



CITY SHARING

A CROSS-CULTURAL AND MULTI-DISCIPLINARY
INVESTIGATION ON COMMUNITIES AND URBAN SPACE



SYMPOSIUM

Saturday, May 20, 10-18 h

Sunday, May 21, 10-13 h

Bucharest

"Ion Mincu" University of Architecture and Urbanism

18-20 Academiei st.



A SWISS-ROMANIAN CO-OPERATION ORGANISED BY

International Center for Contemporary Art, Bucharest

Galeria Noua, Bucharest

"Ion Mincu" University of Architecture and Urbanism, Bucharest

Projekt Art+, Zurich



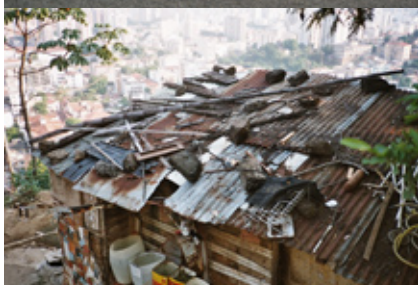
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FOR FURTHER INFORMATION

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PATRONAGE

The Symposium is under the patronage of the Swiss Embassy in Bucharest, and is supported by the Swiss Federal Department of Foreign Affairs, Cultural Foreign Policy Center.

PROGRAM

SATURDAY, MAY 20, 2006

- 10.00 H Introduction
- 10.15 H Irina Cios
The '90s: Urban Context & Visual Creation
- 10.45 H Susann Wintsch
Public Space?
- 11.15 H Public Bucharest – an unfinished project
Augustin Ioan
- 11.45 H Heidi Kaspar
Public place – shared space
- 12.15 H Erik Dettwiler
Paradoxical Periphery – a travelling report
- 12.45 H Lunch Break
- 14.00 H Vera Marin
Blocks of flats in Bucharest: What is to be seen
= individual initiative; What is to be said =
theoretical approach; What is to be done =
municipal projects”
- 14.30 H Dominique Oehler
Possibilities and limits of a civil society based
communication and action platform for alter-
native urban development. The experience of
the “stadt.labor” in Zurich
- 15.00 H Elisabeth Blum
“Plug-in-City” revisited
- 15.30 H Coffee Break
- 16.00 H Iosif Kiraly
Elements of post-communist architectural
transition of the last 16 years in Romania
- 16.30 H Discussion with audience
- 17.30 H End of first day

SUNDAY, MAY 21, 2006

- 10.00 H Calin Dan
Second Thoughts about Power Architecture
- 10.30 H André Bideau
Celebrating real and symbolic Capital. Two
recent urban campaigns in Zurich
- 11.00 H Serban Sturdza
Art Delivery: Arthur Verona – a street closed
for cars and opened to the people.
- 11.30 H Coffee Break
- 12.00 H Barbara Emmenegger
Zurich Langstrasse: Sex shops, art galleries
and schoolyards – a permanent fight for space
and influence
- 12.30 H Matei Bejenaru
cARTier
- 13.00 H Final discussion with audience
- 13.30 H End of the symposium

CITY SHARING

Fragmentation of social structure and urban space is a current phenomenon contemporary society has to cope with. One of the major challenges connected to this phenomenon is the sustainable management of difference and diversity. To what extent is a community ready to accept difference and diversity, and at what point assimilation or exclusion are claimed is the result of a manifold process. The relevant cultural, social, political and economic factors are as diverse as the actors involved in this interplay between tolerance, integration, assimilation and exclusion. This dynamic process is daily negotiated in private as well as in public space.

In cities the problematic of difference and diversity, inclusion and exclusion becomes visible and palpable as a sort of real metaphor. At the same time urban structures take part in this process by organising and regulating the interaction between different social, ethnical, cultural as well as political and economic communities and individuals. Urban structures create distinguished spaces, which offer the possibility of encounter but also of demarcation and exclusion. They can facilitate or impede the interaction between different groups and individuals. So, on one hand we have to ask to what extent urban planning considers specific communities, on the other hand we have to investigate the question what strategies communities develop in order to appropriate given urban structures.

The presentations will consider various aspects of urban life with a special focus on strategies of communication and visual communication in particular. Hereby we not only want to investigate the strategies professionals use to address the public in urban space; we also want to analyse by what means different communities become visible in public space.

The two-day symposium brings together cross-disciplinary information from different urban cultures, voiced by experts in the domains of city-planning, science, politics, culture and art. The perspectives considered in the symposium will represent different disciplines and institutional backgrounds. Individual initiatives will be as important as actual municipal projects and theoretical discourse.

CITY SHARING HAS BEEN INITIATED BY

André Bideau. Architecture Theoretician and Critic. Zurich.

Irina Cios. Art Critic and Curator. Director of the International Center for Contemporary Art. Bucharest.

Calin Dan. Artist and Theoretician, "Hand Milked Visions Foundation". Bucharest/Amsterdam.

Aurora Dediu Király. Artist, Curator Galeria Noua. Bucharest.

Erik Dettwiler, Artist, Zurich/Rome.

Iosif Király. Artist und Architect. Bucharest.

Darko Senekovic. Art Historian, Projekt Art+, Researcher at the University of Zurich.

Lino Sibillano. Art Historian, Projekt Art+, Co-Director of Haus der Farbe. Zurich.

«City Sharing» is conceived as a process-oriented communicative project. It not only launches a cross-cultural and multi-disciplinary platform about communities, visuality and urban life, but also values the potential of participative processes, and encourages citizens and communities to take actively part in the shaping of urban space.

For further information: www.citysharing.ch

MATEI BEJENARU

cARTier

The presentation will make an overview of the project initiated by the Vector Cultural Association in Iasi aimed at culturally rehabilitate Tatarasi district in Iasi, by means of visual and performative communication in public space with the local inhabitants.

MATEI BEJENARU

Artist and Curator, President of the Vector Association Iasi.

ANDRÉ BIDEAU

CELEBRATING REAL AND SYMBOLIC CAPITAL. TWO RECENT URBAN CAMPAIGNS IN ZÜRICH

In its center, Zurich revolves around a smug historic core that seems to be frozen in time. Tradition, locality and leisure are emphasized here. The close proximity of shopping, tourism and business has neither polarized nor transformed the urban realm, but has led to further homogenization instead. The city's smoothness belies the fact that it is a major node in the global economy (with a latent potential for conflict). With the headquarters of financial service networks operating on a world level, "downtown" Zurich somehow manages to negotiate the incompatible scales that usually go with a Global City. The presentation deals with this contradiction between representation, spatiality and agency. Two specific visual regimes will be investigated that both involve the discrete use of high culture on behalf of private and public interests. The main question to be addressed is how spectatorship and difference are organized - and seem to be a necessity - in an urban realm as "stable" as the one in Zurich.



Contemporary architecture and its representation in the urban realm (Zürich, spring 2006). Foto: André Bideau

ANDRÉ BIDEAU

Architecture Theoretician and Critic based in Zürich.

He was trained at a Swiss Federal Polytechnic from where he got his Master of Architecture in 1992. Since then, he has taught at various schools nationally and internationally and taken part in numerous architectural competitions as a designer and as a juror. 1997-2002 he was editor of "Werk, Bauen+Wohnen", the Swiss periodical for architecture and urbanism. In 2004 he was invited to join the Internationales Forschungszentrum Kulturwissenschaften in Vienna as a research fellow. He is currently doing research on the relationship of architectural discourses and the experience of the postmodern urban condition since 1968.

ELISABETH BLUM

“PLUG-IN-CITY” REVISITED

“Tragedy of culture” or “dialectics without reconciliation” is how Georg Simmel calls the conflict between obsolete and rigid forms of representation and ever-changing expression of life. Laws, cities, urban infrastructures, different types of lodging – phenomena that once used to be customized “outfit” for the “vital processes of life” by and by turned into factors preventing essential changes and violating life itself.

This statement is far from being of mere historical value. The history of urban development demonstrates how the changes in the structure of power are reflected in the particular architectural shaping of cities. On the one hand by those forms of urban infrastructure – theatres, libraries, museums, shopping malls etc. – which represent different communities of city population, on the other hand by the absence of certain urban structures in city maps. This absence points to the unwanted communities excluded from the urban life.

With their catchphrase “Plug-in-City” the British architectural group “Archigram” articulated quite early a remarkable controversial as well as ambitious manifesto, proposing a different concept of the relationship between individuals and the city: “The city is a machine to plug in”. This concise formula can be the starting point for the next generation. Cities have to be “living cities”, able to offer to everybody, inhabitants and guests, and especially to those who are at present bereft of any chance to do so, opportunities to participate in the urban life.



Rio oder Der luxuriöse Blick aus der Exklusionszone. Foto: Elisabeth Blum

ELISABETH BLUM

Architect, Author, Lecturer at the HGK (University of Applied Sciences and Arts) Zurich.

1991–96 guest lecturer, later Assistant Professor at the ETH (Swiss Federal Institute of Technology) Zurich. 1996 Visiting Critic at the School of Architecture, Syracuse University, NY. 2001, 2002 Guest Lecturer at the ENBA (Ecole Nationale des Beaux Arts) Lyon. 1985–1996 Co-holder of the Blum+Blum Architectural Office, Zurich. Since 1985 member of the Artists' Group hasena. Participation in Art exhibitions and Art Interventions. Since 1998 Member of Stadtbaukommission Luzern. Books: Le Corbusiers Wege. Wie das Zauberwerk in Gang gesetzt wird. 1988; (Hg.) Wem gehört die Stadt? Armut und Obdachlosigkeit in den Metropolen 1996; Ein Haus, ein Aufruhr. Anmerkungen zu Zaha Hadids Feuerwehrhaus. 1997; (Co-Hg.) Boulevard Ecke Dschungel, 2002; Schöne neue Stadt. Wie der Sicherheitswahn die urbane Welt diszipliniert. 2003; FavelaMetropolis. Berichte und Projekte aus Rio und São Paulo. 2004. Numerous contributions in magazines and publications of photos.

IRINA CIOS

THE '90S: URBAN CONTEXT & VISUAL CREATION

Beginning with the '90s the urban context – defined by the interaction between dwellings, communicational infrastructure and social presence in the city – became one of the main issues of the visual creation in Romania. The interest for this topic was enhanced by the perpetual state of reconstruction of the city.. The project aims at researching the way the works of visual artists and the creation of architects are interrelated, support / generate each other, get loaded with new meanings and define new paths in researching the city. Empowered by the use of creative media such as photography, video, urban installation, street performance, the new attitude determines a reconfiguration of the urban context's representation as a visual network, as an area of interaction.

IRINA CIOS

Curator, art critic, director of the International Center for Contemporary Art Bucharest.

Since 1999 she has been director of the International Center for Contemporary Arts (ICCA), Bucharest and also guest lecturer on contemporary art at the Bucharest University. 2000–2003 curator of the SPACE Gallery of ICCA promoting experimental art and new media. She was the curator of the Romanian participation in the Sao Paulo International Biennial (1996), and the Istanbul International Biennial (1995). She organises international workshops on new media and coordinates multimedia projects (web sites and CD-ROM). Editor of contemporary art catalogues, and co-author of the Art Dictionary; techniques and artistic styles (1998). Contributes with articles and interviews in different art Magazines as Observator Cultural, Artelier, Balkon, Secolul 21, Praesens, Idea etc.

CALIN DAN

2ND THOUGHTS ABOUT POWER ARCHITECTURE

Calin Dan worked on and off for almost two years in Tallinn-Estonia on his new film Trip – a psychedelic exploration of Linna Hall, the gigantic city concert hall built by a local architect as a landmark for the Moscow Olympics of 1980. Due to the complex interplay between the exercise of political power at national and federal levels, and also to various other factors, Linna Hall survived into the post Soviet era as a strong case about the ambiguity of Power Architecture. The artist will share his story about Linna Hall, making at the same time a parallel with Casa Poporului (The Palace of Parliament), the infamous building by which Ceausescu changed the face of Bucharest.



Calin Dan, Trip, 2006, video still.

CALIN DAN

Artist and Theoretician, "Hand Milked Visions Foundation". Bucharest and Amsterdam.

Training in Art History & Theory. Since 1990 he has been working as an artist singly and also as subREAL (www.plue-schow.de/fellows/subreal). Practice: photography, video, video installations, multi-media, professional writing. In 2002 he launched the concept of Emotional Architecture in order to give structural consistency to his research on Bucharest as a study case of post-industrial metropolis. Exhibitions and participation in: Venice Biennial; Sao Paulo Biennial; Kunsthal Rotterdam; Vleeshall Middelburg; Museum of Contemporary Art, Chicago; Stichting De Appel, Amsterdam; Galérie Nationale du Jeu de Paume, Paris; Moderna Museet, Stockholm etc. Festivals: Media, film and video festival Osnabruck; Internationale Kurzfilmtage, Oberhausen; OSTranenie Das Internationale Video Forum an der Stiftung Bauhaus Dessau; Videonale Bonn, etc. Awards: Media Award at the Split Film Festival; Videonale Bonn.

ERIK DETTWILER

PARADOXICAL PERIPHERY - A TRAVELLING REPORT

In the tradition of a "Flaneur" and equipped with my video and photo camera I visited in recent years several post communist cities as well as Palermo and New York scanning different neighborhoods and hinterlands. My curiosity was focusing on one side on the marginal neighborhoods as the lower and middle class residential outskirts and on the other side on structural zones as industrial areas and arterial roads. During these expeditions I was lead by the idea of a "paradoxical periphery". This notion stands for an urban area, that in spite of its marginal position has not the typical aspect of a periphery, or for an area that regardless of its central location assumes a peripheral character due to structural or historic reasons.

Cemeteries have such an ambiguous position within an urban setting. Originally built at the edge of urban settlements they have been surrounded by the growing city and have become part of the every day urban life. At the same time cemeteries function as a metaphorical representation of the cultural and social structures of a city. Therefore I decided to organize my presentation as virtual travelling around the polymorph structures of cemeteries.



Erik Dettwiler, Paradoxon, 2006.

ERIK DETTWILER

Artist. Lives and works in Zurich and Rome.

Working in the fields of video, performance and photography. Since 1999 stays in New York, Ukraine and the Balkans for research on urban life. Grants and Residencies: 2006 Grant Swiss Federal Office for Culture; 2006 Price for a Video-Spot, Film Festival of Solothurn; 2004-06 Artist in residence, Istituto Svizzero di Roma; 2001/03 Grant City of Basel; 2000 Grant Aeschlimann-Corti; 1998/99 Grant Kiefer-Hablitzel. 1998 Grant City and Canton of Berne.

Selected Exhibitions: 2005 Dall'Altra Parte Della Luna, photography & video, Cargo Bar, Basel; Points d'Impact, video, Piano Mobile, Genève; 2004 Tankentankentanken, intervention in public space, Rhäzüns (CH); Paris Photo Foire, Statement, Carrousel du Louvre, Paris; Media Sculpture, video, SCCA, Sarajevo & Palace of the Arts, Cairo; 2003 Onufri, video installation, National Gallery, Tirana; Radiator, Festival for New Technology Art, Volksbühne, Berlin; 2002 Ne tolko schokolad, mixed media, Center for Contemporary Art, Kiev. Link: www.dewil.ch

BARBARA EMMENEGGER

LANGSTRASSE ZÜRICH: SEX SHOPS, ART GALLERIES AND SCHOOLYARDS
A PERMANENT FIGHT FOR SPACE AND INFLUENCE

The quarter named after its main street Langstrasse is a city district of Zurich situated close to the main station in direct neighborhood to down town retail district. This urban area has had a history as a residential district for immigrants and workers and has seen lots of political conflicts between left and right. Very different visions of development and personal requirements clashed here; nowadays it is home for the milieu of prostitution and drug trafficking, while at the same time it is the area that has the highest density of art galleries throughout the city. In spite of all this it still is a residential neighborhood.

The "Langstrassenquartier" has a wicked reputation and a relatively high rate of criminality although as an urban area of events and happenings it attracts an impressive number of visitors – be it because of the various erotic cabarets and sex-bars, be it because of art galleries, intellectual film clubs or jazz-concerts. This neighborhood takes on a lot of functions a city has to assume. It is a balancing act on a knife's edge to cope with all the difference and diversity. The coexistence in this urban district is a permanent struggle for positions in urban space, of the right to exist, in the hope of finding the equilibrium between integration and exclusion. This special situation is a great challenge for the policy of neighborhood development. Interventions to ameliorate quality of life often run the risk of activating processes of gentrification. The challenge is to find methods and policies to provide diversity and coexistence and to prevent a monoculture of any kind, the monoculture of the still growing business of prostitution as well as the monoculture of a globalized down town retail district.



Zurich, Langstrasse. Foto: Stadtentwicklung Zürich

BARBARA EMMENEGGER

Sociologist, Researcher and Lecturer at the University for Social Work in Lucerne. Studied Sociology, Political Science and Philosophy at the University of Zurich. 1995 co-founder of the research and consulting office DAB-Sozialforschung in Zurich. Until 2001 research activities in the fields of social space, processes of space appropriation and gender studies. From 1998 she participated in building up the Department for Urban Development, City of Zurich, where she worked as researcher and project manager until 2005. The main fields of her activity were integration, urban development and participative procedures. Since 2005 lecturer at the University for Social Work in Lucerne in the field of social culture. Research and publication on intercultural communication in public space, on sexual harassment in higher education and topics of urban sociology.

AUGUSTIN IOAN

PUBLIC BUCHAREST - AN UNFINISHED PROJECT

The public place emerges as soon as, besides oneself, there appears someone else on a given territory and thus one has the chance not only to look around but at the same time to be looked at. The enspacement of the action of looking and being looked at is the elementary level of the public place. The quality of being public presupposes necessarily as spatial "staging" a simple expanse and not a space de/limited (by various means of the construction and also by the choice of a fenced-in natural place). For the time being Bucharest lacks those urban squares, i.e. open public spaces dedicated to such shared "functions" as meeting, negotiation and exchange but has - so to speak - an emergent market for huge inward looking, anti-urban supermarkets. The focus on edifices in the detriment of urban texture is still something we marvel at. A serious (re)thinking of Bucharest's image as a contemporary European city is necessary, in a moment when the very meaning of what a contemporary city is, or will be, shifts rapidly. Not an easy task, but, nevertheless, one long overdue.

AUGUSTIN IOAN

Architect and theoretician, Professor at the University of Architecture and Urban Planning "Ion Mincu", Bucharest. Augustin Ioan is an Associate Professor at the University of Architecture and Planning in Bucharest, Romania. Holding a MArch degree (with honors) from University of Cincinnati, OH (1994), the author also has two PhD degrees in History of architecture (1998) and philosophy (2002). He has published extensively in Romania, Hungary and the US, where his latest book, Sacred Space (2002), appeared in the same time with the winning of the competition for the Orthodox Patriarchal Cathedral back home. Currently he is a Senior Fulbright Scholar at the University of Cincinnati, OH.

HEIDI KASPAR

PUBLIC PLACE - SHARED SPACE

Urban parks are public goods and therefore available for all members of society. What is available for everybody has to be shared by everybody. Yet, recent studies show: some share more. Thus, the question of the allocation of public space emerges. In 2005 the population of Zurich listed parks on the third place (after the public transport system and the living surroundings) of the most important factors for a good quality of life.

A careful planning, design and management of public parks, which pays special attention to people's diverse identities, can facilitate an emancipated use of these green spaces. However, the planning can only partly influence the way people use public parks. In order to tap the full potential of planning, designing and managing of public urban parks it is necessary to investigate the processes of space appropriation.

In our research project "Sustainable planning, design, management and appropriation of urban public parks" (www.geo.unizh.ch/nfp54) we investigate selected parks in Zurich. On the one hand we analyze through observation and geographical information systems (GIS) who does what when and with whom in these parks, and on the other hand we conduct qualitative interviews to explore the subjective experience of people using these green spaces. To the categories of age and gender is paid special attention.



Zurich, Wahlen-Park. Foto: Françoise Schmid

HEIDI KASPAR

Geographer, Researcher at the University of Zurich.

Studied Geography (especially development research), Social- and Economic-History and Political Science at the University of Zurich, with an interdisciplinary focus on Gender Studies. Graduated with a research project on "The impact of out-migration for labor on gender relations: A case study of Kalabang, Nepal". Since 2005 PhD Project at the Department of Geography (dep. Economic Geography) of the University of Zurich in a national research project on "Sustainable Development of residential areas and infrastructure". Her focus is on sustainable planning, design, organization and use of urban parks.

IOSIF KIRALY

ELEMENTS OF POST-COMMUNIST ARCHITECTURAL TRANSITION
OF THE LAST 16 YEARS IN ROMANIA

The presentation aims at documenting what the ensemble of apartment blocks built during communism have become and transformed into during the years of transition; new improvements full of color, changes of functions and diverse ways of alterations which come hand in hand with the physical degradation of these buildings thanks to lack of financial resources or the segregation of social texture. Iosif Kiraly has developed a photographic and theoretical research in Bucharest collaborating with Mariana Celac, and Marius Marcu Lapadat, developed 'edging' studies which explore the way in which constructed space absorbs and expresses a dynamic of the human and social which is often difficult of decipher.

IOSIF KIRALY

Artist, Professor at the Art University in Bucharest.

He works singly and since 1990 also as subREAL (www.plueschow.de/fellows/subreal), in the media of photography, installation and performance. For the past four years he has also been working with a group of architects (Mariana Celac & Marius Marcu-Lapadat) in documentary projects related to the changes that shake the actual life and visual environment of post-communist Romania. His exhibitions include: the Museum of Contemporary Art Chicago, Moderna Museet Stockholm, Kunsthal Rotterdam, Hamburger Bahnhof Berlin, Fotogalerie Wien, Galerie Vox Montreal, Neue Galerie am Landesmuseum Joanneum Graz, Kunstnernes Hus Oslo, Venice Biennial, Sao Paulo Biennial, Foto-Triennale Esslingen, etc. He has been artist in residence at: Künstlerhaus Bethanien Berlin; Akademie Schloss Solitude Stuttgart; KulturKontakt Vienna; Light Work Syracuse N.Y; NIFCA Helsinki; IASPIS Stockholm, PROJEKT ART+/BINZ 39 Zurich, etc. Since 1992 he has been teaching photography at the University of Arts, Bucharest, where in 1995 he became a founding member of the Photo-Video Department.

VERA MARIN

BLOCKS OF FLATS IN BUCHAREST: WHAT IS TO BE SEEN = INDIVIDUAL INITIATIVE; WHAT IS TO BE SAID = THEORETICAL APPROACH; WHAT IS TO BE DONE = MUNICIPAL PROJECTS"

Collective housing built during the communist regime in Bucharest, and everywhere in Romania, is confronted today with serious problems, which pertain to the physical framework but also to management, communication and organization of the new owners. How did we arrive here? Should we count on a relation between the obvious physical proximity that we find in these collective housing ensembles (as they are very dense structures) and the cohesion of a group living with such a density? How to share responsibility and figure out solutions? These are some of the questions raised by the presentation.

VERA MARIN

Architect, President of the Association for Urban Transition.

Vera Marin combines the theoretical approach (as a PhD student with double coordination at the Institut d'Urbanisme de Lyon - Université Lyon II and at the Ion Mincu University of Architecture and Urban Planning and as a teaching assistant at Ion Mincu University) with a practical one (as president and project initiator at ATU - an NGO established in 2001). Currently working on the topic of housing policies, she has published articles in few national and international publications.

DOMINIQUE OEHLER

POSSIBILITIES AND LIMITS OF A CIVIL SOCIETY BASED COMMUNICATION AND ACTION PLATFORM FOR ALTERNATIVE URBAN DEVELOPMENT. THE EXPERIENCE OF THE "STADT. LABOR" IN ZURICH

The "stadt.labor" – or "city.lab" – was created in November 2003 as a counterweight of the civil society to the official city planning policy in Zurich, which was enforcing rather than stopping tendencies of marginalization and discrimination of poorer segments of the population. The "stadt.labor" aims at promoting alternative strategies of urban development based on solidarity and sustainability.

The "stadt.labor" offers a communication, networking and action platform for citizens, organizations and marginalized groups (e.g. squatters, drug consumers, immigrants, homeless etc.), who are displeased with the official policy or aggressive profit oriented capitalist city planning. From the beginning the "stadt.labor" was conceived not only as a political or intellectual but also as a cultural, entertaining and sensuous project, which combines different codes, means and media of communication, such as cinema, street happenings, games, events, city tours etc.

Analyzing our experience so far I would like to discuss the potentials and limits of such a platform to mobilize civil society to take actively part in the shaping of an alternative urban development.



Civil initiative «Bogen 13». A panel discussion with the residents of the demolished social housing at the Bernerstrasse (Zurich - Altstetten), spring 2005.

DOMINIQUE OEHLER

Historian, Journalist and Teacher. Lives in Zurich.

During my studies of History, Sociology and Journalism at the University of Zurich I got involved as a member of the Youth Organization of the Swiss Social Democratic Party in organizing and running non-commercial and non-governmental cultural, leisure and meeting spaces in squatted houses and in protest movement against exclusion of ethnic and social minorities. Since 2001, I have continued my social engagement independently by means of journalism, exhibitions and events in the frame of the Zurich cultural centre "Rote Fabrik", where I took part in the working group for urban development to realize a series of events under the name of "Città chiusa". In November 2003 I founded together with two other initiators the project "stadt.labor" as a communication and action platform for questions on urban development.

SERBAN STURDZA

ART DELIVERY: ARTHUR VERONA

A STREET CLOSED FOR CARS AND OPENED TO THE PEOPLE

The center of the city becomes less and less connected to the life of the community, without meaning and energy. It is filled with vehicles parked or on the move. It functions mainly as a network of paths for people to rush. The project initiated by the Guild of Architects in collaboration with the city council aims at raising awareness towards the role of the public space in the life of an urban community. It wants to create an axis of culture in the very heart of the city.

SERBAN STURDZA

Architect, Professor, President of the Romanian Guild of Architects.

President of the Guild of Architects since 2002, associate professor at the University of Architecture and Urban Planning "I. Mincu" in Bucharest. Works in the Architecture Buro PRODID. Member of the Bucharest City Hall Urban Planning Consultative Commission. Since 2002 moderator of a TV show: "On Architecture" at TVR Cultural. Participated in international Architecture exhibitions such as: 2004 - Bucharest Architecture Biennial; 1996 - Venice Architecture Biennial, (vice-curator of the Romanian pavilion); Milan Architecture Triennial; 1993 Architecture Biennial Sao Paolo, Brazil.

Contributions in: New Building Today - European Architecture of the 1990-1995 - Vienna - Austria -1995; 581 Architects in The World, Tokyo-Japan 1999; Arhitectura Magazine, Octogon Magazine; Arhitectura Magazine etc.

Special field of interest: public building, urban regeneration, restoration of architectural monuments, rehabilitation of traditional techniques in decorating architecture.

SUSANN WINTSCH

PUBLIC SPACE?

The western countries treat the issue of public space as given and institutionalized. If the government and/or private companies intervene – for reasons either of security or goods consumption – in this ideal concept of a “parliamentary” or “democratic” space, there is at least theoretically the possibility to discuss the issue publicly. Especially art in public space is traditionally charged to defend the freedom of expression. But beyond our western cultural area there are repressive systems that understand public space as a manifestation of their totalitarian claims and prosecute any divergent attitude. In such systems the concept of freedom is always bound to private space. Although the potential of the private differs very much from that of the public, these two spheres contaminate each other: The regulations of public space affect largely private life, and this phenomenon is often enough reflected in art. On the other hand if there is artistic intervention in the so-called public space, it always discusses the individual and even intimate aspect of life. My lecture will focus on understanding this interdependence comparing several examples of Iranian contemporary art of the last two years.

SUSANN WINTSCH

Curator, Editor and Lecturer, lives in Zürich.

Studied Art History, Comparative Linguistics and History at the University of Zurich. In 2001 curator at “Kunsthalle Palazzo”. Works 2001–2005 in different research projects at the HGK (University of Applied Sciences and Arts) in Zurich, especially on art in public space. 2003 develops “Compiler”, a DVD-Magazine on Contemporary Art. Compiler/01 focuses on political platforms in Ex-Yugoslavia. Compiler/02, to appear under the new name “Treibsand”, researches contemporary Art in Iran (www.compiler.ws). Since 2003 lecturer for art theory at the HGK (University of Applied Sciences and Arts) Zurich and “F+F” School for Art and Media Design Zürich.