

The Scattered Gallery
Placing art, shaping the cultural landscape

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MA Architecture
Research Dissertation

The Scattered Gallery

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Preface

“We need a proper Museum”. These were the words of a key figure of modern art in Bolivia, Herminio Pedraza, the artist I most admire. In 2002 he was running an art workshop in my hometown Santa Cruz de la Sierra in Bolivia, where together with other famous local artists, he shared this concern about local artists’ eternal struggle for art spaces in the city and the little support art receives from the government. In Santa Cruz art exhibitions normally take place in temporary settings such as hotels, universities, and trade halls. There are a few art museums; some of them are converted schools that do not have the capacity for hosting a permanent collection. This leads to obstructions for local artists in their attempt to reach out to a wider audience.

The art workshop Pedraza ran in 2002 provided one of the best opportunities to learn from some of the most renowned artists in Bolivia, among them Tito Kuramoto (painter), Herminio Pedraza (painter), and Marcelo Callau (sculptor). Surprisingly, only few people participated in it. This was just a result of the lack of support they received. The venue for the workshop was a former old warehouse, hardly noticeable from the outside. It comprised a narrow modest front fence, which guided a visitor from a little garden to a single large room, where the workshop took place. The truth was that the artists had to use their own resources to put the workshop together.

Now Pedraza rests in peace, but his remark still comes to my mind. I ask myself, what does it take to have a ‘proper’ art museum? How can the museum actually produce and create a relationship between art and the public, so that artists may receive more opportunities to approach a larger audience?

My interest in the relationship between artist and audience as well as artwork and place goes far beyond simple curiosity. As a teenager I was influenced by Van Gogh's life. Despite being considered a genius artist after his death, he was unable to sell even one single painting during his brief career. The fact that he couldn't connect with the public did not mean that he was not a great painter, but at that time, art was part of a ruling system of power imposed by an elite for which non-academic painting was considered inferior.

Another crucial moment occurred during my architectural studies in London, whilst undertaking design research in the town of Lowestoft in East Anglia. Here I discovered that the crying voices of local artists struggling to find support from the government for adequate exhibition spaces, is not just relegated to developing countries like Bolivia. Local artists in developed countries like the UK also experience the same. This got me interested in the potential of art to stimulate social change and be a valuable tool for urban regeneration and design strategy, which have been successfully followed by many European cities. This combined with my personal interest compelled me to look not only within the walls of the museum-gallery but also into its relation to the city.

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Introduction

The term 'Proper Art Museum' may differ from person to person according to preconceptions or personal interests. A 'Proper Art Museum': is it about having proper facilities and enough space of display? Is it about the collection? Or is it actually about letting the artist be the author of placing arts in their attempt to engage the audience with the content and place? Art is exposed to changes and new orientations. What started as a 'skill' or 'trade' attempting purely to reproduce nature, later developed into a medium of expression to represent an idea or concept. Simultaneously, it challenged the spaces of display for a re-examination of their role.

Towards the end of the 17th century, art taught in European academies created a hierarchy of artistic subjects and categorized art appreciation and taste. For instance, painting history as a theme was considered the most important subject followed by religion, portraits, landscapes, animals, human life scenes, etc. Each genre had a recommended size and significance. This fact was considerably influential in the way art was displayed and valued as well. The collector would recognize these categories and establish a hierarchy in the display or assessment of the art.

Socially, the display of art was a privilege reserved for royal or aristocratic families to be exhibited in their palaces or private residences as a sign of wealth and pride. This monopoly of the instruments of appropriation of cultural goods symbolized the division of a society into barbarous and civilized people. The housing of art in private residences marked the beginning of an elitist model, where the audience was reduced to a small number of a privileged class.

'The collection and presentation of art has always been a display of social and economic standing before being an exhibition of aesthetic value'¹

¹ Alberro, A., 'Meaning at the Margins', 2005, p 23

Among the large numbers of museums that have been established or re-structured since the 1970s in Europe, many have tried to embody a different understanding of their institutionalism by questioning their own role and status within the public context. ‘Art leaves the Museum’¹, suggested Herbert Marcuse and Theodore Adorno, by pointing out the idea of ‘freeing’ art from the confines of the museum to public spaces in order to disperse the odium of exclusivity. I do not attempt to insist on this notion; instead I propose ‘The Scattered Gallery’, which resulted from the analysis of several art spaces described in the chapters ‘art in the gallery’, ‘gallery in the city’ and ‘art to the city’.

Chapter I ‘art in the gallery’ analyses the evolution of exhibition spaces and identifies key elements of display of art whose role has been challenged by economic and social influence. Aiming to have a close and live experience of art galleries, I look at examples within London since it is considered one of the ‘powerhouses’ of the international art world. I take the Wallace Collection, a residence that later became a national museum, as a first example of housing art within a social context where the audience is reduced to an upper class. I then move to the National Gallery, a purpose built space aiming to reach a wider audience and educate through exhibition. ***Being that the gallery is now a public institution, what happens with the relationship between the artist, the object and the visitor?***

I developed a keen interest in the relevance of social context and its ability to define spaces of display. The process of categorization of art is subject to personal taste, interests and judgements of a reduced group of people, those responsible for the curation of the exhibition. In the discourses of ‘Institutional Critique’ artists like Andrea Fraser², Buren³ and Haacke⁴ among others, seek through their art to ‘unmask the structures and ideological armatures of western institutions/ galleries, museums and

1 Schulz, ‘*Art and Architecture: new affinities*’, p 9

2 Andrea Fraser, new York-based artist whose work has been identified with performance, context art, and Institutional Critique. *Institutional Critique and after*, 2005,p 388

3 Daniel Buren, French artist who came to reject traditional painting practices, interrogating instead the role of institutional and other contexts. *Institutional Critique and after*, 2005,p 386

4 Hans Haacke, German artist who commenced a through-going investigation in the social and political structures that inform the art world, is one of the pioneers of Institutional Critique. *Institutional Critique and after*, 2005,p 390

art spaces'⁵. I became intrigued by Hans Haacke's 1971-scheduled exhibition⁶, which was cancelled by the Guggenheim in New York. Haacke was meant to expose questionable New York real estate empires. By presenting that solo show, he was also confronting the museum's economic and political interests. Six weeks before the show his exhibition was cancelled since according to the trustees, it was judged not to be 'compatible with the functions of a prestigious art institution'. Haacke essentially challenged the institution as a place of censorship where a group of trustees or directors assess or determine what is considered appropriate for an exhibition. ***What does it take to be invited to exhibit in a museum or gallery rather than being excluded?***

The 20th century marks the change of the way art is presented and consequently appreciated as well as experienced. Around the 1960s, the scale of art spaces is reduced and the gallery space welcomes the collaboration of living artists. The content becomes temporary and dynamic. The space determines how the art will be interpreted. The Hayward gallery and the Lisson gallery are reviewed here with a consideration of the new role of the artist as a curator when the gallery commissions site specific work. This chapter aims to address the question of ***what elements of the gallery that determine its space deserves be retained or probably reassessed in order to produce a horizontal or 'non hierarchical' model of art display?***

The second chapter 'gallery in the city' aims to analyse the museum and the gallery within wider contexts, its significant role within the city. Here, the case of the Guggenheim of Bilbao is taken as an important example of a trend in new museum ideology, where iconic architecture turns to be the most powerful tool available to attract a big audience. Thus I move on from looking at galleries in London to the Guggenheim in Bilbao, and hence aiming to analyse the impact of this visual intervention, which forms part of a localized strategy. Guggenheim Bilbao is the result of both the Guggenheim museum's director, Thomas Krens's vision of expanding the museum into a multinational arts institution, and of the Basque

5 A. Mania, A., 'Walls Fall Down: Berlin's Contemporary art institutions', p 251.

6 Haacke, H., 'Museums, Managers of Consciousness' 1986, pp 60-73

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government aiming to reposition Bilbao in a wider global economy.

A different approach of signature architecture is the Kunsthaus in Graz, commonly referred to as 'The friendly Alien' for its peculiar architectural language. The policies implemented in Graz follow a strategy of network interventions in which the Kunsthaus forms part of a wide range of art spaces commissioned throughout the city. Having a strong cultural heritage, Graz was nominated for European Cultural City in 2003. However, for decades the city had been lacking a modern art gallery. The new Kunsthaus aimed to balance the cultural life between east and west.

My attempt in this chapter is to analyse the role of Art, Architecture, Museums and cultural industries in the regeneration of urban centres. ***What is the relationship between the urban, architectural and the art system in the process of shaping the cultural landscape? Have these interventions, both in Bilbao and Graz, succeed in enhancing the relationship between artist-audience as well as museum-city?*** Indeed both approaches concentrate their effort on a museum or gallery of a big scale and are thus very expensive.

Chapter III 'art to the city' analyses Liverpool; where instead of a single building, a variety of art galleries spread throughout the city suggest the idea of a 'scattered gallery'. Liverpool was nominated as European Cultural City 2008, which encouraged the city council to provide sufficient infrastructure that could accommodate different venues, such as the Liverpool Biennial. The 'Merseyside Development Corporation' (MCD) envisaged in 1981 the restoration of the large acreage of vacant warehouses, which included the Albert Dock. The provision of 'Vacant spaces' in Liverpool became part of a strategy in the design of policies, after arts being included as a tool for urban regeneration.

'What our modern myths of artistic production have effaced is this latter fact: that the professional artist like other labourers works not for his or her own satisfaction, but for the enrichment of others'¹.

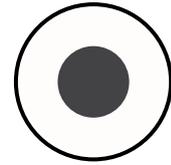
¹ Fraser, A., Museum Highlights: The writings of Andrea Fraser, 1966-1990, p 33

Finally, I will present my proposition of 'The Scattered Gallery', which aims to provide an insight of a strategy in order to maximize the experience of art in the city in the attempts of placing art. The Scattered Gallery seeks to alter the physicality of the gallery space into a space of exchange, a negotiation space between display and the urban context. It is a resultant of 'bursting the institutional space of art into pieces', which will fall into a kind of web spread throughout the city. This network of much smaller exhibition spaces, aims to redefine the role of the artist in placing art in a more changeable and constantly staged arena in which the audience is as central as performer.

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Fig 2: The Hertford House, Wallace Collection

CHAPTER I - Art in the Gallery



'Art in the gallery' explores the evolution of the art gallery and its spaces of display in time and with relation to scale and purpose. It is reasonable to say that a gallery generates meaning through the work of art it exhibits; the content becomes its main driver and purpose. Thus the work of art relies on the space it will be presented in, so as to add or diminish value depending upon its arrangement and display. The elements of display that the gallery uses in order to display the pieces of art, for instance the 'wall', are analysed in four types of gallery spaces. The Wallace collection, that represents a private residence converted into a public museum; The National Gallery as a purpose built building with permanent collections as well temporary exhibitions; The medium sized Hayward Gallery, that displays temporary exhibitions and The Lisson gallery, which is a small gallery offering temporary exhibitions. These four galleries differ from one another not only in scale and purpose, but also in terms of the ideas behind their 'Placing of arts'.

1. Social system defines space

The display of art until the end of the 19th century was a privilege of a few wealthy families who, as a sign of distinction, collected pieces of art to line the walls of their residences as well as to fill up the spaces within. The acquisitions were usually obtained by commission or auctions of mainly the most renowned or 'fashionable' artists. These acquisitions of art were not meant to be public but on the contrary, the ones who could afford it, were the only ones who would enjoy it.

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1.1 The Wallace Collection

The Wallace Collection in London is an example of an historic residence later converted into a national museum. It is a family collection of works of art through four generations from the first four Marquises of Hertford until Sir Richard Wallace the illegitimate son of the 4th Marques. After the death of Sir Richard Wallace, the collection was donated to the British nation by his widow, Lady Wallace, in 1897 and opened to the public in 1900. It displays works of art collected in the 18th and 19th century, which according to the will of Lady Wallace “shall be kept together, unmixed with other objects of art. No works can be borrowed from it, and no works can be added”. The art inside exists as a kind of eternity of display turning the collection into a frozen display. ***If no works can be borrowed from it and no works can be added, could the pieces of art be re-arranged? Can the curator tell the story differently just by rearranging or re-accommodating the pieces of art?***

‘Hanging editorialises on matters of interpretation and value, and is unconsciously influenced by taste and fashion⁷.’

The display of art is itself an art of arrangement, where the curator can manipulate the perception of the visitor. Within a gallery, space turns categorical, and the wall, where the art of hanging is explored, recognizes hierarchies of genre and the authority of the frame. In a residence transformed into a museum, the pieces of art lie within a chaos of accumulation, where the spectator must identify what is meant to be art and what is simply a decorative instrument. The objects of display become part of the objects of art, blurring the boundaries between them.

7 O’Doherty, B., Inside the White cube, 1999, p.24

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Fig 3: Nineteenth century gallery

The wall is the main element of display. Paintings are hang from top to bottom in an almost symmetrical way.



Fig 4: Back State Room

The furniture forms part of the art exhibition. I



Fig 5: Front State Room

The Wall & Furniture display objects or art such as paintings and sevrès porcelain.



Fig 6: The Study Room

Audience contemplates the pieces of art in an eye level view.

In the Wallace Collection, the wall is one of the elements of display but it is not the principal. It displays paintings, clocks it also acts as a backdrop to pieces of furniture considered in some cases art, that may display other smaller pieces of art such as porcelain among others. When the visitor enters a room, he immediately recognizes an ingenious mosaic of frames without almost a patch of wasted wall showing. It generates perspective within a plane where the eye turns up and down.

“Each picture was seen as a self-contained entity, totally isolated from its slum-close neighbour by a heavy frame around and a complete perspective system within. Space was discontinuous and categorical, just as the houses in which these pictures hung had different rooms for different functions.”⁸

Floors of rooms after rooms divide the house and define the reading of the collection. For instance, the front State Room located on the ground floor is the place where most visitors were received. Therefore maintaining its public character, it introduces the family where the curator tells the story of the 4 generations through the portraits on the wall. It also houses samples of Sevres porcelain, the main clock of the house, and introduces the main interests of the family. “...My collection is the result of my life...⁹”.

On the first floor, the ‘Great Gallery’ contains 17th century old master paintings organized in rows, as a proof of the great connoisseurship and taste of the 4th Marquess. Nowadays, this room displays mainly paintings and is considered to be the biggest collection of great master paintings in one single room.

The Wallace collection remains probably the only frozen example of a residence of previous times where the social system was conformed by a bourgeois society. This social system defined the residence as the primary space of display of elitist collections, symbolizing the division between upper classes and lower classes. In previous times, art was a privilege of the ‘chosen’ as Bourdieu mentions in ‘The love of Art’.

8 B. O’Doherty, “ Inside the White Cube”, p. 16
9 4th Marquess of Hertford, 1857



Fig 7: Cross Section.
Hertford house.

“ If this is the function of culture, and if the love of art is the clear mark of the chosen, separating by an invisible and insuperable barrier, those who are touched by it from those who have not received this grace, it is understandable that in the tiniest details of their morphology and their organization, museums betray their true function, which is to reinforce for some the feeling of belonging and for others the feeling of exclusion¹”.

1 Bourdieu, P., The Love of Art, 1991, p 434

Fig 8: Section through the galleries and the courtyard restaurant.



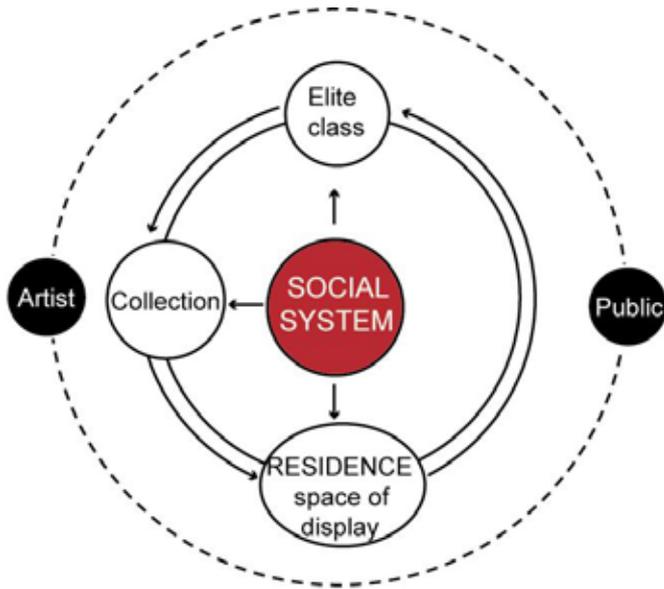


Fig 9: Social system circle where the artist and the public remain outside

This elite class or 'people of taste' defined the collection; the same who decided which artists were considered great masters and therefore which artworks deserved to be collected. The arrangement of the art in display is the prove of the hierarchy of art. The artists and the general public are left out in the selection of the content. (Fig. Above)

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Fig 10 : The National Gallery

2. The National Gallery

The National Gallery is a national museum, which houses a collection of western paintings from the 13th to the 20th century, representing all the major schools of paintings. It first opened to the public in Angerstein's former townhouse, a Russian immigrant banker from whom the government purchased the collection of 38 paintings. Those from the collection of Sir George Beaumont, which he offered to give to the nation on the condition that a suitable building would be found to house them, joined Angerstein's paintings in 1826. Lord Farnborough, one of the early trustees of the National Gallery mentioned: "It was a great point to obtain the best works of any considerable master". The main objective of the purchasing policy, he argued, should be limited 'to the works of Raphael, Correggio and Titian. This...must be obtained whenever the opportunity presents itself'. That way, the museum was becoming a history book assembled by purchases reflecting the tastes of successive directors and by 'generous' gifts and bequests of private elite individuals.

With regard to the display itself, Eastlake, director of the National gallery in 1855, had advised the Trustees 'It is not desirable to cover every blank space at any height, merely for the sake of clothing the

'In the great museums of previous ages, rooms linked from one to another, and you must visit them all, one after another. Sometimes it can feel as if there's no escape'.

1 Fraser, A., Museum Highlights: The writings of Andrea Fraser, 1966-1990, p 235

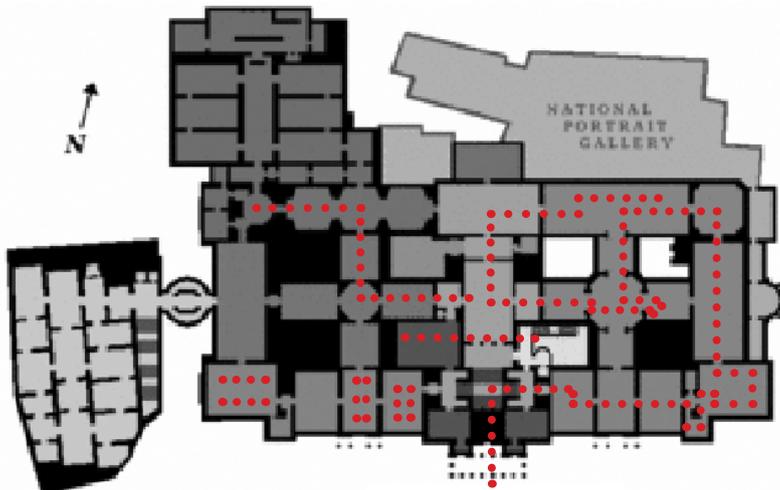


Fig 10 : Floor Plan, The National



Fig 11 : The 'wall', element of display
The National Gallery



Fig 12 : Contemplation of a portrait,
eye level view



Fig 13 : Entrance Hall

walls and without reference to the size and quality of the picture.’ The principle of historical grouping by school, with portraits hung at slightly above eye level, often in aesthetically balanced groups became the convention for display in most public galleries until the 1980s¹⁰.

The ‘wall’ within the gallery, represents the main element of display. Paintings are hung almost in a symmetrical composition illuminated from above by daylight flooding through roof lights. The particular meaning, iconography or significance of each work is explained through texts or labels placed next to the portraits or occasionally by the careful juxtaposition of related compositions or themes. ‘Establishing authorship, ownership, pedigree, and ultimately, value, such museum labels are the most conspicuous instance of the institutional exhibition of proper names. Yet even in these titles there is an ambiguity: Is the object “proper” to the artist or the collector?’¹¹.

Rooms link one after the other; openings between them generate a perspective view of planes, where the first opening frames the second of the next room, and the second frames the third and so on ending up finally with the framing of a piece of art before the layout of the rooms change in direction starting the same sequence all over again. The long corridors with their rooms leading off have security personnel guarding the entrances, making sure that the visitors do not behave ‘out of line’. The rooms that act as the actual gallery spaces have the art displayed, which at first glance compels one to touch them. But the space creates an ambience, which ensures that you do not attempt that.

Besides the wall, there are no other elements of display within the rooms. The grand staircase that splits from the entrance hall to the upper levels, the colonnades, and the floor that holds the work of mosaics do be by assembling one piece by one, all of this elements, architectural rather than art elements, turn to be the focus of attention and appreciation playing the role of architecture as art. This way the grandness of the National Art Gallery snares the attention of the visitors from the very first glance even

10 Serota, N., Experience or Interpretation: The dilemma of museums of modern art, 2000, p 7

11 Fraser, A., Museum Highlights: The writings of Andrea Fraser, 1966-1990, p 24



Fig. 14 : Diego Velazquez, *Rokeby Venus*
1648 - 1651
Oil on canvas, National Gallery, London



Fig.15 : Diego Velazquez' *Venus after the attack*

before they actually enter into the individual gallery spaces.

From the very moment that art was meant to be enjoyed and appreciated by a broader public after the turning of bourgeois domestic culture into public culture, museums gave more attention to the safety of the pieces of art. Therefore the character of museums is similar to that of safety lockers in a bank, where in order to get to a major piece of art, you have to wade through a series of rooms, which act as protecting barriers. Once you get into the room where the artwork is displayed, you might get the feeling that you reached the safe and that it's the time to enjoy the exhibition.

It is thus very shocking to know that the security of the National Gallery was challenged when after all the attempts made by the National Gallery for protecting and safeguarding its collections, Miss Richardson, as an act of revenge¹², allegedly damaged one of the masterpieces by Velasquez, 'The Rokeby Venus' by hitting it with a chopper several times. This outrageous incident happened way back on the 11th of March 1914 around 11:30 am when the gallery was not expected to be crowded. The reason for this was political for this woman belonged to a feminist group of militant suffragists who voiced out their protests for women's right to vote against the government by several acts of vandalism. The fact is that, this incident certainly alarmed the institution, who as a defensive measure closed the basement doors temporarily to the public. Later on it forbade the entrance of women fearing similar incidents repeating. This incident threw light on the hasty decision that the institution had taken towards discriminating women rather than upgrading the security to their exhibits. Who would have thought that such a thing could happen within the walls of the gallery!

Probably not being the only ones, the editors of the Danish art journal ARK tried to investigate this case asking the institution permission for access into the files of the case¹³. Nevertheless they were denied access since the institution wanted to avoid "giving people ideas". To an extent it can be assumed that this measure was for security reasons. But then it seems that within the premises of the museum,

12 <http://www.heretical.com/suffrage/1914tms2.html> accessed 17/09/07

13 <http://www.angryharry.com/rePoliticalVandalism.htm> (last accessed 02/10/07)

Fig. 16: Fred Wilson, *Mining the Museum*,
detail
Slave shackles & Silver Vessels
Maryland Historical Society



another world could exist that might expose to the people the true face of its administration. Fred Wilson¹⁴, an artist taking the roll of the curator, challenged the Museum of Contemporary Art in Baltimore through an exhibition called 'Mining the Museum' Basically, Wilson attempted to tell 'the true story' as he calls, mainly about the way in which museums represent or fail to represent African-Americans in Maryland, which was not part of the official history on display. *'I look at the relationship between what is on view and what is not on view. I never know where the process will lead me, but it often leads me back to myself, to my own experiences'*¹⁵. He explored the entire collection by going through the artefacts kept for years in the 'storage' of the museum, which have never been brought to light. With this exhibition he proved the extent to which manipulation played an important role in the museum in terms of what it either exhibited or hid, based on political reasons. The Museum of Contemporary Art had its own prejudices about its exhibits and thereby did not fully reveal stories about Maryland ignoring the histories of coloured and black people. So why is there such a mystery? Wilson violated another museum taboo. 'Damaged goods are an institutional shame hidden in the recesses of vaults, discreetly out of public view. The exposure of this private shame functions as a metaphor for hidden shame of the animated figure whose torn white surface can no longer conceal the black face within'¹⁶.

In both the cases of the Wallace Collection and the National Gallery, it is observable that a system emerged. A system conformed initially by well-off families followed later by museum trustees or directors. This system is influential in the definition of the space where the art is exhibited creating a system of hierarchies in the display of art, encouraging aesthetic judgement within the exhibition space, by the person in charge of placing the pieces of art.

Why does the institution claim to be transparent when actually many artists have challenged its transparency?

14 Fred Wilson is an American artist of African-American and Caribbean descent, best known for rearranging museum collections, using the same design techniques museums use but coming up with a different point of view. <http://www.crownpoint.com/artists/wilson/about.html> (last accessed 18/11/07)

15 Corrin, L., (ed), *Mining the Museum: An installation by Fred Wilson*, Baltimore, 1994, p 13

16 Corrin, L., (ed), *Mining the Museum: An installation by Fred Wilson*, Baltimore, 1994, p 14

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2. Art defines space

The collapse of idealistic modernity was marked by the works of Daniel Buren and Marcel Broodthaers around 1960, that followed ideas developed by Marcel Duchamp between 1913 and 1921. 'Since Duchamp signed an ordinary urinal, *Fountain* (1917), the uneasy relationship between art and its contextual frame has been a distinct subject matter for artists¹⁷'. These artists came to the conclusion that the literal and institutional space, a work of art is displayed in, has a direct influence on how a work of art is perceived and evaluated. They recognized that no cultural awareness encompasses our ability to distinguish between different types of objects, and our ways of looking at and interpreting a work of art. The question was, how much space should a work of art need to breathe? What goes together, what doesn't? The Hayward Gallery and the Lisson Gallery, both in London, are examples of a new focus of gallery space.

17 Corrin, L., (ed), *Mining the Museum: An installation by Fred Wilson*, Baltimore, 1994, p 3

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Fig 17 : The Hayward Gallery

2.1 The Hayward Gallery

The mid-sized Hayward gallery, is located on the south bank of the river Thames alongside other major art venues including the Royal National Theatre and the Royal Festival Hall, all of them representing an icon of Brutalist architecture with their massing and exposed rough concrete facades. It was designed in partnership with the Arts Council of Great Britain in the early 1960s by the Greater London Council's Architects Hubert Bennett, Norman Engleback and team and opened to the public in July 1968 by H.M. the Queen¹⁸. It was leased to the Arts Council to provide a permanent home for their exhibition programme and growing collection. The Arts Council aimed to provide through the Hayward a varied programme of exhibitions including contemporary solo shows and retrospectives of modern masters. In between major exhibitions, young British artists exhibited in the gallery, mainly through solo shows. The gallery soon became very renowned and in that sense, the art council did a very good job of enhancing the arts scene on the south bank and also in their effort to support young British artists.

Even though the building is criticized for its unfriendly exterior referred to as an “enormous nuclear face-out shelter” or “forbidden bunker-like structure”¹⁹, the interior is considered to be a very flexible space for art display. Five galleries are arranged over two floors around a central service core, with three outdoor sculpture courts. Nevertheless, the gallery was several times under threat of being closed, since it did not provide enough space for office and storage. This lack of storage space, did not allow the gallery to offer consecutive exhibitions, which meant that the gallery will remains in “dark” three times a year, as in order to start an exhibition, the previous one had to be completely taken out. Year by year, the people in charge of the gallery would realize that the space needed to adapt itself to new requirements, therefore, the building since its creation, has been a site of many post interventions²⁰. Despite the efforts of the Art Council to maintain a vivid arts programme, they only remained in charge of the gallery for three years, after which

18 Graham, D., *Waterloo Sunset at the Hayward Gallery*, Hayward Gallery 2003, p 7

19 Mullins, CH., 'Art for all' in A festival on the river: the story of South bank centre, 2007, p 105

20 Graham, D., *Waterloo Sunset at the Hayward Gallery*, Hayward Gallery 2003, p 7

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Fig 18 : Access to The Hayward Gallery

the South Bank Board took over the gallery. However, the Art council continues supporting the gallery concentrating mainly on its advisory and funding role. The new interventions in the gallery focus mainly on reinforcing the relationship between indoors and outdoors in efforts to make the place communicate more to its surroundings.

Despite the many interventions, the access into the building is still not readily found from the street and therefore not obvious to the visitor. A small cast concrete staircase on which announces the gallery name along with arrows indicates the direction to the entrance, which stands on the second level of the building. Once arriving there, it opens up to a public open space, from where the main entrance can be immediately distinguished by its double height glass façade with automatic glass doors providing easy entrance to the Hayward from the terrace outside. A small café is placed on one side of the reception and a shop on the other side, both readily found from inside as well from outside the gallery. Once at the reception, you are invited to enter through a single height double door. The space behind (first art gallery space) opens up to a double height exhibition space. The same is visually followed by a second exhibition space. No walls separate them, but a ramp positions the second space roughly one and a half meter higher. The visitor has visual domain of both spaces as soon as steps into the first exhibition room. The different spaces of the gallery, offer what Merleau-Ponty calls “lived bodily perspective”²¹ where the viewer’s field of vision varies from space to space, therefore allowing the visitor to experience a dynamic read-through of the content.

In the late sixties and seventies, hard-core conceptualism eliminates the eye in favour of the mind²². Minimal objects often provoked perceptions other than the visual. This fact of experience around the object of art, exploring its materiality, light and texture offered by minimal objects, modified somehow the character of museums, which focused its exhibition spaces on experience rather than contemplation, altering relationships of space configurations to be explored by visitors according to their particular interests.

21 Krauss, R., *The Cultural logic of the late capitalist museum*, 1997, p 433

22 O'Doherty, B., *Inside the white cube: the ideology of the gallery space*, 1976, p 64

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Indeed the main component of the Hayward gallery becomes the space itself and the dynamic flow through it due to its open layout where the single path is eliminated.

The wall, despite playing a role in the gallery, is not the principal element as it was in the galleries previously analysed here. « Now a participant in, rather than a passive support for the art, the wall became the locus of contending ideologies; and every new development had to come equipped with an attitude toward it. Once the wall became an aesthetic force, it modified anything shown on it. The wall, the context of the art, had become rich in a content it subtly donated to the art²³». The changing of interior exhibition spaces to exterior sculpture courts shows an attempt to engage the gallery with its context, the city. Nevertheless, these outdoor courtyards remain hidden to the passer by on a street level.

The rapidly increasing involvement by some artists in the physical space of the gallery prompted a significant change in the conventional relationship between the artist, the work of art and the curator. Suddenly the gallery becomes a studio and the artist takes the role of the curator, constructing the context of his work and consequently its values. The Lisson Gallery is an example of gallery, which prompted the transfer by some artists of their place of work from the seclusion of the private studio to the public arena of the gallery. This will be discussed further in the next section.

23 O'Doherty, B., *Inside the white cube: the ideology of the gallery space*, 1976, p 29



Fig 19: The Lisson Gallery

2.2 The Lisson Gallery

The Lisson Gallery is a contemporary art gallery in Bell Street founded by Nicholas Logsdail in 1967. It is now based in two locations on the same street designed by Tony Fretton in 1986 and 1992 respectively. The idea of the Lisson Gallery came after Nicholas Logsdail, tired of the conservative method of art studies run at the Slade College in London, decided to try to run his own arts space together with one of his closer Slade friends, Derek Jarman. This marked the beginning of many artists' careers and soon after, its inauguration became positioned as one of the principal private galleries in Britain.

Their first international show was an exhibition of Judd and Sol Le Witt in 1969. The idea was to bring these young artists from New York, and instead of shipping their work; the founders would pay their ticket and provide them a workspace within the gallery. The Gallery thus turned into a temporary artist's studio as well as a residence, that way the artist becomes the curator of his own work. He can visualize the impact he wants to achieve in the space and the visitor by changing the perception of space through the display of his artwork.

“Four or five very major artists came out of that. Tony Cragg, Richard Deacon, Anish Kapoor, Julian Opie, Shirazeh Houshiary.” Nicholas says. “When they emerged, the mainstream was the new expressionism. And where the hell did that go? One of the things that crops up, especially these days, is a collector asking: ‘but how did you know? In 1969?’ Or, ‘How did you know in 1976 that Tony Cragg was important?’ Or, ‘In 1982 how did you know Anish Kapoor was going to become such a major figure?’” Cragg didn’t have a gallery anywhere in the world. He was totally unknown. Anish Kapoor, same thing. Richard Deacon, same thing. The Lisson is a discovery gallery

Fig 20: Second Floor apartment

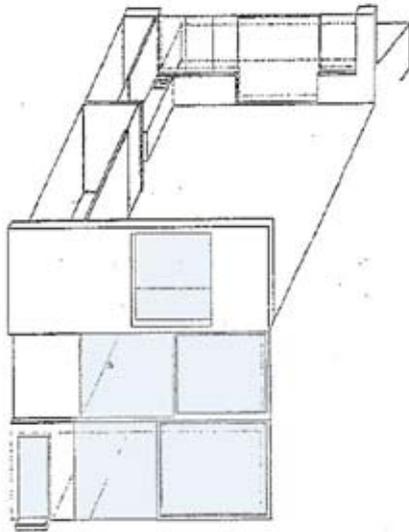


Fig 22: Entrance Door



Fig 23: Reception, First floor

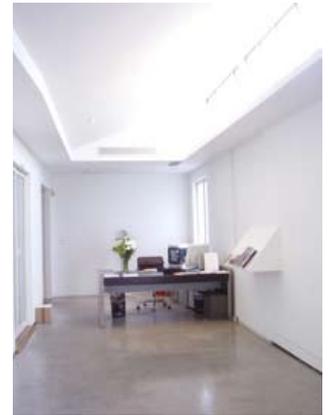


Fig 24: Front Desk



Fig 21: Third Floor apartment

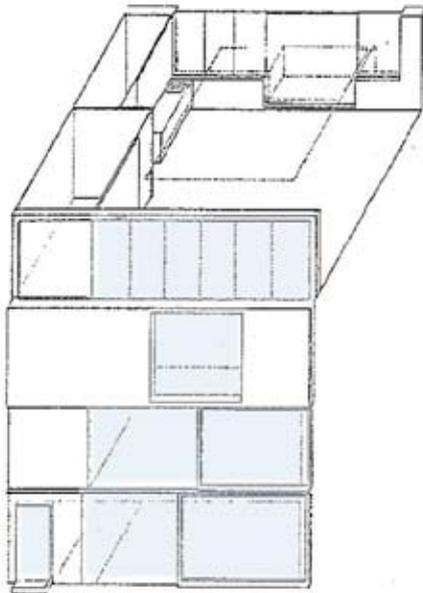


Fig 25: Monitor



Lisson Gallery greets the visitor with an opaque glass door. A display announcing the gallery, the artist, and the opening hours is prominent on the door. The visitor is granted entry when he or she rings the bell. The confusion of being in a public or private space is the first experience of the visitor. It takes some time to get over the initial apprehension of intruding onto a private space.

There is no formal reception that would be normally placed at the entry foyer in traditional gallery spaces. The reception, when it occurs, is actually on the first floor. One can only assume that it is a deliberate move on the part of the designer. Later on, one can appreciate that this particular positioning of the reception makes it easier for the visitor to come in and peruse the collection with no sense of being watched over and with the freedom of movement. There is a security camera that is monitored from where the person in charge has an overall view of the happenings inside as well as at the entrance of the gallery. In this term, the gallery works as an office space but with an open and free attendance of the 'clients'.

Andrea Fraser, in Museum Highlights, criticizes gallery spaces where a reception greets you with the query as to whether you have purchased the ticket and collected the guide. Museum guides play a dominating role as they already set the scene for what the visitor is about to experience. So probably Fraser would appreciate this gallery where there is no intimidating presence of security personnel.

At the entry foyer, the display is very minimalist, with just one sculpture grabbing the attention of the entire room, which is painted in black. The glass panel, which segregates the gallery from the street, seems to be very much a part of the sculpture, as the streetscape forms a backdrop. Louise Lawler, in 'An Arrangement of Pictures', makes a strong point about the different perceptions and evaluation, which the arrangements of a work would give.

'The very fact that an object can be recognized as a work of art presumes either from its appearance or its location that the object is a piece of art. The hints conveyed by surroundings of this kind rely on a

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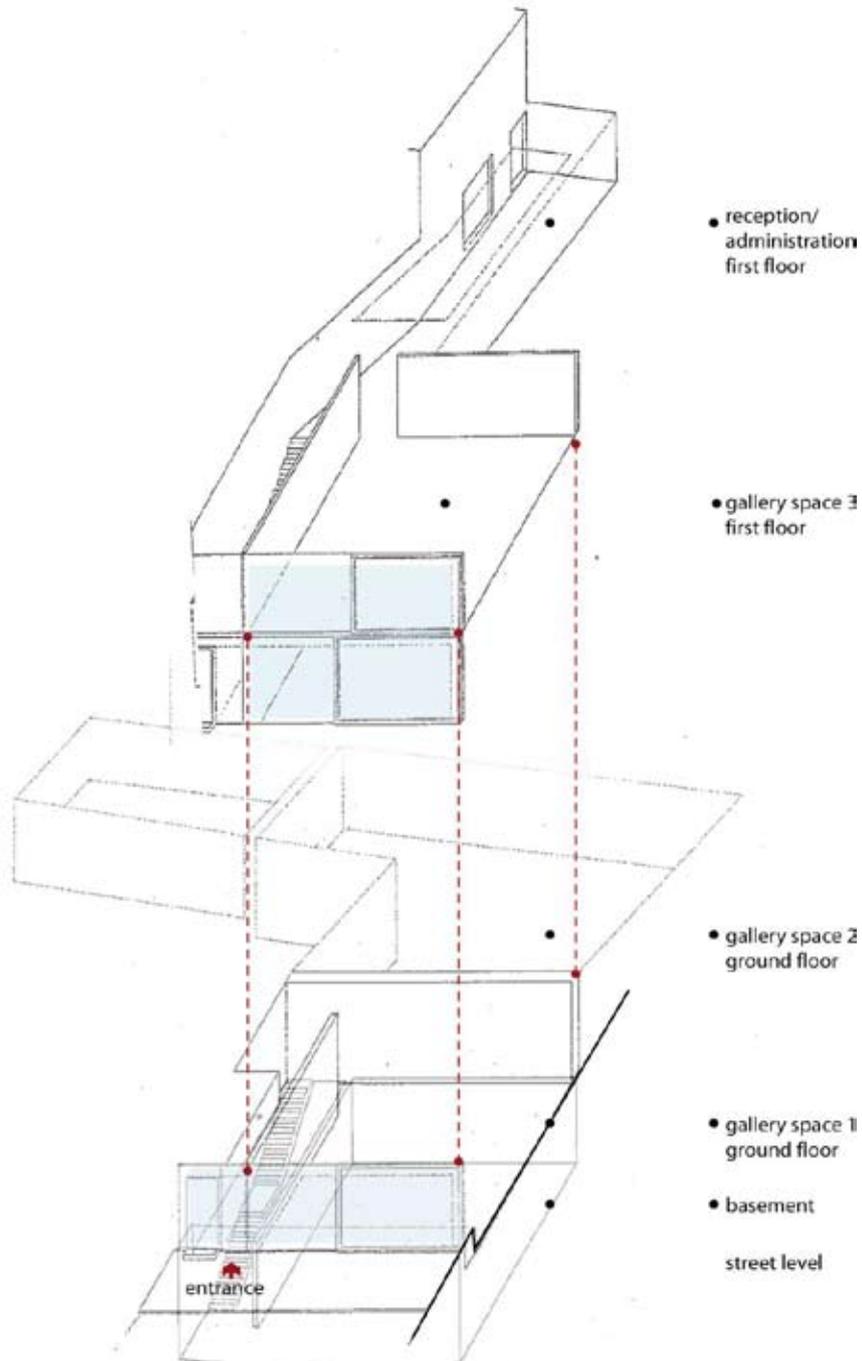


Fig 26: Axo, gallery spaces



Fig 27:



Fig 28:



Fig 29:

broad cultural awareness that individuals learn subconsciously.²⁴

The fact that the sculpture, in this current display, occupies the entire room with no distraction of another piece of art behind makes the sculpture more valuable by itself. Light coming from different points creates shadows of the sculpture onto the wall. The sculpture is seen differently depending from where you look at it. There is also no typical text next to the piece of art highlighting the name of the artist and explaining what the object is about.

The glass façade of the gallery blurs the relationship of the indoor and outdoor spaces. Either from inside or outside, the visitors frame the opposite spaces respectively. From outside it becomes a window-shopping experience, where people who pass by become aware of what is happening inside the gallery. In the same way, from inside, people see who is arriving and who is staring at the pieces of art, as well as the movement of cars on the road. The pictures aside show the effect of the glass panel seen from the outside of the gallery. Actually you look into the gallery and you can see the back streetscape reflected on the window with the piece of art included in the scenery, suddenly the inside and outside space becomes one.

Among its architectural elements, the stairs, a minimalist object within the gallery, reveal its concrete and steel structure and makes appear more functional than decorative. Footsteps of people moving inside the gallery can be heard no matter where you are standing, even if its just one person walking. The weightlessness of the dividing walls and material of the floor enhances the footsteps and thereby it becomes an omnipresent background score to the gallery. In this case, one becomes his/her own guard thereby creating a sense of alertness in the gallery and also inducing wariness in everyone. The walls display the art with no extra decoration on them, without overwhelming the visitor.

24 Lawler, L. *An arrangement of pictures*, Assouline, New York 2000.

Fig 30:
Exterior, Glass Panel

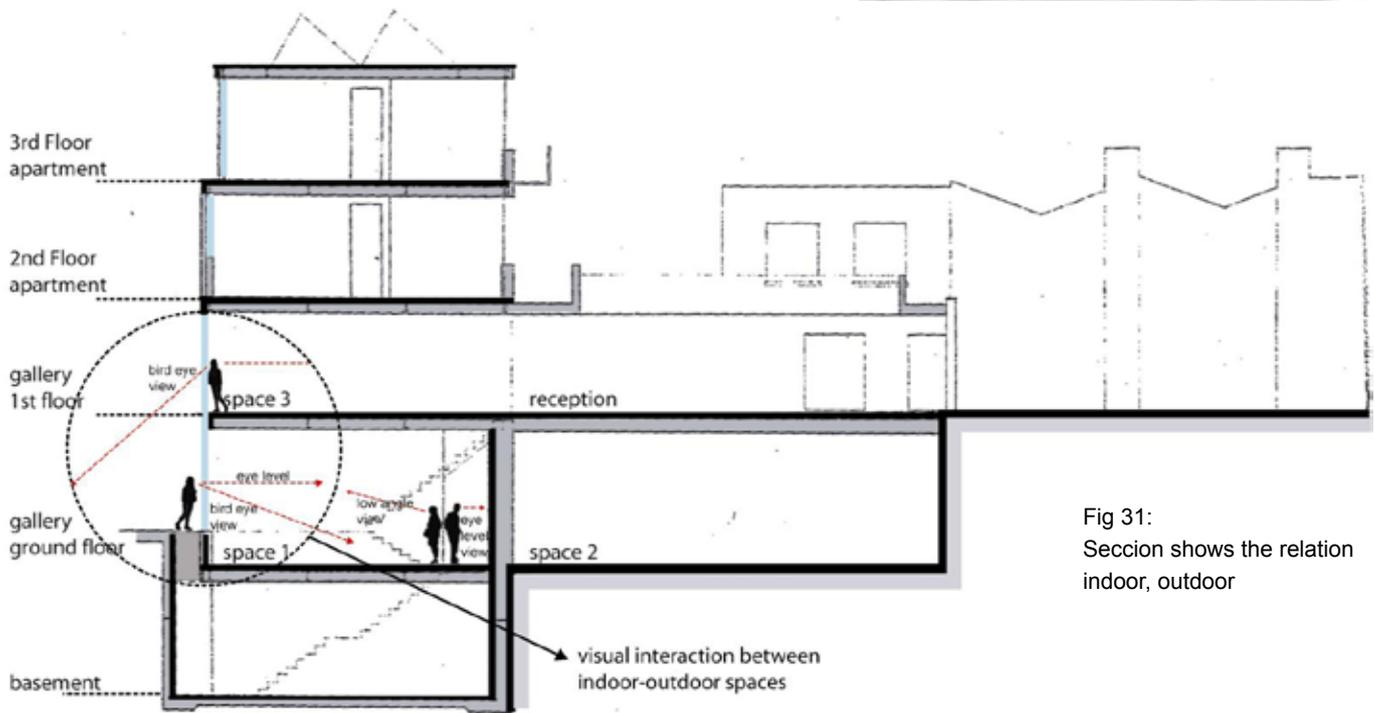
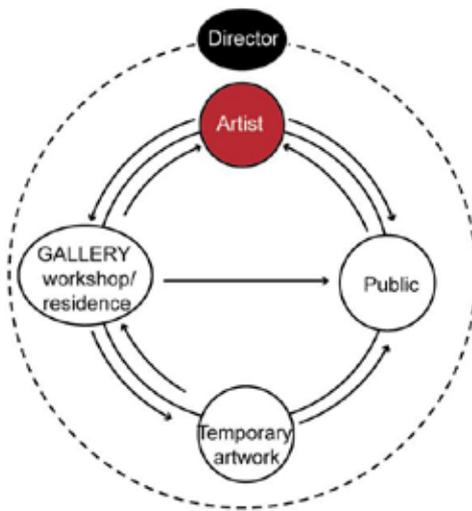


Fig 31:
Section shows the relation
indoor, outdoor



Fig 32:
Glass Panel blurs the relationship
indoor, outdoor

Both galleries, the Hayward and the Lisson, suggest a new way of conceiving art spaces, where instead of the social system, the art system is the one that will define the space of art display. Space changes with a new exhibition.



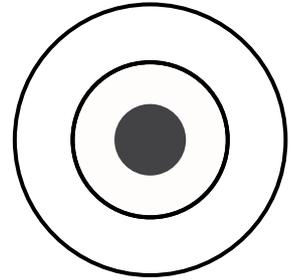
Art system defines space,
space turns flexible to transformation.
The artist becomes the curator,
anticipates the public's perception,
modifies space through his art.
The public experiences space as part
of the content.

The artist becomes the main author of the arrangement of the art being both critical of his own work within the context of the gallery space and anticipating the audience's experience. A relationship between artist-audience and artwork-place is achieved since the censoring character of the gallery director or trustee is not principal.

The overwhelming success of the museum, in purely quantitative terms, has ultimately transformed its role and operations¹.

¹ Koolhaas, R., *Content*, taschen 2004, p 252

CHAPTER II- Gallery in the City



'Gallery in the city' aims to look at the role of museums as possible catalysts in the process of urban regeneration. The museum structure as an attractor validates 'Signature' or 'Iconic architecture', which suggests a 'successfully branded city'. The idea of the museum as an attraction overlaps with the introduction of art at the urban scale, which is already demonstrated in many European cities such as Glasgow (European Capital City 2000), to be a significant tool in urban regeneration. Through the inclusion of art in the city, architecture acquires relevant importance since it becomes the physical medium of approaching an audience. Architecture as a container of the art not only aims to respond to the requirements of the city determined by the urban system but also to benefit the art system by enhancing the cultural life as well as the relationship between artist and audience. Bilbao and Graz are taken as case studies in order to compare two different strategies adopted by their respective governments, aiming to address the relationship between the urban, architectural and the art system.

Fig 32: Guggenheim Bilbao Museum



Bilbao

On October the 19th 1997, by far the most emblematic building of the 90's was finally officially open. This visual centrepiece built as a catalyst for development in the former warehouse district of Bilbao, had created countless expectations among the public. A product of collaboration between the Basque government and the Salomon R. Guggenheim foundation, the commission of the Guggenheim museum promised the city of Bilbao up its image, lost after the death of its industry and successive terrorist attacks by the ETA²⁵. It promised replacement of Bilbao's collapsing industrial base, aligned with international culture as well as relieving political pressures for autonomy.

Standing out from its surroundings, it faces the Nervion River, positioning itself as a landmark in the city. It became an example of a new trend of museum ideology that uses the museum structure as an attractor, aiming to be the focus of attention worldwide by its architectural presence in the city. It cost Bilbao \$200 million, where the government 'had' to spend 80% of the public funding of the other museums²⁶. Nevertheless, the Basque government claimed to have recouped its initial investment within a year, apart from the political payoff, a fact that suggests this commission to be economic rather than cultural. ***If public funding designated for other cultural institutions centralized on one single building, does it not affected local culture?***

25 <http://en.wikipedia.org/wiki/ETA> (last accessed 14,november, 07)

26 J.Zulaika, *Guggenheim Bilbao Museoa: Museums, Architecture, and City Renewal*, 2003, pp 96-97

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Fig 33: Bilbao city

📍 Location Guggenheim Bilbao

The Guggenheim Bilbao Museum demonstrates a new trend in thinking about museums by being a symbol of a capitalist model that satisfies a consumer society who is attracted by fashionable trends and brands. The 'name', the size and the designer, becomes more important than the content itself. 'During the 1960s, the more astute ones began to understand that corporate involvement in the arts was too important. Irrespective of their own love for or indifference towards the arts, they recognized that a company's association with art could yield benefits far out of proportion to a specific financial investment²⁷'. It not only gives museum trustees and directors corporate public relation opportunities but also encourages business occasion. Thomas Krens²⁸, for instance, not only possesses a background related to arts, but also is trained by business schools, convinced that art can and should be managed like the production and marketing of other goods and turned the institutional space of art into a trade market.

"Here is how it works: a museum (any museum) has accumulated a collection that it leverages the way a bank leverages capital. The museum puts its own capital ('the collection') or the capital of others ('loans') into circulation ('shows'). As the capital circulates it accumulates more capital, which in turn is put back in circulation or leveraged for more capital²⁹".

The idea of Krens for a multinational museum, that has satellites located strategically around the world, is certainly appealing since it expands the boundaries of the museum. You don't need to travel to New York to enjoy of the Salomon R. Guggenheim collection; instead, you would probably have it in your neighbour cities. However, if the creation of a multinational art space undermines local cultures, it become then a business exchange driven by political interests of a specific group of beneficiaries. ***To what extend will the Guggenheim NY fulfil its reported commitment to Basque and Spanish contemporary art? Are the tensions between the global and the local undermined in the commission of the GBM?***

27 Haacke, H., Museums, Managers of Consciousness in *Hans Haacke: Unfinished Business*, 1987, p70.

28 Director of the Solomon R. Guggenheim Foundation

29 Werner, P., *Museum, INC: Inside the global art world*, 2005, p 4.

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The Basque government was approached by the Salomon R. Guggenheim at the most convenient time, when an ambitious 1.5 billion urban renewal plan^a was starting and when the desperate need for a new image joined the seductive proposal by Krens. Bilbao aimed a new post-industrial economic base in order to recover itself from events like the ETA who kept for a while tourists and investors away. Therefore, an image led regeneration attempted to place Bilbao as a world-class cultural city through emblematical architecture in an effort of creating a logo of the place. By drawing outside attention, it aimed to promote other industries as tourism. The Guggenheim promised this, Krens encouraged it. He mentioned once in an interview³⁰ “You go to Bilbao, and you are stunned by the architecture, but you are also stunned by the scale on which it exists. And that is something that nobody thought about in the beginning. I mean, I can tell you the architect did not start to think on that scale, and certainly the Basque government did not think on that scale. That was the program that we gave them. That is what we saw about what was possible...I said think of Sydney Opera House and think of Centre Pompidou, and then think bigger”. He suggested adopting as a strategy, signature architecture.

Signature architecture has produced a polemical discussion worldwide. According to Beatriz Plaza³¹ the building of the Guggenheim was ‘the icing on the cake, one part of a major strategy of cultural investment’. She argues the fact that signature architecture is overwhelmingly expensive and that the Bilbao case should not be copied per se because it is a risk. Neil Fraser on the other hand mentions,

*“The iconic building, when successful, puts architecture on a par with the best contemporary art to explore freely, the possibilities of open-ended creativity”.*³²

Yet, there are always personal interests behind iconic architecture; the developer speculates in cash flow,

30 Charlie Rose Show, January 3, 2006.

31 Plaza, B., Blueprint 2006, p.31

32 http://www.joburg.or.za/citichat/2006/may22_citichat16.stm (accessed 05/03/07)

“I wanted the Guggenheim to have an iconic presence in the city. I wanted it to work for the arts. I wanted it to connect to the city, to the bridge, to the water, to the 19th century, so that it became a usable part of the city...”
“The building can have an iconic presence, can be important and it does not trivialize the art. In fact it enhances it¹”. - F. O. Gehry



the architect speculates in reputation. Globalisation validates signature architecture, where the architect becomes part of a chess game, placing his building no matter where, no matter what context or culture, just following the strategy of the move. Here Gehry is part of this game, turning the Guggenheim Museum into a brand to be build anywhere in the world. The new project for the New Guggenheim New York share similar characteristics with the Guggenheim Bilbao. Now, the titanium buildings are starting to take parts of the cityscape no matter which continent acquires it. ***Does art justifies iconicity? Does this new brand attached to the Guggenheim's museums around the world symbolize the collection in transit? Does waterfront regeneration allow iconic interventions?***

Critics mocked the idea as “Mc Guggenheim” raising issues of the danger posed to the fragile works of art by travel. Indeed, by establishing its brand across the world it is comparable work-wise to the Mc Donald chain, where quick American food replaces traditional one. It works the same way; all the artistic decisions of the exhibition content are made in NY; the franchised efficiency is premised on Bilbao operating costs without considering the artistic and intellectual judgments that guide its museums. As Huges mentioned³³ “It would be a tremendous pity if Bilbao ended up with a great building shuffled with heavy-metal, late-imperial American Cultural land fill”. ***What will happen if the interest to visit the building one time decreases? Wouldn't it remain just as any object of art placed randomly in the city?***

I can imagine that every artist wants an art space to enhance his work, but when the building becomes the main reason for an audience, isn't it resting importance to the art exhibited, instead of enhancing it? Or maybe, by attracting an audience, it creates the opportunity to engage new cultural interests. But comments as the one Philip Johnson did, rose about this issue: “*When a building is as good as that one, f*** the art*” It is worth mentioning that the Spanish and Basque collection purchased with advice from the Guggenheim NY, exists as a very small complement of the larger collection of European and American contemporary art. Of the GMB's 84 art works only 16 are by Basque artists. This cipher is reflected by the less and less attendance by Basques to the Museum, which sank to 9 % from 18%, a different figure

33 Zulaika, J., *Guggenheim Bilbao Museoa: Museums, Architecture, and City Renewal*, 2003, p 126.

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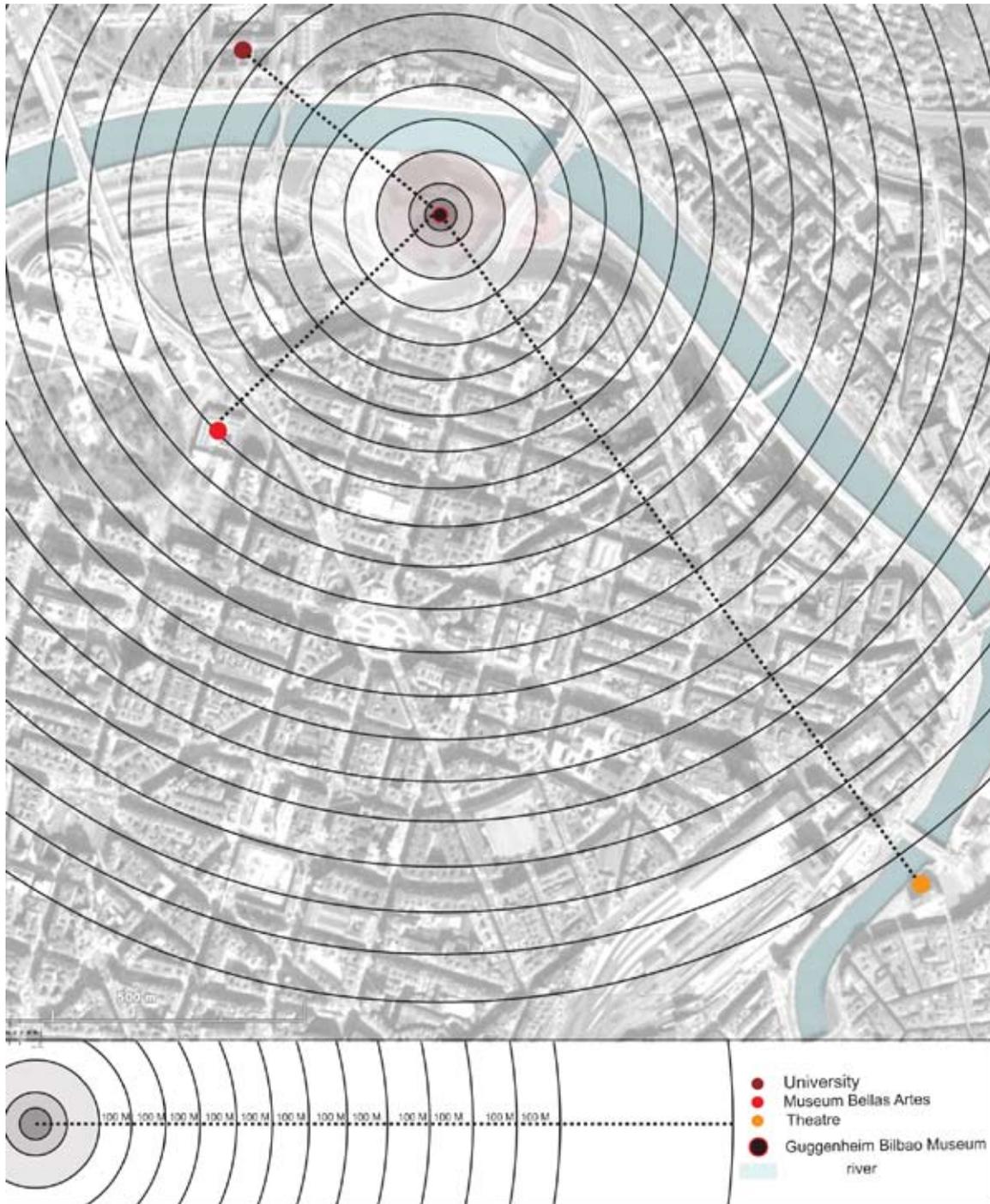


Fig 34: Bilbao current cultural network, localized intervention

than foreign visitors which are on the increase from 48% in 2000 to 60% in 2004. The building of the Guggenheim museum cost Bilbao \$200 million; \$20 m the franchise of the museum, \$100 m the building itself, \$20 m the urbanization of its surroundings; \$ 50 m for the art, plus an indeterminate annual subsidy of several millions. To make it possible, 80 % of all public funding for other museums began to go to the GBM, which led to the fact that libraries, subsidized publications, research, cinema, theatre, literature, and popular arts, not to mention other museums, had to reduce their budgets by an average of 20 to 30 %³⁴. The Guggenheim Bilbao, seems trapped in a self-referential bubble and does little to aid local culture.

Does its economic success validate this issue?

Localized urban intervention

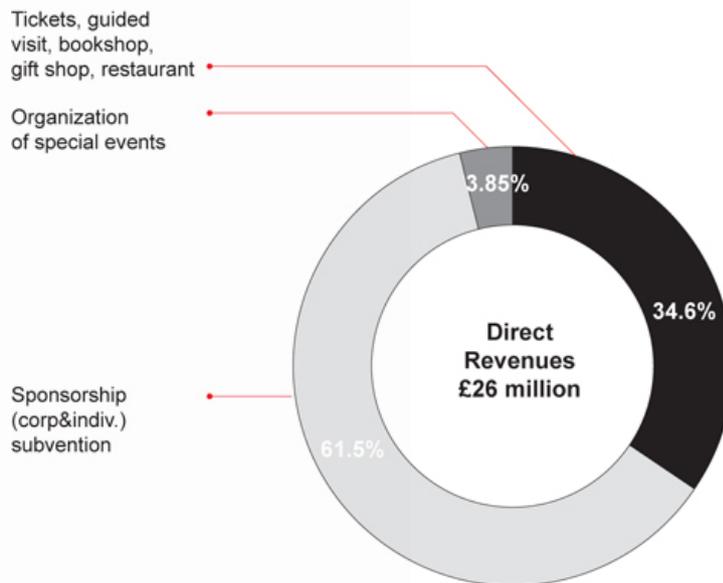
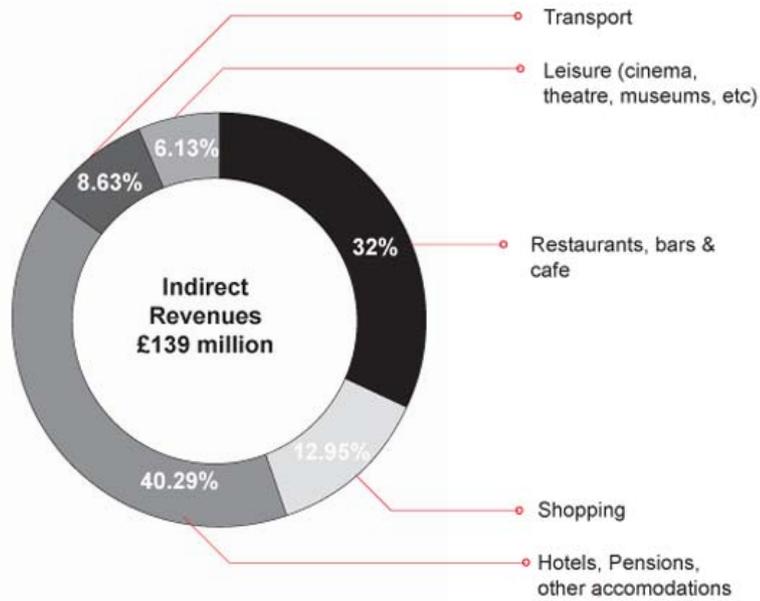
The museum is strategically located along the Nervion River, easily accessible from the financial district and the old city centre, standing in the centre of a triangle formed by the University, City hall and the Museum of Fine Arts. A public square situated at the entrance of the complex intends to encourage pedestrian traffic between this building and the Museum of Fine Arts, and between the old city centre and the river. The La Salve Bridge, which connects the urban centre to the outlying districts, crosses the east side of the site and gives the museum the distinction of acting as an entrance gate into the city centre. Nevertheless, the probably premature construction of the GBM in an area undergoing regeneration, without already reinforcing the surrounding spaces, which may have disserved prior interventions, placed Bilbao as a dual city being socially claimed.

Dual City

The graphs below indicate the economic impact of the GMB in terms of cultural tourism generated by indirect and direct revenues. By 2005, the building covered 18 times the investment with a profit of \$1.3 billion. The graphs are clear in the sense that the museum's presence in the city invites a lot of people for

34 Zulaika, J., *Guggenheim Bilbao Museoa: Museums, Architecture, and City Renewal*, 2003, pp 96-97

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its grandeur. This encourages other sectors in the city like hotels, bars, shopping etc, which in turn brings a lot of revenue to the city and thus the micro economy thrives indirectly on the museum.

The results of the edifice of the Guggenheim between the years 1997 and 2001 were:

- Higher GDP
- Lower Unemployment
- Increase in available family income
- Moderate growth of average effective salaries

Nevertheless, urban regeneration strategies concentrated on the physical and economic restructuring of the downtown area, giving lower priority of other surrounding districts, which although had deteriorated and were in need of investments, did not offer the same 'opportunities'. This gave rise to a new central urban landscape and waterfront, to the detriment of more peripheral neighbourhoods and less favoured sectors of the population. The high expectations of economic revitalization generated by the new project, have sent prices soaring in adjacent neighbourhoods as well, eventually affecting the whole city. By the end of the year 2001, Bilbao had become one of the most expensive cities in Spain, with the average cost of used housing exceeding that of Madrid and Barcelona³⁵. The new image further turned the core of the city to an exclusive area, accentuating the gap between deprived neighbourhoods and revitalized areas, producing problems such as social exclusion and polarization in the city, as happens with one sector of the city called Bilbao La Vieja. GMB's success was at expense of other Basque Institutions. Money that the culture council still spends on the GMB should be freed up to support the production of new art and to reinforce the professional arts network.

When it comes to signature architecture, Bilbao has been discussed to quite an extent earlier; in comparison to this, another striking city that also exhibits signature architecture is Graz

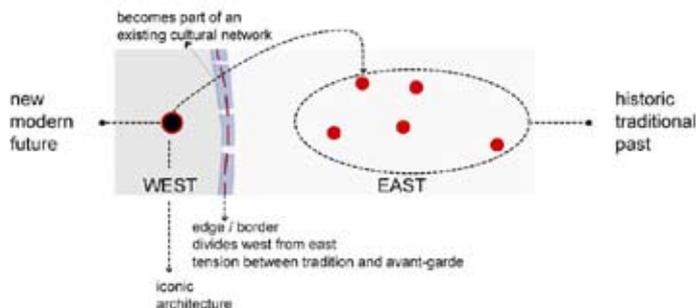
35 Zulaika, J., *Guggenheim Bilbao Museoa: Museums, Architecture, and City Renewal*, 2003, 25

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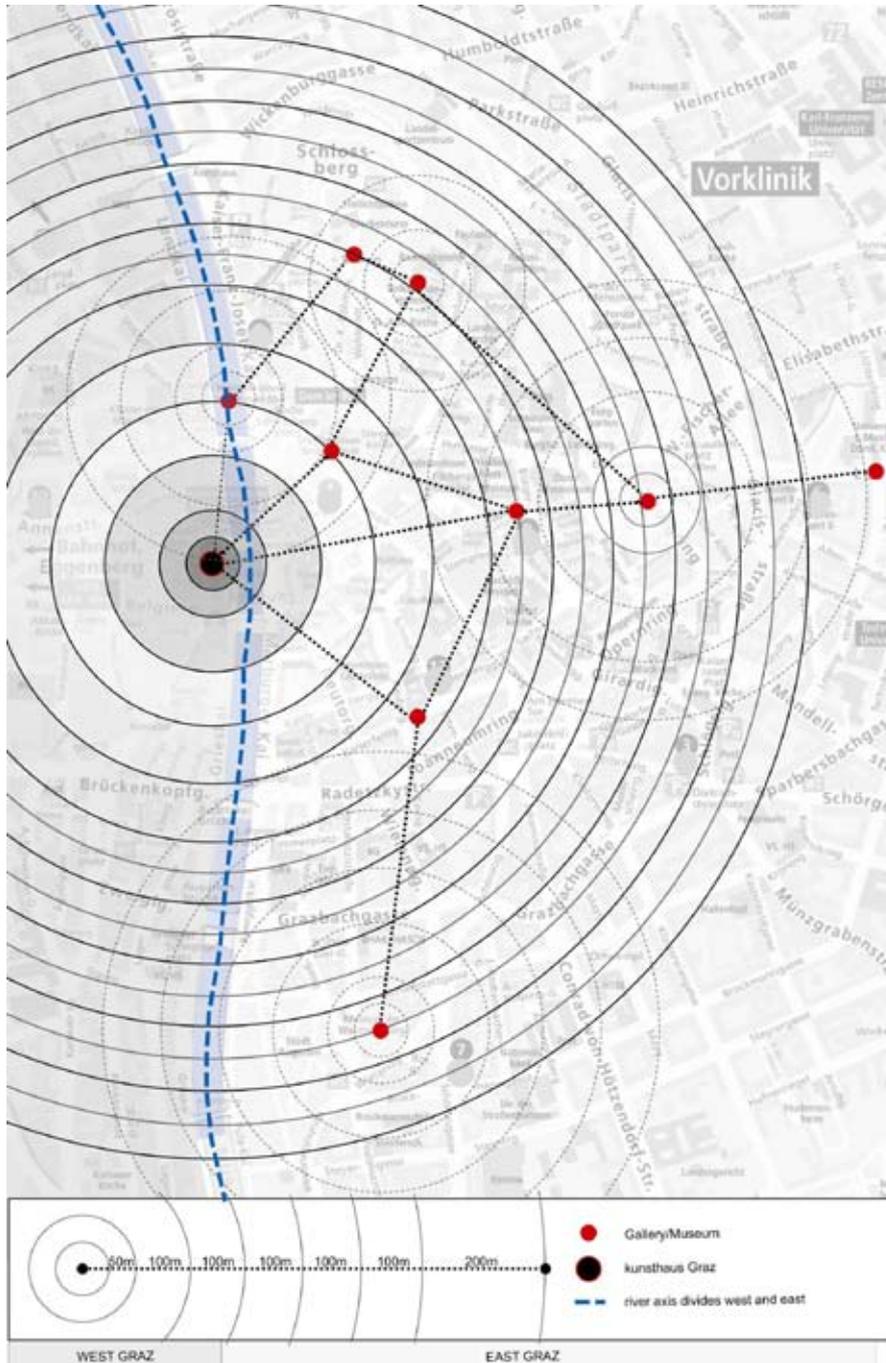
Graz

Graz is the second-largest city in Austria after Vienna and the capital of the federal state of Styria. It has the largest preserved historic city centre in Europe, which was added to the UNESCO list of World Cultural Heritage Sites in 1999; four years later (2003) it was awarded the Cultural Capital of Europe crown. The city itself has a long tradition as a student city, with six universities having over 40,000 students. Therefore, it is vital that the atmosphere encourages new challenges and motivates young people in order to stimulate creativity. Certainly, Graz with its cultural treats that range from the classical to the avant-garde, acts as a source of inspiration.



Geographically, the River Mur divides the city into east and west. The eastern part of the city follows a well-ordered line of urban development, which boasts of the historical old town, most of the museums and three universities. West Graz, on the other hand evolved into an extensive belt of industry and commerce becoming a production and working-class district. After the decline of the large production plants not only

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did unemployment rise but also the industrial wasteland, which damaged the urban landscape , producing pollution and losing its appeal. Despite all this, western Graz benefited from two railway lines that provided a good link to the rest of the region, thus becoming potentially viable for new development. Subsequently, Graz local council commissioned the urban development department with a two-and-a-half year project for an urban development initiative for Graz-West in 1999. The aim was,

“Networking planning that carefully harmonizes and incorporates traffic and general infrastructure, green and recreational spaces, work and business, housing, culture, and further training”³⁶.

In the years between 2000 and 2006, a new EU-Program: ‘Urban link Graz-West’ was created where the EU contributed to the urban development in Graz since Austria’s accession. The goal was that the western region becomes the district of a new, modern and sustainable urbanity. It promoted an exchange of knowledge and practice by linking the training and the business world. Distributed interventions that resumed in three main forces: physical (new services), intellectual (training/information) and innovative forces. Differing from Bilbao, Graz followed a networking strategy proposing a new innovative art institution in west Graz, in order to balance the already existing cultural network of the east.

As Cultural capital of Europe 2003, Graz cemented its reputation with a number of new culturally focused projects: The Stadthalle (Civic hall) 2002, Children’s Museum 2003, The Helmut-list-hall, The Kunsthaus (Museum of contemporary art) 2003 and The Island in the Mur (2003). The new interventions dating from the year 2003 tackle strategically the western area since the eastern side already had a strong cultural heritage. In the need for an art space for contemporary art, a competition was commissioned to design and build the Kunsthaus. British architects Peter Cook and Collin Fournier won the competition with

36 www.urban-link.at/bilder/vortrag%20user+ferstl%2017062003%20endv%20en.pdf

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the ' Friendly Alien '. Helmut Strobl³⁷ suggests that in a way the idea of becoming the European Cultural Capital had a lot to do, with the final decision of creating an exhibition space for the modern arts. "We had confidently announced the construction of a modern art gallery in our first application for the title of "European Cultural Capital" in 1988, and ten years later, in 1998, we were actually awarded the title for 2003.

It seems that cultural institutions, particularly museums of modern art, have the remarkable ability, if made appealing to the public, to act as powerful catalysts of change and symptoms for urban transformation. This could be seen to a large extent in 'The Guggenheim' in Bilbao as stated earlier, The Pompidou Centre in Paris and the Tate Modern in London - also located on the "wrong" side of the river.

The Kunsthaus

Kunsthaus acts as an interface between the past and the future. The aesthetic dialogue between the new bio-morphic structure on the bank of The Mur and the old Clock Tower on Graz's famous Schlossberg is the trademark of a city aiming to create a productive tension between tradition and the avant-garde. The building tackles its historical context with playful irrelevance. "It is deliberately and alien one, one that does not refer, either in its forms or its materials, to the architectural vocabulary of the surrounding urban fabric, with its red-tiled pitched roofs. It is in the nature of transgression to call for further transgression and that is the fun of the game", Collin Fournier³⁸. Nevertheless, despite being architecturally opposite to its surroundings, as the Guggenheim Bilbao museum, it somehow managed to integrate to the city.

Interactive façade, sound and light, are the sources with which the Kunsthaus tackles its iconicity allowing the building to reach the public through challenging human perception bordering on "assault of the senses". Its multimedia façade changes its appearance through the hours of the day and the 'Time Piece' around

³⁷ Bogner 2003, p23

³⁸ 'Alien Encounter' *Architectural Review*, Vol.215 no 1285, 2004 Mar., pp 42-52

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the building designed by Max Neuhaus, occurs periodically as a sound signal. Beginning inaudibly ten minutes before each hour, the sound gradually grows. Five minutes before the hour, at its peak, it suddenly stops, creating a moment of stillness. At regular intervals the building emits a signal that shortly reminds people of its presence.

Kunsthau Graz has no permanent collection; instead, temporary exhibitions take place in the gallery, standing in contrast to the internationally widespread stereotype of the 'white cube'. Differing from traditional art galleries, Kunsthau Graz does not contain one straight white wall, instead, the interior rooms are defined by the building's free form of its outer skin. Metal surfaces in the inner skin transform Kunsthau interior spaces into a black space illuminated by artificial lighting. Nevertheless, at the street level the building keeps its transparency thus making contact with the passer by.

Kunsthau Graz's language of playfulness characterizes the ideas of Archigram, who embraced pop culture and high – tech innovation during the sixties. Just as Nicholas Logsdail, when creating the Lisson gallery, Archigram's creativity and vision started as a reaction against the routines of day-to-day of architectural education and practice, proposing a new ideology or concept of architecture or gallery space. The Kunsthau of Graz represents the idea of introducing a bit of fun to the city without undermining its elderly neighbours. The name itself that was given to the gallery 'The Friendly Alien' already evokes a sense of fun and the idea that it has nothing to do with what surrounds it, but at the same time, it is 'friendly', people accept it. However, Archigram remained theoretical and their ideas were unbuilt, was then the Kunsthau the occasion for implementation?

Having analysed both strategies adopted by the governments in Bilbao and Graz respectively, I have endeavoured to show the relationship between the urban, architectural and arts systems. In this regard, the experience of Bilbao has enabled us to highlight that central projects in urban regeneration strategies provide socio-spatial consequences, which entails the polarization of more deprived city areas.

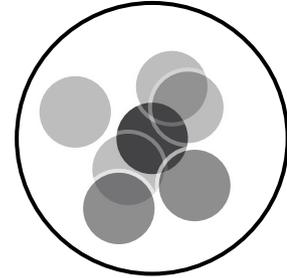
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The Guggenheim Bilbao Museum provided the city with an image, thus attracting the tourist and service sector, at expense of the art system. In other words, the architectural system represented by the museum, responded to the requirements of an urban system conformed by the government and repositioned Bilbao as a global city. It though did not aid local culture widening the gap between the global and the local. Graz on the other hand, applied a similar strategy by commissioning signature architecture. Nevertheless it did not fail to aid local culture since Graz forms part of an already existing cultural network. Thus, the architectural system responds not only to the urban system by regenerating a deprived area, but it also provides a new space for the arts. However, if western Graz did not integrate or support additional cultural institutions, in the near future it could have become another centralized project.

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CHAPTER III - Art to the city



‘Art to the city’ aims to analyse a third city that also includes the cultural sector as a tool for urban renewal, but with a different strategy. Instead of emblematic buildings, Liverpool makes use of its existing architectural heritage and proposes the re-use of buildings as potential spaces for the arts, focusing to enhance the experience of the art in the city, rather than as visual impacts. “Cities in the future will be differentiated not by the physical environment, but by the experience they offer”³⁹. The nomination of Liverpool as European Cultural City 2008 encouraged Liverpool to strengthen its cultural life, looking forward to providing sufficient art spaces in the city that will accommodate different activities to welcome 2008. This necessity overlaps with the need of regenerating a city that suffered the consequences of industrial decline during post-war years^b. The city council together with cultural bodies, soon realized that the city potentially could turn the decline into a cultural development, which would bring back the identity of the cultural city port. Consequently, policies were formulated, for an inclusion of the arts into the urban regeneration agenda. ‘Art to the city’ aims also to address the relationship of the urban, architectural and art system in this adopted strategy.

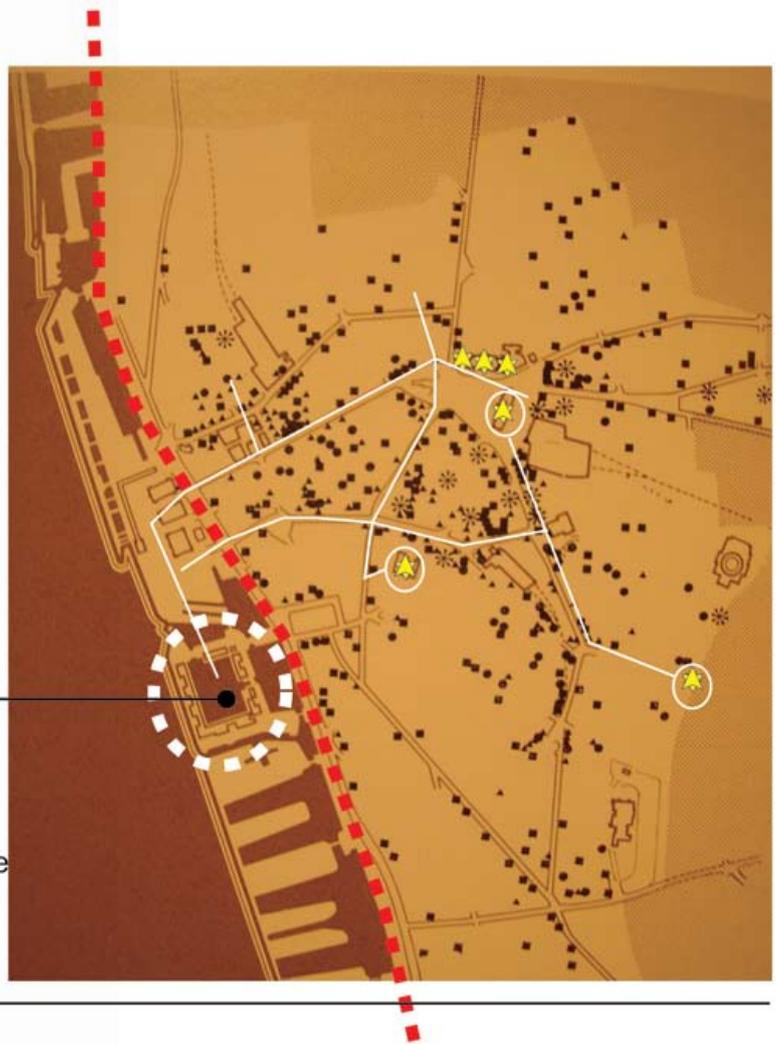
39 www.liverpool08.com/Images/BisPlan2-sect-1-3_tcm79-48110.pdf

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Albert Dock

Maritime Museum and
Maritime Park
Museum of Liverpool Life
Tate Gallery
Grand Hall



Existing Culture and Recreation

- Public Houses
- Clubs
- ▲ Restaurants and cafes
- ★ cultural Institutions (Concert Hall, Art Gallery, Museum, Libraries, etc.)
- ✱ Theatres, Cinemas

Liverpool

From 1987 and on, Merseyside Arts demonstrated that arts was not just a source of turnover. The same could provide new bases for employment, which at the end will benefit its citizens with a good quality of life, making the city a desired place to live and work, besides attracting tourism. Liverpool, in fact, being privileged with waterfronts and historical heritage, had stronger potential to be successfully redeveloped⁴⁰. In October 1990, a cultural policy and urban regeneration was set. The policy aimed to give attention of the linkage between arts, architecture and cityscape. However, despite the good wills, the implementation of the set policies occurred at a slow pace due to limited resources.

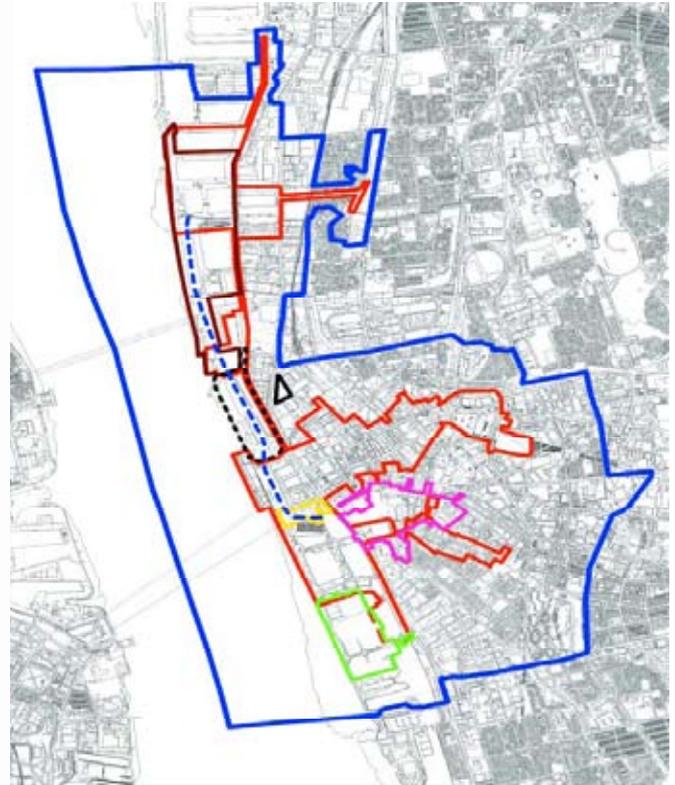
Liverpool contains over 2,500 listed buildings, which covers five centuries associated with its past prosperity as an international port. Among them, The Walker Art Gallery considered the most enlightened gallery outside London, The Liverpool Philharmonic society, The Piction, Hornby and William Brown Street libraries. An art-oriented regeneration explored Liverpool as a film location where MIDA⁴¹ attempts stimulated home-base production giving place to developments in media production and telecommunications. On the other hand there was the attempt to reinforce the arts and cultural industries including centres for arts training using local arts infrastructures. The strategy was to link public art initiatives and infrastructure improvements in the core and residential areas as well as renewing public spaces throughout the city encouraging participation in the design of public art. It was followed by an increase of seasonal events; in winter: internal spaces, arcades; spring: festivals ; summer: celebrations in public spaces, public art installations and ; autumn : illuminations festivals such as lighting of buildings, festivals of light as Diwali and the Zigong lantern festival, projections on buildings, sound and light events.

40 Evans 1996, pp10-11

41 Moving Image Development Agency

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- Buffer Zone
- World Heritage Site
- Princes Dock
- Paradise Street Development Area
- Fourth Grace
- King's Dock
- Canal Link
- Central Docks
- Beetham Tower



In 1999, Liverpool was placed on a tentative list of World Heritage Sites, based on the city's world famous waterfront and cultural buildings. The city's bid was centred on Liverpool as a Maritime Mercantile city, including fifteen surviving historic docks, six monumental dockside warehouses and many other important dock structures such as the dock security walls. On 2nd July 2004, UNESCO approved the city's bid that included 6 areas of distinctive townscape character.

Liverpool's World Heritage Site status encouraged new developments following a heritage led-regeneration, using the city's inheritance as a positive driving force. Furthermore, Liverpool cemented a strong tradition for hosting various range of cultural activities, from music to visual arts, theatre and dance, poetry, comedy, film and TV, as well as different festivals, among them: Liverpool Biennial, UK's largest contemporary visual art festival founded in 1998 by James Moors with support of 'A Foundation'. Both architectural heritage and its overflowing cultural diversity, located Liverpool on the list of European Capital of Culture 2008. Unquestionably, the nomination of European Capital of Culture is a theme which encourages the public as well as the private sectors to do the required interventions in the city in order to follow an overall cultural strategy, looking mostly into achieving long lasting cultural and economic benefits for the city through the promotion of a good place to live, work or visit rather than an image-focused strategy as in Bilbao. The idea is to increase access to education and learning which develops the required skills relevant to the knowledge economy and cultural business providing at the same time the essential facilities and services.

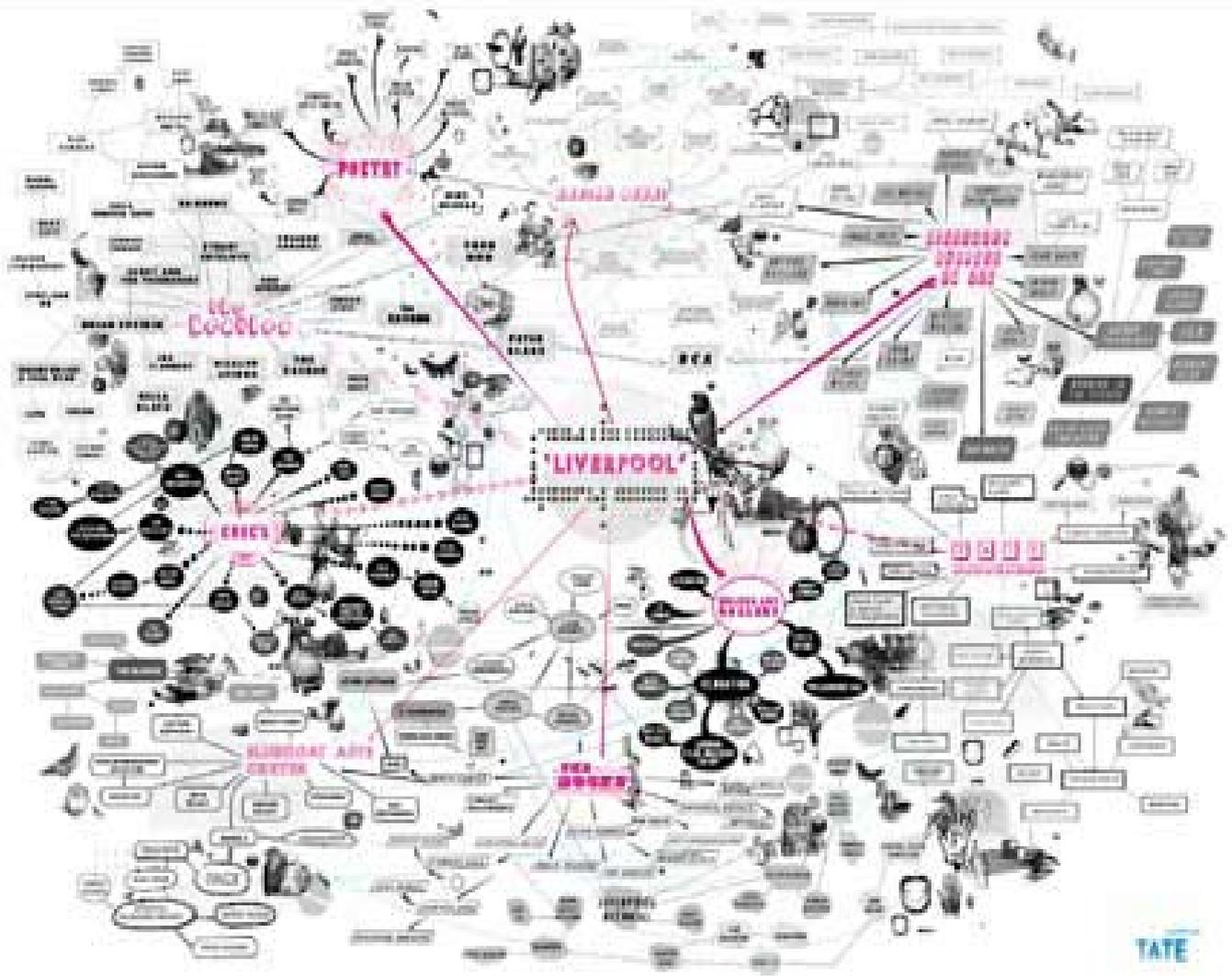
Warehouses are in some respects well suited for renovation for arts based activities, as a generation of curators, dealers and artists discovered in the 1960s when many former industrial buildings were converted into galleries and studios. Liverpool intended to make creative connection between architecture and arts to the widest possible public. The restoration of Liverpool's Albert Dock complex, followed by its re-opening as a mixed-use centre, has had a decisive impact upon its urban context. Moreover, it boasted

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its local art-works turning them into a proud shop window for the city image being consequential in the urban regeneration of the surrounding area.

The warehouses in the Albert Dock used to store tea, silk, tobacco and spirits from the Far East. After its regeneration, the complex became a place for recreation and a tourist destination. It accommodates the Tate Gallery as well as The Merseyside Maritime Museum, and around these galleries, people can find shops, bars as well as offices and apartments. Its riverside location benefits the place as a tourist point. Waterfronts, as a matter of fact, have demonstrated in many places to be potential catalysts for redevelopment projects. Generally being the sites of former industries, they are often the most degraded places in the city, but at the same time, they also become an ideal setting for new urban developments. Projects such as the London Docklands are examples of how planning and design intentions are subverted by the concern of power and capital. Liverpool's status of World Heritage Site has been a strong point for keeping the old and empty warehouses and reviving them through refurbishments projects. In fact, this heritage led-regeneration has emphasized Liverpool as a city with a strong history, which actually becomes attractive to visitors.

Rivers in most cases, act as dividers of a city, turning into physical boundaries. Therefore connectivity as a principle plays an important role. Previously, a Wall separated the Albert Dock from the rest of the city. More than being a way of preventing access from the town into the docks its purpose was that of control. After the wall was eliminated, the docks were separated from the rest of the city by a six-lane road, the river. The river therefore provides the city two images, one is that of the city centre and the other that of the warehouses along the docks. Marshall (2001, p. 7) points out that what makes the contemporary urban waterfront interesting is the high visibility of this form of development. He furthermore suggests that Bilbao and Shanghai are two examples of how the waterfront has become the stage for a new expression of city aspirations where Bilbao becomes a case study on how a waterfront can provide opportunities for the creation of a new identity and a new expression of what the city is and wants to be. In any case, Liverpool



represents a case where preservation along the waterfront enhances the city's tradition. However, how can the city recognize its past whilst at the same time move forward into change?

The Liverpool Biennale project

Liverpool Biennale is the UK's largest contemporary visual art festival and acts as a collaborative event in association with Tate Liverpool, The Walker Art Gallery, Bluecoat Arts Centre, Open Eye Gallery and Fact, plus other small galleries. The aim of the Biennial is to promote and develop the visual arts infrastructure in Liverpool (artists, curators, critics, galleries, audiences) through delivering a world-class art festival every two years⁴². With the objective of presenting an outstanding International biennial, it focuses on working on a local, regional and international level. It lasts ten weeks; opens in September and ends in November. Each year the festival proposes a different theme; this year it focused on the International 08. The Biennale produces a significant number of new commissions, which elevates the number of works related to arts. Local artists benefit from that; opportunities of inviting foreign artists also arise. The first festival took place in 1999, when Liverpool was nominated for World Heritage Site. John Moores founded it with support of 'A Foundation'⁴³. In fact, the great tradition of the John Moores exhibitions, previously held in the Walker Art Gallery, was cited as one of the reasons for the Tate's decision to establish its first outpost in Liverpool, in 1988. In September 2006, 'A Foundation' launched the newly refurbished Greenland Street site - three former historic warehouses to create some of the largest exhibition spaces in the UK, which retain their historic and industrial character. They are located in the heart of Liverpool's old port. These three spaces have an open layout, that allows artists to play with the interiors according to each exhibition. The interior spaces of the exhibition do not always remain the same; they change depending on who exhibits.

42 Biggs, L., 'Liverpool Biennial', 2004, p 42

43 <http://www.afoundation.org.uk/>

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Liverpool Biennial has been experimenting and increasing its economic impact since its creation. In 2002, 200,000 visitors attended; in 2004, 350,000 visitors and in 2006, 400,370 visitors. 50 % of visitors travelled from outside the Merseyside region spending 13 million pounds in the city, which represents 5 times the investment of public funding it receives. Its success has contributed to tourism. The festival, even though it lasts only 10 weeks, encourages a big cultural life throughout the year. Artists prepare themselves for the festival continuously and now, having received the Status of European Cultural Capital 2008, the city is experiencing a big movement of the arts as never before. More spaces are added to the list of galleries within the city.

Tate Liverpool belongs to another type of museum trend – the utilization of industrial buildings for the exhibition of art. It is modestly located within the Albert Dock as one part of the warehouse conversion, which means that the gallery does not stand out from the spaces around it within the docks. James Stirling concentrated on retaining the Dock's structural, spatial and formal integrity following the principle of making alterations only where needed. Elements like iron were redone in steel and cast aluminium, and old bricks were replaced with new ones. The architect worked out few details on the façade, mainly the logo of the Museum, as well as certain orange iron details that matched the colour of the columns of the complex.

Locals as well as tourists, pass by the gallery without necessarily having had a previous intention of visiting it. Tate Liverpool is part of an itinerary, part of a walk through this heritage complex. Here the logo of the Tate plays a more important role than its architectural features. The gallery houses two main types of exhibits: art selected from the Tate Collection and special exhibitions of contemporary art, including photography, printmaking, video, performance and installation as well as painting and sculpture. It has attracted more than six million visitors in the ten years since it opened and has won an international reputation for the range and quality of its programme.

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Besides Tate Gallery, many other interventions through the city have been taking part by artists' initiatives in their search for arts spaces. There is still a struggle for exhibition spaces, but this fact has encouraged artists to pioneer new sites of arts. The 'Man Museum', for instance, is a new idea of art space derived from an artist's agenda. Referred to as open cabinet of curiosities or nomadic museum, it basically is a house that works at the same time as an exhibition space. Adam Nankervis, an Australian-born is the owner; his home is at once artist's residency centre, gallery venue and arena for exchanges of artists' presentations and dialogues. "When I invite artists, I encourage them to make interventions. There are no Boundaries". Activities inhabit every room and no space is left vacant. It blurs the boundaries between private home and public space, since there is no timings for artist to pop up into the house. "I always have an opening night party" There is a 60 to 200 people open-door policy.

The Wallace Collection has been presented in a previous chapter, as an example of a residence, which hosts a private collection. On the other hand Museum Man, besides being a residence, has its collection becoming as private as public, where arrangements and rearrangements possibly happen all the time. It joins the idea of the gallery as an artist's studio as well as the notion of live-in art workshop. As the Museum Man, many other temporal spaces follow different activities throughout the city, throughout the year. In a way, they generally are small in scale, which suggested to me the idea of the Scattered Gallery, the one that results probably from a big network of art-related agenda, but as if it exploded, it flows into different sites of the city. It may be comparable to the Kren's idea of a galaxy of museums, but instead of being spread globally and always attempting a considerable scale, it becomes a galaxy of galleries within a city somehow interrelated, encouraging local artists and the public to approach it themselves. Liverpool, referred as a creative city, suggests that the effort of spreading culture throughout the city has been successful. Architecture responds to the requirements of the city and responds also to the commitment of enhancing the contact between the arts and the public.

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Conclusion

'It is time for a radical examination of the museum's role in society, or else museums are likely to find themselves dubbed 'living fossils' ⁴⁴.

Aiming to define the 'proper art museum' lead me to a conclusion that each intervention of gallery design or strategy to date, is a result of the same attempt, but unfortunately with yet vague solutions. Galleries are being threatened to remain as frozen spaces of display where routine replaces encounter.

This can be seen in the different types of art spaces analysed. I call the Wallace Collection the 'walled museum' with similar characteristics of a walled city, where the entrance was a privilege to some. It is a container of dead objects of art condemned to remain as a frozen display. The National Gallery is the 'sacred labyrinth', imposing silence on the multitude, forcing the visitors to follow the same single path again and again, always following the same routine. Does the single path even lead the visitor somewhere? The Hayward Gallery is the 'secret museum', built as a bunker, which despite providing open sculpture gardens, still remains secret, hidden from the street level. The Lisson gallery is the 'retail gallery', where window-shopping invites the visitor to peruse the exhibition. The Guggenheim Bilbao is the 'capitalist museum', where the consumer is attracted by fashion and brand. It aims to be a multinational art institution, dynamic in concept, but instead, frozen movement becomes its own contradiction, since the same display circulates among the same chain. The Kunsthaus Graz could not have had a better designate than its well-known nickname 'the friendly alien'. The strategy of the 'provoking UFO'⁴⁵ in the city is to attract the curious

44 Fred Wilson

45 Unidentified flying object

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passer by, who intrigued by the unknown, is invited on a street level by the revealing entry area.

Who runs the gallery is rather the question. Initially it was the collector, who by creating hierarchies in the display of art encouraged aesthetic judgement and provided categorical space. Later it was the directors or trustees in charge of the exhibition, censoring the art to exhibit. Finally the artist comes to be taken into consideration. He, by intervening the gallery, generates a shift in attitude towards the art object.

Now, take the 'walled museum' and join it with the 'sacred labyrinth'. Add later the 'secret museum' mixed with the 'retail gallery'. At least, but not least call the 'capitalist museum' as well as the 'provoking UFO' and finally burst them all into pieces ! Let them fall throughout the city producing a web of cultural spaces. Each space forms indispensable pieces of the puzzle. I call this one the 'scattered gallery'.

The 'Scattered Gallery' aims to offer radical readings of art in the city based upon human encounter and interaction. The city becomes the big container; the art spaces are the content, which will only be activated by the involvement of the public. It becomes an escape from the alienating physical and social constrictions of traditional art space. It attempts to provoke the audience into active rather than passive participation. No brands, no routine. Not hidden, yet revealed. It is a result of rather smaller spaces which aim to reduce the sense of institutional responsibility towards conventional expectations, which may break up the hierarchies that domain most of institutional spaces of art, encouraging the artist to organize the interaction of the different venues and the public to become the performer. No collector, nor director. The spectator or public is now who runs the gallery. Placing art, shaping the cultural landscape is the new objective.



'Scattering the gallery'

The so called 'The Grand Tour'⁴⁶ organized by the National Gallery in partnership with Hewlett-Packard, consisted in bringing the collection of old master paintings free in the streets of London, outside the confines of the museum. The reproductions of paintings were hung separately in different exterior walls of different buildings in central London, creating an exhibition route through the public spaces. There was no set way of taking the tour, although the Gallery provided a map showing the location of each painting. Somehow, this idea anticipates the process of 'scattering the gallery' by decentralizing the space of display, making the experience of art available to everyone and most important, with no time restrictions. 'The Grand Tour' can thus become the start of a possible strategy to scatter the Gallery.

There are two ways or possible strategies to proceed. One is a 'top down' process where the government is required to support or include arts in the 'city policies' of urban regeneration. The danger is though, that all the attempts of reaching the local art system becomes sacrificed by political interests of the urban system, which happened in Bilbao. The other way is a 'bottom up' process, where the strategy starts from the local. Very difficult indeed, since local artists unfortunately depend on the financial as well as strategic support of the government. Therefore, the strategy followed in Liverpool could result the closest factible one, which consist of a mix of both strategies, a coloboration between the government, artists, and architects.

The 'Scattered Gallery' will adopt therefore a 'top-bottom-up' process of urban strategy, which requires the coordination between the urban, architectural and art system. The urban system will take into account the city scale with the attempt of placing the cultural destinations or nodes within the city, determined based on a study of spatial relations. The city council will support the cultural implementation through their advisory and funding role.

46 Grand tour, London

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The first step is to determine in the city how population increases, moves, clusters and disperses, examining the city as a behavioural unit. In order to achieve this, dominant existing nodes or frequented spaces in the city such as public spaces, education centres, cultural hubs, office hubs and leisure destinations needs to be determined. A path (streets) will connect them (connectivity).

For propensity of use of space to be exercised and a choice of activity made, the person must perceive an opportunity. Proximity becomes essential in the choice of activities within a daily routine. Seeking to address a network of spatial relationships within the city, the identified nodes will be complemented with further nodes taking into account distance from residential cores to the different hubs, which should be available on a just in time basis, with easy access on foot, bicycle or via public transportation. The 'Scattered gallery' or cultural nodes, will be determined based on this comprehensive 'timing space and spacing time' analysis, which focuses on the coordination of the whole structure of time patterns and space use identifying how one particular constraint is phased in relation to others.

Once the nodes are identified, the architectural system will look at the building scale with two options. One is the re-use of abandoned buildings. Freedom to intervene these recycled spaces will be given in order to achieve the desired relationship between indoor and outdoor activities. The other option consists in the design of new spaces of art, chich location will be determined by the urban system strategy. Competitions among local architects will be encouraged.

Time, route and experience are the variables to consider in the design of 'The Scattered Gallery'. The gallery has to be designed to address and invite people who are not specifically interested in art as well as cultural aficionados. The art space is designed with an open plan with public spaces and pathways running through it, hence inviting people to pass through the exhibitions spaces and experience what they have to offer without having them explicitly enter the premises, unconstrained by its opening and closing times. This encourages encounter and avoids routine.

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Once the cultural venues are built, the art system will take over the cultural industry, which plays a key role in developing creativity. It has to be developed as a strategy towards regaining economic prosperity, hoping that direct as indirect revenues could make the art system one day turn self-sufficient without depending on financial support. Cultural activities should integrate with leisure activities in order to weave a cultural program into the leisure time activities of the city. Local artist's initiatives towards the involvement of a general public in arts need to be encouraged.

Pattern of activities cause variations in behaviour throughout the year; they need to be analysed in order to propose seasonal events and place these accordingly. Seasonal events aim to encourage 'creativity gathering' throughout the year so that spaces of art remain unfrozen.

As there is a need of networking spaces of art, there is also a need of networking relationships between artists, which means, a collaboration between them in order to coordinate the different venues. Involvement of professional artists and amateurs is required. In order to raise cultural awareness among all, the design of free art magazines and distribution of them is also required. They will communicate the different happenings and the events throughout the year. This will get people informed.

Finally, 'Placing art' rather than letting 'art remain placed' will be the achievement of the 'proper art museum'. Nevertheless, since the need of politics of feeding into the production of art, its reception, its structure and its context is a concern, will the 'Scattered Gallery' manage to accomplice untie hierarchies within the art world, in the attempt of 'placing arts'? The process of making the art system would be the next step of investigation...to be continued...

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