

Animation of Public Space through the Arts: Innovation and Sustainability

27-30 September 2011

Coimbra, Portugal

**ABSTRACTS FOR
SPECIAL SESSIONS AND SYMPOSIUM
27-29 September 2011**

(SEE INDIVIDUAL WORKSHOPS FOR WORKSHOP DESCRIPTIONS)

Ailsa Grieve and Grant Revell

Animated Ecologies - the slippery & the curious by design

The Rural Design Studio of Western Australia – a joint initiative within The University of Western Australia’s Faculty of Architecture, Landscape and Visual Arts – has explored the animation of community engagement through story-telling and performative design for over 15 years. The studio partners up with ailing rural agrarian communities to imagine and experience innovative artful processes that identify and challenge key contemporary issues of regenerative ecologies affecting self, community, identity and cultural landscape management and design. This animated presentation will share recent collaborative achievements in the Rural Design Studio, namely the community design projects developed in the central wheat-belt towns of York and Pingelly, Western Australia. Here the Design Studio interrogates ideas of regenerative chance and indeterminacy in the playful skiting of artistic cartography and experimental magic-mapping. The Studio situates itself in the slippery, eccentric and unfamiliar edges of culture and nature, at the fringes of the urban and the rural, the real and the imaginary, and most importantly in, the sustained ‘in-between’ of the Indigenous and the non-Indigenous.

Alix Pierre and Simone Pierre

Graine de champions: Civic edupreneurship and the city

Every year, the French-speaking island of Guadeloupe honors the memories of the slaves and free people of color who resisted the army Napoleon sent to reestablish slavery in 1802. The paper examines the creative ways one city on the island engaged its constituents and most specifically the youth, in (re)claiming their historical past to better negotiate the present. In the course of the celebrations, one day was set aside for the young population. To limit the carbon emission footprint, the centrally located city hall plaza was turned into a maroon quilombo with different recreational stations where the children were occupied at sharpening their critical consciousness skill through the execution of mini projects. Using the 1802 battles as a backdrop, the didactic activities promoted role playing, public speaking, leadership, team spirit, and artistic practices. Addressing a mainly urban demographic, the project aimed also at fostering environmental consciousness through an intelligent incorporation of the local fauna and flora, topography as well as ancestral cultural customs. Sharing in Paulo Freire’s approach to pedagogy, the experience was an innovative attempt at providing young Guadeloupeans an opportunity to critically envision themselves in their relations with the world.

Annelieke van der Sluijs

Food production as a starting point for redesigning urban lifestyles: Do-it-together experiments with beautiful and inviting foodscapes in Coimbra's Botanical Garden

Where do we actually make the personal choices that do make a difference? What does it take to get motivated and empowered enough to substitute habitual patterns? In Coimbra's Botanical Garden, we try to combine various elements we think are of major importance to close the gap between wishful thinking and positive change of behaviour.

Food production as a starting point. Our personal choices have an impact on the natural, economic and political landscape we live in, and its social and cultural functions provide excellent opportunities for sharing, celebration and feeling a sense of community. This year, we have developed a bee-keeping course that included the construction of bee hives and a garden with plants that combine importance for insects and edibility. We also started a vertical gardening course, where participants can learn how to create a beautiful container garden to grow their own vegetables, small fruits, herbs and flowers maximizing harvest and the use of space and minimising work and the use of water. We base our course contents on permaculture philosophy (Holmgren, 2006, Molisson, 2009) and integral theory (Wilber, 2001).

This presentation will discuss a series of key principles learned through these projects, relating to: learning practical skills and supporting transfer to personal context; providing the broader context and consequences of personal choices; using inviting, beautiful examples; and creating networks to encourage ongoing learning. Over time we want to include other aspects of sustainable living. The Coimbra Transition Initiative aims at establishing a center for sustainable living within the Botanical garden, where hands on experiments and learning opportunities will be developed.

Alexa Fábrega

Communicare and the Pratt Center's Arts and Sustainability Project

Communicare: to explore the depth of meaning of communication, elaborating on the Latin root that connotes a tangible art of connection, to consider communication in the arts as a medium to articulate collective concerns, and the power of ideas to create change. This presentation is informed by my work at the Pratt Center's Arts and Sustainability Project in two Brooklyn neighborhoods, launched on a foundation that recognizes culture as the fourth pillar of sustainability and the function of the arts as a means of community creative engagement, as part of the broader Sustainable Neighborhoods Initiative. Part of this work entails contemplation and discussion of how the various mediums of artistic expressions may convey and inspire sustainability awareness and action. The approaches and definitions that develop through this process will be assembled as reflections on the ways the arts empowers sustainable development.

Alexandra Silva

Coimbra students' in the streets after the Revolution: Intervention and creativity

After the democratic revolution, the biennium of 1975-76 was a transition time rich in diverse cultural experiences and representations. In this phase of 'democratic normalization', which corresponded significantly to the decade of 1980, the cultural policies of the several governments tended to reorganise this diversity as they faced forms of resistance from artistic and cultural actors. This prolific production was considered a means of autonomy and a privileged space for the production of utopias that were gradually losing influence over other fields. Usually within academic sites, which now integrated a heterogeneous urban young middle class, experiences in the fields of artistic production and intervention indicated an attitude of independence. This included codes and strategies proceeding from the cultural

opposition to the regime deposed on the 25th of April 1974, which tried to resist the institutionalization of culture. Like 'Week of Art in the Streets' organized by Centro de Artes Plásticas, I will present other organizations by the students of University of Coimbra such as theatre representations, dance performances and live concerts on the streets, gardens, park stations or church atriums that shows the students engagement, creativity and innovation making public space a 'huge giant screen,' as Zygmunt Bauman once said.

António Olaio

Coimbra as an esthetical experience: The city as an abstraction

The main theme of my presentation will be how a city like Coimbra can be a starting point to make art, to stimulate forms of making art and, at the same time, to reflect on art itself. The conceptual density of Coimbra's history, places, characters, is quite a stimulating context for making art. Facing the complexities of urban experience as a starting point for broader esthetical relations, an artist can find, with both symbolic and abstraction strategies, ways of going from the specificities of a town to universal concepts. In this context, I will show some examples of art produced having Coimbra as a starting point but, at the same time, abstracting Coimbra in a kind of 'glocal' strategy. I will mention my own experience as an artist and also examples of works of other artists. In the examples I will show and comment on, we will see, at the same time, attitudes that conciliate an apparent iconoclast attitude to an affirmation of the intensity of a city as an esthetical experience. Here I am more concerned about the influence of cities in art than the influence of art in cities.

Armando Azevedo

Special presentation within 'Art in the Streets – Coimbra' session

My presentation will be mainly focused on my activity as an artist in CAPC (Círculo de Artes Plásticas de Coimbra) and the relationships between this art centre and this city, between a place where art is done and this city not only in its geographic sense but in the complexity of a polis, and everything that implies the passage from a city to a country. I will speak about the CAPC of the 1970s: the years just before and after the revolution. Emphasizing the fact that CAPC was as a place of resistance and freedom, mostly the freedom of artistic expression, where political and cultural issues were reflected and synthesized in art ambiguity. Therefore, in the early years of Portuguese democracy, the events that happened in CAPC and that CAPC promoted were focused mostly around relations between private and public life, collective versus individual creation, and city versus countryside. Among several events, exhibitions, and happenings I will refer to 'The forest' – an indoors simulation of a forest like an urban labyrinth; 'My Coimbra, theirs'; and finally 'The week of art in the street', the first event after the 25th April Revolution that, more than an art event, was a real celebration of freedom and art as a manifestation of citizenship.

Ashok Mathur

Expanded texts: Creating a 'living arts' space

The central tenet of this project is to develop a site-specific narrative and interdisciplinary installation that exemplifies the transformative nature of artistic production in a public space. Following my recently-completed novel-as-installation (including the book publication and installations in Vancouver, Ottawa, and Kamloops), this project takes this experimental notion to a subsequent level of inquiry. Further to the project of shifting literary discourses into visual arts ones, this 'living fiction' will transform the historic Fremont block in downtown Kamloops into a sustained art project without absenting it of its current multi-purpose use as a retail, commercial, and residential building. *Expanded Texts: creating a 'living arts' space* will pose the development of an interactive 'living arts' space including installations of two- and

three-dimensional and media art forms that reflect historical and biographical elements of the research behind the project. Working in collaboration with Black, diasporic, and local artists, the project will interweave the history of the Freemont Block (in its centenary in 2011), including its construction by John Freemont Smith, son of freed slaves in the Danish West Indies, within contemporary contexts. The demarcation of an alternative space for artist-dissemination allows for public reflection on cultural production beyond particular models of artistic display, such as a gallery or public art installation. This presentation will explore modes of completed artistic expression – including window displays, vinyl/text articulations, book productions, video projections, and visual installation – and will seek alternative models and suggestions from participants toward the centenary opening in October 2011.

Catalina Trujillo

WALKWAY: Passage to quiet change – A subtle feature in a vulnerable landscape

The presentation is based on my experience as part of the construction team of Tadashi Kawamata's second phase environmental art project in north-eastern France, that we – the team and the community – familiarly named *Walkway* (*La passerelle* in French). As part of the art biennial ESTUAIRE, Kawamata's project consists of a boardwalk traversing a protected wetland, part of the littoral conservatory lands located in Lavau-sur Loire. The biennial occurs in three phases, starting in 2007, as a cultural constituent of the *macro-economic plan Nantes-Saint-Nazaire*. Along with the metropolitan project, which too often appears as an abstract and unlimited spreading surface, the biennial Estuaire aims to enhance a cultural project where the human dimension is revealed by a large range of social/environmental relations, crystallized by the different art pieces. The project's approach (Estuaire in general and *Walkway* in particular) concerning the environmental stakes as well as the various means to engage the public will be discussed. As an imperative need to keep a visual trace of this process, taking pictures of it became my personal work in addition to being part of the construction team. Thus, the presentation will rely on a short still pictures film.

Charles-Mathieu Brunelle

The Space for Life: A place, a movement, a commitment

The Montreal's Biodôme, Insectarium, Botanical Garden and Planetarium are launching a daring, creative urban movement, urging everyone to rethink the bonds between humankind and nature. The Montreal *Space for Life* is also a place where people come together to create, cultivate a new way of living, shaped by Montrealers and people from around the world. The Montréal *Space for Life* represents a commitment to biodiversity and sustainable development.

The first symbolic gesture, in May 2010, was the launching of seed balls. To mark the International Day for Biological Diversity, the *Space for Life* team, along with 4,200 students from Quebec alternative schools, tossed seed balls onto the path linking the Insectarium and Biodôme to fill it with colourful flowers. The Ephemeral Forest, the second symbolic gesture for life, took shape in early 2011. A temporary creation near the Biodôme and the Olympic Stadium, it consisted entirely of Christmas trees collected from home of citizens after the holidays that then 'took root' in the concrete as a symbol of life. The artistic and ecological gesture directly involved the public. In the spring, the trees were converted to wood chips and handed out to Montrealers for use as mulch.

The *Space for Life* is also a \$189M project, already started, which brings the 4 institutions into one place, offering an integrative experience fostering immersion, connection and participation; a public square which evokes new means of gathering, inhabiting a space, building, and experiencing everyday life. Canada's largest natural sciences museum complex is being transformed into the first space dedicated to humankind and nature. The *Space for Life* depends on citizen participation and a co-creation process that

engages visitors. It's a frame of mind, a way of experiencing nature. It's a relay race where people take up the cause of biodiversity and pass the message along to other people, like a growing wave of determination.

Charlotte Šunde

Water in the Sustainable City: An Art-Science Collaboration for Tāmaki Makaurau Auckland, New Zealand

This presentation documents the formative stages of an art-science collaboration that aims to foster awareness and understanding of water issues in *Tāmaki Makaurau*, the indigenous Māori name for Auckland City, New Zealand. The project brings together choreographers, dance practitioners and designers with scientists working across different spatial scales in the urban ecosystem, from microbiology to river morphology. The intention is to devise a series of urban installation and performance works that bring the material, technical, social, cultural, spiritual and economic dimensions of water in Auckland city to light. Critical to the sustainable development of this city is the need for widespread public education and social awareness of the current and potential resources of this place, and the wider socio-cultural and ecological interrelationships that extend beyond the city's periphery. The arts have a powerful role to play in shaping and altering citizens' perceptions and thereby contribute towards influencing changes in attitudes and actions towards the natural world. This leads us to enquire: how might performance research be employed as a medium to communicate research output to the wider community and therefore contribute to reducing public misperceptions around the role of science and technology in the protection and enhancement of urban waters?

Claudia Carvalho

The process of artistic creation and the construction of critical thinking: The artist and his social role

The main goal of this presentation is to share with an audience of arts-related individuals the experiences of Teatrão, a professional theatre company from Coimbra (Portugal) with 17 years of experience in artistic creation for theatre. At this point in the work of the company, there is a need to reformulate the possibilities to articulate between the work of artistic creation and the development of an arts education project, understood as a project of artistic intervention. Some of the questions that are essential to this work are related to understanding how an arts education project may be understood as a non-formal learning process (and the implications of this statement to the work of artistic creation), and how this is directly connected with the context of artistic creation. Based on these foundations, we wish to understand how arts education activities may be understood as artistic intervention, as a dynamic process that implicates a process of research and critical reflection on the world. How may this process be a strategy that links artistic activity with the production of knowledge about the social world? And, through this game of creation, intervention, and reflection, how might a new concept of citizenship be re-introduced?

Claudino Ferreira

Perspectives on cultural indicators in Portugal

The paper elaborates on the experience of a recently concluded study on the cultural infrastructures available in the Center Region of Portugal. The study was cooperatively developed by the Centre for Social Studies and the Regional Board for Culture and aimed to elaborate a 'Cultural Atlas' of the Region. The objective was to provide researchers, policymakers and cultural agents with systematic and rigorous indicators and data about the regional conditions for the development of cultural activity. Drawing on this experience, the paper discusses the roles that the availability of rigorous and more detailed data about existing cultural assets, agents and activities may play both in understanding the socio-cultural dynamics

of small cities and in processes of cultural planning at local and regional scales. In this sense, the paper questions the types of data and indicators that may prove more relevant or more appropriate for a full understanding of the role that culture may play in community development processes. Two aspects will be highlighted: (a) the need to consider cultural indicators in relation with other indicators of communities' living conditions; and (b) the need to consider those indicators at regional and national scales, even when what is at stake is acting at the local level.

Danielle van Zuijlen

When Guests Become Host: Artistic strategies for finding hospitality in the public domain. A curatorial project and practice based research of art in the public domain

'When guests become host – artistic strategies for finding hospitality in the public domain' is a long-term curatorial research project by artist-curator Danielle van Zuijlen. We can regard the art project (and the ideas underlying it) as *guest*, as 'a possibly unwanted stranger'. How to embed the project and its ideas, how to 'find hospitality' for them? What are the strategies developed by artists to turn their critical ideals into a relevant part of the public domain? The project is realized in collaboration with host institutions in different cities and countries. For each edition, three to five artists or art/architect collectives are invited to develop and realize a new work in the cities' public domain. In parallel, an exhibition in the host institution (and/or a publication) reflects on the strategies developed in the process, through interviews with artists and others involved, documents and images, reflective texts and a programme of lectures. The first edition of *When guests become host* took place in Oct.-Nov. 2009 in Haarlem, The Netherlands, in collaboration with art space Nieuwe Vide. From July-Oct 2010 a second edition was realized in Porto, Portugal, in collaboration with Culturgest Porto. I will address two art projects realized in this context in the city of Porto by SUPERSUDACA (Latin America) and WochenKlausur (Austria).

Donald Lawrence

On the Intersection of Individual and Interdisciplinary Inquiry

Drawing upon projects realized in wilderness and semi-wild locations in Canada and abroad, Donald Lawrence will consider ways in which his individual artistic practice intersects interdisciplinary, community-based projects with which he has been a team member. Several community mapping projects (undertaken with Emily Hope, David MacLennan, Will Garrett-Petts and others) serve to highlight the manner in which the 'academic' side of interdisciplinary inquiry has been affected by artists' involvement at the same time as the interests of those interdisciplinary investigations have seeped into many of Lawrence's bodies of work. Such a migration of ideas back and forth across those spheres of interdisciplinary research and artistic practice provides a hybrid model for audience engagement in the public realm. A significant part of this discussion will be around Lawrence's interest in the form of the camera obscura and questions around the manner in which technology — whether simple or complex and whether old or new — mediates one's response to the landscapes around them. Such ideas as these will provide a preliminary context for the Cultural Mapping Workshop to follow.

Elisabete Alves

WANTED for an unlimited coalition between species – call for the adoption of a bee swarm

A work proposal by the collective of artists Bureaux D'Etudes, in the context of the exhibition « To the Arts, Citizens! » (Serralves Museum, November 2010 – March 2011).

Today, everywhere in the world, bees die in high numbers. That extinction is now one of the many alarm bells which feed the media every day. A third of our food and three quarters of the cultivated species

depend on pollination by insects; let's say 70% of cultivated species in Europe. Moreover, 80% of wild flowers are mainly pollinated by insects and predominantly by bees.

This project aims at responding to this alarm with a CALL to develop the adoption of swarms, the installation of beehives in towns and the countryside, in private homes and schools, in neighborhoods. This way the artists expect to favour an economy of co-operation and gratuitousness as put in place by bees. In this project, the bee swarm is seen as the prototype of all civilization built between species. To adopt a bee swarm is to contribute to the formation of an islet of culture, as the adoption of the beehive helps to assemble a social chain of creation of a collective work, involving humans (teachers, bee keepers, artists ...) and non-humans (bees, flowers, tree ...). In such islets, beings of different species co-habit – biologic, symbolic, mechanical, imaginary beings – in the same political, economic and cultural space. That co-operation between humans, animals and plants is also a revolutionary political art: there is no politics that would be more relevant today than putting in place a coalition between species, dedicated to the development of relations and the transformation of non-human species into political subjects taking part in public debate.

This project is inspired by the work of the sociologist Bruno Latour and the anthropologists Philippe Descola and Rudolf Steiner. The collective of artists Bureau d' Etudes worked closely with the Educational Department in order to promote a set of gatherings with swarm adopters that are now experimenting this approach to a new way of looking at and inhabiting the world. Blog for the project: <http://chibrido.blogspot.com/>.

Emma Arnold

Sustainability implications of guerrilla crochet, invasive lace, yarn bombing, and other textile graffiti in public spaces

Textile graffiti is a form of public art emerging from the recent resurgence in textile crafts and rooted in the graffiti subculture of the 1980s. Textile graffiti comprises a variety of creative interventions in public spaces, including guerrilla crochet, invasive lace, and yarn bombing. These creative intrusions provide a colourful juxtaposition between textiles and elements of the urban landscape. Textile graffiti artists work in a variety of ways; knitting wool around trees, implanting thread into the cracks of sidewalks, and using fences as a substrate for needlework. Whether intentional or not, these artists are making commentaries about urban environments and the beautification of urban spaces through their work. This presentation explores the proliferation of textile graffiti and examines what such interventions might mean in the context of sustainability. As elements and symbols of domesticity wage a playful war on urban spaces, textile graffiti may do more than animate public space and act as an artistic outlet. These intrusions may make a statement on the historically masculine nature of urban planning, may highlight issues of urban blight, and may provide insight into how cities are organized to allow for creative expression. Textile graffiti may also reveal spaces of community importance and emerging culturally and artistically productive areas of cities.

Francesca Rayner

Theatre Ecologies: Sustainability in an Environment of (non) Abundance

On the final day of its three-month performing arts programme on the theme of abundance (16 July 2011), the Maria Matos municipal theatre in Lisbon organized an 'Abundance Day' commemorating 'the excesses committed in the name of an abundance which no longer exists'. The day comprised a series of open air workshops for all the family, music based around the sounds of the natural and urban environment, an outdoor performance by the theatre company Forced Entertainment, and a communal banquet improvised from ingredients brought by those who will be eating there. Such an initiative, which

is integrated within the IMAGINE2020 Art and Climate Change network, evidences the value of coherent long-term programming in the performing arts and raises important questions that link the sustainability of theatre as a cultural form with environmental sustainability. By turning audiences into actors and extending the public space of the theatre into the larger community, such initiatives point the way towards a reinvention of theatrical ecologies that works within rather than against the surrounding environment.

Giep Hagoort

Sustainable strategy development for higher art education

Art universities and art schools are confronted with sustainability, which brings new challenges. Until today, these institutes have not been very active in anticipating the challenges that will come. One explanation is that art universities and schools are relatively closed organizations. They are also challenged by the growth of cultural and creative industries (UNCTAD, Creative Economy Report 2010). If we look at the social, societal, cultural and economic dimensions of sustainability, there are opportunities if a more proactive approach can be developed. Utrecht School of the Arts – Faculty of Art and Economics aims to develop such an attitude at the forefront. At three levels proactive strategies will be developed:

1. *Research*: How can (transdisciplinary) research on creativity contribute to the sustainable transition of the society? What is the role of artist initiatives and cultural and creative entrepreneurs?
2. *Education*: How can the curriculum (BA and MA) pay attention to sustainability issues? And in what educational forms? How can the teachers be trained to take care of new curriculums?
3. *Organizational level*: How can cultural and creative firms and institutes create, produce and distribute in a sustainable way?

Gilles Viaud

Getting to know small cities and helping small cities to know themselves: An overview of the Small Cities Quality of Place Reporting System and Toolkit

In order to monitor and assess the effectiveness and performance of local policies and programs designed to deal with ever-changing demographic, economic, social, cultural and environmental conditions, cities and regional municipalities have come to increasingly rely on the analysis of quality of place indicators. Using census data and other secondary data as sources of information, quality of place indicators are designed to objectively measure the factors that either play a part in the preservation and enhancement of the quality of life of a population, or that contribute to its deterioration. As in many countries, however, small cities in Canada are the *parents pauvres* of quality of place research, as most of the research is dedicated instead to measuring the impact of changing conditions in medium-sized cities and large metropolitan areas.

This presentation reviews the process and challenges associated with the creation of a quality of place indicator system entirely designed and adapted to respond to the distinctive but generally overlooked needs and diverse range of experiences and conditions that distinguish small cities and small towns from larger types of communities. The principal objective of the Small Cities Quality of Place Reporting System and Toolkit is to provide researchers and community leaders with a user friendly, scale dependent, context specific and harmonized set of benchmark indicators. It is believed that the use of a common set of indicators designed from a standardized methodology and data gathering strategy will lead to two significant outcomes: first, it will help guide and structure the assessment of the state of the quality of place in individual communities; and second, when conducted at the system-wide level, the analysis may

allow for the identification of common challenges and common priorities which, in turn, may lead to the drafting of relevant small city policies.

James Hoffman

Performing community action: The REDress Project in Kamloops

Very shortly, a performance work memorializing the six hundred murdered or missing aboriginal women in Canada will take place in the small city of Kamloops, British Columbia. As a work conceived by Métis performance artist Jaime Black, it will be presented by members of various community activist groups supporting aboriginal peoples. In combining elements of community-based art, performance, and activism, *The REDress Project* seems a good example of Nicolas Bourriaud's *relational aesthetics*, a genre perhaps especially apposite to the small city. In this paper I ask: What is the degree of connection between the small city and the artistic performance of community action? Are there ways in which audiences in the small city are uniquely receptive to this kind of performance; and, are there aspects of the performance of community action that are especially suited to people living in the small city? At the same time, are there inherent problems limiting the efficacy of interventionist performance in the small city? To address these questions, I will use the example of Kamloops and the upcoming performance of *The REDdress Project*, focusing on two areas of dynamic change and convergence: that of the re-orientation of Kamloops as a post-industrial city and that of artistic creation as a social form.

Jitske Hirs

Student projects: Creativity and sustainability

For several years, students' art and economics have been involved projects in the area of sustainability, although this has happened mostly in ad hoc and incidental ways. Examples include the contribution of creativity to platforms outside the cultural and creative industries and sustainable design. In recent years, a change has occurred, and more and more students are choosing to pick up the topic of sustainability as a theme for their projects. For example, 30 student teams have been commissioned to present a new creative firm based on social sustainability. This presentation profiles the nature of this growing interest and the projects it has engendered.

John Huige

Sustainability and the cultural/creative industries

Cultural and creative workers (ccw's) within the Cultural and Creative Industries do not necessarily have strong opinions about sustainability. Their core business is being creative in their creative and cultural profession. We will argue that ccw's have the right qualifications to play a major role in the sustainability discourse and practice. These qualifications are now used to produce new insights, new products, and innovations of various sorts and play a role in the public discourse. Generally, however, the outcome is used for further growth of the National Income.

If we take sustainability serious and, as we will argue, this is an urgent matter, this traditional role should be diverted from being a principal contributor of change within our society, to a new engaging role for the 'cultural creatives' (cc's) as defined by Ray & Anderson. This role can be described as caring 'deeply about ecology and saving the planet, about relationships, peace, and social justice, about self-actualization, spirituality, and self-expression'. In treasuring these values, and especially in caring about ecology and saving the planet, the main future role for ccw's should be guided towards maintaining and restoring old values, increasing diversity (in society as in nature), slowing down the pace of economic growth, regionalism instead of globalization, etc. Inventing new ways of setting the velocity of developments, and not change as a value in itself, is the new focus for the cultural and creative industries.

Jorge Moreira*From concept to practice: Coimbra's Urban Social Gardens experience*

The Ingote and Bispo Urban Social Gardens, in Coimbra, have been pointed out as a paradigm of an integrated approach to the urban agriculture phenomena, particularly concerning relations between local stakeholders and project externalities. In fact, both initiatives develop a sustainable urban agriculture model; mitigate marginalization and poverty situations through socialization and promotion of social integration; grant food security and dietary diversification; valorise the individual by recognizing and valorising personal work and know-how; promote contact or reconnection with farming activity and nature, which allows an effective increment in the quality of life and well-being of the beneficiaries; promote environmental consciousness and education; harmonize the urban space and recover degraded areas; and contribute to urban farmers' household economy. Highlighting some of the aspects that qualify the positive and innovative character of these experiences, as well as some of the problems that require further reflection and intervention, this presentation will offer an overview of Coimbra's Urban Social Gardens reality.

Line Marie Bruun Jespersen*Collective reception of art in public space*

Contemporary art for public space often takes the form of interventions into an urban space, where artists, by employing temporary structures, performative elements and a high emphasis on the urban as a concept and context, aim at creating spaces that promote interaction, participation, and dialogue among people in the city. The aesthetics of art interventions within this field can to some extent be described as *relational aesthetics* (Bourriaud 1998) and as *collective reception* (Macel 2009), stressing the importance of the audience's participation. Critical voices have asked if relational aesthetics actually have the potential of connecting people (Søndergaard 2006) and have made critical inquiry into the inclusive potential of performance and participation in public, urban space (Skot-Hansen 2007). These questions are very relevant for art in public space, where the notion of collectivity is challenged by the complexity in modern cities. In this paper, I discuss these questions through a presentation of my observations and analysis of Danish artist Jeppe Heins' outdoor installations *Modified Social Benches* (Århus, DK, 2009) and *Appearing Rooms* (Cordoba, Spain, 2009). I address the concept of 'collective reception' in the two cases and show that there are different recipient roles within the collective reception and that different typologies of urban space offer different possibilities and limits to the collective reception.

Marnie Badham*'Naming the world': Cultural indicators of development as relational and representational practice*

Artistic video shot by youth members of the Peacekeepers group in inner city Regina ('Canada's worse neighbourhood') documents artists and residents building a snow sculpture word poem over a week of minus 30 degree winter days. In this neighbourhood plagued by complex social issues and stigma, the notorious label of 'hood' was endearingly reclaimed to represent themselves. This video introduces a paper that explores the relational approach within representational practices of both socially engaged arts and cultural indicators. While both part of a larger tradition to extend institutional goals, here, grassroots issues, including a resistance to dominant culture and governance, drive practice. These relational forms of representation – art making and governance – rely on social encounters as the site in which shared meaning is created. Paulo Freire's 'naming the world' is used literally to explore this active process of conscientization: identifying limits, reconciling contradictions, and applying this knowledge to the complex systems of the world. The fieldwork then shifts from creative arts to local cultural indicators,

where a range of residents and stakeholders negotiate and define their own measures of progress. The paper concludes by discussing implications this model of self-determination may have on creative arts, cultural policy, and cultural development practice.

Melinda Spooner

Illuminate Create Celebrate – Community Interactive: How artistic community collaborations build fellowship among diverse communities and enhance community vitality

How may art engage a community to create social and economic change? NSCAD University's newly developed Community Service Learning program allows our students to make meaningful contributions to society by applying their critical and creative thinking skills to targeted community needs. This summer, NSCAD students collaborated with children of St. George's Church Youthnet. This group/network supports youth through mentoring and peer friendships while celebrating the diversity of the neighbourhood and directing youth to the many opportunities this network would present. Through this collaboration, St. George's YouthNet aimed to expand upon its connections to the community through workshops in storytelling, bookmaking, music, theatre, photography and lantern making, involving a broad range of community organizations throughout Halifax's north end.

The children of YouthNet are at the core of their community and how they grow and develop will shape their community for years to come. Children worked with NSCAD artists to document their own experiences of their neighbourhood, using elements of storytelling and lived experience as it relates to their personal history and family roots. Musicians, dancers and storytellers of the community conducted workshops with the children. The children also created lanterns to illustrate their connections to place and community. These various forms of storytelling add to the notion that stories are told in many forms, not just book form, and that through audio and visual interpretations of a story we live and breathe our history. Within this project we also sought to engage the children and their wider community through the transformative experience of an illuminary procession of lanterns, theatre, music and drumming at this year's community summer celebration, Extravajamza.

Natália Azevedo

Cultural indicators and public policies: Assumptions and challenges of a qualitative approach

Culture has become a central interest in Portugal during the last 10 years, especially in the different cities of Lisbon and Porto, facilitated and supported through the creation of a network of facilities and cultural offerings. Everything is associated with the investment available, the local political will, and a more mobilized civil society. There has been a close association between culture, arts, tourism and development. Understanding the concepts of culture and the arts of these actors – political and technical – in different urban contexts is one possible approach of public cultural policies. In this sense, it is an indicator of municipal cultural realities.

Nelly van der Geest

Sustainability and arts education scenarios

The Dutch educational system requires education of its citizens in cultural competencies such as 'the capacity to express ones experiences and emotions through music, art, language and theatre'. Art education is compulsory in the Netherlands in primary schools and secondary schools and is also found outside the obligatory curriculum, provided by centres for arts education. Schools may choose to cooperate with these centres.

The Utrecht School of the Arts (HKU) provides an interdisciplinary MA program that focuses on innovation of Art Education. Our students are professionals that work in art education either as artists,

project leaders or as art educators. On the topic of the innovation of art education, the HKU provides within the MA-training three areas of innovation: inter (and cross-) cultural developments, new literacy (due to ICT and gaming) and sustainability. Lecturing in this program on the innovation of art-education, the curriculum offers a module on scenario's in two of these social and innovative forces: intercultural developments and sustainability.

Paulo Peixoto

Perspectives on well-being indicators in Portugal

[Presentation in Special Session: Cultural Indicators and Well-Being: Monitoring Smaller Cities – Comparative International Approaches]

Pedro Pousada

From Kayelitsha to Maison Tropicale: Looking at Ângela Ferreira's space metaphors on memory, reification and belonging

This presentation focuses on a reading of a group of art works produced by Ângela Ferreira between 1991 and 2007: these works explore a extensive collection of visual techniques – from photography to video, from scenic montage to three dimensional constructs, from urarchitecture to formalist sculpture. All along Ângela Ferreira's artistic path one can sense a crossover between the seminar room and the art studio (Thomas Crow). Her own condition as an African Portuguese born and raised in Mozambique in the period prior to Independence (1975) and of an émigré studying sculpture in the Apartheid regime of South Africa runs parallel to her effort to read with an aesthetical but also sociocritical scope the alienation of space by time, the racial and ideological ethos of urban planning, the vertical decision-making that pushes human communities into the culture of isolation and indifference, the economic and social processes where humanized and lived space becomes a non-real commodity utility – in short, the overlapping of the anthropological by the economic. I argue that she also signals in her visual analogies how individuals position and react against the given, how vernacular and prosthetic constructs fill handicapped low income dwellings and give them a sense of place (*Marquises* 1994) and how urban agriculture shows up in expressway territories (*Hortas* 2007). She also treats these objects (the sanitary facilities in Kayelitsha, the marquises in Oporto Ilhas, the doorstep and the entrance of the Kiefhoek building, the platform that once hold Henri Prouvé's *Maison Tropicale* in Niger, and even the container that shuttled it back to Europe in a neo-cubist profile) as raw material for her own sculpture research as if her three-dimensional constructs would be a kind of landscape-depicting process (with strong autobiographical features) exploring issues of space in movement and architecture as a *psychic mechanism* (Anthony Vidler). In general, her work inquires given history and tries to look through collective and individual processes of remembrance, through the human need to give a present tense to nostalgia.

Robin Reid and Bonnie Klohn

The role of community gardens as a form of sustainability in small cities

We are conducting research into the role of community gardens as a form of sustainability in small cities such as Kamloops. Historically, when the bounty from local orchards and gardens was shared on a local and regional level, personal stories travelled with the produce and community bonds were part of the urban-rural interactions. Consequently, the heritage and collective memory of local and regional gardeners gives meaning to urban produce projects that reacquaint the public with sustainable use of public space. As with most cities, internal and external market forces and urban sprawl have shaped the agricultural interface of the urban/rural landscape. Opportunities for food production within urban boundaries are often limited. However, through our research we have discovered a typology of gardening

initiatives that encourage public engagement, create a sense of place, and build on the urban–nature relationship. Through a mapping exercise, we identified 6 primary community gardens, one public produce project and one private development project using community gardens and local agriculture as a signature brand for a resort-style development within the city limits. We are looking forward to presenting our interview results and research findings as they contribute to the themes of the symposium. We are also looking forward to exploring how the historical agricultural practices in Portugal have given meaning to the urban centres and local communities.

Sara Giddens and Simon Jones

Working the middle ground: Making Bodies In Flight's performance walk, Dream-Work

Dream-Work is an ambulant audio performance that takes place during the morning rush hour and concerns the daily ways in which we make and unmake ourselves in the journey to work. Made by Bodies in Flight (UK), it has been performed in Singapore, Nottingham and Bristol. As visitors, the performers walk the middle ground through the city without occupying it: their responses are at once too big and too small, too general and too specific for the place, in contrast to the locals who habitually occupy the middle ground as their home, invested in its practical and ideological structures. As artists, the performers' labour sits in complex relation to that of the 'knowledge workers' they both represent and address: the manifold re-tracing of the commuters' habituated behaviours and routes in rehearsal and performance forces a disclosing of the relations between corporeality, identity and the urban environment. Sara Giddens and Simon Jones, directors of Bodies in Flight, will explore the development of the performance-walk through its different local manifestations, proposing ways in which the artists' passing through can open out potential spaces for reflection from both within and outside the middle ground of the everyday embodied practice of the commute.

Silvia Mazzucotelli Salice

Building a socially sustainable public space through the arts

The main focus of the presentation is the implementation of social-committed public art projects in urban renewal actions. It attempts to contextualize public art within contemporary regeneration processes and to challenge the view of public art as a collective good by examining the role of specific public art works in terms of urban governance. The main question addressed is how and under which conditions the implementation of public art programmes all over Europe could contribute to social and territorial change in terms of social cohesion and urban development. The paper addresses the problem assuming the Italian territory as a point of observation and merging different qualitative methodologies such as in-depth interviewing, ethnographic observation and visual sociology. Finally it tries to explain how a participatory mechanism which involves different urban actors, individual and collective, aimed at improving the quality of public spaces, could be triggered by public art tools. In this specific sense, the paper shows that public art programs, as they are managed in many European cities, can be considered as innovative instruments of governance whereby central and local government bodies can interact with citizens and approach their social demands for urban quality.

Sonia Lavadinho

Sidewalk art: How interventions on public space shape a more walkable and liveable city

Addressing the symposium's main question of how innovative artistic animation can contribute to building more sustainable cities, this contribution chooses to view art's contribution to making cities more walkable, a goal which many communities are now trying to reach as fulfilling the vision towards more liveable cities. The paper highlights the crucial role of art as a means for animating public space in an

engaging way, thus sustaining a prolonged use of walking and sojourning in the city. The author draws from innovative examples all over Europe, from art policies accompanying tramway development in Paris and Lyon to Ljubljana's painted buildings and Graz's Mur bridge that doubles as a Concert Hall. A second section of the paper, inspired by Davila and Carieri, describes the ways artists such as Francis Alys or the group Stalker use walking as a medium to engage in the urban fabric of the city. The author will also comment on the questioning of the city environment and urban entity that transpires from the work of artists emerging from street art and graffiti culture scenes, such as Banksy, JR, Alexandre Farto (a.k.a Vhils), Jorge Rodriguez-Gerada, D*Face, Ron English, Retna, Invader, Logan Hicks, Steve Powers, Eine, Escif and Swoon. Street performances will be analysed as a means of engaging the public into a reflexive stance over the urban elements usually neglected in our daily lives as passersby: walls, lamps, benches, sidewalks, signs, all these 'things of the city' come to life under the gestures of the performer. Artists such as mark Jenkins, SpY or Brad Downey illustrate this trend. The author concludes by weaving these three different strands of artistic interventions into a single common pattern that allows us to better understand the underlying processes by which art makes people engage in public space, thus contributing to produce more walkable and more liveable cities.

Svetlana Hristova

Once again on cultural indicators

Besides their traditionally recognized functions (as means for learning and explaining, monitoring, evaluating, legitimizing and policy-making), indicators are also an epistemological tool which enables categorization and prioritization of important issues in society, determining its ultimate developmental goals by imposing a 'grid' of preferable social values. From this point of view, the growing interest in cultural indicators is by itself an 'indicator' of increased public consciousness about the importance of culture in the overall development of cities, regions, and societies. However, the overarching concept of culture which has been increasingly evoked in different social contexts for different political purposes and in various methodological frameworks, represents a real challenge to yield better and more refined sets of indicators. It is not only a common problem of statistics, i.e., how to measure the unmeasurable (to give a numerical expression to abstract concepts), but more specifically how the process of formalization of important cultural themes and issues results in 'new' indicator systems which are but more of the same. This presentation will approach the question of how to reconceptualise sustainability in post-crises Europe of the 2010s by bridging it with the concepts of cultural innovation and creativity, and will consider how to operationalise numerically these ideas into a context-sensitive set of indicators.

Tania Leimbach

Concrete Jungle – A Green Wall for Growing Ideas

The installation, known as *Concrete Jungle – A Green Wall for Growing Ideas*, is an environmental artwork comprising a 110 m-long canvas artwork with green wall sections replete with living plants. It was one of five commissions to transform the UTS City Campus Master Plan construction sites into art installations for the duration of the construction period. The project brought together art, media and design professionals – consulting with landscape architects, community-based advocates and sustainability researchers.

The project encompasses a graphic treatment with a growing landscape on a temporary construction hoarding to promote sustainability and creative ideas. The aim of the design was to showcase the potential of green walls as a part of urban solutions for sustainability. In addition, it sought to communicate the importance of urban agriculture and localized food systems in the development of sustainable futures. Green wall modules were integrated to demonstrate emerging environmental design,

combined with a playful and appealing urban space for interaction and education. Research into the viability of green walls has revealed their potential to lower energy consumption in urban buildings, reduce pollutants, renew public spaces and incorporate recycled water and renewable energy. There are many variations of green wall and roof technologies and this project was positioned within this emergent arena, hoping to stimulate interest in their ongoing innovation and contribution to urban vitality.

In this presentation, I address the key aims of the project. The paper examines contemporary literature and practice in relation to the potential of temporary public art projects to enhance transitional urban spaces. These include sites under construction, as well as the 'in-between spaces' within urban contexts in which temporary public art projects may contribute to the quality of place. The paper presents the constraints and opportunities of working within a university context to meet the needs of multiple stakeholders, and the collaborative creative process of this particular project.

Will Garrett-Petts

Perspectives on artists, art, and artistic inquiry in a ten-year Community-University Research Alliance

For the last 10 years, we've been exploring the notion of artistic research. This exploration began with the formation of a Community-University Research Alliance, or CURA (2001-2012) – a collaboration of Thompson Rivers University and the City of Kamloops, BC, focusing on issues of cultural sustainability and quality of life in a small city setting. In particular, the researchers (drawn primarily from the social sciences and humanities: English, education, early childhood education, film studies, geography, history, social work, sociology, philosophy, political science, rhetoric, theatre studies and the visual arts) have been exploring notions of social capital and community asset building in communities 100,000 and smaller.

This paper considers the impact of the artists contributing to this research initiative, documenting how collectively we have refined the roles of artist-researchers, with the artists now following one of three inquiry models: (1) Affinity—where the artist matches existing work with issues under exploration by a particular research group; (2) Response—where the artist creates new work responding directly to the particular research group's project; and, most importantly, (3) Integrated—where the artist works with a particular research group, becoming in effect a co-researcher by committing skills, insights, vocabulary, qualitative problem-solving methods, and art production to the research process and findings. Integrated research initiatives, we've found, put increased demands on artists to explore and create both visually and verbally. In addition, we've begun to understand better how the university research emphasis (replete with its entrenched expectations for traditional publication and exhibition outcomes) distinguishes the work of artist-researchers from those working exclusively in the realm of public art and community advocacy. For the artist-researchers working within the community-university alliance, their practice necessarily involves attention to place, audience, object, interdisciplinarity and research.