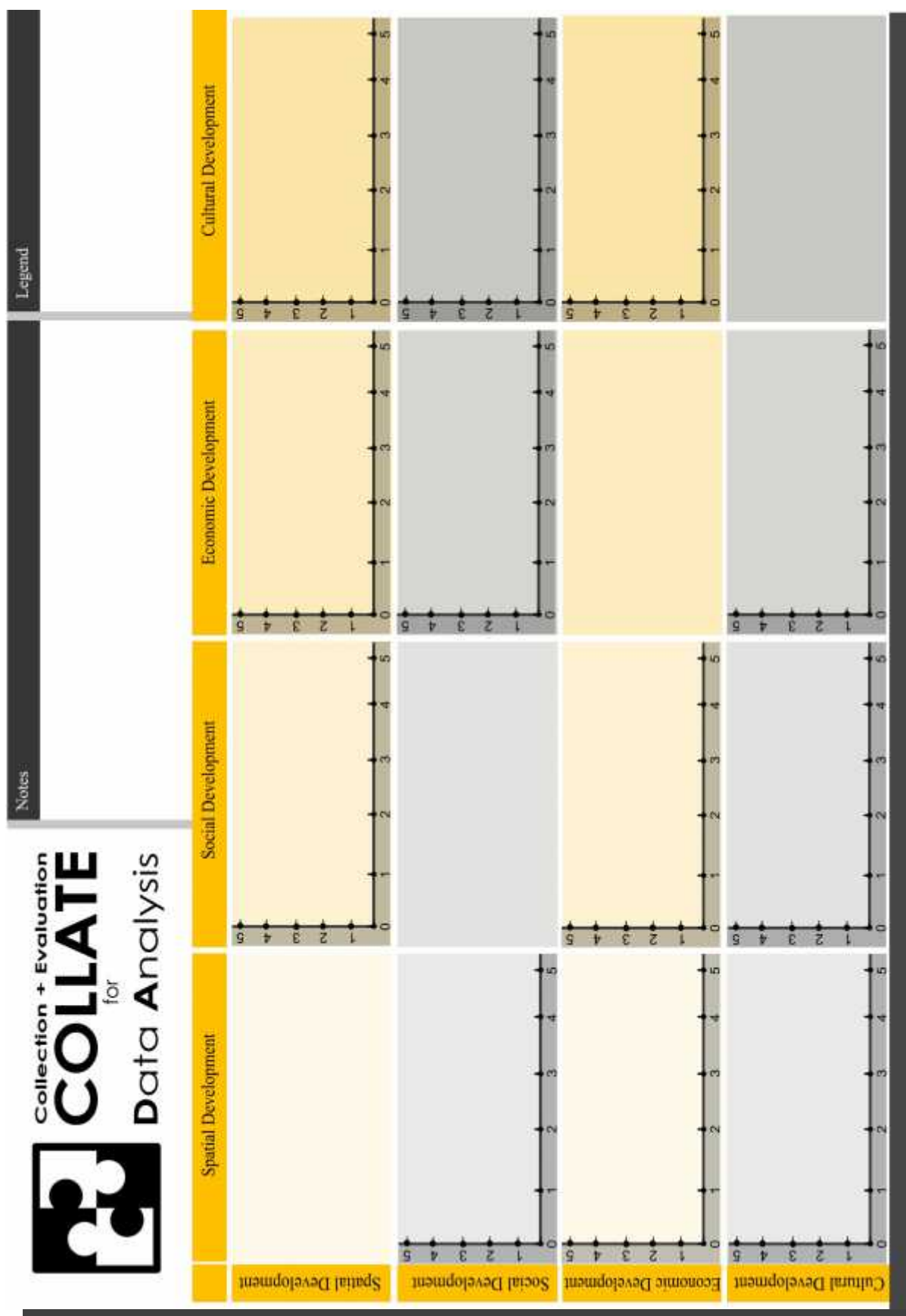
In order to facilitate the Data Analysis of the different Case studies, Collate employs a scatter plot method to examine the interrelationship between the four different variables- Social development, spatial development, cultural development and economic development. Data from the tabulated comparative sheet is used to plot the four variables against each other. This gives a clear idea about how art has impacted these four different aspects in relation to one another. When data from all the case studies are plotted, it results in a scatter plot and a compilation of all the scatter plots creates a scatter matrix that presents a comprehensive picture of the correlation between the four chosen aspects of development in all the case studies. This Data Analysis enables the facilitator to understand how the impact of art is place-specific and how every city reacts to it differently. Through understanding the relationship between the spatial, social, cultural and economic aspects of city development and art, Collate paves way for the curation of policies on how should art and artists be integrated in urban planning.

Collection + Evaluation COLLATE for Comparative Analysis					Notes				
	Case Study	Project	Artist	Project Nature	Spatial Score	Social Score	Economic Score	Cultural Score	Total Score
1	Case Study 1	Project 1		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
		Project 2		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
		Project N		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
2	Case Study 2	Project 1		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
		Project 2		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
		Project N		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
3	Case Study N	Project 1		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
		Project 2		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					
		Project N		☐ Stand Alone Project ☐ Secondary (Result of Project ...)					

▲ Fig 4.8: Collate- Analysis Tool at Project Level

Collection + Evaluation COLLATE for Comparative Analysis					Notes		
	Case Study	No. of Projects	Spatial Score	Social Score	Economic Score	Cultural Score	Total Score
1	Case Study 1						
2	Case Study 2						
3	Case Study N						

▲ Fig 4.9: Collate- Analysis Tool at Case Study Level



▲ Fig 4.10: Collate- Analysis Tool: Scatter Matrix

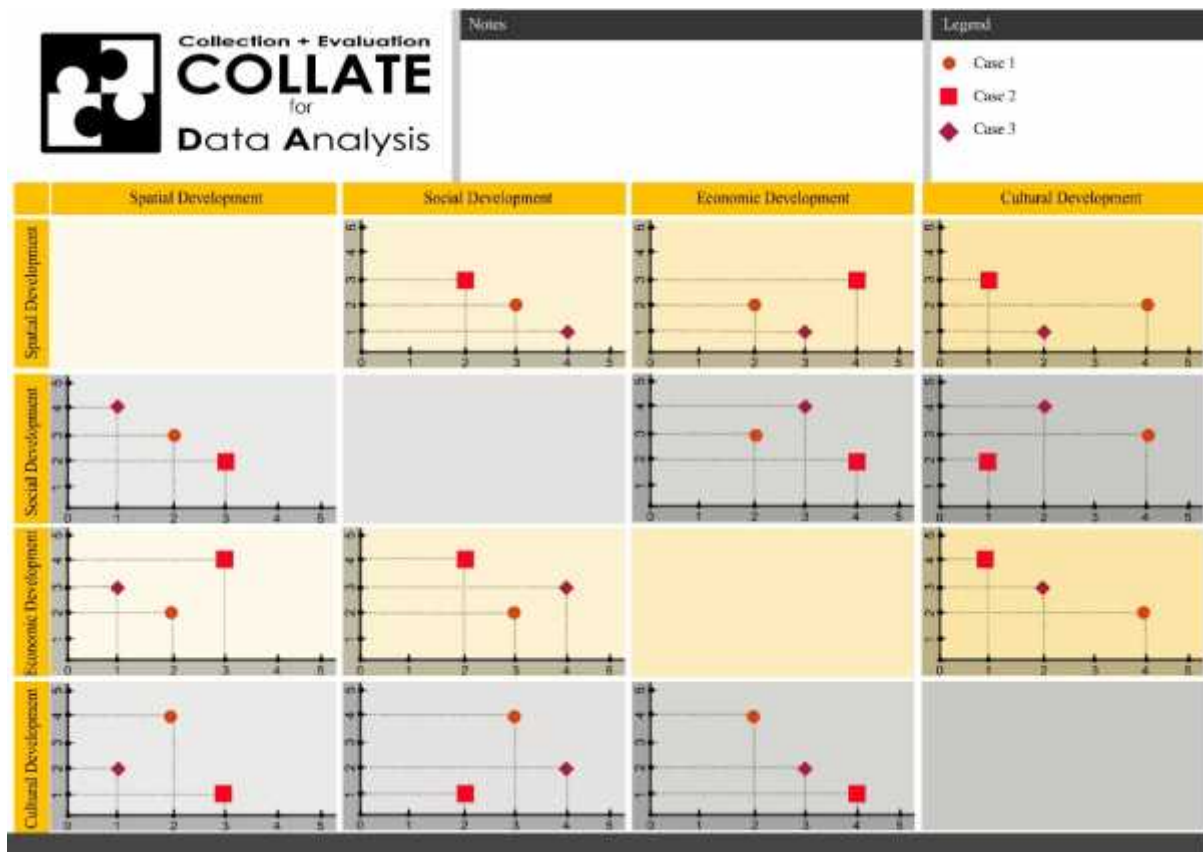
For example: Let us assume the total scores of three hypothetical case studies- Case 1, Case 2 and Case 3. These cases can be individual projects under the umbrella of a single urban project or can be 3 different urban projects within a city or between cities.

Scores of Case 1: Spatial-2, Social- 3, Economic- 2, Cultural- 4

Scores of Case 2: Spatial-3, Social- 2, Economic- 4, Cultural- 1

Scores of Case 3: Spatial-1, Social- 4, Economic- 3, Cultural- 2

A plot of all these scores results in a scatter matrix illustrated below:



▲ Fig 4.11: Collate- Analysis Tool: Illustration of Scatter Matrix

A comprehensive visualization of this data for a particular purpose or criteria (social inclusion, cultural enhancement, etc.) will allow the researcher to determine the projects or cities that have been successful in attaining that purpose and employ similar methods and policies in future projects.

CHAPTER 5 - CONCLUSION

Since the beginning of the 20th century, art has been constantly evolving in form and function. To supplement this evolution, artists are continuously expanding the role of art in urban space and making it an integral part of urban development (Goldstein 2005). The thesis showcases how art can act as a carrier of urban culture and how artistic programs and strategies can respond to a city's formal and informal trajectories. It also highlights the role of artists in introducing new directions to urban planning that may change the conventional top-down planning methods and guide future development.

The five case studies discussed have shown that art can be a tool in shaping urban landscape, fostering social interaction and cohesion, create a cultural identity and catalyse economic development.

Île de Nantes and Nantes features Art as a key element in (re)combining the existing physical elements of the city and creating constellations to help in the growth of various forms of capital (economic, social and cultural capital). Art and Artists were used in Utrecht and Trekrone for urban expansion and to break the barriers of traditional sub-urban development. They also addressed social inclusion and development, while indirectly fostering economic development of the districts. Ballymun and Copenhagen showcase the ability of Art and Artists in curating strategies and methods to aid in social healing. They are also effective in societal regeneration through bringing together the public, planners and artists and creating a common arena for discussions and generating ideas to resolve social issues.

From these examples, it is evident that Art has been an instrument in transforming or creating territories and to revitalize urban fabric. Our studies have observed that Art:

- Contributes to economic development through creation of jobs and indirect effects.
- Initiates or improves interaction among public.
- Establishes a platform or network between the residents and planners/artists.
- Induces a sense of belonging or meaning to a place.
- Inverts negative situations; Revitalizes public space.
- Adapts existing space to solve social problems.

The mere extent of projects, programs and strategies listed in the research illustrate a shift in trend towards a more participatory and temporal art in urban development. They also demonstrate that in order to aid and encourage this work, city administrators need to pave way for a new approach in urban planning. It does not necessarily replace the existing methods, but in fact supplements them. However, to support this new approach city administrators have to trust the capabilities of the selected artists and understand that the outcome of these projects are not always predetermined.

It is also essential to communicate the intentions of these art-led and culture-led approaches, and set boundaries that enables one to measure the outcome. Without this knowledge, many

planners and artists are operating on the basis of "if and how" mentalities. By evaluating existing projects in detail, it will be possible to develop "Concrete methodologies"- programs, policies and strategies, and processes that can be used for future art-oriented urban projects.

The proposed tool "*Collate*" aims to kick-start the evaluation of the art-led and culture-led urban projects. *Collate* facilitates a comprehensive documentation and analysis of the social, spatial, cultural and economic aspects of urban projects. This helps in painting a clear picture as to which approaches have been successful and which attributes have enabled the successful implementation of these projects. Studying and understanding the principles behind successfully operated projects will serve as a guide for planning and implementing new artistic urban projects. Development of efficient planning systems will ensure the effective realization of artistic intervention and strategies in urban space, which can improve the quality of life and space, enhance the sense of belonging and identity of cities, attract economic investment and talent, and sustain the character of the city.

In summary, the research has proved the increasing importance of Art and artists in urban planning, and how Art can positively impact the development of a city. Besides, the research has been able to set up an effective and extensive mode of tracking the link between Art and urban planning. In addition to serving as an evaluation tool, it facilitates the comparison of various approaches employed in cities, which allows ranking cities according to their success in using Art as an instrument in urban planning. Accordingly, the research has successfully established a strong basement for further research and acts as a point of departure.

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Figure Reference

- Fig 1.1 to Fig 1.2: Designed by authors
- Fig 2.1 to Fig 2.2: Designed by authors
- Fig 4.1 to Fig 4.11 : Designed by authors

Grille d'Evaluation du Projet, DRAC

Grille d'évaluation du projet soutenu en 20... <i>« Culture et lien social »</i>
Direction Régionale des Affaires Culturelles d'Ile de France

Nom de la structure :

Titre de l'action :

Rappel :

-L'évaluation d'un projet n'est **pas facultative**, elle est nécessaire et fait **partie intégrante** du programme.

-L'évaluation n'est pas un bilan, c'est pour cela qu'il faut la penser et l'intégrer au programme dès sa création.

-L'évaluation peut se faire à posteriori, mais les **indicateurs** nécessaires à sa réalisation doivent être pensés **en même temps que le contenu du programme**.

-Une évaluation présente différents intérêts : elle permet de mettre en avant les points forts et les points faibles d'un projet, les choses à modifier, à adapter, à améliorer, à poursuivre, ou bien à supprimer.

-L'évaluation ne doit pas être perçue comme un contrôle ou un jugement de l'action menée, elle est nécessaire à **l'amélioration et à la pérennité de votre projet**, c'est une **réelle aide** lorsqu'elle est bien réalisée et utilisée.

→ Nous sommes conscients qu'évaluer son propre projet peut être difficile, c'est pour cela que nous avons mis au point une grille d'indicateurs d'évaluation permettant de vous faciliter la tâche. Il convient alors que cette grille soit remplie avec le plus d'objectivité possible.

→ Nous sommes également conscients que plus les publics sont difficiles, moins les résultats sont bons. C'est pour cela que nous vous demandons, dans un premiers temps, d'évaluer la situation des publics cibles que vous avez touché, pour ensuite pouvoir analyser en connaissance de cause les impacts de votre programme sur les bénéficiaires.

Déterminer la situation de votre **public cible** sur une échelle de **A à E**, en sachant que :

A ⇒ personne ayant fait des études (ou destinée à faire des études supérieures) et pratiquant habituellement une activité culturelle.

B ⇒ personne n'ayant pas fait de longues études (ou n'étant pas destinée à faire des études supérieures ; niveau BEP, CAP) et présentant quelques difficultés économiques et sociales.

C ⇒ personne ne pratiquant pas d'activité culturelle, ayant fait peu d'études (ou n'étant pas destinée à continuer après le Brevet) et présentant des difficultés économiques et sociales.

D ⇒ personne n'ayant jamais pratiqué d'activité culturelle, n'ayant pas fait d'études (ou étant déscolarisé tôt) et présentant de fortes difficultés économiques et sociales.

E ⇒ personne étant dans une situation économique et social telle qu'elle est exclue de la société.

Rappel : Favoriser la mixité sociale et culturelle est un de vos objectifs, votre public cible ce sont les personnes éloignées de l'offre culturelle pour différentes raisons (économiques, sociales, territoriales, etc). S'il y a mixité sociale et culturelle, l'ensemble des bénéficiaires de votre programme ne forme donc pas le public cible. Il faut alors sélectionner le public cible.

Situation du public cible : (ex : entre D et E)

Consignes : Remplissez la grille d'évaluation en utilisant une échelle allant de 1 à 5, en sachant que chaque chiffre représente une situation particulière définie par ces faisceaux :

1 ⇒ loin d'être acquis, très négatif, néant, jamais, très faible

2 ⇒ non acquis, négatif, très peu, rarement, faible

3 ⇒ en cours d'acquisition, moyen, peu, de temps en temps

4 ⇒ acquis, positif, assez, souvent, fort

5 ⇒ maîtrisé, très positif, beaucoup, très souvent, très fort

Indicateurs concernant les <u>bénéficiaires</u>	Avant / au début du programme	Après / à la fin du programme	Indicateur non pertinent pour l'action	Expliquez ou précisez votre réponse
Assiduité				
Intérêt et motivation pour le projet				
Sensibilité / intérêt pour l'art et la culture				

Créativité et initiative				
Capacité à créer/faire/reproduire/comprendre des oeuvres artistiques				
Pratique culturelle/artistique des bénéficiaires				
Fréquentation de structures culturelles				
Accès à un réseau (professionnel ou culturel)				
Indicateurs des effets induits				
Capacité à s'exprimer / donner son point de vue				
Capacité à écouter, respecter les autres et travailler ensemble				
Construction personnelle et/ou professionnelle / confiance en soi				
Isolement				
Connaissance et découverte d'autres cultures / mixité sociale et culturelle				
Mixité intergénérationnelle				
Désir de s'approprier son quartier				
Indicateurs concernant la <u>structure culturelle</u>	Avant / au début du programme	Après / à la fin du programme	Indicateur non pertinent pour cette action	Expliquez ou précisez votre réponse
Adaptation aux particularités des bénéficiaires et du quartier (ajuster son offre au territoire)				
Légitimité et crédibilité de la structure auprès des habitants				
Développement d'un réseau (artistique ou professionnel) dont les participants peuvent bénéficier				

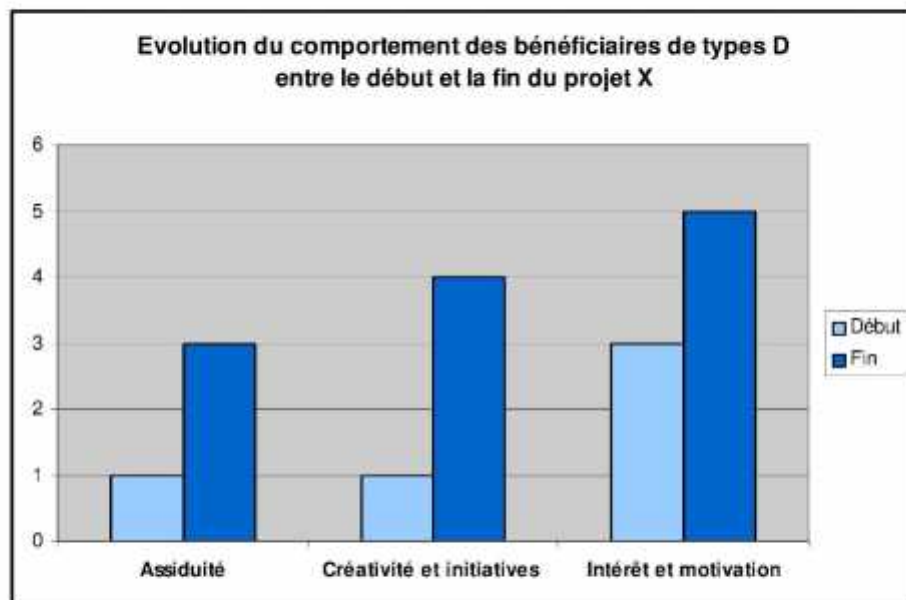
Volonté de toucher différents publics chaque année				
Volonté de ne pas conserver toujours les mêmes partenaires				
Suivi personnalisé pour chaque bénéficiaire				
Indicateurs concernant le quartier	Avant / au début du programme	Après / à la fin du programme	Indicateur non pertinent pour cette action	Expliquez ou précisez votre réponse
Nature de la cohésion sociale dans le quartier				
Dynamisme du quartier				
Nature de l'image du quartier				
Circulation des habitants entre les différents quartiers				
Pérennisation de l'offre culturelle dans le quartier				
Evolution des préjugés et idées reçues				
Retours des spectateurs ayant assisté aux spectacles/expositions/concerts /restitutions				
Indicateurs concernant les partenaires	Avant / au début du programme	Après / à la fin du programme	Indicateur non pertinent pour cette action	Expliquez ou précisez votre réponse
Qualité des liens entre les partenaires et la structure				
Volonté de reconduire l'action				
Avis des partenaires sur le programme de la structure				

Nom :

Fonction :

Date et signature :

Exemple de tableau que l'on peut faire ensuite :



ixia*
PUBLIC ART THINK TANK

ixia Evaluation Toolkit	Matrix	Project Name
Stage Number		Date

Artistic value Visual/aesthetic/enjoyment Social activation Innovation/risk - conceptual Innovation/risk - technical Host participation - during Host participation - after Challenge/critical debate Other Social value Community development - short term Community development - long term Poverty and social inclusion Health and well being Crime and safety Inter/Personal development Travel and access Skills acquisition Other Environmental value Vegetation and wildlife Physical environmental improvement Conservation Pollution and waste management: air, water and ground quality Climate change and energy Other Economic value Marketing/Place identity Regeneration Tourism Economic investment and output Resource use and recycling Education Employment Project management/sustainability Value for money Other	Scores
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Key

H HIGH PRIORITY

M MEDIUM PRIORITY

L LOW PRIORITY

N NOT A PRIORITY

Using the Evaluation Toolkit

The Toolkit comprises two parts, the Matrix and the Personal Project Analysis (PPA). The Toolkit is designed to be used in the context of a group discussion with the support of a trained Facilitator.

For further information please contact Ixia at info@ixia-info.com

Use of information

General information about your project and the information that you have provided on the Matrix will be stored in an Evaluation Database that Ixia has created. This has been designed to collate information about the impact of public art projects. Your Matrix can be viewed by the Administrator, the Facilitator of your project, other Participants in your project, and the Facilitators of other projects. The information will be used by Ixia to inform research which is made available to the public. Your name and contact details will not be included in either the Evaluation Database or the research.

Ixia Evaluation Toolkit has been developed by OPENspace: the research centre for inclusive access to outdoor environments, in association with ICE, the Institute for curatorship and education at Edinburgh College of Art. The Personal Project Analysis is based on Brian Little's original Personal Projects Analysis.

Ixia Evaluation Toolkit © Ixia pa Ltd

Select a heading that represents your Role. Add further information if you wish. Creators Lead Artist Collaborating Artist Lead Architect Collaborating Architect Lead Designer Collaborating Designer Contractor Hosts Community Private/Corporate Organisation Commissioner/Funder Local Authority - Arts Local Authority - Non Arts Other Public Public Art Agency Charitable Organisation Private/Corporate Individual

Using the Evaluation Toolkit

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Please score the questions listed below. If you don't think a question is applicable then give it a score of 0.

		5	4	3	2	1	0
1	Importance* - How important is the project to you at the present time? 5= very important 1= not at all important						
2	Enjoyment - How much do you enjoy working on it? 5= enjoy a great deal 1= don't enjoy at all						
3	Difficulty - How difficult do you find it to carry out the project? 5= find it very difficult 1= don't find it difficult at all						
4	Visibility - How aware are the relevant people who are close to you and your work that you are engaged in it? 5= project very visible 1= project not at all visible to those around/close to me						
5	Control - How much do you feel you are in control of the project? 5= in complete control 1= have no control over the project						
6	Initiation - How much do you feel responsible for having initiated the project? 5= fully responsible for initiating 1= no part in initiating the project						
7	Stress - How stressful is it for you to carry out the project? 5= very stressful 1= very relaxing to carry out						
8	Time adequacy - How much do you feel that the amount of time you spend working on it is adequate? 5= amount of time spent on it is perfectly adequate 1= for whatever reason, the amount of time you spend working on it is not at all adequate						
9	Outcome - What do you anticipate the outcome of the project to be? 5= extremely successful 1= a total failure						
10	Self-identity - How typical of you is this project? 5= very typical of me 1= not at all typical of me						
11	Others' view - How important is the project seen to be by relevant people who are close to you and your work? 5= seen as very important by others 1= seen as not important at all						
12	Value congruency - To what extent is it consistent with the values which guide your life? 5= totally consistent with your values 1= totally at odds with them						
13	Progress* - How successful have you been in the project so far? 5= very successful 1= no success at all						
14	Risk - To what extent does the project involve risk for you? 5= most risky, almost more than I can handle 1= not risky at all, almost boring						
15	Absorption - To what extent have you become engrossed or deeply involved in the project? 5= tend to be very absorbed in the activity 1= tend to be uninvolved when carrying out the project						
16	Competence - To what extent do you feel competent to carry out this project? 5= completely competent 1= do not feel competent						
17	Autonomy - How much do you feel you are acting autonomously in carrying out this project? 5= engaged entirely according to my own free will 1= completely acting according to someone else's wishes						
18	Legacy - How much of a lasting legacy do you think this project will create? 5= long-lasting, high profile legacy 1= no evident or lasting legacy						

THE ROLE OF ARTS IN THE URBAN PLANNING PROCESS

Abstract:

Arts and Culture in the planning process is a relatively new concept and there exists little documentation of the practice, process and the outcomes. Most artistic and cultural planning do not demonstrate measurable goals and as a result handicapping planners, city administrators and artists in understanding the relationship involved in integrating art and planning. Firstly, the research examines the role and contribution of Arts and Artists in the various spheres of city development, through a literature review outlining the pros and cons of Arts in planning and critically studying five arts-artists driven urban projects based in Nantes, Leidsche Rijn, Trekroner, Copenhagen and Ballymun. Then the thesis focuses on the development of an evaluation tool, in order to guide and facilitate researchers to assess and clarify the impacts and opportunities of including Arts and artists in the planning process. The results of the research and the proposed framework can lead to better understanding of the best application of Arts in the field of planning.

Keywords :

Art, Culture, Planning, Evaluation, Social Interaction, Nantes, Leidsche Rijn, Ballymun

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