

UNIVERSITY OF ARTS IN BELGRADE
Center for Interdisciplinary studies



UNIVERSITE LUMIERE LYON 2
Faculté d'Anthropologie et de Sociologie



UNESCO Chair in Cultural Policy and Management

**THE ROLE AND MISSION OF ARTS
IN SUSTAINABLE URBAN DEVELOPMENT**

*Arts in public spaces and citizens participation
in the development of new European cities such as Bucharest*

by:

Mihaela Miron

Supervisor:
Milena Dragičević Šešić, PhD
Co-supervisor:
Jelena Todorović, PhD

Belgrade, September 2009

“beauty will save the world”

F. M. Dostoyevsky

“when art will become a common good like the light of the sun – then we would have done another step, and maybe the most important one, towards the true civilization”

Nicolae Tonitza

“an art unattached to the social world is free to go anywhere, but it has nowhere to go”

Victor Burgin

“Act as if what you do makes a difference. It does.”

William James

TABLE OF CONTENTS

Abstract	3
Introduction	5
Methodology	8
I. Cultural policies in European cities: History, Arts, Public Space and Sustainable Urban Development	10
I.1. City	10
I.2. Public Space	13
I.3. Arts, access and participation	16
I.4. A quasi-historical approach of European urban policies	21
I.5. Sustainable urban development	32
II. Bucharest – the story of a new European city: public space, arts and the City	37
II.1. General considerations	37
II.2. Geographic data	39
II.3. Climate conditions	39
II.4. Demographic data	40
II.5. Economic data	41
II.6. History of a city	41
II.7 Architecture and urbanism	47
II.7.1. The legacy	47
II.7.2. A wider present	50
II.8. Tourism and recreation	52
II.8.1. Tourist sites	53
II.8.2. Parks and gardens	55
II.8.3. Cultural tourism	57
II.9. Arts in the city	58
II.9.1. Monuments	58
II.9.2. Public space and the arts	61
II.9.3. The City	65
II.9.3.1. Local government: history, functioning, structure	65
II.9.3.2. The cultural administration: bodies, policies and actions	66
II.9.4. The civil sector approach	75
II.9.4.1. Public space under public debate – a first step in citizens’ participation?	76
II.9.4.2. Architects’ dreams	79
II.9.4.3. Visual artists’ dreams	82
III. Conclusions and possible recommendations	87
Résumé du mémoire	98
References	104
Appendix	108
Vita	117

ABSTRACT

The present paper developed based on the belief that there is an essential role that arts are playing in the urban sustainable development, a role that is already very well recognized and supported through European local (and wider) regulations. At the same time, in the new European cities, such as Bucharest, with different history, different system of administration, different level of development and implication of the civil society in the urban development and with different mentalities, customs and attitude, arts are not yet integrated in the public sphere as much as in the older European cities. We try to argue here that, together with the European policies, regulations and recommendations, Bucharest needs to focus on the local specificities in order to integrate the more general tendencies, it has to focus on its own issues and possibilities, at both public and civic levels, rather than appropriating any exterior model.

The present paper started to unfold based on the belief that there is more to arts than meets the eye that it's a long-term perspective that the arts and the artists should submit to, along with the decision-making actors. That the arts in public space can trigger a process of changing people's mentalities, citizens and artists perspectives as well as approaches of the city's policy decision-makers. That the secret lies within the reach of us all, public and civil actors and that it's connected to the urban sustainability and referring to the development of an urban community as well. That there is a mission (translated as responsibility) for the arts and artists in working together, working in and working with public spaces, trusting that this will bring to the city of Bucharest also economical prosperity and social integration, thus ensuring its urban sustainable development.

Main issues addressed in this paper (as a result of this first methodic approach on the topic) are: the perspectives and opportunities that public and community arts are able to create and offer to citizens in order to develop individual and collective values within the city's communities; the perspectives and opportunities that arts are able to ensure for the urban development; the role of the active participation of citizens in the local cultural and urban development and the importance of internal networking between, on one hand, artists and theoreticians and, on the other hand, between professionals/practitioners from both public and civil sectors.

The paper emphasizes the role of visual arts and architecture in the development of the individual and collective civic conscience and attitude, in the re-appropriation of the public space in Bucharest, a city bearing the legacy of a heavy past, a long transition, and recently

welcome into the European cities family.

The present study enters the field of arts in public space in the city of Bucharest from a perspective of a cultural actor in the past four years. My experience as a member of the leading team of an independent programme of public art (its first project being the one used as example in the Introduction chapter) constitutes the practical basis of the present study.

The study refers to the wider European context and the local specificities of Bucharest city, considering mainly the visual arts and the architecture within the city's public space, but also the debates organized by the civil representants together with several public actors regarding the meaning and the use of the public space in the city, and also considering the integration of these aspects in the local administration by the decision-makers.

It concludes that arts and artists, together with the other cultural actors (public and civil organizations) have to assume the mission to promote and sustain the forms of arts in public space, based at least on the fact that it creates a real democratic arena and it mediates the direct citizens' participation, also being a catalyst for the citizens' involvement in the shaping of public space and the city.

The research continues, the present paper being far from exhaustive, addressing just a little part of the many aspects of the issue.

INTRODUCTION

2005 – Bucharest, Brancoveanu neighborhood, a night shelter (the only one at that time) fit up in an old communistic market place, where homeless people were welcome to spend the night. The shelter is surrounded by tall grey compact apartment buildings, inhabited by Bucharest citizens, happy with their own small or bigger “match boxes”, as the Romanians call this sort of apartments built during the Ceausescu’s regime, part of its delusional megalomaniac urbanism. Each day, the white painted glass large windows of the night shelter are covered with all sorts of trash thrown by some of the neighborhood residents. Beginning of October, a team of Romanian and English artists came there and spent a couple of weeks developing workshops and decorating the external walls of the shelter together with its residents and sometimes their neighbors. The result was beautiful painted full of colors and different shapes silhouettes that cover the whole glass windows of the building. For several years, the paintings stayed untouched by any kind of human intervention of the previous sort, by any kind of vandalism. It’s a sign of the acceptance and a sort of welcoming of the people in the neighborhood finally presented to the homeless sheltered there. Moreover, as part of the result, people started to show more respect and more consideration to each other, the area was kept much cleaner, several small private business opened in the immediate area and the general atmosphere had much improved.

This may be a small example of how arts in one of its forms can play an essential role in the development of a neighborhood and in the development of a community spirit, of its inhabitants, but it also depicts one of the means of the dialogue between individuals and/or groups within the city’s neighborhood. Bucharest is a city with a very interesting and sometimes tragic history (a first historical document appears in 1459, during the Vlad Tepes ruling, from which the Dracula fantastic character has been created), a city with different neighborhoods, a city in which there always were different social categories, a city as any other at this point. Its own and the country’s recent history added some particularities from the administrative and civic perspective, particularities that will later be considered here.

We speak about neighborhoods as part of a city or of a town, but also as “autonomous universe and field of experience (the neighbourhood as a meaningful and self-sufficient experience)” and as a “part of the world (the neighbourhood as a moment of global social

experience)”¹. Cities are part of countries and even more than that, somehow ironically, part of the nowadays’ “global village”. The process of globalization brings along some very important issues, especially when we speak about the revitalization of the city, of the urban regeneration, of the urban sustainable development, one of the features of sustainability being a process of continuous regeneration of the city’s values (economically, socially, environmentally and culturally). In this perspective, Bucharest has been all along its history, in a continuous process of regeneration, due to natural or human catastrophes as well as human interventions.

It is a fact that more than half of the world population is living in cities, and that this process of people’s urbanization continues at a very high pace. Therefore, in the last several decades, it has been a main point of interest the ways to concentrate on the issues that cities confront to and through the actions and policy measures that the public urban administrations are taking or are about to take, thus ensuring the urban development and, most of all, its sustainability. In this perspective, taking into consideration the needs of their inhabitants is essential to ensure the cities’ sustainable development. The central role of culture in this process and the strategic importance of citizens’ participation in the decision-making process of the development of cultural policy is already argued, stated and demonstrated, through practices and regulations.² At this point, other questions arise: do the arts play an essential role in the process? Do the arts have a mission to fulfill in the process? We’re going to begin answering these questions here, focusing on the arts in public areas, where the relation of the public with the arts is direct, open and can offer new perspectives.

We all live now in a world that tends to become the same, where the differences are in a process of dissolution, and probably therefore where the differences are followed to be brought in the front, especially the cultural ones, also as starting points for developing of new approaches of social and economic development of the communities (neighborhoods, cities, countries, regions).

The process of globalization is ‘balanced’ by the focus on local identity.

“The local does not contradict the global in any way, as long as it is accessible from all other places. Until the collapse of the Yalta régime, the planet continued to be organized on a national and hierarchical basis; now the old hierarchies are collapsing. And the collapse of Yalta was when the real nation state died. Nowadays there is a global village, an arbitrary

¹ As stated in “Culture and Neighbourhoods”, Council of Europe Publishing, vol.4, p.26

² Jordi Pascual i Ruiz and Sanjin Dragojevic - “Guide to Citizen Participation in Local Cultural Policy Development for European Cities”, 2007

number of centers. The problem is that if you want to be a centre you must be perfectly integrated into the net and accessible. We need to concentrate all our efforts on this and use the resources that we have.”³

One can argue that, at least in a metaphorical perspective, neighborhoods stand for the city as cities stand for the global village. In nowadays cities, people inhabiting neighborhoods can spend their whole life without getting over the immediate living area limits, without visiting other parts of the city or its economical, political or cultural centers. A Bucharest citizen, for example, can spend his/her all life without knowing where the National Museum of Art actually is, or the Parliament or the National Bank. Life of an urban citizen develop within an area delimited by several precise destinations – school, work, market place, home and sometimes church (the lucky ones extend their experienced world to the limits of their families countryside areas or of the yearly holidays tourist voyages).

The desire, the wish of developing a possibility for granting a broader perspective to everyday life of a citizen, the possibility of engaging them in an active process of developing of their own life circumstances within the city they inhabit, superposed on my personal work experience brought me in front of the questions: could art truly play an important role in the life of a Bucharest’s citizen? Is art offering something special, something precious for the personal development of the individual? What about the role of the arts in the community building, for the development of a social cohesion (as we will see later in this paper, communities, social and civic individual conscience and civic attitudes in Bucharest are at a beginning of the process of development)?

The present paper is the result of the first approach of the topic, having a more introductive perspective than a diagnosis and solution approach. It represents the beginning of a longer research, to be continued in the context of my own activity as professional in the field. The final goal of this long-term research is the drawing of a policy to be debated with the local actors and decision-makers, to be recommended to the City of Bucharest and finally to add to the frame of the urban sustainable development policies of the Romanian capital city.

At a more personal level, the present paper represents a crucial moment in my development as a cultural actor in the city of Bucharest, but it’s also a personal engagement into taking responsibility and act as a citizen.

³ Interview with Massimo Cacciari, philosopher and Mayor of Venice, in “Culture and neighbourhoods” vol.4, Council of Europe Publishing, Strasbourg, 1998, p.81

METHODOLOGY

Far from being an exhaustive analysis on the proposed subject, the present study is merely a beginning of a long road, a beginning of a process, a point of start and a first approach of the studying upon the role and possible mission of arts in public space. The aim of the research (of which this study is the beginning) is the analysis of the role of arts in the urban sustainable development, the relationship between the city's public space, the arts and the city's inhabitants (together with the economic and social impact), as well as the assuming of the possible mission that the cultural actors should play in the process of implementation of strategies developed in that direction. The final goal is the drawing of a policy proposal to be discussed with the civil and private sectors and the Municipality of Bucharest, to be integrated in the local urban policy.

This paper is aiming at pointing out a certain number of important issues and possible solutions in the process of integrating arts into Bucharest's public space cultural life and the role of arts in public space as catalyst for the citizens participation in the urban policy making process, in the development of the city and the re-appropriation of public space.

An initial approach was proposing the construction of an argumentation for an obvious and already several times argued conclusion: arts have an important role in the urban sustainable development, at least based on the fact that it's a catalyst of individual creativity and mediator of social linkage. Being a relatively new topic for the Romanian capital city, I choosed to refer here to several notions and to the context of European cities cultural policy, with a focus on the local scene of arts in public space and citizens' involvement in Bucharest.

The initial research design included a comparative approach, referring, on one hand, to the Bucharest cultural projects involving active participation of the citizens (groups and individuals) and, on the other hand, to good practices in European cities. Because this paper is the result of a first approach on the subject, it ended up by auto-defining itself in focusing on Bucharest's practices, at public administrative and civil levels.

The present paper is elaborated based on methods of desk research, qualitative research and informal interviews with independent actors of the cultural scene of Bucharest, as well as with individuals (artists, practitioners and common citizens).

The research is based on a main qualitative method, using open ended interviews with representants of the two sectors, also focusing on people that are or were directly involved in arts projects in public spaces, community-based arts operators in the city of Bucharest.

Main data resources are provided through open interviews, direct observation mediated through my professional experience and desk research. Analysis of the data is put in the context of mutual relation between arts-citizens-policy makers-city development.

The empirical data of the research are mainly resulting from my working experience in the Bucharest artists' organization, the Attic Association, which I'm involved in and whose main activity is artistic interventions in public spaces.

The main question of the paper is: *How can arts contribute to the urban sustainable development?*, in the perspective of citizen participation in cultural life and development of local cultural policy, with a focus on Bucharest city, where different individuals and communities live together, but also where individuals remain mainly in a distant and non-appropriate relation with their environment and public spaces.

The relationship of the citizens with their own environment is constructed through means of individual and community's events, based on personal and community's values and mentalities. Considering that arts play a well recognized role in personal development of individuals and that public space constitutes the place for social, economic and political dialogue, focusing on Bucharest example, other questions need to be addressed:

Can arts in public space be involved in urban development?

Can the public space constitute a catalyst for the development of civic engagement?

Can arts in public space mediate and encourage the citizen participation in the development of an urban cultural policy in Bucharest?

The present paper focuses on city of Bucharest and its manifestations of arts in public space, trying to conclude on the possible role and mission of the arts in public space for the urban development of the Romanian capital city. The research is directed towards exploring different public art practices in Bucharest and the public administration's cultural policy, with a focus on the role of arts and citizens participation into the city's cultural strategy, and it tries to outline recommendations for a developed city's cultural policy.

I. CITY, ARTS, PUBLIC SPACE AND SUSTAINABLE URBAN DEVELOPMENT - WITH A CULTURAL POLICY HISTORICAL OVERVIEW FOR EUROPEAN CITIES

Cultural policy is defined by Augustin Girard (in “Cultural Development: Experiences and Policies”) as “a system of ultimate aims, practical objectives and means, pursued by a group and applied by an authority”.

When applied to the city level, cultural policies translate into the official cultural approach of the local administrations, as reflected into their official documents, strategies, objectives, priorities, legislation and other formal guidelines, but also, in an implicit and sometimes much more honest manner, through their actions. The implicit manner usually implies the lack of elaborated official documents of the above. The only practical solution for analyzing the city’s cultural policy, in this case, would be based on the actual activities: financed and supported projects and institutions (which, at their turn, can be the object of an analysis of the kind).

I.1. The city

Enciclopedia Britannica defines *city* as a “relatively permanent and highly organized centre of population, of greater size or importance than a town or village. The name *city* is given to certain urban communities by virtue of some legal or conventional distinction that can vary between regions or nations. In most cases, however, the concept of city refers to a particular type of community, the urban community, and its culture, known as “urbanism.” As a type of community, the city may be regarded as a relatively permanent concentration of population, together with its diverse habitations, social arrangements, and supporting activities, occupying a more or less discrete site and having a cultural importance that differentiates it from other types of human settlement and association. In its elementary functions and rudimentary characteristics, however, a city is not clearly distinguishable from a town or even a large village. Mere size of population, surface area, or density of settlement is not in themselves sufficient criteria of distinction, while many of their social correlates (division of labor, nonagricultural activity, central-place functions, and creativity) characterize

in varying degree all urban communities from the small country town to the giant metropolis.”⁴

According to Franco Bianchini’s “Cultural Planning for Urban Sustainability” (1999), a city is a complex entity, comprising “an area defined by clear geographical boundaries and endowed with certain natural characteristics; an environment shaped by human intervention, comprising infrastructures, buildings and a designed layout streets, squares, public and open spaces; a community of people, with particular social networks and dynamics (a society); a system of economic activities and relationships (an economy); a natural environment, a built form, a society and an economy governed by a set of principles and regulations from the interactions between different political actors”⁵.

Franco Bianchini’s definition can be completed with others that talk a bit differently about the city, as, for example, being “*first and foremost a meeting place for people, which, at its best, operates as a series of interconnected networks of places and spaces devoted to making the most of human interaction*”⁶.

Charles Landry adds: “to be a city requires more than houses and people. It needs what Benedict Anderson formulated to define a nation: ‘*imagined community*’, or the conviction that other inhabitants in distant streets, whom one will never meet or see, share elements of a *common culture* and react to events as one would react oneself.”⁷

The present day tendency is to see the city in these last terms, going beyond the physical determination of the city and reaching the soul of it, a territoriality based on a special cohesion of its members, sharing “a common culture”, common beliefs and even reactions.

Professor Massimo Cacciari, philosopher and Mayor of Venice (1998), saw cities as “complexes of organized individuals, who have an ever increasing need, also for reasons to do with their jobs, to participate in the decision-making process. The city and its administration must respond daily to this need. The city is considered the place where this need to participate in the decision-making process can be satisfied. This demand leads to a very delicate problem concerning general representation: in the city we are clearly living in a world where different political organs are operating together. Because of this, those forms of representation which represent us more directly are considered ever more valid. That is why there is such a strong

⁴ Enciclopedia Britannica - <http://www.britannica.com/EBchecked/topic/118952/city>

⁵ Franco Bianchini – “Cultural Planning for Urban Sustainability”, in Nystrom, L. (ed.), “City and Culture. Cultural Processes and Urban Sustainability”, 1999, p.1

⁶ Richard Rogers – “Urban task force”, 1990, p. 45

⁷ Charles Landry – “The Art of Regeneration”, 1996, p.23

demand for the city.”⁸ This demand for urban renewal and beauty “is part of a more general quest for protection and defense”, says Cacciari. “It is certainly a demand based on hedonism, just like environmentalism, the ecology movement etc. We have reached a sufficient level of material comfort and now we demand a good life in a beautiful environment. 90% of the demand of beauty is couched in hedonistic terms. (...) It is a new demand, because until one or two generations ago the basic demand was for well-being and development. The city was required to produce income. This demand is still there. The two demands are linked: we ask the city to produce the highest possible income and we modify the city so it can satisfy this aesthetic demand.”⁹ This need for aesthetic renewal goes together with a strong, representative demand that “the city should be kept running as a machine which works to produce income and consumption. At the same time, and this is not a coincidence, people demand aesthetic improvements in the city. Because in any overall assessment of a city’s capacity to produce income, or wealth, the aesthetic aspect is considered important”¹⁰, says Cacciari.

The Italian philosopher also points out that in this age characterized by the existence of the so-called global village and by the cultural globalization, “the rediscovery of the local dimension could be, for some, a defensive impulse, but also, for others, a reactionary impulse. (...) we know that globalization can only happen through the development of local peculiarities. It is a process of globalization of markets, cultures, sciences and technologies that develops by exploiting local and regional peculiarities with the greatest possible care and attention.”¹¹ In this context, the essential value becomes that of accessibility: “The local does not contradict the global in any way, as long as it is accessible from all other places. Until the collapse of the Yalta régime, the planet continued to be organized on a national and hierarchical basis; now the old hierarchies are collapsing. And the collapse of Yalta was when the real nation state died. Nowadays there is a global village, an arbitrary number of centers. (nn – neighbourhoods stand for the city as cities stand for the global village) The problem is that if you want to be a centre you must be perfectly integrated into the net and accessible. We need to concentrate all our efforts on this and use the resources that we have.”¹² That’s why the cultural policies cannot be reduced to the organization of events, festivals, exhibitions etc.

⁸ in an interview, in “Culture and neighbourhoods” vol.4 (Perspectives and keywords), Council of Europe Publishing, Strasbourg, 1998, p.76

⁹ Ibidem, p.78

¹⁰ Ibidem, p.79

¹¹ Ibidem, p.80

¹² Ibidem, p.81

As it was also pointed out in the “Culture and neighborhood” report, in most European countries cultural policies and actions “have been demonstrating their ability to bring new life into rundown urban neighborhoods, to recreate city spirit in dull and dead urban peripheries, to accompany actions designed to create urban units in metropolitan areas which are new and alive”¹³. The very special ability of cultural policies to promote and to support urban regeneration policies is achieved by various strategies, amongst which “the assignment of new meanings and functions to public space, the rehabilitation of architectural heritage etc. cultural factors act as powerful urban regeneration engines in improving the quality of life in urban neighborhoods, in creating an exciting and attractive neighborhood atmosphere, upgrading the neighborhood’s appeal by providing effective magnets”¹⁴.

The right to the city is the right to presence, to occupy public space and to participate as equal in public activities. That implies participatory policies of the city.

I.2. Public space

Public spaces are spaces of social interaction, of identity (monuments), of debate (cafés), spaces of purchasing or inquiring (like shopping malls), spaces of entertainment (squares, parks, used as grounds for festivals or other events) or simply spaces for “showing up” (like pedestrian streets).

Public space is formed out of places (spaces) where people gather together and celebrate, commemorate, perform, meditate, but also the very spaces that city inhabitants pass through each day, in the routine city activities, in their everyday life, like going to work, going to school, shopping, visiting friends and family etc. Public space is also one of the main places that the tourists and outside visitors of the city pass and enjoy, if the city provides with such appealing sites (bases of the city’s cultural tourism). The urbanistic quality is based also on the quality of public spaces.

When referring to public space, one always thinks about a meeting point, a space of interaction with other individuals. Even before the concept of public space have appeared, humans have used public space as places where people have come together to exchange ideas.

¹³ “Culture and neighbourhoods” vol.4 (Perspectives and keywords), Council of Europe Publishing, Strasbourg, 1998

¹⁴ Ibidem

It was first called “agora”, at the ancient Greeks or “arena” at the Romans, or even “commons” in the Middle Ages. In the XXth century in America, public spaces have become urban streets and parks. But they have always been spaces of free access, where anybody having the will to do it, can enter it freely, without restrictions. These days, we have broadened the concept, integrating all sorts of “closed spaces” (as opposed to the open spaces of parks or streets), such as malls, airports, museums etc., some of them also known as private public space, where the access can be limited through a set of regulations that mostly are intended to protect the users than restrict the access.

Public space has always played a fundamental role in human history, mediating the exchange between the members of a group, community or society. Public spaces have been centers of diversity, where people from all sorts of background have been exposed to each other. Public spaces like city streets, parks, public transportation have always been a sort of melting pots of all cultural differences, forcing a process of “eye-opening”, of perceiving more than the own subjective and therefore closed, separate perspective. The vitality of public spaces has driven people into the cities.

Public spaces are essential for diversity, free speech and exchanging ideas. They are also an essential educational and creative ground, new ideas germinating through the exchange of different perspectives and expressions.

Public spaces are one of the essential components of cities for centuries. Starting with the 1980s, European cities have realized and started to exploit the public spaces as key components of city-marketing and urban regeneration programmes.

As already stated, one of the characteristics of public spaces is their “inclusiveness”, being open spaces for anybody. An inclusive public space has to grant not differentiated physical access, social access, access to activities and discussions or intercommunication and access to information. Therefore, it is very important to improve the space’s environmental image and ambiance (general atmosphere), to be welcoming sites or as least intimidating as possible for a wider range of social groups and individuals. That’s where the arts (visual, performing arts and architecture) play a decisive role.

In post-industrial cities, such as European cities (including Bucharest, that we’re going to focus on), the public realm has shrunk more and more in favor of the private realm. In this context, the importance of public space is arguably more important now than ever, for supporting greater sociability, community, citizenship, democracy, diversity and tolerance.

In the cities of the “supermodernity”¹⁵ of nowadays, Marc Augé’s “*non-lieux*” divides spaces into places and non-places, where the “non-lieux” (non-places) are described to be specific kinds of spaces, chiefly architectural and technological, designed to be passed through or consumed rather than appropriated, and retaining little or no trace of individuals’ engagement with them. “*If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place*”, states Marc Augé in his “Non-lieux. Introduction à une anthropologie de la surmodernité” (1992). The supermodernity manifests and it’s determined by acceleration of history (excess of meaningful events), acceleration of the transformation of places, the emergence of a new kind of place that is neither a familiar, semiotically encoded place nor a generalized, nonsymbolized space, and of the technological and architectural spaces meant to be passed through rather than appropriated (no engagement with them or with others).

In the study called “Public sphere and experience”, Oskar Negt and Alexander Kluge suggest that our life and experience, our perception of the public sphere has divided into numerous spheres and public areas, based on different experiences. They believe that we no longer perceive public space as a unit, as a unique place and/or a unique form (as Habermas’ theory) but rather as a broken into pieces, composed of a series of areas, sometimes linked, sometimes separated, maintaining controversial and contradictory relations.

When referring to people, public space is a privileged space– it is the space where people can interact and develop as much as individuals and as members of a group or a bigger community. It is, in fact, the only place where people are not left by themselves, isolated from the rest of the individuals or of the life around them. In fact, if you take the public space out, only the private space is left, which is a space of non-interaction with the other, of self isolation, of self determination.

The self dynamic demands interaction with the non-me, with the other and, through this, with other perspectives that grants the enrichment of visions and desires, that feeds imagination and creation and therefore grants development¹⁶. Moreover, in order to be part of a community, in order to develop a sense of community, a sense of civic appartenance, the

¹⁵ Marc Augé – “Non-lieux. Introduction à une anthropologie de la surmodernité”, 1992

¹⁶ like the arts – new ideas, imagination and creation – the result should be similar – development (if you look at the history of human kind, arts are always present as a prophet voice)

free willing interaction with the others is a must. This is where the arts play a major role, because arts and especially public and community arts foster and facilitate the personal and collective development and the interaction between individuals, groups and the cultural operators of the three sectors: public, private and civil.

I.3. Arts, access and participation

“Arts provide in a democracy a public space”¹⁷

Public space is already a favorite playground for the arts. Public art, arts interventions in public spaces, under different forms and practices, have already spread amongst cities, towns and even small towns¹⁸ in all parts of the world.

Enciclopedia Britannica defines arts as “modes of expression that use skill or imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others. Traditional categories within the arts include literature (including poetry, drama, story, and so on), the visual arts (painting, drawing, sculpture, etc.), the graphic arts (painting, drawing, design, and other forms expressed on flat surfaces), the plastic arts (sculpture, modeling), the decorative arts (enamelwork, furniture design, mosaic, etc.), the performing arts (theatre, dance, music), music (as composition), and architecture (often including interior design).”¹⁹

Defining “the arts” is not an easy task, since different research projects rarely define “the arts” in the same way, and often the same study will include diverse activities and organizations, including professional opera companies, neighborhood cultural centers, community arts programs and in some cases even major league sports. There are several dimensions along which definitions of the arts might be specified: genre or art-form (whether the activity is painting, singing, acting, etc.); sector (whether the organization involved is non-profit, commercial or governmental); time (duration of the arts activity or involvement); place (where does the activity/performance take place); group participation (whether the activity is done alone, in small groups or in large groups); medium (whether the arts is live, recorded or

¹⁷ Dana Gioia, the former USA Chairman of the National Endowment for the Arts

¹⁸ Frome, Somerset, United Kingdom – the 2008 *Intervention/Decoration* exhibition of contemporary art in public spaces

¹⁹ Enciclopedia Britannica

Web-based); and mode of participation (whether involvement is active art-making, organizational volunteering or audience participation).

The arts make people feel they are sharing something, common values. “Art is a communicative experience, a bridge from artist to audience and a bridge linking individual beholders to one another”²⁰ A work of art is “a bit of ‘frozen’ potential communication”²¹ Participating in arts projects is a manner of direct interaction with other people’s value, which is a base for personal enrichment and development, which is the bases for all development, including sustainable development. A continuous participation puts the bases to a continuous personal development, thus enabling a sustainable development.

Public art creates connections with people in a particular time and place. The arts community regularly uses the wide public arena as a space to exhibit, perform or construct work and thereby creates opportunities for public engagement with contemporary arts practice. Public art projects can be temporary or permanent; can work within or across many art forms and can be centered in a rural or an urban context.

Malcolm Miles (1997) points out that arts play at least two important roles: as decoration within revisioned urban design and as a social process of criticism. He questions the effectiveness of public art in achieving more convivial urban environments, while retaining the idea that imagining the urban future is as much part of a democratic society as using public space. Exploring the diversity of the roles of professionals and users in the construction of the city, the gendering of space and the ways in which space and citizen are represented, Miles explains how these issues are as relevant to architecture, urban design and planning as they are to public art.²²

The arts have been perceived as a panacea for all kinds of problems. The arts revitalize neighborhoods and promote economic prosperity, participation in the arts improves physical and psychological well-being, the arts provide a catalyst for the creation of social capital and the attainment of important community goals (Matarasso 1997).

The economic arguments for the arts suggest that cultural activities bring economic benefits to a community. They draw audiences, who buy tickets for a show, but also dinner before and drinks afterwards, hire babysitters, stay in hotels. Furthermore, in the process of

²⁰ Kevin F. McCarthy, Elizabeth H. Ondaatje, Laura Zakaras, Arthur Brooks Gifts of the Muse - Reframing the Debate About the Benefits of the Arts <http://www.creativecity.ca/news/special-edition/01-urban-revitalization.html>

²¹ Taylor, 1989, p. 526, in S. Richard Shook - “The Value of Art” part II series of pamphlets, 2009 - http://www.iowaartgallery.com/Value_Part_II.php

²² Malcolm Miles – “Art, Space and the City: Public Art and Urban Futures”, 1997

attracting audiences, artists and arts organizations spend money, as well — on lumber and office equipment and staff. Arts organizations can be the “anchors for downtown revitalization or development efforts”²³. The *social* arguments for the arts describe their power to gather people together, often across economic or cultural divides. The arts “build trust and social capital. They reinforce the fabric that's often torn by the competitive marketplace. They foster empathy for different points of view, and give a voice to individuals or groups that might be otherwise ignored.”²⁴ The *educational* and *personal* arguments for the arts claim the learning or healing power of creative experience. “Test scores improve, Creative thinking is enabled. Broken spirits and tired bodies are restored. Minds are refocused and refreshed.”²⁵ The *civic* argument “combines all of the above and suggests that a vibrant cultural life makes for a vibrant civic life — with high economic performance, high inward investment, high educational attainment, and high levels of civic engagement.”²⁶

Public art is often credited with being able to offer a number of social economic and physical benefits. These include enhancing the quality of the built environment; humanization of public spaces; giving individual and distinctive character to development; Adding quality and variety to the natural environment, leading to sense of place, local identity and community pride; decreasing levels of vandalism; adding to the range of local arts provision and raising awareness; involving the community with art; creating employment for local artists; enhancing the status and image of a development; attracting inward investment to an area; expressing cultural identity; and stimulating environmental renewal and regeneration.

In the logics of public spaces, local development and sustainability, public, community and participatory arts are manifestations of arts that should be privileged. A basic verity is that “the individual and the community are central to the arts, but the reverse is also true: the arts change lives and have the power to change a community’s idea about itself”²⁷.

Arts are “a system for exploring, defining and expressing values, a kind of toolbox that allows people to examine and re-imagine the values that they, or others, hold.”²⁸ Considered in their double role, of use and ornament²⁹, one can see, together with F. Matarasso (1997) that participation in the arts “is an effective route for personal growth, leading to enhanced

²³ Andrew Taylor - “The Footprints and the Giant. Exploring the Value of Arts to Communities“, a speech to the Rotary Club of Sheboygan, Wisconsin, May 23, 2005, p.4 (www.artfulmanager.com)

²⁴ Ibidem, p.5

²⁵ Ibidem, p.5

²⁶ Ibidem, p.5

²⁷ John McAuliffe – “The Siren Alps”, August 2007, in “The Value of the arts” series of pamphlets

²⁸ F. Matarasso – “Art, Society and Autonomy”

²⁹ F. Matarasso – “Use or ornament? The social impact of participation in the art”, Comedia, 1997

confidence, skill-building and educational developments which can improve people's social contact and employability", but also can contribute to social cohesion, "by developing networks and understanding, and building local capacity for organization and self-determination", "it brings benefits in other areas such as environmental renewal and health promotion, and injects an element of creativity into organizational planning", it "produces social change", it "represents a flexible, responsive and cost-effective element of a community development strategy" and it strengthens cultural life "and forms a vital factor of success rather than a soft option in social policy"³⁰. In his study, F. Matarasso concludes that "a marginal adjustment of priorities in cultural and social policy could deliver real socio-economic benefits to people and communities, and recommends a framework for developing the role of participatory arts initiatives in public policy." Participatory arts projects can "encourage people to become involved in environmental improvements and make them feel better about where they live. They can also help transform perceptions of public agencies and local authorities, renewing the public image of cities for their own citizens, as well as outsiders."³¹ The participatory projects in UK cities have also helped "public bodies to be more responsive to the views and interests of their users. Their creativity and openness encouraged people to take positive risks, both personally and organizationally, with far-reaching benefits. Arts projects could embody people's values and raise their expectations." Participating in arts make people feel better, and "it added greatly to their quality of life." But participatory arts projects can fail or underachieve for a variety of reasons, including inexperience and under-resourcing and people can experience personal costs (like in their personal relationships), as it implies an evolution, a dynamic of their life.

The study concludes that participatory arts projects are essential components of successful social policy, helping to turn houses into homes. They involve people missed by other initiatives and introduce creativity, meaning and communication into the equation. They offer flexible, responsive and cost-effective solutions: a creative, not a soft option.

In "Art for our sake: The artistic importance of community arts" (2005), François Matarasso refers to community arts as being "about art. Beginning, middle and end, if it's not driven by art, it's a form of social service or community development and if it's driven by art, it follows that the art has to be as good as it can be, in its own terms, for the project to be good. The reasons for developing arts projects with individuals or community groups who are

³⁰ Idem

³¹ Idem

marginalized by the mainstream arts world are artistic and democratic, not social.”³² Art enables people to imagine or re-imagine reality and share their ideas, visions, feelings and beliefs with other people, ability of making art not being an issue, cause everyone has the right to do it. Important aspects are that, “if art shapes and articulates values, it matters very much who controls it” and that exclusion from access to the arts is unacceptable for at least two reasons: “people’s access to the arts, as consumers, participants and producers, is key to their ability to participate autonomously in democratic society. Culture, in all senses of the word, shapes our lives quite as much as legislation and administration: being excluded from influencing it is a basic disenfranchisement. (...) being talked about, rather than being able to speak for oneself, is to be subject to other people’s power. The right of artistic expression is a first guarantor of wider human rights”³³. The right of artistic expression is the guarantor of all human rights and “Excluding people is bad for them, and bad for the artistic health of the society, since it limits the richness of creation, and may, without knowing it, stifle the most important ideas.”³⁴ “Living Heritage programme in South Eastern Europe” is a model of community arts projects developed with few professional workers or lack of infrastructure, but having great results because of the direct involvement at all levels of people with the ideas and interest (big responsibilities assumed by non-professionals).

The arts also have a responsibility to consider their existing or potential contribution to society’s wider goals, like for example in the process of local (urban) sustainable development. The arts should recognize their dependence on audiences, new talent and creative ideas brought out in a participatory approach and they should embrace all that without any fears, because “a culture which needs protecting from people’s participation is not worth the name”³⁵.

From the perspective of the urban development, three components of the arts and culture are relevant: the cultural facilities; the artworks and cultural events; and the arts organizations and artists, components that Mitsuhiro Yoshimoto and Mami Kataoka³⁶ name respectively “hardware”, “software” and “humanware”. In the context of an increasingly public art manifestation, when “the scope of public art projects has extended beyond merely placing artworks in public spaces to encompass all aspects of urban development” and the emphasis “has shifted to participation of artists in overall project planning, the public’s

³² François Matarasso – “Art for our sake: The artistic importance of community arts “, 2005

³³ Idem

³⁴ Idem

³⁵ Idem

³⁶ in “Incorporating the Arts into Urban Development – The Economic Impact of the Arts and Public Art in the US”, 2000

participation in implementing projects and the process of managing artworks”, in order to make the arts a viable component of urban development strategy in the 21st century, “the following conditions must be met: clear-cut goals and objectives must be defined, economic impact must not be considered as the final goal, a long-term view must be taken for both urban development and the nurturing of the arts and culture, the creativity and flexibility inherent in the arts must be introduced, and the process by which projects will be realized must be emphasized”.³⁷

This paper will consider arts mainly in its visual arts and architecture forms (in the context of Bucharest), but it will also briefly refer to different forms of arts, such as community-based arts or, as forms of arts having an important role inside a city, inside an urban community and playing an essential role in the development of individual and/or community’s civic conscience, thus facilitating the citizens participation and ensuring a sustainable urban development.

I.4. A quasi-historical approach of European urban cultural policies

Nowadays, the globalization is the phenomenon acting on and influencing everything and everybody – individual, group, community, city, country, continents (Europe is the perfect example). With few exceptions, everybody wants in, the outsiders are somehow marked by poverty and small interest groups’ model of administration, which brings on a very poor social equity or economic growth. The secret of prosperity – economically, socially and even culturally – seems to be found in the appurtenance of a bigger group – of states, networks or basic community. That’s probably one of the reasons that European Union is still in a process of enlargement. 10 countries joined in in 2000, and 2007 was the year when 2 of the countries in the Balkan region were welcomed in the Community and most likely there are more to come in the next few years. Next to or, more precisely, together with the tendency of associating into bigger communities, accordingly to the law of entropy applied in human associative behavior, there is another tendency, that of associating in small groups. European Union, for example, the big group, is balanced by the regional and local administration. The principle of subsidiarity is a translation of human socio-dynamics into a governmental

³⁷ Idem

perspective.

Referring to European Union, in its history, culture has started to be included in its “acquis communautaire” only with the Maastricht Treaty (1992), when culture was included in the areas of the Community policies, with the respect for cultural identity and cultural diversity of member states and communities.

Culture constitutes one of the major subjects of today’s globalization and urban communities are now in the focus of sociologists, economists, political leaders. Culture now plays an important role for the urban development: “*Culture lies at the heart of urban strategies, not just due to the intrinsic vocation of promoting human rights, shaping the knowledge society and improving quality of life for all, but also on account of its role in the creation of employment, urban regeneration and social inclusion.*”³⁸

Franco Bianchini³⁹ outlined a common trajectory in the evolution of the arguments used to justify expenditure on urban cultural policies from the end of World War II to our times, in spite of all the differences of perspectives both between but also within the countries. He identifies three main stages: “the age of reconstruction” (late ‘40s – late ‘60s), “the age of participation” (from the ‘70s till early ‘80s) and “the age of city marketing” (from the mid ‘80s till present day⁴⁰). Of course, the stages cannot be delimited in an absolute time frame, they usually continuing and issuing one into and from another. The process must be understood more as one of accumulation, defined by a coexistence of the old and the new.

Bianchini describes the 1940s - 1960s as being dominated, in terms of policies, by a focus on economic growth, physical and civic reconstruction and a belief in instrumental rationality. Urban cultural policies were believed to contribute to (re)educating and civilizing people after the horrors of the war. Culture was seen in restricted terms, as mainly the “high arts”, with a powerful prejudgment against commercial popular culture: “More generally, the attitude towards culture prevailing in urban cultural policies during this period was a continuation of the 19th century tradition, which largely viewed appreciation of the classics in the arts as an antidote to the spiritual and even environmental damage brought by industrialization”⁴¹. The city’s cultural policies were focused on the ennobling and spiritually

³⁸ Jordi Mardi and Elisabeth Gateau presentation of *Agenda 21 for culture-*
www.agenda21culture.net/docs/Doc1_en_fr_es.pdf

³⁹ “Cultural Planning for Urban Sustainability”, 1999

⁴⁰ end of the XXth century

⁴¹ Bianchini, 1999, p.3

uplifting, humanistic values of high culture and primarily focused on creating or expanding an infrastructure of traditional, building-based arts institutions located in the city centers, such as opera houses, museums and civic theaters and on widening access to them through public subsidies. Politicians and policy-makers approach was mostly to “define culture as a realm separate from, and actively opposed to, the realm of material production and economic activity and, I would add, somewhat disconnected from other spheres of life and of public policy-making”⁴²

The 1970s and 1980s witnessed an “age of participation”, according to Bianchini’s chronological frame of the cultural urban policies. During this stage, the status of cultural policy as an area of local government activity increased considerably: “The decline in working time and the increase in the proportion of disposable income spent on leisure activity led city governments to expand their expenditure on cultural services, to cater for growing, more sophisticated and differentiated public demand. Urban cultural policy-making bodies were either newly created or separated from larger units, within which cultural affairs had traditionally occupied a minor position. The quality of the political personnel in charge of cultural policy improved and the profile of cultural policy issues grew as witnessed by increasing media coverage and growing interest among politicians and academics”.⁴³

The increasing relevance of municipal cultural policies is explained by Bianchini as one of the effects of movements like feminism, community action, environmentalism, youth rebellions, homosexuals and ethnic minority activism, which were critical of the post-war functionalist city planning and were often associated to “alternative” cultural production and distribution circuits, comprising experimental theater groups, rock bands, independent house of productions, small publishing houses, radical bookshops, newspapers and magazines and, last but not least, visual arts exhibitions in non-traditional venues. This context raised questions about the traditional distinctions between the “high” and the “low” culture, broadening the definition of culture to include new forms.

These tendencies were accompanied by the construction of forms of “city identity”, meant to trigger a sense of common city ownership between different neighborhoods and belonging to different communities of interest. Politicians began to connect cultural policy with (what we’d now identify as) “integrated approach” and promote sustainable development. This trend became more prominent starting with the 1980s and continues to this day.

⁴² Idem, p.3

⁴³ Idem, p.3

As important features of the timeframe, Bianchini mentions also the encouragement of the individual's and groups' self-expressions and grassroots community-based cultural participation.

Cultural policies emphasized the importance of creating more public spaces and of making the city more appealing, more attractive to individuals and private businesses. Forms of cultural animation, such as arts festivals, were used to encourage participation in the city center's public life of people of different ages, social level, genders, lifestyles or ethnic origins and to re-ascribe meaning to the "dead" time of the elderly and the unemployed and to the "dead" spaces – such as abandoned industrial buildings becoming useless after the economic shift.

As Bianchini affirms, this stage was primarily characterized by a focus on social and political objectives and, even if merely emerging, the attempts to link culture to economic sustainability, to the regeneration of city neighborhoods and the reintegration of marginalized young people into the local economy were of very high importance, as they "paved the way for their enhancement throughout the 1990s until today".

The third evolution phase of cultural urban policies in Europe, after the WWII, is that of the "city marketing", reaching out until today. Starting with the mid-80s, a shift away from the socio-political concerns and towards economic development priorities can be noticed. In policy terms, the previous emphasis on community development, participation, egalitarianism, neighborhoods, decentralization, democratization of urban space and revitalization of public social life, main points of the previous historical phase, started to gradually be replaced with arguments highlighting the potential contribution of culture to economic and physical regeneration of the city. There are a growing number of studies on the economic relevance of the cultural sector in many cities and on the indirect economic impact of cultural activities and policies on employment and wealth creation. They had a significant influence on raising the profile of cultural policies and advocating for increased public and private investment in culture. It started to be seen more and more as an engine of the urban economy. Thus, cultural policies have increasingly started to be seen as valuable tools to diversify the local economies: "a lively, cosmopolitan cultural life became a crucial ingredient of city and regional marketing and internationalization strategies, design to attract mobile international capital and specialized personnel. The focus of cultural policy-making shifted once again to city centers,

which were used as showcases for the local economy in the emerging inter-urban and inter-regional competition games”⁴⁴.

The risk here is that, in the economic market logic submitted cultural policies, culture can be turned into a mere marketing tool. Problematic consequences are already felt in some cities. The neo-liberalist politics of many city governments manifest as demands for the cultural sector to show financial profits and above all, measurable results in their actions. In many cultural administrations it is felt that the new strategic visions based on the promises of culture and cultural sector as the provider of new economic growth are steering the cultural policy away from itself and towards something completely different than its traditional core focus area.

Throughout this last period, cultural policy oriented towards urban and regional economic development have brought up several policy dilemmas, such as the inequity between cultural provision in the city center and the disadvantaged, peripheral neighborhoods, the dilemma of consumption-oriented strategies versus support for local cultural production and innovation and between investments in buildings and expenditure on events and activities.

Other issues of the local cultural policy making have rose up and started to be dealt with since the late ‘80s.

One of these is that of citizens’ participation in culture-based local development. As Jordi Pascual I Ruiz argues, beginning with the 90s, “the participation of citizenry in elaborating, implementing and evaluating policies is no longer an option, but a characteristic of advanced democracies”⁴⁵. Despite a lot of deficiency, citizen interaction and civil society involvement became very important in decision-making processes, especially in the Western European cities.

During the 90s, cultural policies formulated in a “participative” manner gradually became an ambition also of the civil society cultural organization of the new democracies of Central and Eastern Europe. At the policy level, the collapse of the formerly centralized government systems, along with increasing democratization and administrative decentralization, required an urgent reactivation or, in some case, the complete making of the decision-making processes for culture at local level. Local actors developed more and more an urge of taking the matter into their own hands and solving problems directly, on the spot, instead of turning to the supra-ordinate levels of former decision-making structures.

⁴⁴ Bianchini, 1999, p.5

⁴⁵ “Guide to Citizen Participation in Local Cultural Policy Development for European Cities”, 2007, p.47

Nevertheless, as Jordi Pascual argues, “despite the increasingly significant role civil society organizations played in delivering cultural services to urban communities, they often did not have a sufficient say in the ongoing processes of cultural policy reform in their cities”⁴⁶, as cultural city administrations were still very much occupied with managing the ongoing crises of the public funded cultural institutions under their direct responsibility to integrate civil society actors in cultural policy reform. Even more, introducing the requirements of local citizens into decision-making steps was still totally unknown to post-communism or post-socialist administrations, which welcome with certain reluctance this new aspect, at least in the beginning of the ‘90s. Luckily, nowadays, we can say that the involvement of civil society in policy-making has definitely grown, at least when comparing it to the previous periods of time and that unilateral policy have started to slowly disappear (maybe even slower in South-Eastern Europe).

Cultural policies have also intervened in the development and rehabilitation of neighborhoods (especially after 1990s). During 1993-1996, the European project “Culture and Neighbourhoods” involved 11 cities, aiming to improve cultural policies at the local level, considering neighborhood as one entity for the cultural policy and finding ways for them to intervene in the socio-economic development of deprived urban areas. Banlieues d’Europe, a network of European cities, was created in 1992 in order to bring together associations of officials, cities, experts, researchers, cultural workers and artists who are familiar with issues of neighborhood artistic performances directed towards people that usually are excluded.

Urban policies planning neighborhood regeneration via culture-led rehabilitation are still a current method of some local government councils in European cities, as many cities base their urban development strategies on cultural projects targeting the revitalization of deprived neighborhoods and rehabilitation of abandoned sites (railways, ports, industries).

The early 90s saw the introduction of concepts of *cultural planning* and *cultural resources* in urban community development. According to Charles Landry⁴⁷, cultural planning encourages innovation in cultural production, for example through interculturalism, co-operation between artists and scientists and crossovers between different cultural forms. It is also important to clarify that cultural planning is not intended as 'the planning of culture' — an impossible, undesirable and dangerous undertaking — but rather as a cultural approach to

⁴⁶ Idem, p.56

⁴⁷ Charles Landry – “The Creative City”, Commedia, 2000

urban planning and policy”⁴⁸. Landry also states that “cultural resources are embodied in people’s creativity, skills and talents. They are not only ‘things’ like buildings, but also symbols, activities and the repertoire of local products in crafts, manufacturing and services. Urban cultural resources include the historical, industrial and artistic heritage representing assets including architecture, urban landscape or landmarks, local and indigenous traditions of public life, festivals, rituals or stories as well as hobbies and enthusiasms. Resources like language, food and cooking, leisure activities, clothing and sub-cultures or intellectual traditions that exist everywhere are often neglected but can be used to express the uniqueness of a location. And, of course, cultural resources are the range and quality of skills in the performing and visual arts and the creative industries.”⁴⁹ So, Charles Landry advocates for culture shaping urban planning and development, rather than being seen as the marginal to take into consideration only after everything else, after all the “important” planning issues being dealt with, like housing, infrastructure, transport and land-use.

Based on a broader understanding of cultural resources, an alternative idea is proposed in “Guide to Citizen Participation in Local Cultural Policy Development”, that of cultural planning as another possible approach instead of both cultural policy-led urban regeneration strategies and traditional cultural policies: “Unlike traditional cultural policies, which are still mainly based on aesthetic definitions of culture as art, cultural planning adopts as its basis a broad definition of cultural resources, which consists of the arts and media activities and institutions, the cultures of youth, ethnic minorities and other communities of interest, the heritage, including archaeology, gastronomy, local dialects and rituals, local and external perceptions of a place, as expressed in jokes, songs, literature, myths, tourist guides, media coverage and conventional wisdom, the natural and built environment, including public and open spaces, the diversity and quality of leisure, cultural, eating, drinking and entertainment facilities and activities, the repertoire of local products and skills in the crafts, manufacturing and services”.⁵⁰

An important precision must be made: cultural planning doesn’t mean “planning of culture”, which is a rather dangerous approach, but it refers to a cultural approach to, a cultural perspective upon the urban planning and urban policy. And even more, traditional cultural policies tend to be delimited into sectorial policies (like policies for the development

⁴⁸ Ibidem, p.173

⁴⁹ Charles Landry – “The Art of Regeneration. Urban Renewal through Cultural Activity”, 1996, p.87

⁵⁰ “Guide to Citizen Participation in Local Cultural Policy Development”, 2007, p.65

of theater, dance, literature, visual arts etc.), while cultural planning adopts a territorial scope, investigating how the cultural resources can contribute to the development of a neighborhood, city or region.

Another very important issue has appeared in the early '90s in the European (and not only) approach to urban policy and culture – that of the city identity and city branding. In “Culture as a Resource of City Development” (2007), Milena Dragičević-Šešić conveys the idea that narratives, myths and stories of contemporary cities in Europe have been used both in cultural policy programmes, “for the sake of preserving the cultural heritage or in different forms of cultural tourism” and in processes of city branding. Nowadays, “one of the main tasks of city public policies is to (re)define city identity, based on collective memories of people, cultural heritage (built and intangible) and a vision of future which had succeeded in gathering consensus among main political agents, but also among public opinion makers (intellectuals, educators, media practitioners...)”⁵¹. Amongst the local cultural resources necessary for developmental policies, Milena Dragičević-Šešić finds a key element, that of “the urban quality of the city, which can be analyzed through the quality of public spaces, the quality of the cultural and entertainment infrastructure, sport infrastructure, tourist infrastructure”⁵². “But the city is recognized and experienced through its people and their spirit”, continues Dragičević-Šešić, the human resources of the city being based on “a developed private sphere and an active civil society”⁵³. Furthermore, what the study point out is that in the '80s-'90s, “cultural research has shown at least four crucial reasons why cultural practices are important for the general success of a city policy”, the first relating to “a feeling of well-being in a city”, that brings “a feeling of security and satisfaction”. A second one is “the quality of cultural life”, the third refers to “the importance of creative industries as such” and the fourth “is to do with improving the external image, making the city known for investment and cooperation with other businesses, but also for its products and what it offers to tourists or in a cultural sense”⁵⁴. That’s why cultural policy “should not be an activity ‘apart’ from other activities of local administration. It has to be conceptualized as long-term strategy of city positioning and development”⁵⁵.

⁵¹ “Culture as a Resource of City Development”, in “Cultural Transitions in Southeastern Europe. The Creative City: Crossing Visions and New Realities in the Region”, 2007, p.42

⁵² Ibidem, p.44

⁵³ Idem

⁵⁴ Ibidem, p.45

⁵⁵ Ibidem, p.46

City branding techniques have developed ways of symbolic re-landscaping a place, based on creating a feeling of emotional proximity towards it. According to Richard Brecknock, city branding should be based on “the narrative space” and “the need to permit space to become encoded with time”⁵⁶, getting “charged” with a certain history and meaning. In branding strategies, city spaces (public spaces included) are seen as having a soul. At present, city branding seeks to generate proxemic space, a sense of belonging and an emotional closeness to the city from both local people and from tourists’ side. Brecknock suggests that this can be also done by using the potential of the arts to transform a distemic space into a proxemic one and help a visitor interpret space and absorb meaning.

Related to the city identity is also the very present concept of “creative city”. Towns all over Europe are already engaged in a sort of a competition of the recognition of being creative cities, in a sort of a “rush” or a “mantra of our age”, as Charles Landry put it in “Lineages of the Creative City”⁵⁷.

The history of the “creative city” concept has emerged in the late ‘80s. The support of it is the idea that there is always more potential in any place than any of us would think at first sight, arguing that conditions need to be created for people to think, plan and act with imagination in harnessing opportunities or addressing seemingly intractable urban problems which might range from addressing homelessness, to creating wealth or enhancing the visual environment.

In the creative city it is not only the artists and those involved in the creative economy that are actually creative, although they play an essential role. Creativity can come from different sources, including anyone that addresses issues in a creative manner, be it a social worker, a businessman, a scientist or a public servant. The belief is that, through stimulating creativity and legitimizing imagination in the public, private and community spheres, the possibilities and potential solutions to any urban issue will be broadened.

In the same logic, any individual can contribute to stimulating creativity of his/her city, with very simple actions, like “to buy an art object, to volunteer a few hours in an artistic project or organization, to support an arts fundraising event or a charitable concert with a small donation, to join an art group as a supporter, friend, or a donor, to advocate for the arts

⁵⁶ “Intercultural City. More than just a Bridge”, Commedia Publishing, 2006, p.67

⁵⁷ in “Creativity and the City”, 2005, p.18

at all levels”⁵⁸ Because, the cities today perceived as a creative infrastructure is in fact a combination of hard and of soft elements, including the mental infrastructure, the way the city approaches opportunities and problems, the environmental conditions it creates to generate a proper atmosphere for creativity and the enabling devices it fosters generated through its incentives and regulatory structures (in this sense, London and Amsterdam are examples of good practice, city that are working to identify, nurture, attract and sustain creativity).

Even if the bases have been discussed since the ‘80s, we can actually start speaking about creative city movements only in the beginning and mid ‘90s. Cultural industries became creative industries and the notion of the “creative class” emerged in 2002⁵⁹.

But, with everything being labeled as “creative” now, the notion risks to lose its true significance, which speaks about unleashing, harnessing, empowering potential from whatever source: “the tendency for cities to adopt the term without thinking about its real consequences could mean that the notion becomes hollowed out, chewed up and thrown out until the next big slogan comes along. The creative city notion is about a journey of becoming not a fixed state of affairs. It is a challenge, when taken seriously, to existing organizational structures, habitual ways of doing things and power configurations. It is concerned with enabling potential and creation to unfold, so unleashing the ideas, imagination and implementation and delivery capacities of individuals and communities”⁶⁰

At the end of the 1990s, another frequent notion and concern is that of cultural diversity. This was triggered by the fact that cultural diversity became a keyword in international debates on culture at that time. The approval of UNESCO’s Declaration (2001) and Convention (2005) on Cultural Diversity created the current momentum.

The 2006 Report “Local Policies for Cultural Diversity”, edited by United Cities and Local Governments’ Working Group on Culture has found that the notion that the local governments are using is related to: “size” (cities have searched for a balance in the size of cultural agents, from small to large) and “sub-sectors” (from heritage to contemporary creation); the involvement of a diversity of actors (public, civil, private) in the local cultural system; and (usually ethnic) minorities.

In relation with the last one, another issue appears that of multi-, inter- and trans-

⁵⁸ Lidia Varbanova – “Our Creative Cities Online”, in “Culture as a Resource of City Development”, in “Cultural Transitions in Southeastern Europe. The Creative City: Crossing Visions and New Realities in the Region”, 2007, p.9

⁵⁹ syntagm coined by Richard Florida in “The Rise of the Creative Class: and how it’s transforming work, leisure and every day life”, 2002

⁶⁰ Charles Landry – “Lineages of the Creative City”, 2005, p.12-13

culturality. According to Bianchini⁶¹, we are now witnessing a transition from multiculturalism to interculturalism and even transculturalism in the urban cultural policies. Multiculturalism is seen as the recognition and the rights of cultural or linguistic communities to retain, express and celebrate their cultural differences. According to Landry and Bianchini, “many social and cultural policies have aimed at multiculturalism, which means the strengthening of the separate identities of ethnic minorities, which now have their own arts centers, schools, places of worship and social clubs. But multiculturalism can be programmatic if there is little communication between cultures”⁶². So, multiculturalism limits intercultural communication and understanding and tries to protect community boundaries and traditional identity, but in a sort of self isolation.

Interculturalism, on the other hand, is used in the context of people from different backgrounds coming together in a common desire to build on the cross-cultural potential from a multicultural society within its ethnic and cultural diversity. Interculturalism goes beyond equal opportunities and respect for existing cultural differences, to the pluralist transformations of public space, civic culture and institutions. It doesn't recognize cultural boundaries as fixed or unbreakable, but in a state of continuous flux and remaking. An intercultural approach aims at facilitating dialogue, exchange and reciprocal understanding between people of different cultural backgrounds.

Urban cultural policies based on this approach priorities funding for projects where different cultures intersect, contaminate each other and hybridize. Intercultural urban policies are directed at promoting cross-fertilization across all cultural boundaries, between “majority” and “minority”, “dominant” and “sub-culture”, classes, faiths, disciplines and/or genres, as the source of cultural, social, political and economic innovation.

The intercultural city concept focuses on the need for a pluralist re-thinking of public space and civic culture, linked with innovative and creative economy development for all citizens.

Transculturalism as a new trend today aims to transcend cultural differences through values which define and unify us as a species, meaning peace, solidarity, human rights and environmental sustainability. These values find embodiment in the symbols of the city center, flagship buildings, public art, education, transport, library and information services and social policies⁶³.

⁶¹ “Cultural Planning for Urban Sustainability”, 1999, p.10-11

⁶² “The Creative City”, Demos Publications, 1995, p.25

⁶³ Bianchini, “Cultural Planning for Urban Sustainability”, 1999

1.5. Sustainable urban development

One of the most prominent approaches nowadays is for city's administrations to introduce a cultural parameter in the urban sustainability plans and policies.

Environment, economy, social equity, culture – these are now recognized as the components (the 4 pillars) of sustainable urban development in many European and around the world cities. They are directly and indirectly related to one another, so that if one of the four is not properly assumed in government policy, the whole is most obvious to collapse. This type of connection, of dependency between the 4 components to one another is also granting the possibility of creating a new democratic administrative system, allowing the so-called “supermodernity”⁶⁴ to define its own structure.

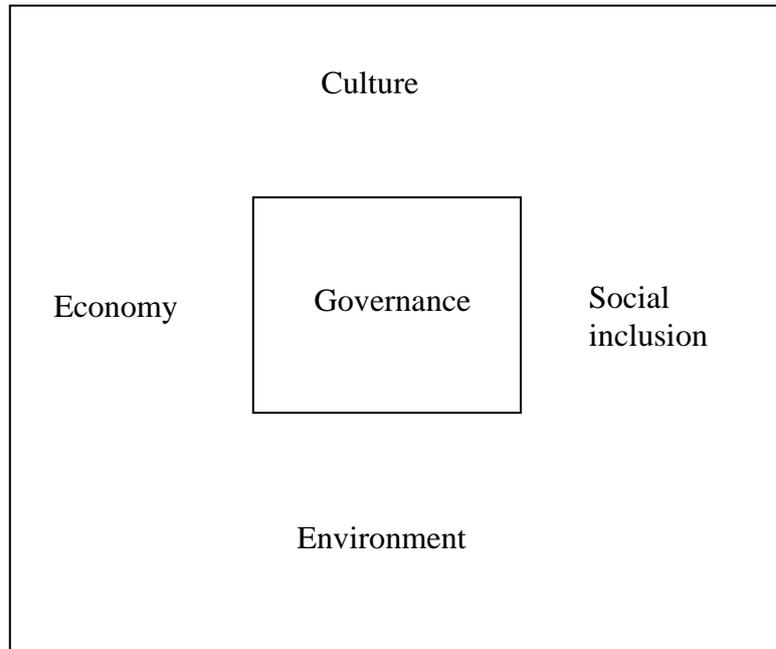
The Australian researcher Jon Hawkes⁶⁵ has demonstrated the need to include culture in the sustainability and local development equation and, 5 years after, the Agenda21 for culture has integrated it into a worldwide mission for the local development planning.

In his “The fourth pillar of sustainability. Culture's essential role in public planning” (2001), Hawkes argues that actions for the development of societies rest on four pillars: the economic pillar, whose concern is creating wealth; the social pillar, that redistributes this wealth; the third pillar, the environmental, that watches over responsibility for the environment; but the circle of development is not complete without the fourth pillar – culture, that enables and secure the aspect of the personal human development, both individually and as a group, which is basic for the actual existence and success of the other three. Furthermore, the cultural development is directly connected to the functioning of these other three too. Economic growth is based on the level of social development and has to submit to environmental rules, the social equity is granted also by the economic development, but it's also very much dependent on the individual and community level of cultural development.

The framework that Hawkes proposes is very powerful. The metaphor it suggests is based on the triangle of sustainable development (economic concern, social inclusion and environment), issued in the second half of the '80s, successfully consolidated in the '90s and today used in local, national and global strategies as a pattern for analysis and public action.

⁶⁴ Marc Augé – “Non-lieux. Introduction à une anthropologie de la surmodernité”

⁶⁵ in his 2001 “The fourth pillar of sustainability. Culture's essential role in public planning”



*Jon Hawkes' new square of development*⁶⁶

Hawkes' intention is to create the conceptual bases for culture to become the fourth axis of local policies⁶⁷: “If it is accepted that cultural vitality is as essential to a sustainable and healthy society as social equity, environment responsibility and economic viability and that culture resides in all human endeavour, then we need a way to ensure that all public activity is evaluated from a cultural perspective”. And he continues by arguing that “rather than the creation of a discrete Cultural Policy, the most effective way forward is the development of a Cultural Framework that can be applied to all policy”⁶⁸.

On 8th of May 2004, “Agenda 21 for culture” was elaborated in Barcelona, a “guiding document for our public cultural policies and as a contribution to the cultural development of humanity”⁶⁹. The first Principle of the document states that “culture takes on different forms, responding to dynamic models of relationship between societies and territories. Cultural diversity is a ‘means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence’ (UNESCO Universal Declaration on Cultural Diversity, article 3) and is one of the essential elements in the transformation of urban and social reality” (article 1). The relation

⁶⁶ In “Guide to Citizen Participation in Local Cultural Policy Development for European Cities”, Jordi Pascual i Ruiz and Sanjin Dragojevic, 2007, p.15

⁶⁷ for which he prefers the terms of “framework, perspective or sieve”, as Pascual i Ruiz argues in “Guide to Citizen Participation in Local Cultural Policy Development for European Cities”, 2007, p.15.

⁶⁸ Ibidem, p.15

⁶⁹ Agenda 21 for culture. An undertaking by cities and local governments for cultural development, 2004

between culture and sustainability is pointed out in article 2: “a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature”. Other principles state that “cities and local spaces are a privileged setting for cultural invention which is in constant evolution and provide the environment for creative diversity” (article 7), and that “coexistence in cities is a joint responsibility of citizens, civil society and local governments” (article 8), but it also refers to article 29 of the Universal Declaration of Human Rights, that “Everyone has duties to community in which alone the free and full development of his/her personality is possible”. Other very important aspects are pointed out in another two “principles”: “The quality of local development depends on the interweaving of cultural and other public policies – social, economic, educational, environmental and urban planning” and “The autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom” (article 11). Agenda 21 on culture refers to public spaces as “collective goods that belong to all citizens” (article 16), the cities engaging to “foster their use as cultural places for interaction and coexistence. To foster concern for the aesthetics of public spaces and collective amenities” (article 27).

The existence of the Agenda 21 for culture has brought about, in a short time, a notable series of initiatives. A growing number of cities and local governments have adhered to the Agenda 21 for culture in their local councils. This formal adhesion has enormous symbolic importance for a municipality. A document of adhesion to the Agenda 21 for culture is available from the web page⁷⁰. Various international networks have divulged the document and adopted commitments, such as Eurocities, which in June 2005 recommended European cities to begin “local campaigns” based on the contents of Agenda 21 for culture. The document is being used by individual cities to develop the cultural aspects of their urban policies, such as in Bogotá (Colombia), Montreal (Quebec, Canada) or Barcelona (Catalonia, Spain).

One of the most recent documents also dwelling on the aspect of creating a framework rather than just a policy is the 2007 Leipzig Charter⁷¹ on Sustainable European Cities, a document of the EU Member States, containing common principles and strategies for urban development policies. In this document, cities are “valuable and irreplaceable economic, social and cultural assets” and “centers of knowledge and sources of growth and innovation”

⁷⁰ <http://www.agenda21culture.net>

⁷¹ 24 May 2007 – [www.eu2007.de/en/News/download docs/Mai/0524-AN/075DokumentLeipzigCharta.pdf](http://www.eu2007.de/en/News/download_docs/Mai/0524-AN/075DokumentLeipzigCharta.pdf)

(page 1). The Charter acknowledges that “in the long run, cities cannot fulfill their function as engines of social progress and economic growth as described in the Lisbon Strategy unless we succeed in maintaining the social balance within and among cities, protecting their cultural diversity and establishing high quality in the fields of design, architecture and environment” (page 2).

The Charter recommends to make greater use of the integrated urban development policy approaches, concept meaning “simultaneous and fair consideration of the concerns and interest which are relevant to urban development in which the spatial, sectoral and temporal aspects of key areas of urban policy are co-ordinated. The involvement of economic actors, stakeholders and the general public is essential.” (page 2). The process involves actors external to the administration and enables citizens to play an active role in shaping their immediate living environment. “Integrated urban development policy is a key prerequisite for implementing the EU Sustainable Development Strategy. Its implementation is a task of European scale, but it is one which must take account of local conditions and needs as well as subsidiarity”, states the Charter.

The 2007 Leipzig Charter also recommends “creating and ensuring high quality public spaces” (page 3), recognizing that “the quality of public spaces, urban man-made landscapes and architecture and urban development play an important role in the living conditions of urban populations” and admitting that “the interaction of architecture, infrastructure planning and urban planning must be increased in order to create attractive, user-oriented public spaces and achieve a high standard in terms of the living environment, a “Baukultur”. Baukultur is to be understood in the broadest sense of the word, as the sum of all the cultural, economic, technological, social and ecological aspects influencing the quality and process of planning and construction” and that this is a process which has to be “tackled jointly by the state, regional and the local authorities, as well as by citizens and businesses” (page3).

In March 2006, Jordi Pascual was pointing out that Agenda 21 for culture “reinforces, perhaps, two concepts in the development of a local cultural strategy: transversality and participation”⁷², the first one valuing the “intrinsic values of culture (creativity, memory, ritual, excellence, quality, critical content) and the sectors associated (arts, heritage, creative industries)”, using them “as a lever to stand the sector up, and influence other fields, areas and sectors”⁷³. In respect with the concept of participation, Jordi Pascual points out that

⁷² “Key ideas on the Agenda 21 for culture”, 2006, p.10

⁷³ *Ibidem*, p.10

Agenda 21 for culture “brings about the need to reconsider who the agents of participation are, including organizations and associations that do not strictly act as cultural agents, such as, for example, new citizen groups, schools and training centers, local media, new technology companies...and an implication of citizens, both from cultural audiences as well as those that do not belong to cultural audiences”⁷⁴

⁷⁴ Idem

II. BUCHAREST – THE STORY OF A CITY - PUBLIC SPACE, ARTS AND THE CITY

In 2007, next to Bulgaria, Romania was welcome as a full member of the European Union. Bucharest, the capital city of Romania became a new European capital city, but, at a closer look, situated rather more in the Balkans mentalities context than in the European one, which determines also different characteristics and manifestations of the elements of the city, including people mentalities, city government or arts manifestations in public space.

The aim of this chapter is to overview city of Bucharest from the perspective of arts (mainly visual arts and architecture) manifestations in public space, based on its own individual characteristics developed throughout history and the process of “Europeanization” that started in the last several years in the city (connected to the opening of the country after the 1989 political and social events), but also influenced by the legacy of the history and mentalities of the Balkans.

II.1. General considerations

Bucharest is the capital city of Romania, one of the 2 states, next to Bulgaria, welcome in 2007 into the European Union as a full member. It is also the capital city of one of the ex-communist European countries. The communist administration ended 20 years ago, but, after a long and hard transition, the city itself still bears the traces, in its architecture, people’s mentalities and administrative system.

One of the most visible traces of the former communist political and economical administration lays in the individual’s attitude towards public space: the general perspective has been that the public space is more like some abstract notion of some rather nobody’s property than a common asset or even common wealth. At the same time, the potential of the public space is neither officially recognized nor engaged in the city development policies. The role of arts in the development of the city has not yet been perceived nor included into the urban policy by the decision makers in the public sector. Still, civil sector representants have already initiated a series of debates, public actions and cultural projects dedicated to the reconsideration, regaining, reinventing and rehabilitation of Bucharest’s public space (TUB, the 2009 Annual of Architecture, Café- Bar MANIFEST, Bucharest metroART, I love Bucharest, Public Art Bucharest 2007, Ofensiva Generozității, Uranus-Rahova and others).

Some of these actions and projects are also engaging citizen's participation in their development, their effort being supported, at a certain extent, by representants of both public and private sector. Their complete contribution to the local urban development is yet to be measured.

A recent study on the cultural events developed in public space in Bucharest has been conducted by one of the subordinated institutions to the Romanian Ministry of Culture, Cults and National Heritage – CSCDC (Centrul de Studii și Cercetări în Domeniul Culturii – Center for Studies and Researches in the Domain of Culture). The study considered the public space as “a point of stress between the public, private and civic sectors” and referred to the outdoor cultural events in the 2003-2008 period of time. The study has been conducted in a quantitative approach, a qualitative one being programmed to be concluded in 2010.

The city of Bucharest has an overall urban administration, but it's also divided into 6 autonomic administrative districts, cut out just like pieces of the cake that is the city itself. The city has historically developed on the N-S axes and spread on the E-W axes during the communist period (1946-1989). Also during the communist administration, national policy was directed towards a social uniformisation of the individuals, while directing a strategy of reinventing the city on a new architectural and urbanistic basis, that manifested into the demolition of 1/5th of the city's built surface⁷⁵ (a whole bourgeois middle class intellectuals' neighborhood – Dealul Spirii), now hosting the building of the Palace of the Parliament, initially called “House of People”, also known as “Ceausescu's Palace” or “People's Palace”.

Consequently, an interesting feature is faced by the nowadays city's administration: each of the 6 districts does not have a main type of inhabitants, having to deal both with downtown and uptown specific challenges, challenges of a part of the centre of the city and peripheral neighborhoods as well. Each district has allocated public funds to be spent for culture, funds that are usually directed to similar cultural activities, with a focus on events and festival like cultural projects. The City of Bucharest, the overall municipality disposes also of a different public fund, administrated through the City's cultural programme center, ArCub, which organizes and develops all city's cultural projects and activities, also mainly event oriented.

As part of the globalization phenomenon, Bucharest is now faced with a new challenge: sustainable urban development.

⁷⁵ Or a surface equivalent to the surface of Venice – www.ghidbucuresti.ro

II.2. Geographic data⁷⁶

Bucharest is Romania's capital city; it's undoubtedly the most important political, administrative, economical, social, academic and cultural city. The city is also the main attraction pole of the population in the country and from abroad.

Bucharest is located in the Southeastern part of Europe, in the S-SE of Romania, on the banks of Dambovitza⁷⁷ and Colentina rivers, in the Plain of Vlasia⁷⁸.

Bucharest city has a surface of 228 square kilometers (0.8 percent of the entire surface of Romania), out of which 70% is built surface.

The city is located at 44°24'49" North latitude (like Belgrade, Geneva, or Bordeaux) and at 26°05'48" East longitude (same as Helsinki). In the South part of Romania, Bucharest is at 64 km north from the Danube, 100 km south from the Carpathian Mountains and 250 km west from the Black Sea⁷⁹.

II.3. Climate conditions⁸⁰

Located in a general temperate climate, Bucharest is affected by the continental air masses from surrounding areas. The Eastern currents are provoking an up to 70° C excessive variation between the hottest summer and the coldest winter.

The annual medium temperature in Bucharest is 10-11°C.

The coldest month of the year is January (a medium temperature of -2.9° C) and the hottest is the month of July (22.8° C). Usually, the temperature variations between day and night are of 34-35° C during the winter and of 20-30° C during the summer.

⁷⁶ data gathered from www.ghidbucuresti.ro and www.pmb.ro (official Bucharest City Hall website)

⁷⁷ Dambovitza has always been a point of wonder for the tourists of Bucharest, but not always for a better reason. It has always been muddy and dirty

⁷⁸ A couple hundred of years ago the city was surrounded by the Vlasia Woods, from which now only a very low percentage is left. This may be one of the reasons that the town it's very dusty during the summer season, which

⁷⁹ Spending weekends at the sea side during the summer and at the mountains during winter is very common practice amongst time for Bucharest inhabitants.

⁸⁰ According to www.pmb.ro, the official site of the City Hall of Bucharest.

II.4. Demographic data

According to the 2008 official statistics⁸¹, Bucharest is home for 1,943,981 people⁸², which represents a bit over 9% of the whole country's population. 51% of them are active population, out of which:

- 18.5% works in industry field of activity,
- 18.6% works in commercial activities,
- 12.3% - in constructions,
- 3.4% - in public institutions,
- 5.5% - in education,
- 5.3% - in health,
- 3,9% - in financial, banking and insurance activities,
- 14.2% - in real estate, renting and services for entrepreneurships and
- 18.3% - in different other domains of activity.

Bucharest population went through two phases of rapid growth.

The first was in the late 19th century, when the city became the capital city for the new state of Romania, rapidly developing in size and political, administrative, economic and cultural relevance.

The second phase was during the communist period of administration, when a massive urbanization campaign was pursued and many people forced to migrate from the rural areas to the new industry's areas inside the urban area. Another very important factor for the significant growth of the population during communist years was the fact that both Ceausescu and the party's president before him (Gheorghe Gheorghiu-Dej) ban the abortion as well as contraception. After 1989, after the fall of communism, the city's population number entered a process of gentle fall, due to declining birth rate and emigration slightly balanced by the internal immigration⁸³. In the past 3 years, though, the children born in the '70s and '80s, the generation of the "decreței"⁸⁴, due to the economical relaxation, is now the parents of a new generation; the number of new born is increasingly getting higher.

⁸¹ According to the National Statistics Commission (Comisia Nationala de Statistica) survey at 1st of January 2008.

⁸² The metropolitan area of Bucharest gathers more than 2,6 millions of people.

⁸³ People from around the country migrate to Bucharest because of its greater social, economic, educational and cultural opportunities.

⁸⁴ "decreței" are called the children born after the 1966th Ceausescu's Decree no 770 on Abortion and Contraception. On the subject, see also Florin Iepan's documentary "Nascuti la comanda. Decreteii" or the better internationally known Cristian Mungiu's fiction "4 months, 3 weeks and 2 days".

Approximately 97% of the population in Bucharest is ethnic Romanians, the second largest ethnic group being the Roma – 1.4%. Other significant ethnic groups are Hungarians – 0.3%, Jews – 0.1%, Turks – 0.1% and Germans – 0.1. Greek, Armenians, Lipovan and Italian ethnic groups are also forming a part of Bucharest’s inhabitants.

In terms of religion, 96.1% are Christian Orthodox, 1.2% is Christian Roman-Catholic, 0.5% is Muslim and 0.4 are Christian Catholic of Eastern Rite.

II.5. Economic data

Bucharest is by far the most prosperous city in the country, producing around 19% of Romania’s GDP and grants about ¼ of its industrial production, while, as we’ve seen earlier, its home for 9% of the country’s population.

Based on local purchasing capacities, Bucharest has a per-capita GDP of 64.5% - as the European average (in 2004) and more than twice the Romanian average.

The unemployment rate oscillates around ½ of the national unemployment range.

Bucharest’s economy is mainly developing in industry and services, the latest particularly growing in the last ten years.

Bucharest is the main financial pole of the country.⁸⁵

The city is Romania’s main center for IT and communication.

II.6. History of a city

First historical document mentioning Bucharest dates back to 20th of September 1459, during the Vlad Țepeș⁸⁶ ruling of the Țara Românească or Valahia principality, an official act through which the Prince certifies the land possessions of some boyars in the area⁸⁷. Because of this document, there are some theories arguing that Vlad Țepeș is also the founder of the town. The counter candidate is Bucur Ciobanul⁸⁸ (Bucur the Shepherd), the hero of the town’s

⁸⁵ Half of the insurance market is based and functioning in Bucharest

⁸⁶ The historical character that inspired the fiction character of Dracula.

⁸⁷ It was probably a strategic political act, since the rulers of the Principality (Voievodat) were elected directly by the boyars.

⁸⁸ Bucur’s church, a little church believed to be founded by him, built on a small hill in the center of the city, dates back to the XVIIth century. It might be just homage to the legend’s hero, or the legend and the character are older than the first written historical document of the town.

founding legend⁸⁹. But the archaeological researches revealed the existence of a fortress here dating from the second half of the XIV century.

The town developed slowly around the 160 square meters of this believed to be the first fortress⁹⁰, which will be later surrounded by the new constructions of the city. Some of their traces are still to be found within the so-called “Historical City”, “Historical Center” or “Old Center”: Curtea Domneasca or the Old Court, Mircea Ciobanu’s church, constructed in the middle of the XVI century, the handicraftsmen’s and merchants’ shops and houses, the XVIII and XIX centuries inns etc. Streets and neighborhoods, villages⁹¹ around joined to the town’s surface, building up the main economical, political and cultural center of the area. The town has developed naturally alongside the Dambovitza river, mainly towards North⁹², towards the lakes that are still ensuring nowadays the bit of freshness during the long torrid days of summer. Its geographic position has been of great importance, being a strategic resting and marketing point on the road to the East (or the West, depending on which direction one was coming from)⁹³. Also, the area of nowadays Romania has been for several hundred years a sort of a buffer between the Eastern and Western world, between the Turkish Empire and the Austro-Hungarian Empire, but also between the Turkish the Russians⁹⁴.

From 1659, București becomes officially the capital town of Țara Românească / Valahia, one of the three principalities⁹⁵ on the territory of nowadays Romania. The town

⁸⁹ The legend is explaining its name – Bucuresti – etymologically based on the old Geto-Thracian word for joy – “bucur” meaning taking joy, thus Bucuresti meaning “the city of joy”. The name may be related to a real truth, but it can also bear the euphemistical logic of words. Both connotations are to be found within its limits, shared by its inhabitants, in all periods of its history. Still, these days, it seems that its name is a rather euphemistic one, its true name being “Tristesti” / “The city of sadness”.

⁹⁰ The ruins of the Curtea Domneasca (The Principality Palace) in Bucharest are to be found in the Historical Center of the City, in the Lipsicani area, playing now a role of the host for all sorts of cultural events remembering the medieval times and other festival-like events, usually when celebrating the city (on the date of the 20th of September). The whole potential of the place is yet to be discovered and exploited.

⁹¹ Some of the city’s neighborhoods still bear the names of the old villages: Berceni, Floreasca, Colentina, Pantelimon.

⁹² One of the ambitions of the reinvention of the city imagined and started in the communist regime based on the Ceausescu couple vision was the switch of the main axes of Bucharest from the traditional, natural North-South to a new, forced through demolitions and quick built-up East-West axes, the renowned Casa Poporului (People’s Palace or the Parliament Palace) being its star.

⁹³ The geographic position of Romania has been greatly praised in the communistic educational system, thus inducing in the minds of the majority the belief of belonging to a privileged people (finally, of great importance for inducing a sort of arrogance and well-being belief in the mind of the people, and therefore of a belief in the justification of the administrative power).

⁹⁴ In 1812, the Turkish-Russians peace treaty is signed in Bucharest, in Hanul lui Manuc (Manuc Bei’s Inn), a place still very appreciated by the tourists. The 2006 Francophony event in Bucharest was a true moment of its regained memory and glory.

⁹⁵ The other 2 were Transylvania and Moldova. Today, they are historical regions, but they also function somehow differently, based on the different (still, not totally separate) history. Differences between people’s mentalities, customs and traditions are still to be found. For example, people from Transylvania (part of the Austro-Hungarian Empire for several hundred years) are known to be more peaceful, calmer, doing things slower, but also having a more profound respect to the other and to the good making of the deeds. People from

develops throughout the years and centuries. One of the most interesting features would be Podul Mogoșoaiei (Bridge of Mogosoiaia), the main street of Bucharest, paved in wood bridges-like, leading from the political and administrative center to the voievod residence⁹⁶. In 1878, after the gaining of independence from the Turkish influence, the street was named Calea Victoriei (The Road of Victory), still its present name.

Along the years and centuries, Bucharest attracts people from around the world (Italians, Turks, Germans, French, Russians⁹⁷, polish, Jews, gipsy etc.), it becomes a very cosmopolite town, but, at the same time, very provincial, one of the reasons being probably the general poverty of its inhabitants. Its “mahalale” (a Turkish word designating the neighborhoods of the 1500-1830 years, after that its connotation changing into “peripheral district”, alongside with the European influence over the city⁹⁸) are discuss now by the historians also as a way of living, not just administrative or social peripheries⁹⁹, as before. In 1830, the limits of the city are officially designated. Its old center mahalale are caught in the process of integration into a soon to be quite a modern city. But the city continues to be surrounded by a rather rural like settlements, people living in there in very poor conditions, but also “feeding” the town with its products: fruits, vegetables, milk etc.¹⁰⁰ From now on, “mahala” and “mahalagiu” means peripheral place and peripheral behavior, in opposition with the central ones.

In 1859, Bucharest becomes the capital city of Romania¹⁰¹. It’s a destiny call, because the city, less developed than the main city in Moldova, Iași, enters a path of no-return toward its urban development, soon becoming the biggest town in the South-Eastern Europe, after

Moldova are believed to be poorer than the rest and people from the southern part, including Bucharest, are known as being more selfish, hush and stressed out.

⁹⁶ The street was leading up the Palace, but nowadays it stops in the Victoriei Square. The old palace, placed outside the city’s limits, is a main point of attraction for the tourists, its walls also hiding the big statue of Lenin thrown there as a shameful testimony of the communist times. The statue was made out of the metal from the King Carol I statue that before 1946 was to be found in the core of the city, in front of the Royal Palace (now, the National Museum of Arts). The Palace square is now dominated by the very controversial monument dedicated to the 1989th “revolution”, when the Ceausescu’s political regime was overthrown.

⁹⁷ Puskin is one of its enchanted visitors in the beginning of XIXth century.

⁹⁸ Beginning of the XIXth century had brought in all 3 principalities a shift of the general mentalities, customs and manners, from the Oriental model to the European one. Bucharest is one of the first to be caught in the process.

⁹⁹ Andrei Majuru – “Bucureștii mahalalelor sau periferia ca mod de existenta” (Bucharest of the mahalale or the periphery as a way of living), Ed.Compania, Bucuresti 2008

¹⁰⁰ see Anexes

¹⁰¹ As a result of the double election of Alexandru Ioan Cuza as ruler for both Țara Românească and Moldova principalities at 24th of January 1859.

Istanbul. Another moment that defined its face and destiny was May 1866, the welcoming of the future first ever Romanian king¹⁰², Carol I of the Hohenzollern-Sigmaringen family.

Along the centuries, Bucharest survives fire, water and earthquakes catastrophes, experiences different administrations, different faces, of the most surprising and eclectic ones¹⁰³, and gets pride in being the city of a most beautiful architecture¹⁰⁴. Most of its architectural treasures are built in the second half of the XIX century and the first half of the XX century.

After the Ist World War, Bucharest becomes one of the most beautiful European capital cities, some even calling it the “Little Paris”. It is true that Bucharest’s architecture, cultural and social life, its atmosphere at the time were similar to the French capital city, but it’s also true it was more likely for a visitor coming from the East to find here a Parisian-like general atmosphere, because the truth is the city remained quite oriental also, actually, its “mahalale” and the common people were, let’s say, the other side of the coin, bearing more Balkanic features than Western European ones. Anyways, a big majority of historians and theoreticians agrees that this was the best economical, social and cultural period of the city, even though the world economic crisis left its marks there too and the general economical context of the country¹⁰⁵.

The city developed and integrated the modernistic ideas of the country’s king and advisors, putting in act the architectural ideas of French, German, Italian or Romanian architects, transforming the city into an eclectic, charming and surprising place. Public space in Bucharest was hosting lots of meeting places, like the renowned strolling parks and streets of *La Șosea* or the bohemian *Capșa Restaurant*, the *Calea Victoriei* hotels, bars, terraces, the *National Theater*, the *Romanian Athenaeum*, the art galleries and other social, cultural and

¹⁰² The Romanian territories, the 3 principalities – Țara Românească and Moldova and, before being annexed to the Austro-Hungarian Empire, Transylvania also – had “voievozi” or “domni” as rulers. Carol of Hohenzollern-Sigmaringen was the first king of Romania, his nephew, Ferdinand I becoming in 1923 the king of the Great Romania (incorporating Transylvania, Bucovina and Bessarabia as well).

¹⁰³ Nicolae Iorga – “Istoria Bucureștilor” (The history of Bucharest), Ed. Vremea, București, 2008

¹⁰⁴ Some of the beautiful houses built in the end of XIXth century and the Ist half of the XXth are still hanging on, in between new office buildings or malls, behind rows of blocks of flats along the big dusty boulevards. A big part of the architectural treasure of Bucharest has been demolished during the re-systematization of the capital city according to the Ceausescu and its architects’ vision in the ‘80s, making way to a “monster” of architecture that, because of its grand dimensions, became the touristical symbol of the city – People’s Palace.

¹⁰⁵ At the end of the Big War, in 1918, after the Versailles Peace Treaty, Romania annexed Transylvania, Bessarabia and Bucovina regions. Its territory was now double dimensioned as before and the challenges even bigger. Poverty was a main feature amongst the peasants, which represented the big majority of the country’s inhabitants. The city was a place of great differences of means, mentalities and customs between the reach and the poor, between the “domni” and the “mahalagii” or the peasants. A big difference between the center and the margins, that contributed to the development of the nationalistic movements from before and during the Second World War and the welcoming of a regime promising to grant equality for all – the new communist political administration regime.

leisure places¹⁰⁶. Arts and culture were a priority in the life of the city and of the country, the royalty encouraging its development through a series of grants given by the Royal Cultural Foundation¹⁰⁷.

After the flourishing years of the “good old days”¹⁰⁸ of Bucharest, the war and new political regime administration came over and took over the modernist perspectives. The soviet Bolshevik stalinian regime couldn't stand for the beauties of the bourgeois and imperialistic past ways (even though the new regime was acting on dictatorial and imperialistic bases, imposing a single perspective over many realities). Bucharest's urban development has been brutally interrupted and shifted into a foreign direction by the communist administration (1946-1989). The city became subject of a social and urbanistic devostatory “experiment”, ending up with the demolition of almost 1/5th of the city's built surface (an entire “bourgeois” and intellectual neighborhood - Dealul Spirii, a whole lot of beautiful residential buildings from the end of XIX century and the beginning of the XX century, together with dozens of churches and monasteries from XVIII-XX centuries, high architectural values of the city) and raising up of a new avenue – The Avenue of the Victory of Socialism, now called Unirii Boulevard – and of the most known and disputed architectural unit – The People's Palace, such a megalomaniac project that almost 30 years after it first started, it's still a not finalized project¹⁰⁹.

1948-1964 are known as the social terror years – hundreds of thousands have left the Romanian territory, after their belongings were confiscated in the name of the people, and exiled themselves in the welcoming Western countries – an exile government was also functioning in the first years after the total taking over of the communists (after the forced abdication of the king, Mihai the Ist, on 30th of December, 1947). In this first period of the communist regime, hundreds of thousands people around the country were imprisoned on political grounds, all their belongings and properties entering “the people's treasury”. The old families' residence buildings became the premises of the new socialist institutions or were

¹⁰⁶ Of course, the access was almost exclusively granted for the social and economical elites, also including the artists (usually without any money), mediated by their creativity and their protectors generosity.

¹⁰⁷ Painters, sculptors, writers, philosophers, actors, musicians, architects were given awards and prizes for their finished cultural products, and received grants for their future projects.

¹⁰⁸ Romanians have a tendency to consider the past better than the present, forgetting the bad and keeping an optimistic image of it, while mainly perceiving the bad in the present and projecting the happiness in a continuous future. The Romanian philosopher and poet, Lucian Blaga, was talking about this perception of time in “Trilogia culturii” (Trilogy of culture) – the “river-time” psychological time of the orthodox – oriented to the future (a future redemption).

¹⁰⁹ In the last 20 years the project also suffered changes and, as much as it can be done, improvements. An open call for ideas of a possible over posed façade for the House of People has been launched during the 2009 Architects' Annual.

taken over by the new leaders of the new political power. The peasants in the surrounding villages and the “mahalagii”¹¹⁰ were relocated into the bourgeois residencies. The nomad gypsies were forced to become sedentary, by locating them in the centers of the cities around the country. Their lack of experience in living in one place, in living in a close space, has left some hard marks¹¹¹, sometimes ending up in the impossibility of recovering of the buildings.

The series of block of flats began to rise in the city together with the forced industrialization. People were persuaded or forced to populate the new neighborhoods around the new industrial areas. At a time when around the world the industry was living its last years of glory, huge industrial sites were built up in Romania. The workers neighborhoods were the illustration of the “victory of socialism”, an urbanistic process that in Bucharest was speed up by a natural disaster.

At 21:22, on March the 4th 1977, an earthquake of 7.3 degrees on Richter scale hits Bucharest, collapsing, in approximately 55 seconds, more than 33 high buildings, and resulting into 1.424 human victims (out of the 1578 in the country). There were thousands of wounded persons and many damaged buildings. This tragedy if the city was used by Ceausescu’s regime to demolish lots of the affected buildings instead of repairing them, but also to demolish some of the non-affected, for one reason or another, some of the “inconvenient” buildings, such as churches or old bourgeois families residential houses¹¹².

Bucharest is a city that changed its face lots of times, due to natural disasters, such as fires, floods or earthquakes, due to exterior human interventions, such as the IInd World War bombings, or because of internal human interventions, positive or negative, such as the modernization of the city in the second half of the XIX century, under the influence of the Western European model or, on the other side, the frustrated megalomaniac reinvention of the city of the Ceausescu’s dictatorial club¹¹³.

Romania entered a new historical period after the 1989 events and a new facelift process has started for Bucharest. New modernist office buildings have started to raise up more and more, sometimes building up whole new neighborhoods (like the Baneasa

¹¹⁰ Andrei Majuru 2008

¹¹¹ To give just one example, the destroying of the floors and windows, used as fire wood. The Historical or Old Center of Bucharest was very recently the location of a serious hygiene issue – the interior grounds of a building from the beginning of the XXth century was full of rotten waste up until its first floors.

¹¹² Like Ienei Church, the ex-premises of the National Union of Plasticians (house of the architect Grigore Cerchez) or the houses of visual artists and art collectors, “putting in safe place” the art pieces found in the houses, thus resulting into a total abusive institution – the Museum of Collections.

¹¹³ Triggered after 1973 visits of Ceausescu couple in China and North Coreea, as a response to the North Coreean city of Phenian.

residential area¹¹⁴), but more often directly between the old, dusty buildings, sometimes even obstructing them or suffocating historical monuments¹¹⁵.

In spite of all the bad examples and urbanistic inadvertences, the city is dressing up a new modern and fresh coat in these last years.¹¹⁶

II.7. Architecture and urbanism

II.7.1. The legacy

One century ago, Nicolae Iorga, the most important Romanian historian, stated, describing Bucharest: “we live in a city we don’t understand and that’s why not knowing how to care for it and often directing it into some developmental trajectories that should forever stay foreign to, and thus, through our present amendments and transformations, ruining the character that, in spite of many shortages and negligence, were making it attractive to the foreigners visiting us.”¹¹⁷ It is the story of the city, of its present times along the history – the new fighting the old and the old always managing to survive the new, but also inspiring it.

Bucharest is and always has been a city of mix architecture, as a result of the many influences that the city has experienced, embraced or was forced into.

Still, The current predominant cityscape around Bucharest is now the communistic utilitarian Corbusier influenced architectural style, the common style in the Eastern bloc – whole blocks of flats neighborhoods and lines of apartment buildings stretching along the big boulevards, hiding, in the more central part of the city, the XIX – XX century 1-3 floors “bourgeois” houses, in time, also future victims of the “rehabilitation” urbanistic plan.

The most representative and the most beautiful piece of the medieval Romanian architecture style (Brancovenian style¹¹⁸), the Văcărești Monastery, was demolished in 1986 in order to make way for the urbanistic plans of Ceausescu’s own megalomaniac imaginaries. The Brancovenian Hospitals were also demolished in the ‘80s, together with the old food market in Unirii Square, making way for a public square in the middle of the new architectural

¹¹⁴ Even comprising separate communities, like the French Village, a close built area for the expatriates’ families.

¹¹⁵ Like the Millennium Building, still not finished, because of the community protest against the obstruction that this induces to the St. Josef Roma Catholic Cathedral right next to the building site.

¹¹⁶ See more details in the “Architecture” sub-chapter.

¹¹⁷ Nicolae Iorga – “Istoria Bucureștilor” (The history of Bucharest), Ed. Vremea, București, 2008.

¹¹⁸ Brancoveanu’s style is the most authentic Romanian architectural style that is found mainly in Bucharest and South of Romania. Constantin Brancoveanu was the last Prince elected by the local boyars (Domn, Voievod) to rule Țara Românească Principality, before the Otoman Empire imposing the rulers in the beginning of XVIIIth century. He developed an architectural style integrating and elaborating the authentic rural one.

“gains” of Ceausescu’s dream of a new Bucharest. Tens of other churches, many of them architectural treasures, had the same fatal fate. The process ended up with a total new part of the city – the House of People area (the new urbanistic structure isolated the Uranus-Rahova neighborhood from the center of the city, and thus, from the rest of it).

The city’s center part had the luck to generally stay foot, excepting some of the modernist tall buildings that crushed at the 1977’s earthquake or demolished as a consequence to their phase of destruction after that. It is true that, at the time, the communist regime was very happy and unscrupulous about using this pretext of the great destructions of the earthquake to demolish buildings not affected by it. Many of these buildings are still holding on, but after the 1989 fall of the communist and Ceausescu’s family regime, some of them have been expertise as under a sever seismically threat. Another threat, this time determined by a quite human factor, has appeared also after 1989: some of the most important architectural treasure of the end of XIX century and beginning of the XX were demolished for an entirely new and totally non-communistic reason: the immediate financial profit, either of the old owner’s descendents gaining back their properties or by the new “investors”, demolishing them to make way for new modernistic office buildings¹¹⁹.

The center of the city is a mixture of medieval, neoclassic, neo-romantic, neo-Romanian and modernist architectural style buildings.

The XVIII Century is mainly represented through several small, narrow and long¹²⁰ buildings in the Lipscani area, traditionally trade and market base area. Several beautiful churches are also amongst the illustrators of that time.

One of the most appreciated architecture in Bucharest and very often rising from its streets and central residential neighborhoods is that of the period between the two World Wars. Much of that time architecture belongs to a remarkably strong modern (rationalist) current of style. It was experienced and developed by Romanian architects such as Horia Creanga, Marcel Iancu, Duiliu Marcu, Petre Antonescu, Ion D. Berindey, Grigore Cerchez, Paul Smarandescu, Nicolae Cucu, G.M. Cantacuzino or Henrieta Delavrancea-Gibory.

This new modern style contributes to the mixture of the city’s architecture, completing the older, neo-romantic, neoclassic and Neo-Romanian style from the early time of the XX

¹¹⁹ this is now a very hot issue of the cultural heritage of Bucharest. The public institutions involved are the Ministry of Culture and the Municipality.

¹²⁰ Beginning with the XVIIth century, the area was constructed out of the merchants’ shops, mainly characterized by the narrow entrance from the street and the long spreading in the back of it, usually on 2-3 floors, the upper floors being the merchants’ families home.

century, developed by both Romanian and foreign architects, such as Ion Mincu¹²¹, Albert Galleron, Alexandru Orascu, Cassien Bernard, Luis Blanc, Paul Gottereau, Petre Antonescu or N. Ghica Budesti.

According to specialists, some of the best architectural values of Bucharest are:

- **The Patria Building (1929-1934), conceived by architect Horia Creanga, on 12-14 Magheru Boulevard (Avenue)** – is the first modern major building in Romania, marking a point of change in the history of the country’s architecture. It massively influenced the 4th decade of the XX century’s architecture in these parts of the world.
- **Halele Obor, constructed in 1944 after the plans of Romanian architects Horia Creanga and H.H. Georgescu (5, Campul Mosilor)**, initially conceived as the gross market of the city, but nowadays totally inadequate for that. The architect Alexandru Beldiman is suggesting a rehabilitation of this monumental utilitarian building into a cultural use, just as the Tate Modern Gallery in London has been reconverted from a termic central conceived by architects Herzog & De Meuron.
- **The Romanian Peasant Museum building, constructed in 1912-1938 after the plans of the Romanian architect Nicolae Ghika-Budesti (3, Soseaua Kiseleff)** – it’s unanimously recognized as the most beautiful Neo-Romanian monumental work, a syntheses of the Moldavian and Valahian architecture. Constructed especially for the Museum¹²², the building also hosted in 1953-1989 the Lenin-Stalin Museum, then the Romanian Communist Party Museum and of the Revolutionary and Democratic Movement in Romania, in the late ‘80s becoming a sort of a museal personal homage to the president Nicolae Ceausescu.
- **The Romanian Athenaeum (1888) – architect Albert Galleron** – an eclectic-neoclassic monument, it represents the Bucharest echo (a very good quality one)

¹²¹ Ion Mincu is recognized as the greatest Romanian architect of all times. He has developed and encouraged the farther exploring of the Neo-Romanian style, based on the medieval Brancovenian style. The national architecture school is bearing his name since 1953 – “Ion Mincu” National University of Architecture and Urbanism. The old building in which the University is functioning was built at the end of the XIXth century by architect Grigore Cerchez, in a Brancovenian style.

¹²² The Romanian Peasant Museum is part of the European family of Museums of Popular Art and Traditions. It is a national museum, under the Ministry of Culture’s patronage. In possession of an especially rich collection of objects, hosted in a Neo-Romanian style historical monument-building, the Museum developed a highly original museography honored in 1996 by receiving the EMYA – European Museum of the Year Award. The originality of the exhibiting style is continued in the Museum’s publications, in actions such as the Missionary Museum, the Village School, concerts, conferences and exhibition openings.

of the Opera in Paris, conceived in 1860 by Charles Garnier (the Parisian work would be considered the *chef d'oeuvre* of the second half of the XIX century).

- **The Industry Minister siege, architect Duiliu Marcu**, building inspired by the modern “structural classicism” of the French architect Auguste Perret. Unfortunately, the building was recently demolished because of its very advanced deterioration and of the high seismic risk. In the past 10 years, the building was a point of reference for the Bucharest’s street artists.
- **The Mogosoaia Royal Train Station, built in 1935 by architect Duiliu Marcu**, with a perfect geometrical silhouette and perfectly adapted to its functionality.
- **The residential house of Valcovici, built in 1934 after the plans of architect Henrietta Delavrancea-Gibory**, a brick villa with a very modern interior planning. The architect is one of the pioneers of the modern Bucharest’s architecture, along with Horia Creanga and Duiliu Marcu, but preferring a more Balcanic direction than the two.
- **The Palace of Radio (Palatul Radiodifuziunii), built in 1960 according to the plans of architects Tiberiu Ricci, Leon Garcia and Mihai Ricci** – a modern imposing building, in a style close to the Italian modernism of the fascist years.
- **Charles de Gaulle Plaza, an imposing contemporary office building, inaugurated in 2005** – “a presence of big personality, particularly cool, in an urban space context where it functions as a decisive landmark”¹²³. It’s an example of the new architectural discourse that is very prominent in France when it comes to new public institutions buildings, here supported almost exclusively by the non-public ones.

II.7.2. A wider present

The most recent contribution to the Bucharest’s architecture took place particularly after 2000, when the city entered a period of architectural revitalization, “modernist” glass and steel buildings, often with more than fifteen floors (the maximum before 1989 was thirteen floors, due to the seismic activity in the area). As of 2005, there is a significant number of office buildings raising up in the Northern and Eastern parts of the city, but also in the center,

¹²³ Augustin Ioan, quoted in the 24th of January 2008 article in the daily *Romania liberă*

some of them being judged by the specialist as most beautiful pieces of architecture in Bucharest (like the Charles de Gaulle Plaza office building or the Canada Embassy building). Additionally to this building from scratch in every little open space around the city, there has been another tendency – of reinterpretation of old buildings, add modern wings and facades or simply replacing them (demolishing the old construction and building a new one¹²⁴). The most interesting and, according to the theoretician Augustin Ioan, “the best memorial of the 1989 revolution”, is the siege of the Union of Architects in Romania, in the Revolution’s Square, designed by architects Dan Marin and Zeno Bratescu¹²⁵. The old siege of the Directia 5 of the Securitate before 1989, burnt down during the events of December 1989, was consolidated as a vestige and a new neutral body was added inside the “skeleton” of the old one¹²⁶. “If the old building would have been demolished or reconstructed, all traces would have been erased; this way, the visual collision between the new and the old releases at least the questions, same as in 1989”¹²⁷

Alongside with the businesses and institutions new buildings, various new residential developments are currently being constructed, many of which consist of modern high-rise construction with a glass exterior, surrounded by American-style residential communities. These developments have been increasingly prominent in the several suburbs of the city and in several open areas left between the blocks of flats constructed during the communism. The global crisis of this last year has put a break to the ever more increasingly construction development in the city, destined to the new and mainly young middle and upper-class Bucharesters.

The city of Bucharest is now a mixture of old and new, traditional and modern, oriental and occidental at the same time, which is giving it the appearance of eclectics and disorder, but also granting its originality and charm. The process continues. New buildings are rising up replacing or sometimes suffocating the space around the old ones. Public opinion has started to raise its voice more often and more organized than before. An association called “Salvați Bucureștiul” (Save Bucharest) is acting as the civic voice of the inhabitants for several years now, mediating a dialogue between people and public institutions, organizing

¹²⁴ Sometimes reconstructing the old one, but mainly just demolishing in order to make way to the new tall glass and still office building, usually disregarding the urban context.

¹²⁵ See Apendix, fig.1

¹²⁶ “unfortunately (and not the architects are to blame), too low” – Augustin Ioan, in the *Romania Libera* article on 24th of January 2008.

¹²⁷ Alexandru Ioan, in the *Romania Libera* article on 24th of January 2008

marches, submitting petitioning and proposals¹²⁸. Still, old architectural treasures, some of them even listed on the heritage inventory of the city, disappear overnight. The civil society has started a sort of a battle with the businesses and the urbanistic plans of the municipality and the districts¹²⁹ (adopted usually without any consultation with the citizens), a battle in which the new Minister of Culture, Cults and National Heritage, Mister Theodor Paleologu, is recently a very important ally¹³⁰.

“For exactly a hundred years now”, was writing the historian Andrei Pippidi a few years ago, “lasts the polemics between the friends of the past and those always ready to cut the modern geometry of Bucharest. Today even, some still startle up of joy seeing some of the neoclassic houses that were everywhere around the city in the late XIX century, or jump out in anger in front of a new fastidious building of concrete and glass. It’s neither prejudgment nor temperamental reflex. The problem is a different one: avoiding the flashiness and searching for an equilibrium that, sparing the old every time it’s possible, would satisfy at least some of the requests of the city’s development.”¹³¹

II.8. Tourism and recreation

Before the second world war, Bucharest was called the “Little Paris”, due to its atmosphere, architecture and customs, but that was true only for a segment of the city (the center) and of its population (the higher and middle classes)¹³².

¹²⁸ the main interest is the architectural heritage and new “wild modernistic” urbanism (or, more often, lack of a coherent urbanistic plan). The space of dialogue is mainly the new media public space.

¹²⁹ A plastic illustration of the manner in which the official approvals given by the Municipality and the Districts’ administration (namely, the Mayors) to individuals, real estate or other business to demolish buildings that normally are or should be listed as monuments of architecture and therefore to be protected against their annihilation, a plastic illustration of the status quo created would be the following joke (taken from <http://streetdelivery.ro/dale-bucurestiului/uite-monumentul-care-monument/> on 25th of May 2009), an anecdote about how the Mayor of the 2nd District teaching his chief urbanist how to conjugate the verb “to demolish”: “*I demolish* because I can / *You demolish* because I say so / *He demolishes* because he has money / *We demolish* if everything goes well / *You demolish* if these NGOs guys apprehend and inform / *They demolish* if the press finds out.”

¹³⁰ In April 2009, Theodor Paleologu, Minister of Culture, Cults and National Heritage, has announced that this year, a *Black Book of the Heritage*, which will also have a Heritage Code in order to facilitate the priorities needed to be established in the domain.

¹³¹ in “Bucharest – History and urbanism”, Editura Dominor, 2004

¹³² Bucharest was also a place with lots of “juicy” public figures, like for example “Mitza biciclista” (Mitza the biker), a very beautiful woman of the high-middle class that, before getting married to a general that in the 40’s she was sending to beg so that after she could have lunch at the Atenee Palace hotel restaurant (the English Pub there was also a very important meeting point for the higher society of those years). She got her name and fame due to the journalist George Ranetti, who fell in love with her (like many other renamed characters of the time: painters, poets or even royal bloods) when seeing her ridding a bike, a think quite unusual at the time (the end of

Nowadays, though, after more than 40 years of a public policy directed against the historical heritage and after around 20 years of transition, in which the lack of funding and strategy directed to saving the remaining of the beautiful architectural sites of Bucharest, the city has lost its old time charm and atmosphere. The Balkan influence and mentalities are also of great importance in the way the city developed in the last years at a touristic level.

The main tourist attraction, as we already saw, is the House of People (or the Parliament Palace or Ceausescu's Palace).

Tourism in Bucharest is mainly developed on business and diplomatic bases: in the past 10 years, lots of foreign investments in the economy of the country have brought lots of foreign people in Bucharest (as the economical center of the country). Lots of them came to work here for several years, brought in the families and some decided to stay more than the initial contract or even move to live in the city.

II.8.1. Tourist sites

Bucharest is a city with lots of cultural tourism sites, but, as one of its tourists have noticed, it is difficult to have just a walking tour. Still, depending on the main interest of the tourist or the approach of the tour guide, one can easily find many very interesting buildings or cultural sites.

Even if the communistic re-systematization of the city has demolished around 25 of the old Bucharest's churches, all of them architectural monuments and even European heritage treasures, lots¹³³ of them are still waiting for their visitors on the big boulevards (like Kretzulescu Church, right next to the National Museum of Art and facing the very controversial "Resurrection Memorial" dedicated to the 1989 martyrs¹³⁴) or hidden between the blocks of flats (like Mihai Voda Monastery, founded in 1591 by Mihai the Brave Prince of Valahia). Some of the most beautiful churches in the capital city of Romania are: the Curtea Veche (Old Court) Church, also known as Mircea Ciobanu's Church or Saint Anton Church (XVI Century), also the most old church in the city, the Stavropoleos Church (built in the XVII Century as the church of a inn, now part of a new founded Monastery), Bucur's Church

XIXth century) and he came up with the name after she refused his attention. This kind of "historical" figures of the capital city are now once more capturing the attention of both inhabitants and tourists, also through NGOs projects of marking the old landmarks of the city. It is part of the process of gaining back the true history concealed under the communist official version.

¹³³ Every big house of the boyars have their own church, also, they used to build a church every time they had some heavy sins to be forgiven. Also, it was very common for the inns to have a church inside their perimeters.

¹³⁴ See more on the subject on page 66 at al

(XVIII Century), or the Patriarchy Church (built in XVII Century after the model of the Curtea de Argeş old church).

Other rites have built their churches here, like the beautiful Armenian Church on Carol Boulevard, the Saint Josef Romano-Catholic Cathedral (visited by the Pope John Paul II in May 1999), the Lutheran Church or the beautiful Greek Church.

Architectural heritage and museums¹³⁵ in the city are the pride of every citizen of Bucharest. All visitors are presented to Curtea Veche (XVI century), Hanul lui Manuc (Manuc Bey's Inn) (1808), the CEC Palace (the first bank for peoples' economies) (end of XIX century), the Romanian Athenaeum (end of XIX Century), Bucharest's University (XIX century), the Kretzulescu Palace (now hosting the UNICEF), the Palace of the Posts, now hosting the National History Museum (end of XIX century), the Şuţu Museum, hosting the City's History and Art Museum, but a total insufficient space for the collection and proper functioning of the museum (XIX Century), The Royal Palace, now hosting the National Museum of Arts, the Collections Museum (an abusive communistic institution, still in place), the "Grigore Antipa" National Museum of Natural History, the Romanian Peasant Museum (one of the most beautiful and original museums in the city), the Village Museum or the beautiful Ştirbei Palace, now hosting George Enescu Museum.

Some contemporary buildings (constructed during the communist years) are also interesting to visit, like the Hall of the Palace (lots of musical events are hosted there), the National Theater, the Romexpo Exhibitional Pavilion or the National Opera House.

Walking on streets like Calea Victoriei, Magheru Avenue, Dorobanţi, Queen Elisabeta, Carol the Ist, Moşilor, Lascăr Catargiu Streets, riching squares like Piaţa Victoriei, Piaţa Universităţii, Piaţa Romană or market places like Piaţa Amzei, Piaţa Matache, Piaţa Obor can complete the image of beautiful and charming Bucharest that a tourist can, in spite of the very big dusty and noisy traffic, come to enjoy and fall in love with.

Most recognizable Bucharest's landmarks are the House of People (Casa Poporului), now the Parliament Palace, the Romanian Athenaeum, the Royal Palace, now siege to the Romanian National Museum of Art, Curtea Veche (the Old Town), the Triumphal Arch, built up after the model of the Arc de Triumph in Paris and various museums (The Romanian Peasant Museum, the Village Museum, the National Natural History Museum, the National

¹³⁵ See also chapter II.7.

Geology Museum, “George Enescu” Museum, etc.). Also, some of the most beautiful architectural pieces in Bucharest and landmarks of the city have been constructed in the end of the XIX century and beginning of the XXth: the Romanian Athenaeum (1888), Carol the Ist Cultural Foundation (1891), the Ministry of Agriculture (1894), the Court Palace of Justice (1890-1895), the Post Palace (1894-1900), the Sturdza Palace (1899), the CEC Palace (1900), the Palace of the Patriarchy (1907), the Military Circle (1912) or the Athenee Palace Hotel (1914)¹³⁶.

In spite of everything, though, Casa Poporului is the main tourist landmark of the city¹³⁷. Tourists appreciate it a lot because it stands for the values of one period of time, enabling a certain understanding of the city’s socialist past. At the same time, though, Bucharesters are mainly driven to forget about that period and to transform and give new use and meanings to the nowadays touristical site¹³⁸.

II.8.2. Parks and gardens

Bucharest has always taken pride in being a “green town”, due to its beautiful big parks around the lakes of the two rivers (Dâmbovița and Colentina): the parks – Herăstrău, Carol the Ist, Tineretului (of the Youth), Icoanei, Ioanid etc. and the public gardens: Cișmigiu or the Botanic Garden.

According to the specialists¹³⁹, the best urbanistic construction in Bucharest is the Ioanid Park, dating back to the beginning of the XXth century. It is conceived on the model of

¹³⁶ for more details, please visit the map of historical monuments in Bucharest - <http://www.apmnir.ro/map.php>

¹³⁷ It’s the second big (in surface) building in the world after the Pentagon and the third in volume (bigger than the Keops Pyramid). The building started in the 1980’s and it’s still an unfinished project. Since 2004, one of its wings is hosting the National Museum of Contemporary Art, the architect Adrian Spirescu creating here high quality architectural spaces.

“I am not a bit interested in whether it is a negative landmark for Bucharest. Sometimes the public thinks that the building possesses that kind of symbolism, but there are many graduate students today who are interested in the palace. Around a thousand visitors come every day. We can talk about the architecture; I am very self-critical, but I also see the positive aspects: the composition of the rooms and their inner connections are interesting and attractive.”, states, in an interview, Anca Mărculeț Petrescu, the main architect of Casa Poporului, also criticizing the intervention of the architect Adrian Spirescu for creating different spaces inside the building for the new use of one of its wings – the National Museum of Contemporary Art. After the 1989 events, Anca Mărculeț Petrescu became a member of the Parliament for the nationalistic “Big Romania” Party (Partidul România Mare), its members being renowned as not being willing to have any kind of positive or constructing dialogue.

¹³⁸ As, for example, the 2009 Architecture Annual launching a contest for ideas of a new façade for the Casa Poporului building.

¹³⁹ Alexandru Ioan, in the *Romania Libera* article on 24th of January 2008

Park Monceau in Paris and the whole project refers to grouping several villas around a small green space. The architecture of the buildings are the work of several top architects of the time: Petre Antonescu, Ion D. Berindey, Grigore Cerchez, Paul Smărăndescu. “It points out in a best way the Bucharest constructing style. Each beneficiary and his architect create self-sustaining stylistically units, resulting in a big variety of expressions that live together harmoniously, in spite of the diversity of the models: neo-Romanian style, eclectism and renaissance of French origin, Italian renaissance, neobreton style, central European modernistic architecture.”¹⁴⁰

The Cișmigiu Garden, the Herastrau, Carol the Ist, Tineretului Parks are constructed around a lake placed in the middle of the surrounding green area, with walking alleys, skating parks, rollers, skaters and cycling tracks, or nautical entertainments such as rowing. Several heritage pieces of arts and architecture are also to be found within the parks, such as “Dimitrie Leonida” Technical Museum, the Vlad Țepeș water tower, the “Giants” statues of the renowned sculptor Dumitru Paciurea, the Cantacuzino fountain, a piece of art built in 1870 in a neoclassic style, but also halls for sports and culture events like the Ioan Kunst Ghermănescu Hall (or the Polivalenta) in Tineretului Park or the Roman Arena in Carol the Ist Park.

In the evenings and during the weekends, the parks are the most popular and busy parts of the city. Bucharest parks are an important piece of the city’s traditional “Paris of the East” surname. Nowadays, parks are places where people of all ages join with one of their representative communities, and one of the privileged spaces for artistic manifestations.

Besides the series of lakes in the Northern part of the city, Bucharest is also surrounded by several quite attractive corners of nature and beautiful constructions: the forest and the lake Snagov (including the monastery on an island in the middle of the lake), Mogoșoaia – with the Palace built by Constantin Brâncoveanu, the martyr prince, the Pustnicu forest, Cernica and Pasarea monasteries, Baneasa forest (with the biggest zoo garden in Romania), lake and monastery Caldarusani.

¹⁴⁰ Alexandru Ioan, in an article in the *Romania Libera* central daily newspaper, on 24th of January 2008

II.8.3. Cultural tourism

With few exceptions, cultural tourism is practically not developed in the main city of the country. The main exception is happening around the “George Enescu” classical festival, every year in September, when the tourists are filling “all those smart new hotels that have sprung up in Bucharest”¹⁴¹. Also, the 2006 Francophony Days organized in Bucharest has brought a significant number of tourists in the city. This represented an important moment in the development of tourism in the capital city, on one hand because of the investments the municipality made in the infrastructure due to this event (and again for the 2008 NATO Summit). On the other hand, due to the “rolling stone” effect, the very poor image of Romania in general and Bucharest too as a very poor and almost uncivilized¹⁴² country and a city has been overcome by the directly perceived reality.

The situation of the cultural tourism has been of main interest for the civil sector for several years already, but the public city’s administration didn’t go further than the existent heritage separated pieces around Bucharest or the organizing of festival-like events and entertainment-based cultural projects. In 2009 (also on electoral bases, as it usually happens at least for the last 20 years¹⁴³), the new Minister of Tourism and the Bucharest Municipality have proposed (as media statements) a new approach to the development of tourism in Bucharest, based on the Prague model¹⁴⁴.

Meanwhile, the city is somehow developing by itself, through individuals, groups and associations’ initiatives. Theoreticians, architects, urbanists and different cultural NGOs have proposed, publicly debated and implemented several strategies, programs and projects for the public space in Bucharest, that have essentially contributed to the “lifting” of the city’s face in the last years. Some refer to global strategies or solutions, some to punctual delimited aspects of the city’s public space. As a local curiosity, one of the most common elements of the cultural tourism strategy of a city – the positioning of visible, recognizable commemorative plates on buildings with historical resonance, as part of the local mobile and/or immobile

¹⁴¹ Ivan Hewett in “How music can restore a nation’s pride” article on “George Enescu” International Music Festival in Bucharest, published on 3rd September in the British daily, the Telegraph - <http://www.telegraph.co.uk/culture/music/classicalmusic/6130306/How-music-can-restore-a-nations-pride.html>

¹⁴² The balkanic mentalities and customs can sometimes be misunderstood by a Western people. It’s also true that, for example, the French people coming to work here for multinationals such as Michelin or Renault, were receiving compensations for a IIIrd world country working conditions. Some of them were also comparing the customs and mentalities here to the African countries administrative “chaos”.

¹⁴³ Because of this, some ask for a reconsideration of the local elections to be organized every year, in order for the city and its citizens to actually benefit from some coherent and dedicated actions.

¹⁴⁴ The statements were immediately judged by the public opinion as mimetic and irealistic due to the lack of actual consideration of the local context.

heritage of the city¹⁴⁵ - is not actually undertaken by the city's administration, but mainly by individuals.

II.9. Arts in the city

Arts have always been welcome and very much appreciated in these parts. Starting with the religious arts (Romanian are very proud to declare their religiosity in every way they can¹⁴⁶), together with the popular art (the end of the XIXth century and beginning of the XXth, also after the Big Union of the 3 principalities – Moldova, Muntenia or Valahia and Transylvania, the women popular art was at a very high rate. The Queen herself, probably also because she wasn't born Romanian, was wearing the typical Romanian skirts and blouses¹⁴⁷ for the most important occasions).

Arts in the city have always been appreciated. Maybe one of the first public arts in Bucharest was the Triumph Arch, the one that is now in place being in fact the 3rd one constructed. The first, built in 1878, after the Independence was gained (along with the other nations in the Balkans) against the Turkish Empire. It was made out of wood and was constructed for the triumphal soldiers to pass through, on the new called Calea Victoriei (the Victory Way).

II.9.1. Monuments

One of the first manifestations of arts in public space was the monuments, which is, at certain level, a privileged form. 57 statues are listed¹⁴⁸ now as part of Bucharest's protected art heritage. A big part of the report on the city's culture published by the former Mayor, Adrieau Videanu, in 2008 was covering the monuments and statues being rehabilitated

¹⁴⁵ This, states Andrei Pippidi in its series of article published in "Dilema veche" magazine for several years now, trying to fight the oblivion state regarding the architectural legacy of the city, a state in which the public administration seemed to have entered (also with the participation of national public bodies), is also facilitating the illegal demolishing of precious pieces of cultural heritage, in order to make way to the new-reach investments (such as office or residential new buildings).

¹⁴⁶ The best way for one's sins to be forgiven was to build a church (all old churches have also portrait - in the pronaos - the boyar or the prince whose financial contributions made the building possible). After the 1989 events, after the fall of communism, churches began to be built everywhere around the country, especially in the cities, where the religion was mostly persecuted.

¹⁴⁷ Matisse also has been impressed by and painted "*Blouse Roumaine*" that afterwards inspired fashion designer Yves Saint Laurent.

¹⁴⁸ on the official site of the city's municipality.

(meaning usually cleaned up) and the new busts of world personalities added to the old ones in the parks, squares or streets around the city.

The official entrance of Romania amongst the European Union full member states was anticipated in 2006, on the 9th of May, with the inauguration of the “Monument of the Founders of Europe”, in the Herastrau Park. The heads of the 12 founders¹⁴⁹ of the European Union were created by a young artist, Ionel Stoicescu, which officially won the contest of the Municipality. The monument is now included in the touristical and protocol circuit of the President and of the Government. The statues are around 1,20 meters tall and placed in a circle, in the middle of which is another bronze “monument”, depicting the flag of Europe, with the 12 stars worked out in granite.

Other big events for the city are marked in the same manner, as it happened also in the case of the Francophony Days in Bucharest in September 2006, when a statue of a 4,5 meters tall Charles de Gaulle¹⁵⁰ has been placed at the entrance of Herastrau Park, the square in front also bearing his name¹⁵¹. Several decades before, the place where now Charles de Gaulle welcomes the Bucharesters was the place from where “father Stalin” was blessing the people.

Even the former president of Romania, Ion Iliescu, has not left before, as he put it, “made a gift” to the Bucharesters and Romanians, the “Resurrection Memorial” (Memorialul Renașterii¹⁵²), in the Revolution Square, also known as the “Țeapă”¹⁵³. This monument is most controversial, both in its artistic value and regarding its placement in the context of the

¹⁴⁹ Paul Henri Spaak, Jean Rey (Belgium), Robert Schuman, Jean Monnet (France), Konrad Adenauer, Walter Hallstein (Germany), Altiero Spinelli, Alcide de Gasperi (Italy), Johann Willem Beyen, Sicco Mansholt (Holland), Joseph Bech, Pierre Werner (Luxemburg).

¹⁵⁰ Created by sculptor Mircea Corneliu Spătaru, the idea was that the general is just stepping down into the square that already bore his name. The statue was commissioned by the Ministry of Culture and Cults in 2004 and now, after 5 years, the Ministry is passing it on into the City’s administration.

¹⁵¹ In the centre of the square stands another sculpture, Paul Neagu's *Crucea Mileniului* (Millennium Cross), built in the 1990s and “baptized” by the Bucharesters as the “Button” and by the French expats as the “Biscuit”.

¹⁵² The entire name of this sculptural-architectural complex is: “Memorialul Renașterii - Glorie Eterna Eroilor si Revoluției Romane din Decembrie 1989” / “the Resurrection Memorial – Eternal Glory to the Heroes and to the Romanian Revolution of December 1989”

¹⁵³ Also known as the “potato on a stake”, “vector with a little crown”, “brain on a stake”, “olive on a toothpick”, “nut on a stake”, “56 billion stake” or “kitsch with a diploma” – and even less euphemistic titles given by Bucharesters. The monument is mainly decoded as a quite open and honest statement of the former president, the “stake” – “țeapă”, in Romanian, heaving also the connotation of a sort of a misleading, of a theft, of a scheme, which Bucharesters and more and more Romanians consider to have happened during December 1989 events, after Iliescu and the allies have formed the “National Salvation Fund”, what was supposed to remain an apolitical formation, but won the first elections in the beginning of 1990, thus practically same people remaining in positions and no substantial revolution actually being accomplished, as the will of the people was demanding through extreme forms of manifestations.

square. Also, being paid with public money¹⁵⁴, lots of voices have arisen since the beginning, questioning the opportunity and the good judgment of this kind of investment¹⁵⁵. The contest organized by the Ministry of Culture and Cults was referring to this precise space, even though the square was already home for another couple of statues – the Iuliu Maniu¹⁵⁶ monument (now right next to the Resurrection Monument and the Coposu bust on the other side of Calea Victoriei), an urban context appreciated by the Urbanism Commission of the Capital City as not suitable for the placement of this work.

“What is this stake doing next to Iuliu Maniu? It’s something dreadful. First of all, the so-called revolution was a huge historical bluff, and the so-called monument is praising exactly that: the bluff. Over there died 500 innocent young people. And the work is not at all serving the revolution, but its profiteer. I don’t know who decided its construction or its placement there, but it’s clear that nobody was interested in the moral aspect or the respect to the history... Me, and not only me, I’m disturbed by this neighboring. What is this stake doing next to Iuliu Maniu? First of all, one can’t understand its statement. When I first saw it, I said to myself it’s a testicle pierced through by something. It would have been normal to raise a simple monument, with the name of those who died marked in golden letters.” stated at the time the renowned Romanian historian, Neagu Djuvara.

Dorothea Fleiss’s statement, a German visual artist, born in Romania, was much shorter in statement: “It’s politics in art!”

It appears to be exactly that: the politics manifesting, piercing and reaching the mass through art. That’s what public art is about – reaching the many. And that’s how the public bodies of the city and of the country are still (in different percentages) dealing with the public issues. It is yet another neo-communist feature, still strongly anchored in the public administrative system.

But this also represents a very important moment in the future of arts in public space, at least in Bucharest. Some of the voices that rose against this kind of “treatment” of the

¹⁵⁴ The costs rose up to around 1,4 million Euros (or 56 billion old lei)

¹⁵⁵ The contest for the monument was organized by the Ministry of Culture and Cults in 2004, but, as the former Minister, Răzvan Theodorescu (former president of the Romanian Television during the 1989 and 1990 events) stated that the final decision was taken by Iliescu personally, who has practically chosen this one. Apparently, Răzvan Theodorescu, a very respectable art historian, has tried to change his mind, but the former president replied: “This monument is mine and I’m the one to choose it”.

¹⁵⁶ Former president of the National Peasants Party, he died in communist’s prison. According to his own private statement, Iliescu (former leader of the Communists Youth) wanted to move the monument of Maniu or at least to move the attention away from it, making “his” monument “bigger”.

public space of the city have come together in groups of discussion and action, others organized in associations and other types of NGOs.

A public debate has started on the issue of public space, the meaning, the property and the use of it, projects have been elaborated and proposed to a public debate and approval, and projects have been implemented with the citizens' participation, at individual, group or community levels.

II.9.2. Public space and the arts

Notion of public space has become quite a trendy topic in Bucharest in the past 3 years, manifesting through a series of public debates and artistic manifestations.

Referring to arts in public space, one also refers to a permanent or temporary presence of the arts in the public spaces created for. The permanent art is usually related to architecture and monuments (nor the buildings or the monuments are actually forever, but we're referring more to the concept of the art work, not to the actual existence). Some are conceived to last just a definite period of time, but, as in the case of Tour Eiffel in Paris, for example, or the Atomium in Bruxelles¹⁵⁷, they sometimes stay in place much longer than initially intended. The temporality is perceived more like a quality of the space than defining the presence of the intervention in that space.

Temporary practices related to the cultural life of the cities that integrates different artistic events (film festivals, exhibitions, installations, carnivals, music concerts...) are the expression of appropriating again segments of public space, that are developing like alternatives to urban planning, integrating and expressing a series of interests of groups ignored by the local and central powers, oriented towards a more economic than social vision. Thus, these temporary artistic expressions become forms of power, emphasizing different uses and developmental forms of public space, ignored by professionals or the representants of the city administration. Even though apparently we're talking about a conflict between the urban planners and the artists, it's more like a cooperation between the strategies and the tactics that win the wars – the strategy, designed by urbanists and politicians, usually ignoring a punctual reality for the sake of the complete, "eagle-eye" view, while the tactics of using the urban space are directly related to the "field", usually ignoring the strategy.

Artistic manifestations have the capacity of perceiving the existing opportunities that

¹⁵⁷ initially designed as installations for world exhibitions, but then turning into spaces/objects with permanent function

the urban space is offering (usually ignored by the visionary developmental strategies), thus completing the official urban planning. This quality of artistic gesture and other kinds of temporary use of the urban space determined many of the European city administrations to take them into consideration and value them.

Artists have the advantage of living amongst the people, inside communities and neighborhoods, thus being able to perceive the actual social needs. Connecting this perceived reality to the ability to relate to the opportunities of the outside, of the city itself, makes the artist “the best man for the job”, meaning the best to conceive a realistic and viable solution to rehabilitate neighborhoods and thus contributing to the city development, while ... creating beauty.

The central authorities use public space for the event-based cultural manifestations directed towards bigger audience and passive participation, the private sector reaching for greater visibility, while the civil sector actors striving for engaging constructive debates and partnerships for appropriating the public space and engaging citizens participation into urban development.

An official study on culture in public space of Bucharest was conducted by the CSCDC (the Center for Studies and Researches in the Cultural Domain), a subordinated institution to the Romanian Ministry of Culture, Cults and National Heritage.

The study considered the public space as “a point of stress between the public, private and civic sectors” and referred to the outdoor cultural events in the 2003-2008 period of time, but limiting the reference to the official City’s authorization of use of public space. The results of the study have been directed towards quantitative conclusions, a qualitative approach, much more relevant for the city’s cultural and artistic scene in public space, being programmed to be concluded in 2010.

The study has concluded a very important increase of the number of artistic events in public space of the capital city since 2006, when, until 2008, their number have practically doubled in comparing to 2003. This phenomenon, the study reads, happened together with “an accentuated growth of the presence of NGOs as organizers of events in public space and a diversification of the artistic activities implemented.

Music appears to be the main artistic activity in public space, with a constant presence throughout the years, while visual arts, theater and dance start to be more present after 2006, along with the risen tendency of all artistic manifestations.

As a general aspect of all the years' manifestations, the central part of the city is much privileged in comparing with the margins. Bucharest's public space artistic events are implementing almost exclusively in the Center areas of the city¹⁵⁸.

Parks have been privileged public spaces for the implementing of the artistic events (mostly preferred are Herastrau Park and Cismigiu Garden, the oldest and also the most popular in the city, followed at a distance by Tineretului Park). Also, amongst the squares, the Universităţii Square was the most preferred one, with the National Theater *esplanade* and the "Ion Mincu" University of Architecture area. Next, in order of number of artistic events implemented in the area, are George Enescu Square, the Constitution Square and the Revolution Square. Streets preferred by the organizers are those around the same areas enounced before, streets like Aviatorilor, Magheru, Brătianu, Elisabeta, Unirii Avenues or Lipscani, Enei, Edgar Quinet and Arthur Verona streets.

An important public space, mediated by the Metro net of the city (700 000 Bucharesters travel daily by metro) have been quite little used for artistic events in the period of 2003-2008, with 2 exceptions: a series of events organized in 2004 by Masca Theater (the only theater in Bucharest that is also organizing "arts de la rue" events) and a couple of visual arts projects organized in 2008 by MORA Foundation and Asociatia din Pod (the Attic Association), with permanent art interventions in the space, as part of a public art programme (I love Bucharest).

Public transportation was also used as a space for artistic projects, but only for one visual art project – "Spațiul public București / Public art Bucharest", organized in 2007 by Goethe-Institut Bukarest, Institutul Cultural Roman (ICR) / Romanian Cultural Institut and Allianz Kulturstiftung, with the support of several other Romanian and European public, civil and private organizations. This project has covered a wider geographical area, the biggest part covered remaining the center of the city, but also reaching towards the margins. Generally, NGOs preferred reaching greater areas of the city, while the private organizations preferred to remain in the central parks and squares, with a big flow of people. Consequently, the main role in the revitalization of the city's neighborhoods is played by the public organizations and mainly by the cultural NGOs.

The study observes that one different aspect of the arts in public space of Bucharest (when comparing to other European cities) is first of all the manner in which art and the way

¹⁵⁸ See Apendix – maps 2 and 3

it relates to the public space are perceived by the public authorities. An important number of European cities' administration has learnt not to perceive art just as a reflection of society, but as an instrument to create society, to create future and to activate people. This kind of perception determines a much more tolerant attitude to the manifestations of arts in public space, from the tagging, graffiti or the temporary squatting of public (or private) space till the events organized in public space by the most diverse groups.

The study concludes that there is tendency of an increasing presence of cultural manifestations in the public space of the capital city of Romania during the analyzed period of time (2003-2008), a phenomenon explained as a result of the involvement of public and civil actors in organizing artistic events. According to the presence of the artistic manifestations, the public space is structured into a "central zone" and a "peripheral" one. The central zone is almost exclusively preferred by the organizers coming from the private sector, while the public and civil sector manifesting also in the more peripheral areas.

This type of spatial distribution of the events has led to the conclusion that, so far, arts in Bucharest's public space are not intended to neighborhood's rehabilitation¹⁵⁹. The organizers from the private sector prefer to keep their money on spaces that have already proved their capacity to attract a large visibility through artistic actions, thus centralizing the city's public space. The common interest of the public and civil sector towards the margins, into expanding the area of their artistic manifestations towards the peripheral neighborhoods is viewed as heading to a possible future public-civil partnership strategy to be included by the central authorities into the urban revitalization strategy.

When it comes to central authorities¹⁶⁰, the social message or implication, so far, are practically totally missing. Artistic events playing a role of social catalyst are practically non-existent in Bucharest's public space, translating into actions and festival-like manifestations organized under a rather commercial logic, pursuing a greater audience, not transmitting a particular message or fulfilling a social role. This indicates a very low interest in facilitating a dialogue with the community. "Citizens participation" is practically reduced to a passive audience.

The study ends with a general recommendation, of integrating public space artistic manifestations into the urban development policies and the local economic strategies.

¹⁵⁹ There is, however, quite an active community programme going on in the Uranus-Rahova neighborhood, aiming and already starting to rehabilitate the area, through architectural and community arts, beneficiaries being the neighborhood community, but also the contemporary arts scene (through new spaces, like "The ARK")

¹⁶⁰ ArCub is the local body for funding and organizing of cultural events in public space in Bucharest and it is run mainly based on political and nepotism policies, preferring organizing event-based cultural manifestations, with a large audience, visibility and funding.

II.9.3. The City

*II.9.3.1. Local government: history, functioning, structure*¹⁶¹

First historical document about a form of governing of Bucharest dates back to 1563, a law defining the responsibilities and tasks of the Mayor and his twelve counselors (called “pargari”). In 1831, a City Advice Council was formed, replaced, in 1848 (the year of great revolution, when big changes start to appear), by the municipal Advice Council.

In 1926, administratively, Bucharest had a central and a peripheral zone. The central zone was divided into 4 sectors or districts, each with their local council. The peripheral zone was the rest of the territory up to the forts (the suburban communes). The General Council was managing the overall interests of the town and forts. It was formed of thirty-six elected counselors. The General Mayor, named by the General Council, was managing the Town Hall.

Today, the city is administratively known as the Municipality of Bucharest, with a General Mayor and a General Council and it has 6 sectors or districts, each with their own administration: a District Mayor and the Council. Bucharest has a unique status in the Romanian territory administration, forming a separate administrative entity, aside from the counties that the country is divided into.

The city government is headed by a General Mayor, elected directly by the citizens. Decisions are discussed and approved by the General Council (fifty-five elected councilors).

Each of the six administrative districts has its own twenty-seven district councilors in its District Council and District Mayor, functioning in the District City Hall. The districts decide upon the districts’ own area, whilst the General Council decides upon the general matters of the Capital City as a whole, with little or no overlapping authority. Basically, the main City Hall is responsible for citywide utilities such as the water and transport systems and the main boulevards (the big avenues), while districts’ city halls manage the dialogue between individuals and local government, secondary streets, parks, schools and cleaning services.

The six sectors of Bucharest are disposed radially (like slices of a cake¹⁶²), so that practically each one has under its administration a part of the center area. They are numbered clockwise and further divided into neighborhoods, without a separate form of administration.

¹⁶¹ Data from the Developmental Programme for the Municipality of Bucharest 2009-2012 and the Organization and Functioning Regulations of the City Hall.

Bucharest districts' councils, the mayors, the city's General Council and the General Mayor are elected every four years by the local inhabitants.

Additionally, Bucharest is also in a way "supervised" by an appointed Prefect, which is a sort of the eye of the national government over the City. He (she) is not allowed to be a member of a political party, his/her role being to act as a liaison and facilitate the implementation of the National Development Plans and governing programmes at Bucharest's level.

At municipal level, the General Council of the Municipality of Bucharest has a legislative function, according to which, its members decide on all issues of local interest.

The executive role is carried out by the General Mayor, elected by direct, universal and secret vote for a four years mandate. The Mayor is the chief of the local public administration and of his own special apparatus, which he manages and controls. According to the City Hall's Organization and Functioning Regulations (ROF), there is no subordination between the General Council, as deliberative power, and the Mayor, as executive power¹⁶³.

The General Mayor is helped out by two Vice-Mayors and is the leader of 6 main "Departments"¹⁶⁴, with another 30 smaller departments that usually only communicate with the higher one (in a total hierarchical logic), but don't communicate in-between¹⁶⁵.

II.9.3.2. The Cultural Administration – bodies, policy and actions

The Culture Department ("Direcția de cultură") is part of the general Department for Development, Investments and Urban Planning of the City Hall („Direcția generală de dezvoltare, investiții și planificare urbană”), directly subordinated to the Mayor's office¹⁶⁶. The department exists even since the beginning of the 1990s, and, along the time, very few changes have been operated in its structure or responsibilities.

The main objective of the Culture Department is "to contribute to the development and maintenance of the infrastructure of the municipal cultural institutions found under the

¹⁶² Which sometimes is quite illustrative for the approach and dedication of the elected councilors and mayors for solving problems and responding to the needs, wishes and expectations of the citizens.

¹⁶³ Which ensures the independence of the Mayor, but also often leads to political "battles" between the two.

¹⁶⁴ Called "Direcții" (Directions), they are cabinets dealing with different domains (economy, infrastructure etc.)

¹⁶⁵ see also the Organizational Chart of Bucharest's City Hall – in Appendix – fig.3

¹⁶⁶ Idem

subordination of the General Council and to identify, promote and coordinate projects aimed at the cultural development of Bucharest”¹⁶⁷.

The Culture Department is formed out of the Compartment for Evaluation, Programmes, Cultural Strategies and Cultural Institutions and of the Compartment for Cultural Partnership with Legal Bodies and Individuals.

The first one is meant to evaluate the programmes and the cultural strategies proposed by public cultural institutions and to elaborate developmental programmes and cultural strategies for the public cultural institutions under its authority. It also manages the promotion of measures for the development of the cultural offer of the city, and for the implementation of cultural and artistic activities organized by public institutions, non-governmental organizations and other legal entities or individuals. The Organization and Functioning Regulations (ROF) of the City Hall also states that this sub-department of the Culture Department is also missioned to establish and maintain cooperation/collaboration relationships with other departments of urban administration (e.g. the Department of Urbanism or the Department for Tourism Development), with the departments of the same object of activity in the districts’ halls, with the Ministry of Culture, Cults and national heritage, with the Ministry of Finance and with the non-governmental cultural representants, in order to have a more integrative approach on the city’s cultural issues¹⁶⁸.

Other responsibilities of this sub-department (depicted from the ROF) refer to the fundamentation and issuing of promotion measures regarding the protection and conservation of historical monuments (belonging to the city public domain), as well as measures for conservation of monuments of “public importance”¹⁶⁹. It is also supposed to “manage and analyze the information concerning the specific legislation in the field of culture, inform the Mayor and the General Council of the evolution of this legislation, with a view to adopting norms regarding the organization and the activity of public cultural institutions and to substantiating the municipal authorities’ attempts to support and develop the cultural offer”¹⁷⁰. This sub-department is also supposed “to analyze the dynamics of the local cultural life, the results of the projects and programmes carried out by the municipality in this field and propose fundamental measures for the development of the cultural offer”¹⁷¹.

¹⁶⁷ as stated in the Organization and Functioning Regulations (ROF) of the City Hall – www.pmb.ro

¹⁶⁸ except for privileged rather personal relationships developed by the employees of the department, the reglementations are practically only formal.

¹⁶⁹ A rather nasty notion, which permits all sort of arbitrary listing of this kind of “monuments”, allowing decisions based more on personal interests logic than a factual one.

¹⁷⁰ as stated in the Organization and Functioning Regulations (ROF) of the City Hall – www.pmb.ro

¹⁷¹ Idem

The second sub-department of the Department for Culture, the one for Partnerships with Legal Entities and Individuals is mainly meant to offer assistance to all legal entities and individuals interesting in contributing to the diversification of the organization forms of the local cultural life, as well as to those carrying out cultural programmes and projects in partnership with municipal authorities and institutions¹⁷². It's also supposed to draw up and propose measures to collaborate with unions of creation and professional associations of public utility and initiates partnership programs with them so as to develop and support the local cultural offer.

The Cultural Department has under its authority twenty-six public cultural institutions: fourteen performing arts institutions, three museums (two of national relevance), the Mogoșoaia Palace (the Culture Center at the gates of Bucharest), the metropolitan Library, the Monuments and Tourism patrimony Administration, ArCuB – the Center of Cultural Projects of the Municipality of Bucharest, the Popular School of Art, the Center for the Preservation and Valorisation of Tradition and Popular Creation, the Institute of Oriental Studies, Friederich Schiller House of Culture and the Popular University Ioan I.Dalles.

The relationship between these institutions and the Culture Department of the City Hall is described as mutual collaboration towards drafting strategies and programmes. The Culture Department is also offering financial and logistic support to these institutions.

ArCuB and the Monuments and Tourism Patrimony Administration (AMPT) have important roles in policy recommendations. They are referred to as the main municipal institutions intended to work on outlining recommendations and strategies for the local cultural scene (ArCuB) and the authority in charge with promoting the image of Bucharest as a tourist destination (AMPT).

The main municipal cultural administrative institutions are intended to work on outlining recommendations and strategies for the local cultural scene (ArCuB) and the authority in charge with promoting the image of Bucharest as a tourist destination (AMPT).

Monuments and Tourism Patrimony Administration was created for carrying out activities related to research, specialized assistance and promotion of tourist objectives that

¹⁷² A practical experience of one of the artists NGOs in Bucharest testify almost the opposite: asking for the Municipality support in implementing an art programme for public space in Bucharest in 2006, the result was absolutely zero, not even a reply. This year, the same department (with the same employees) had a very similar attitude.

give personality to the city. As it's officially stated¹⁷³, it collaborates with the Culture Department and the cultural institutions of the City Hall, with the Ministry of Tourism, the Department of Tourism from the Economic Academy of Bucharest and the Faculty of Geographic Studies of the Bucharest University. It aims at "preserving and highlighting the monuments of the capital city, through specific activities in collaboration with the Ministry of Cults and Culture, the Union of Fine Artists, Professional Artists and Architects"¹⁷⁴. It's also meant "*to ensure the augmentation of the legacy of monuments*"¹⁷⁵ in the city.

ArCuB, a public institution founded in 1996 and functioning under the authority of the General Council of Bucharest Municipality, is a unique model of institution in Romania. It is functioning as a "bridge between the local authority and the civil society, the project it organizes having an important socio-educative component and involve a continue dialogue with the civil society"¹⁷⁶.

It "promotes and asserts the cultural identity of the city Bucharest" through organizing "its own cultural programs of the General Council of Bucharest Municipality, from its initiative, as well as the ones ensuing from developing local, regional, national or international collaboration relation"¹⁷⁷.

"As a public institution, ArCuB has, also, as an aim, to educate the public by artistic means, as well as the effective promotion of the young artists who are not included in any traditional institutional structure. ArCuB promotes the less traditional ways of artistic expression, the contemporary works and events having as purpose the revalorization of historical sites, and the discovery of non-conventional spaces."¹⁷⁸

ArCuB, the Center for Cultural Projects of Bucharest Municipality, offers financial and logistic support to other public and/or non-governmental initiatives produces its own events and "participates as co-organizer in the most important national and international events"¹⁷⁹.

¹⁷³ on the official website, www.ampt.ro

¹⁷⁴ www.ampt.ro

¹⁷⁵ Ibidem

¹⁷⁶ As the institution present itself – <http://www.arcub.ro/about.php?sect=1&month=7&year=2009> ,
<http://www.arcub.ro/about.php?sect=1&lang=en>

¹⁷⁷ Ibidem.

¹⁷⁸ Ibidem

¹⁷⁹ Ibidem

In reality¹⁸⁰, the most important component of the projects organized by ArCuB is the entertainment, the cultural programme of ArCuB is focused on festivals and event directed cultural activities, reaching large audience through shows organized in parks, gardens and squares. People are mainly invited to “assist” to the popular shows they are offering to the Bucharesters, like Children’s Day, Easter or Santa Day, Europe’s Day and through bigger events like indoor and outdoor music or theater festivals.

ArCuB is also supposed¹⁸¹ to finance artistic projects proposed by non-governmental organizations. In reality¹⁸², the relationship with the civil sector is not exactly one of ArCuB priorities, the budget being mainly directed towards the organization, producing and implementing of their own projects and participating in the organization of renowned national and international festivals implemented in the capital city.

ArCuB’s yearly agenda is not focused on the social dialogue either¹⁸³. Looking at their programming and the way they present it on the official website, the language used is a poor “wooden language”¹⁸⁴, in a distant and sometimes condescending approach, it looks more like “pane et circus” than an actual tackling of the cultural city identity (declared to be part of the institution’s mission).

No official document specifically outlining the cultural policy of Bucharest at the level of city government.

The local cultural administration provides no definition of culture, no vision for what its place is or should be in the city (nor in the urban development), no other priorities than financing the public cultural institutions and preserving the heritage.

No long-term cultural strategy.

Culture is implicitly understood in terms of the arts and the built heritage and references to its role in urban development are scattered briefly in two general documents: the Development Programme of the Municipality of Bucharest 2009-2012, and the Regional Strategic Framework for Bucharest-Ilfov region 2007-2013¹⁸⁵, a general document for all

¹⁸⁰ Conclusions presented also by the CSCDC study on public space artistic activities in Bucharest during 2003-2008 period (see also page 69 of the present study)

¹⁸¹ as asserted in the presentation on the institution’s website - www.arcub.ro

¹⁸² One of the organizations that approach the staff for information on the procedure for applying for financial support, one staff member replied: “Don’t even bother if you don’t know anybody here”.

¹⁸³ As concluded by the CSCDC study too

¹⁸⁴ “limbaj de lemn” - a Romanian expression designating a type of language using words that don’t have an actual meaning, being just empty forms of speech used in a proper context.

¹⁸⁵ www.pmb.ro

decision-making actors from the public and private sectors concerned with the socio-economic development of the region.

The city policy for culture is implicit, not explicit, contrary to what the city official call “cultural policy”¹⁸⁶. A way to analyze this would be to refer to the so far financed and supported projects (economic analysis), from underlying statements of city officials and the overall present-day situation of the cultural scene, as also debated with NGOs’ direct experience.

In the Development Programme of the Municipality of Bucharest for 2009-2012 there is an accent on the concept of general urban sustainable development, seen as a strategic objective in all policies: “putting to good use the existent resources and contributing to the overall improvement by creating a cohesive system of economic, social and cultural relations”.

In cultural terms, the concept of sustainable development is understood here as “preserving the cultural heritage of the previous *and present generations*”. Even more, the Municipality mentions the “economic and socio-cultural development” as one of the “most important principles ensuring sustainable development”. But everything stops here, the idea is not further developed.

The national cultural policy also emphasizes that culture is “not only seen as one of the key factors of sustainable development, but also as a core indicator of the overall quality of life”¹⁸⁷. The local urban approach follows these lines, but mainly on paper, the practice, as we’ll see a bit further, follows a different logic. If we were to refer only to the lack of research and awareness amongst the local decision-makers about the specific links between culture, social development and economic growth, we would understand that in reality culture is seen as a source of expenditure, a “must” that ought to be “checked” in the budget and, at a practical level, a means for political will and interests to be facilitated.

Culture is seen as additional to the development of other fields, an adornment without any potential by itself to bring social development, social change, economic growth and benefits, also through development of tourism, or a general increase of citizen’s life standards.

Also, the national level documents suggest that cultural policy should be considered a key component of any other general development strategy. However, the reality of the local

¹⁸⁶ it is more a course of actions than actual policy reglementations.

¹⁸⁷ in the country profile of Romania, in Compendium of Cultural Policies in Europe – www.culturalpolicies.net

administration's approach indicates that culture has no prominence in the political discourse at urban level, as it is, for example, the case of London or Barcelona or Lyon.

Bucharest is far from a local administrative statement as: "Culture is the city's heartbeat. It underpins the capital's social, economical and physical dynamism", as it is for London¹⁸⁸. And even farther in the practical reality.

Bucharest's policy is focused on rehabilitation, reconstruction and urban revitalization, translated into big investments in infrastructure and, at a cultural-economic level, the rehabilitation of the Old Center or Historical Center of the city. *Rehabilitation, reconstruction* and *investing in institutional infrastructure* are the key words of the initiatives of the cultural administration of Bucharest in the field. The so-called projects organized, produced and implemented by the officials are rather an automatism of financing an institutional path in culture than an actual investment in the culture of the city and even less in supporting Bucharest's cultural identity.

The main lines of financing culture in Bucharest are: subsidies to public cultural institutions and preserving the built cultural heritage, with an additional budget for the "cultural projects of the city", meaning mostly organizing "big shows", festivals and events for big audiences¹⁸⁹.

The implicit cultural policy of Bucharest is built more on institutionalist vision, rather "traditional", which favors "safe" culture as managed by public institutions. Even though the country's cultural policy speaks of the promotion and development of contemporary creations and support for creators, none of the City Hall's documents mention anything about this topic. The two policies are definitely not organically intertwined.

The institutional logic of the city's administration, the outdated structure of the cultural city administration, is occupied now mainly with saving the forms of functioning rather than researching, developing or creating new forms of organization, is interested more in saving out the old public funded institutions under its authority rather than innovating, reorganizing, thinking about and trying to complement the "mainstream" with an "alternative" approach, further developing through engaging in a real dialogue with the private sector, the civil society and even individuals.

¹⁸⁸ www.london.gov.uk

¹⁸⁹ as seen on ArCuB 2009 (and other years) Agenda. The city's cultural programmes center continues to see city's cultural mainly as a series of event-like projects, presented in a condescending approach and based on big audience logic.

The city administration is still reluctant to funding activities perceived as “marginal”, often aimed at disadvantaged social groups, innovative or experimental, one superficial exception being the financing of the “Kartier” programme of urban culture, managed by the Youth Center of the Metropolitan Library, one of the subordinated public institutions.

An alternative to permanent financing of theater halls, concert halls and other built-based traditional art institutions could be a greater use of public and open spaces, temporary structures and buildings, with an interdisciplinary approach to projects, that could free up resources for funding more initiatives, especially participatory and decentralized cultural activities and projects.

The issue of new alternative cultural spaces (e.g., in abandoned factories) seems totally unknown to the local cultural administrative institutions (Culture Department of the City Hall, ArCuB and AMPT), despite the fact that the Center for Studies and Research in the Domain of Culture (CSCDC), found under the authority of the Ministry of Culture, Cults and National Heritage has pointed out the potential of the post-industrial spaces to be converted into realms for new artistic effervescence contributing to community development¹⁹⁰.

Even though the Culture Department of the City Hall is supposed to maintain a close collaboration with other departments (as described in the competencies’ section), with various ministries and their affiliated institutions and with non-governmental organizations acting in the field, there is not such a communication, which shortens the possibility of having an integrated approach to culture, giving legitimacy to solutions and strategies.

The Regional Strategic Framework stresses out that the urban issues should be dealt with in an interdisciplinary approach, cutting across sectors and departments of the local administration. However, according to a representant of the ATU¹⁹¹ (Association of Urban Transition), the official approach to culture still suffers (to a very large extend) of “sectorialism”, ignoring the interdisciplinary in culture as well as cooperation and participative decision-making process with the engaging of civil society.

Furthermore, the City Hall functions on a principle of “don’t touch”, as opposed to the “please touch” principle proposed by Eduard Miralles, Head of External Affairs at the Cultural Department of Barcelona, calling for a new relationship between culture, policies and

¹⁹⁰ “Barometer of Cultural Consumption” (2006) - www.culturamet.ro

¹⁹¹ one of the initiators of the platform “Together for a better city”, that last year submitted the most complete proposition for the Municipality, comprising issues, musts and measures to be included in the city’s renewal policy, the so-called “Pact for Bucharest”. Started with 21 NGOs, the platform comprises now 36 members (all from the non-governmental sector).

citizenship. The bases the city's cultural administrative institutions are functioning are rather of theoretical and superficial forms of respect towards civil society actors, refusing genuine cooperation and participation.

Even though the Culture Department of the City Hall and its two main collaborative institutions (ArCuB and AMPT) are meant to work on and outline recommendations and strategies for the local cultural scene, the director of the department admits in an informal interview that there are no such capacities in the institution, to carry out researches on which to base any possible recommendations. No actual study or mapping of the existing situation, of the actual cultural needs of the city population, of the civil society actors' activities, results and needs, of possible effects of implementations of different policies, of different approaches on the already drawn policies (at national and regional levels), none of those are actually taken into consideration. The activity of the Culture Department, as much as of the other two institutions, is characterized by the lack of communication with other cultural research institutions, such as the CSCDC (the Center for Studies and Research in Culture). Their studies could have given a very important insight and very interesting possible new approaches for their cultural activity in the city, but the inertia of the system and of the people found in the same strategic public function is blocking any development or institutional change. This has also another consequence: the lack of trust of individuals and civil society actors to involve in debating issues with this slow machinery of the local government, basically politically driven, a consequence which becomes also a cause for the status quo of the city, perpetuating the "vicious circle" the city life is found into.

Other important issues are to be discussed in this matter, like the inequity of cultural coverage between the center and the margins of the city, despite the concept of "polycentrism as a way of cancelling the peripheries", depicted in the Regional Strategic framework for 2007-2013. An important factor here could be the administrative division of the city into the 6 districts, 6 "pie-slices" including a part of the center and peripheries. The center is inevitably privileged 7 times: ones by the Municipality and 6 times by the 6 districts' government. A possible solution can be found in the history of the city, when it had a central zone and a peripheral one. The present asks for more than 1 peripheral zone delimitation, but it's definitely an area that should be administered differently from the center and that will bring an important added value to the city identity if nourished and encouraged to manifest.

Another issue to be dealt with very soon would be a coherent tourism strategy for Bucharest. The Mayor has turned towards the Prague model for the rehabilitation of the Old Center and, together with the Minister of Tourism is negotiating a similar approach for the

city's tourist identity. Which is, from the beginning, a doomed one, because of the superficial consideration of the local features and also because it is done without consulting any other actors in the field and the connected ones, like the culture. Even only a real dialogue with the civil society could bring very soon much more appropriate solutions for the touristic revigoration of the city, since (as we'll further see); the civil actors have already come up with some perspectives¹⁹².

II.9.4. The civil sector approach

Even though the CSCDC study on artistic manifestations in public space concludes that there is a total lack of interest from the local authorities to include a dialogue with the audience in their organisation of such events, and that the difference between Bucharest and other European cities success into the urban development through integrating the public art in their urban policies has a cause in the "weak development of the local civil society", what it fails to see is that NGOs are quite active in the area, presenting to the local authorities several proposals of urban planning for the public spaces in Bucharest or art projects to be implemented in public space with different forms of engaging citizens participation. Some have already been implemented, but the lack of interest and support from the central administration representants have kept them at low dimensions and rates of frequency.

Urbanistic projects like Bucharest 2000 or T.U.B. (Transcentral Urban Bucuresti) have been abandoned or very little parts implemented because of the lack of will from the central local authorities.

Other organisations have understood very quickly that the support of the central local cultural authorities will not be soon coming, so they turned to the private support. Thus, they succeeded to implement artistic interventions like Bucharest metroART, in one of the metro stations in the city. The economic crisis, though, has pushed a stand-by button for the interventions in the second one.

¹⁹² "The Pact for Bucharest" is a local initiative of a group of NGOs preoccupied by the sustainable development of Bucharest. Through this initiative, 36 organizations - grouped under the name "Together for a better city" Platform - have proposed to the local authorities a set of measures that have to be taken for a natural urban development. In 2008, all candidates for the local elections signed the Pact. None of the proposed measures has yet been taken. See the text in the Appendix of the present paper.

II.9.4.1 Public space under public debate – a first step in citizens' participation?

Another type of civic attitude is taken by the NGOs and some public institutions in Bucharest, which is the public debate on the possible meanings of public space, on its appropriation to oneself, on its possible uses and on citizens' participation in the process of urban revitalization.

Public debate is also a result of several few initiatives, like for example the follow-up of an artistic “pilot-project” called “Spațiul public București / Public Art Bucharest”¹⁹³.

Several established artists, like Mircea Cantor, Anetta Mona Chisa / Lucia Tkáčová, Nicoleta Esinencu, Daniel Knorr, Dan Perjovschi, Lia Perjovschi and H.arta (an artists' group from Timișoara), have been invited to propose a series of different projects for or on the public space in Bucharest, and were developed in the capital city of Romania during 2007.

Curated by Marius Babias (N.B.K. director) and Sabine Hentzsch (director of Goethe-Istitut in Bucharest), Public Art Bucharest / Spațiul Public București was conceived as a pilot project and consisted of a series of artistic interventions, debates and actions.

The project considered the city within its main characteristics¹⁹⁴, being one of the fastest growing cities in Europe, but where the recent past and the present have released “great tensions in architecture, city planning, and social policy”¹⁹⁵.

Public space of the city was considered mainly as a space of interaction, “defined by the social interaction of the residents and the ways in which these tensions are perceived and reacted to”.

Conceived as “a platform for interdisciplinary debates intended to inspire critical engagement with political and social factors that define the notion of democracy and publicity”, the approach of the project was directed towards the “unresolved questions of the recent communist past and current processes of transformation”, exploring them in artistically approaches, doubled by public debates that would explore “how public art could encourage a critical engagement with the dominant structures of power active in contemporary society”. The project was aiming at “confronting the public with social developments capable of initiating open discussion and emphasizing cultural contributions to the progress of

¹⁹³ even though the proper English translation would have been Public Space Bucharest

¹⁹⁴ as we have tried to emphasize in the dedicated chapters

¹⁹⁵ as stated in the project presentation – www.spatiul-public.ro

democracy” and exploring “how public art could encourage a critical engagement with the dominant structures of power active in contemporary society”.

Several public, private and civil organizations have joined in: Goethe-Institut Bukarest, Romanian Cultural Institut (ICR), Allianz Kulturstiftung, IDEA Publishing House, e-cart.ro. The 2007 actions of the project were financially supported by the cultural programme of the German EU Council Presidency through the German Federal Foreign Office and Erste Foundation, Vienna.

Even at a first glimpse, one cannot help to notice that the project wasn't supported in any way by the local public government, or interacting with it.

At a closer look, even though the project was intended to be focused on the social interactions between the inhabitants mediated by the city space, thus defining itself as a public space, only one of the projects, the “project space project” of the Timișoara group has actually involved a dialogue with a significant segment of the main actors of the public space – the inhabitants. The *project space*¹⁹⁶ has continued throughout these years, as “a meeting and information point, an archive, a place for presentations and debates, thus representing both a platform for the overall project and an “artistic project” in itself”.

Using city's streets, squares, public transportation, some public and private institutions and mass-media as support channels, the project had 3 main objectives:

1. to encourage Bucharest to keep up with the evolution of contemporary art and to develop an interest towards public space;
2. on a short term, to create an autonomous initiative regarding arts in public space;
3. on longer term, this autonomous initiative to allow continuous implementation of projects in public space.¹⁹⁷

Public Art Bucharest 2007 materialized into: a symposium, two artists' residencies, a public screening of Anetta Mona Chișa's work *What the Fuck Are You Staring at?!¹⁹⁸*, the launching of the official website, www.spatiul-public.ro, Dan Perjovschi's *Monument (History/Hysteria 2)¹⁹⁹*, Daniel Knorr's *Trams and Institutions²⁰⁰*, Mircea Cantor's *Tăcerea Mieilor/ Silence of the Lambs²⁰¹*, Șerban Sturza & Virgil Scripcariu's *Landscape in the City's*

¹⁹⁶ http://www.spatiul-public.ro/eng/harta_PROJECT%20SPACE/harta_PROJECT-SPACE.html and <http://www.projectsacebucharestlogspot.com>

¹⁹⁷ all 3 objectives were also part of another artistic platform for Bucharest public space, initiated in 2006 by a group of young artists organized into an artists Association and supported by private sector representants in Bucharest. See more on page 92 et al.

¹⁹⁸ http://www.spatiul-public.ro/eng/anetta_v/anetta_v.html

¹⁹⁹ http://www.spatiul-public.ro/eng/perjovschi_p/perjo_proiect.html

²⁰⁰ http://www.spatiul-public.ro/eng/daniel_p/daniel_p.html

²⁰¹ http://www.spatiul-public.ro/eng/cantor_p/cantor_p.html

backyard project²⁰², Lia Perjovschi's *Contemporary Art Archive / Center for Art Analysis 1985-2007*²⁰³, Nicoleta Esinencu's *A(II)Rh* project²⁰⁴ and a series of artists' books published by IDEA Publishing House Cluj and Walther König Cologne, 2007. Also, the launching of the project was the occasion of bringing together several Romanian and international public figures, amongst which Horia-Roman Patapievici, president of ICR (Romanian Cultural Institute), Serban Sturdza, president of O.A.R. (Romanian Order of Architects), Marlis Dreverman, the cultural representant of Wuppertal town, and the German artist, Olaf Metz, "teaching us the German model", as the press of the time was stating²⁰⁵. The following projects were presented as going to address to a wider public, more complex than the usual contemporary art public and in a permanent flow. The artists' interventions were intended to enter into the everyday life activities of the city's inhabitants and interrupting the social routine. They were about to "confront the public with a critical discourse and determine it to assume an active role in the practice of a democratic exercise and in defining social relations". But, in spite of the beautiful phrasing and documented discourse of the platform, the actual everyday life of the inhabitants didn't feel much of the interactive projects, the "wide public" referring to remaining much closer to the usual contemporary art public than stated.

The pilot-project experience made the organizers learn that "this is not something that can be done for a couple of months and then just declare it closed, you have to engage in a long run work in order to at least hope in a sort of a real effect"²⁰⁶. In March 2009, "the only nomad bar in Bucharest", as it was called by a central newspaper, "Café-Bar Manifest", a platform of the "Department for Arts in Public Space" programme has started. "The communism didn't happen - yet", "Genealogies of postcommunism", "Public Image" and "What (else) is there to be done" are the topics of the public debates yet implemented. The programme is coordinated by E-cart.ro Association in partnership with Goethe-Institut Bukarest, Sinaia European Center for Culture and Romanian Union for Architects and supported by Erste Foundation.

Issued from the *Public Art Bucharest 2007* project, the *Department for Arts in Public Space* programme has focused on one of the projects' first objectives, that of creating a long run structure in order to implement contemporary art projects in public space, like those of the

²⁰² <http://www.spatiul-public.ro/eng/sturza/sturza.html>

²⁰³ http://www.spatiul-public.ro/eng/lia_p/lia_proiect.html

²⁰⁴ http://www.spatiul-public.ro/eng/nicoleta_p/nicoleta_p.html

²⁰⁵ <http://www.spatiul-public.ro/eng/loap/loap.html>

²⁰⁶ As stated Raluca Voinea, the author of the concept of the programme, in an informal interviewing.

initial project, “essential for the change of paradigm regarding the social dialogue and public art in Romania”²⁰⁷.

The series of public debates represents one platform of the programme, to be followed by a series of interventions commissioned to Romanian and foreign artists, to be implemented in Bucharest and other places in the country, and a collection of published books, “arts for everybody”²⁰⁸.

The beginning of the adventure of this new programme already changed the first approach of the organizers. They soon realized that “Bucharest is not Paris or Berlin and that there are few places where we can go with this kind of programme”²⁰⁹ and, in spite of their “idealism”, they found themselves forced to withdraw from the margins and renounce to their first choice for the grounds of the series of public debates to take place. They soon realized also that there will take some time till they “will actually have participants, not just audience”. They turned more towards a Bucharest reality, changing their initial “list of subjects and possible guests (the majority were from abroad)”, on one hand because of the limited financial resources of the project, but also realizing that “it’s much more important to discuss about the urgent matters here and now, together with the local people, with whom we already share a common territory or those whom we would like to meet.” At the last public debate, on “What (else) is there to be done?”, they realized the common territory “is more about our and others political, social and artistically essays not to resign in front of the consumption capitalism as a final and definite solution”.

II.9.4.2. Architects’ dreams

T.U.B. – “a brand for Bucharest, an essay to raise community awareness about what Bucharest can become and how the city can be used by the community”²¹⁰ – was first presented in the 2007 edition of the Architecture Annual in Bucharest.

²⁰⁷ [http://www.e-](http://www.e-cart.ro/asociatia/ro/noutati/Departamentul%20pentru%20Arta%20C3%AEEn%20Spatiu%20Public_mar09.pdf)

[cart.ro/asociatia/ro/noutati/Departamentul%20pentru%20Arta%20C3%AEEn%20Spatiu%20Public_mar09.pdf](http://www.e-cart.ro/asociatia/ro/noutati/Departamentul%20pentru%20Arta%20C3%AEEn%20Spatiu%20Public_mar09.pdf)

²⁰⁸ on the model of *Biblioteca pentru toți* (library for everybody) book collection.

²⁰⁹ Raluca Voinea (see note 204)

²¹⁰ Mario Kuibus, managing partner of Re-ACT Now, one of the 14 architects’ offices involved in the project, in an interview - <http://www.hotnews.ro/stiri-arhiva-1071376-tub-proiect-radical-transformare-bucurestiului.htm> .

As part of the urban revitalization of the capital city aimed by the project, it proposes to create in the center of the city a 9.5 kilometers long “coherent cultural trajectory for bicycles²¹¹ and pedestrians”²¹², starting from Romană Square till near the flowers market in George Coșbuc, right in the back of Casa Poporului (Parliament Palace), in what is left of the old Dearu Spirii neighbourhood, destroyed (together with an authentic Bucharest spirit) during the 1980s communists urban re-systematization process. Without proposing to create an essential pedestrian zone, the project aimed at creating “a street of the man, of pedestrian and bicyclist, without discomforts and permanent cars noise”²¹³, “a brand to be found everywhere” and physically marked with the color red painted on the pavement.

The project also proposed to develop a series of community public spaces, called “Urban Chambers”, “zones of rest or leisure”, intended to host events like film, dance or music festivals. “We want chambers of traditional culture, of alternative culture, academic chambers, chambers of contemporary culture, as it could be the zone of MNAC”²¹⁴. “The events that will be implemented from then on would be more important, through the awareness of these chambers. They would be punctually developed much better”²¹⁵.

The created areas would have “the structure of an open air mall”, a “longitudinal mall”, which will immediately attract the small business and the youngster from the actual malls where an important percentage of them got used to spend their leisure time.

T.U.B. intends to use a multitude of expressions, starting from the drawings on the pavement and urban furniture till encouraging the use of public transportation instead of the personal car and the creation of a coherent circuit. It also proposes the creation of the distinct urban chambers and thus creating “specialized areas”, soon to enter into the habits of inhabitants and the pleasure of tourists.

Most of the specialists consider that the big advantage of the city is its diversity, from the aspect of functional division of the urban areas, as much as from aesthetical, architectural perspective. What it misses is the thing that connects all together, and T.U.B. is proposing one solution for it.

²¹¹ The “invasion” of cars in the city has forced architects to focus on the alternative and ecological means of transportation, which has proven to be the right direction the citizens were also moving towards. A very big number of bicyclists are now circulating in the city, encouraged also by the bicycle ways delimited in the past couple of years (a civil initiative helped out by European reglementation) several areas in the city, mainly on the walk paths (still invaded by cars). 3 Rent a bike service points have open up in the 1st District only this summer.

²¹² Idem

²¹³ Idem

²¹⁴ Ibidem. MNAC – The National Museum of Contemporary Art functions in a modified wing of the House of People (Parliament Palace).

²¹⁵ Idem

In May 2008, Bucharest General Council has decided to support the initiative, to mediate the partnership with the private sector and to facilitate its implementation. The changes of the local government political party by the end of the year and the economical crisis of the 2009 have put the project on stand-by.

In the 2009 Annual of Architecture in Bucharest, organized around the theme of public space, a participative project called “Bucureștiul posibil” (The Possible Bucharest²¹⁶) was launched. “Public space is plenty”, the organizers stated at the launching, “as long as there are ideas regarding its use”. The project started with a sort of an open call for ideas of possible use of public space of Bucharest. “Possible Bucharest” is declared to non-discriminatively “belong to all those that wish to have something (even small) to do with the development of the city”²¹⁷, considering public space as a “participative space, that is defining in relationship with all citizens’ wishes and expectations”, a Bucharest with all sorts of spaces – playgrounds, spaces for open air concerts, artistic spaces, alternative spaces or simply “nice places to drink coffee and tea, big enough to park the car, quite places for reading – spaces to live urbanely”²¹⁸.

The first step would be to for the citizens to actually express their needs and wishes, the project proposing a creative way to do it, instead of the re-active manner in which, from time to time, the citizens of the capital city have manifested before. “Let’s take a distance for a moment from the obvious problems of the city, from protests and blaming, in order to discover what we want from the city and how we imagine it”²¹⁹, the organizers (Iglomedia) have launched their proposal, without believing in utopic overnight solving of the problems or changing Bucharest, aiming more to “revigorate our urban minds”²²⁰. “Is this a beginning of a revolution in Bucharest urbanism?” is asking herself one voice of the public, transformed now into participant and creator.

Possible Bucharest is a project of citizens’ participation to remodeling, through creative means, the city they share. It is also an urban investigation on how Bucharesters perceive their city and also an essay to bring together a community “from different disciplinary areas, which had and have initiatives to share, projects and ideas of interventions

²¹⁶ The French Architects, urbanists and artists Association, Bruit du frigo, a Bordeaux – les Ateliers d’Urbanism Utopique the proposals

²¹⁷ <http://www.bucurestiulposibil.ro/2009/05/14/bucurestiul-posibil-manifest/>

²¹⁸ Ibidem

²¹⁹ Ibidem

²²⁰ Ibidem

for urban spaces in Bucharest”²²¹. Bringing together more than just specialists from architecture or urbanism is one of the strongest points of the project. It is conceived to develop on 2 stages: an on-line series of proposals (internet has already become the best functional public space) and commissioning architecture offices to develop the proposals, followed by the presentation of the architectural projects on line (which should happen somewhere at the end of the year). The physical product of the project should be a project album of Bucharest saw through the imagination and desires of its citizens.

The organizers expect and encourage the proposals for punctual parts of the city, presented in any kind language (written, photos, plans etc.), simple or a bit more developed ideas, but not elaborated or based on feasibility studies of any kind. The proposals were also guided out through a set of questions like: “How would you make friendlier House of People?” or “Give us an idea for the use of Hotel Cismigiu²²²”, “How would you like to be the Art Museum and University Library area? Instead of the “Stake”, let’s say” or “What ideas do you have for Dambovitza?”²²³

“Possible Bucharest” seems to be (at least so far) one of the widest participative projects destined to public space in Bucharest.

Other similar initiatives have covered different areas, but mainly at a first level of participation: raising awareness and small punctual contributions: prospecting the city through photography projects: “București ID” (aiming to map forgotten or unknown public spaces with great potential, in order to “activate” them through participants, public and users) or “Bucureștiul meu drag” (My dear Bucharest) (focused on a more “historical” perspective, of a more nostalgic approach – old Bucharest transpiring through the present).

II.9.4.3 Visual artists’ dreams

Another interesting and unique initiative of the civil sector in Bucharest is *I love Bucharest* public art programme²²⁴, focused on temporary or longer lasting participative art interventions and participatory cultural activities in public spaces in the city, aiming to revive

²²¹ www.bucurestiulposibil.ro

²²² A beautiful XIXth century building found in ruins for over 6 years, a former high-class hotel.

²²³ A set of questions proposed by an on-line publication very much involved in the cultural and urban life of the city – www.metropotam.ro

²²⁴ www.ilovebucharest.org, www.ilovebucharest.blogspot.com

certain punctual spaces, raising citizens awareness and thus engaging citizens in pro-active manners of re-appropriating and re-defining urban public space.

Initiated in autumn 2005, the programme was first an idea of a group of visual artists to offer a plus of color to the generally gray public space of Bucharest, through contemporary art projects and interventions, and engaging the public into their implementation, thus beginning a process of raising awareness on the meaning and possibilities of functions and aesthetics of public space around the city.

It started with a community-base art project²²⁵, develop together with a British art organization, Free Form Arts Trust in London, a much experimented not-for-profit organization²²⁶.

At the time, the art scene and, even more, public space was very little taken into consideration by all sectors, private, public or civil. The public art scene was still represented by “monuments”.

The group of around 20 young artists, at the beginning of their struggle with the reality outside the formal educational system, have come up with ideas to change the face of the city or animate it in several designated points: mainly projects of art interventions, but also projects of creating city’s landmarks, public screening of contemporary art works (involving also an educative process and thus, an audience development), projects of alternative playgrounds for children or participative projects. They have all been presented to the public in a couple of exhibitions²²⁷, where the audience expressed their choices and the artists started to implement them.

The artists also found themselves forced to become managers (they have also been helped out by few members with more related abilities, but they mainly did it by themselves), in a world of no procedures, no real reglementations for supporting initiatives like this from the public sector. They soon realized they have to put together an NGO in order to access funding – private and public. They have presented themselves to the local public administrative institutions (ArCuB and the Cultural Direction of the City), their representants ensuring them of “all the support”. But, in reality, the funding wasn’t at all easy to get, on one hand because of the lack of experience in this beaurocratic and specialized (“wooden”) language, on the other hand because of the specific lack of interest of the public institutions in supporting civil initiatives for the public realm of the city. The support came from the private

²²⁵ the project mentioned in the beginning of this paper.

²²⁶ developing community art projects in U.K. for over 30 years.

²²⁷ The means to address the public remained within the classical artistic means, the group being formed, as we’ve seen, of young bachelors of the traditional educational system.

sector, which had immediately become interested in the visibility the projects were offering. Also, after long battles and perceiving the aesthetic consequences and the public's embrace of the projects, some public institutions²²⁸ have become partners and supporters of *I love Bucharest* projects and actions. But, as the experience has taught them, the old communistic traces are pretty much active in the public institutions in Bucharest. The biggest, longer and toughest one was SC METROREX SA, the administrator of the metro system in the capital city, an actual living model of the communistic public institutions.

“Bucharest metroART”, a project destined to the metro space, a public space perceived almost entirely as a pure utilitarian and transitory space, which the artists wanted to transform into a vivid, beautiful and cheerful space, ready to host cultural projects²²⁹. The project was proposing art interventions into the space of two metro stations (for the beginning, the public feedback determining whether the project should continue in other metro stations too). The project started with a public enquiry upon the needs and expectations of the metro users, the results being overwhelming – the big majority wanted a change at aesthetical level, a more cheerful and warmer atmosphere. The first metro station project (art interventions in Gara de Nord metro station, connected to the main railway station) was conceived to include two components, one of the artists and one of the people – active participants – through drawings created during a public animation. After 6 months of negotiations, Metrorex finally agreed to an abridged version of the project, approving only the artists' creations. It was a big victory, not only for the I love Bucharest group, but also for the civil sector in general, because of the precedent that was created, the closed beaurocratic institution of Metrorex²³⁰ being now (at least theoretically) ready to engage with other cultural project within its public space, with one of the biggest daily human traffic. In a more realistic perspective, the victory of the artists was very much influenced by the personal interests of the Minister of Transportation²³¹ at the time and the electoral stakes that the project was facilitating²³².

The project had an important feedback: mass media, public, websites, personal blogs, comments of all sorts were pro and contra²³³ to the initiative.

²²⁸ like National Theater in Bucharest or the University in Bucharest

²²⁹ www.bucharestmetroart.blogspot.com

²³⁰ the initial total refuse of Metrorex in front of the artists' initiative was: “There is no procedure for that”! The institution wasn't able to conclude any contract with a non-governmental organization.

²³¹ Metrorex is a public institution subordinated to the Ministry of Transportation.

²³² That also played an important role several times along the implementation of the project.

²³³ Some of the contras were pretty much confused with the financial sources of the project. It was implemented with 100% private funds (sponsorships), but some of the voices were deploring the use of public money into painting walls instead of dealing with the poverty around. Besides the confusion, a true problem arose here: is it true that this kind of artistic intervention may contribute to a better living? The artists answer: YES. Because a better state of spirit, a happier face, one more smile are essential parts of it.

The second metro station intended to be the space of artistic interventions is Piața Victoriei (Victory Square), a very important public space also because of the possible cultural touristic incentive, three main national museums²³⁴ being located in the immediate area. The project intended to use the outside motives (the museums' collections) into the artistic projects proposed for intervention in the metro station. It was developed in 3 stages, 2 of them being already implemented. First stage produced several artistic objects and installations, as a result of a series of artistic workshops conducted by the group of artists with around 50 children in every of the 3 museums perimeters and based on the museums' collections. The second stage was the elaboration of concepts of artistic interventions for the metro station, projects elaborated based on the products of the first stage and proposed by the group of artists to the public judgment within an exhibition. Everything was very much appreciated by the public and the media, a very big number of visitors have expressed their choice between the 23 projects proposed, alongside with the choice of the directly involved partners (museums, Metrorex, media partner and main sponsor) and 10 of them have been chosen to be implemented. But, the economic crisis forced the sponsor to withdraw the financial support for it, so at the present everything is blocked²³⁵. The project is presently in a stand-by position also because of the great energy and health consumption of the members of the leading team – artists found themselves forced to transform into managers and to deal with a most unfriendly medium for the success of their contribution to the revitalization of a segment of the public space of the capital city of a new European country.

Other projects implemented by the I love Bucharest group also deserves our attention: *Draw for Bucharest*, a participatory project finalized with a mash of 620 square meters exposed in the center of the city, on one façade of the University of Bucharest, *Book Street*, another art interventions project, implemented in a specific area (the bouquinists), that actually revived it, lots of people coming to see the new stencils on the metal boxes of the sales and the wise words on the walls, and also buying some of the old books and music offer of the bouquinists.

I love Bucharest is a more accessible version of contemporary arts in public space project, when comparing with the Spatiul Public Bucuresti/Public Space Bucharest pilot-project, and that's why it had more success and continues to function, propose and implement

²³⁴ National Museum of Natural History, National Geology Museum and the Romanian Peasant Museum.

²³⁵ Because of the delay of the formal approval of Metrorex for the use of the space for the implementation of the public chosen artistic interventions, the budget of the project wasn't ready on time so it could be submitted to the AFCN (National Cultural Fund Administrative agency) funding session in the beginning of 2009, which would be insufficient anyway, the 10 interventions asking for an important budgeting in order to reach a certain standard of quality product.

artistic projects in public space of the city. It is also based on a dialogue with the citizens, continuing to provoke and invites to engage in the development and implementation of projects, thus contributing to the development of civic conscience and social and intercultural dialogue.

Starting with 2007, the year that Romania was accepted as a full member of the EU – the public scene in Bucharest entered in a sort of a civil frenzy: lots of associations – students, artists, urbanists had something to say about public realm, usually critics, everybody wanted to change something and also proposing: Plans, Pacts²³⁶, programmes, projects – with very precise ideas. 2009 – they turned back to a stage that was omitted – the population – the public debate – what exactly are the needs, the expectations, the desires, the ideas of the citizens, of the beneficiaries of all the projects proposed for public space of Bucharest or already implemented.

Meanwhile, groups and associations implement all sorts of programmes²³⁷, projects, events²³⁸ and artistic manifestations in the public space in Bucharest, regaining spaces, reinventing and reviving them, bringing forward for the public, as the main beneficiary, lots of exceptional Romanian and foreign artists and arts projects, contributing to the re-appropriation of public space and forcing citizens participation into the life of the city, that local public administration is still not so willing to share.

²³⁶ A “Pact for Bucharest” was presented to the Municipality in 2008, marking an important point in the civic participation into the development of urban policy of the city. See the text in the Appendix.

²³⁷ va urma and Uranus-Rahova, Save or Cancel, Bucharest ID, Possible Bucharest, The Department for Art in Public Space, My dear Bucharest (Bucurestiul meu drag) et al.

²³⁸ One of the main cultural and artistic events, organised already for 4 years in a row, is *Street Delivery*, an annual weekend of mainly non-governmental artistically and architectural urban action. Started as an experiment, but also as a declaration, as an action taken by the citizens – “We close the streets for the cars and open it for the people” – the event developed quickly into a platform for presentation, interaction, public debate and, basically, feeling good and developing small actions together, of more and more individuals, groups and NGOs activating in the fields of architecture, visual arts, music, theater, environment, underground or alternative domains, part of the urban life of the city. Street Delivery, an initiative of a civil organization (the Romanian Architects Order) and a private business (Carturesti bookshops) has become an annual tradition, “invading” other cities, such as Timisoara.

III. CONCLUSIONS AND POSSIBLE RECCOMENDATIONS

In the nowadays urban societies, the cultural policies compensated with a mature artistic community essentially contribute to the maturation of the civil society and of individuals as citizens, as agents of the city life in all its forms. As we have seen throughout the present paper, in a democracy, the civil society actions and activities must be supported and encouraged by a local urban responsible cultural policy, which *malheureusement* doesn't yet happen in the city of Bucharest, new geographical, political and economic European city. Different reasons, like the legacy, the transition, the self absorbed public actors, the lack of experience, the lack of proper education in the field, the nepotism, the system based on personal relations and favoritisms etc. had added to the lack of political will in the case of culture in the capital city, against the recommended approach directed to the arts in public space (as a space of dialogue, of joining together, of learning, absorbing, developing) as playing an essential regulatory role in the cultural life and identity of the city.

Bucharest is a city where even the idea of sustainability is a "fresh entry", and at public policy level, it only includes the first three pillars: economy, environment, social inclusion. Culture with its forms is still yet to be considered as an urban priority, even though the local administration takes pride in all sorts of arts manifestations, but mainly based on the advantage created by the national dimension that Bucharest, as the capital city of Romania, is benefiting from. The civil society is at its first steps of constituting into important leaders of opinion, into groups of interest that could influence and participate into the local policy decision-making process, even though the political is interested in sharing responsibilities only when an electoral stake appears on the horizon. But even when taking their first steps, the representants of civil society, when it comes to arts, have a rather egocentric manner of expression and manifestation. Both local administration of the city and the civil society have an elitist approach to the urban issues, using lots of their resources on affirming and ensuring the "property" of the idea, organization and implementation of the policy measures, actions, activities, manifestations.

Public space is used not as much as a space of dialogue as a space of self affirmation of different cultural actors (local administration, NGOs, private business, groups or individuals). A series of public debates on the rethinking and re-appropriation of public space has currently been triggered, but the approach remains rather poor, being focused mainly on the past, on general theories and external realities rather than on the local reality, based on a

common level of knowledge, thus actually establishing a common ground. A same elitist approach here. Furthermore, considering public space and the role of essential catalyst that arts play in the individual civic conscience development and personal involvement in the city life, we observe that there is little interest of the “high theoreticians” of the civil society to share their knowledge with the “art makers”, the artists, managers etc., even less to the large segment of the public space users – the citizens, other than in official “high class” public events (generally, there is very little dialogue between the theoreticians and the practitioners). Even when it comes to artists, a general approach is rather elitist, using unapproachable contemporary art means and expressions, but their initiatives (with few exceptions), remain distant, punctual, ephemeral and sometimes with no actual feedback of the population. Also, arts have entered neighborhoods only at superficial level, with one, but very important exception, the rehabilitation project of Uranus-Rahova, part of the “va urma” project, a very important successful ongoing partnership between civic and private sectors. The two sectors seem to work very good together, also in other projects developed in public spaces, but the fluctuation of the economics of the last year, for example, gives an additional fragility to an already fragile dialogue. The public sector should enter and guaranty the partnerships too.

In the process of regaining and re-appropriating of public space, arts play an essential role, of catalyst of social cohesion and mediator between the individual and the impersonal notion of the city, possibly mediating also the sharing of the urban policy decision-making process, enabling the individual to overcome his/her own fears cultivated by the former administrative system (that are still visible) and the games of power, encouraging and stimulating the imagination and offering the specific means to express their desires and expectations regarding this shared urban space. It permits and nourishes the development of a common ground, of a common space and of a common set of civic and aesthetic values.

The overview on the local cultural administration and the official approach to cultural activities can be summarized into the following negative aspects of the local administration approach on culture:

- no official document outlining the cultural policy at city level;
- no explicit definition of culture (implicitly, none for the arts in public space);
- no long-term vision of the place of culture in the city, no long-term objectives or strategies;
- no prominence of culture in general plans of urban sustainable development;
- institutional logic at the base of the financing strategies

- approach mostly limited to the preservation of the built heritage
- no support for contemporary non-mainstream creation (support only for traditional values – folklore and large scale events)
- great misbalance between the center and the peripheries’ developed cultural activities
- no coherent strategy for the development of a city cultural identity or branding
- no actual consideration of a city’s cultural tourism, but rather of a mass tourism
- no genuine understanding nor consideration of the economic impact of culture
- no concept of creative city
- no integrated participative approach to culture;
- no practical interest for cooperation with private and civil sectors for developing cultural actions or outlining and developing local cultural policies and strategies
- no empowerment or transparency for the participation of civil society in decision-making processes (no actual decision-making process – only decisions)
- condescending and “wooden-language” approach to the other actors and audience
- no research on the actual cultural needs at city level, no communication with research institutes, no drafting for development of cultural offer and audience development in all areas of the city
- overall incongruent reflection of the national cultural policy
- no affiliation to European or international frameworks and/or networks dealing with cultural policy issues (such as Agenda 21 for culture, Eurocities).

In some perspective, the present cultural policy of Bucharest seem to bear the features that Bianchini (1999) has depicted for the 1940s-1960s period in European cities cultural policy: emphasizing of the tradition and public subsidy to the built institutions in the central part of the city; but also of the ‘70s-‘80s period, making the first steps toward participatory culture approach. The model of cultural animations, applied in order to encourage participation, have been “borrowed” in the local administration cultural manifestations, but it has been directed rather towards a manipulative end than towards its initial purpose, of encouragement and ground for individual expression and community dialogue. Bucharest public approach is also far from the “creative city” approach, even though the official documents talk about it. It’s only based on a “at least we talk about” attitude, than a true dedicated policy.

The 20 years delay of the Romanian capital city can be overcome faster if the approach would start from the actual local reality instead of referring to other’s experience

and borrowing forms without actual context to be applied on, thus lacking in content. The focus should be on community development, real participation, neighborhood development, decentralization, democratization of urban space, revitalization of public social life, and maybe creating of a new identity.

Public space is able to mediate this kind of process. As we stated earlier, public spaces are spaces of social interaction, of identity (monuments), of debate (cafés), spaces of purchasing or inquiring (like shopping malls), spaces of entertainment (squares, parks, used as grounds for festivals or other events) or simply spaces for “showing up” (like pedestrian streets). In Bucharest, monuments are used to state personal or groups’ interest (as in the case of the “Resurrection Memorial”), cafés have started to fulfill the mission of mediating public debates in an organized manner (such as in the case of the Department for Arts in Public Space series of meetings and the more recent NGO Festival). The shopping malls are far from being spaces for the implementing of artistic events, they are preferred by private leisure activities, which can also mediate a communication between groups (a first example is the organizing of art classes for children, which can be driven towards more complex ends than just offering the freedom to the parents to shop in peace). The parks, squares or the pedestrian streets are privileged spaces for artistic manifestations, which are mainly constructed around an entertainment perspective, as we’ve already seen, by the public local administration, but also towards higher ends through the work and commitment of civil organizations, sometimes backed up by important private support (as in the case of Bucharest metroART project or the Rahova-Uranus complex rehabilitation project). Re-appropriating of the public space is a process that has started, but that needs to be continued and reinforced by mutual co-operation between the three sectors, in a common fight against losing common meanings, against oblivion and depersonalized forms of space (the “non-places”), a fight for regaining or reinventing identities, a process that artistic events and manifestations, that arts in public space can trigger and mediate. The common experience that arts mediate within neighbourhoods can translate into new forms of expression that are also able to integrate the old, creating common values and offering new meaning through common experience (it is the case of Uranus-Rahova / *va urma* project).

In Bucharest, the local administration is not yet either interested nor open to the civil organizations possible solutions, simply because there doesn’t seem to be any recognized problem at the level of cultural urban development or any intention of including of culture into the local urban sustainable development policy priorities. The city administration prefers

the cozy “status quo”, wanting to avoid “risk and turbulences”²³⁹. As seen in the II.9.3. sub-chapter, the city cultural administrative institutions are characterized by routine, the system functions based on a personal favoritism logic and practice. In this case, we’ll recommend, together with Milena Dragičević Šešić (2007), which “the stimuli to city authorities for policy making and strategic planning in culture on local level should come from above – like in Great Britain, from Ministry of Culture or from the Arts Council”.

“Bucharest has the biggest human and institutional potential, because of the exceptional and diversified offer of the capital city in comparing it to the rest of the country”, it’s stated in the National Developmental Plan (NDP) 2007-2013, together with several other very important strong points:

- complex cultural infrastructure;
- impressive number of historical monuments, public monuments, a rich museum heritage
- important concentration of creators and contemporary artists in all fields
- numerous associations and creative unions
- concentration of the most powerful and numerous economic actors in all cultural industries
- complex cultural market with heavy segmented interests
- cultural manifestations and events with important international value, that stimulates values exchange and creators transit
- multiple partnerships on different levels: central-local, public-private, international
- privileged space for the manifestation of private initiatives in important cultural fields (visual arts, performing arts), with an increasing audience
- human potential interested in the city’s cultural life, contributing to the increasing of the cultural goods and services consumption.

According to the NDP 2007-2013 one of the key issues in the field of arts would be the accentuated phenomenon of migration amongst the young artists, because of the low rate chances of affirmation and financial possibilities. Public arts can constitute a solution for limiting the young artists’ migration towards other fields of practices, one of its particularities being basically a constant open possibility for arts to manifest. Public arts offer a big range of

²³⁹ Milena Dragičević Šešić – “Culture as a resource of city development”, 2007, article in “The Creative City: Crossing Visions and New Realities in the Region”.

possibilities for young artists to manifest their skills and creative approaches towards spaces. That's why, a possible recommendation for solving this issue can be granting an alternative in the domain of public arts, under the manifestation of community and participative arts, an alternative granted through the Municipality (or Districts Halls) and ArCuB budgeting (since it's already stated in its mission the supporting of emerging artists). To further more encourage the individuals' participation, it can be supported through educational measures, such as introducing in the curricula a training / volunteering / internship and participation / initiation in community arts projects for students.

Regarding the low efficacy of educational programme for arts (that can be observed also through the limited audience for arts manifestations, especially in its traditional forms), a possible recommendation is introducing of preliminary open workshops in art projects destined to public space, based on the UK model or the already several time experienced and implemented by the I love Bucharest programme in projects like Bucharest metroART. Also, creating of community art centers, like the one created through the "va urma" project together with the local community - "La Bomba" center. A possible place to develop a social and arts center, where different associations (public and mainly NGOs with public funding support) could develop common projects destined, developed and implemented together with the local community, can be the Summer Theater in Bazilescu Park in the 1st District of Bucharest²⁴⁰.

Another very important issue of Bucharest's is the low number of unconventional or alternative spaces for presenting visual arts products. The use of open public space and (re)use of abandoned industrial sites (instead of demolishing them, even though it is not such an immediate results investment) appears as an obvious solution, rehabilitating them on bases of open calls of projects for professional non-governmental associations and students. The NDP recommends the development of partnerships with economic agents and "unions of creation", referring to the professional national and local unions of visual artists (that are already holding the monopoly over the studios and galleries in most parts of the country²⁴¹). No mentioning of the civil sector actors.

Strategies recommended by the NDP 2007-2013 for Bucharest are "consulting and direct implication of artists into elaborating policies and formulating strategic objectives for the visual arts field"; "increasing of public interest for visual arts through increasing number

²⁴⁰ The advantage here would be the already existing programme of urban rehabilitation, which would have to integrate (on the way) the social and cultural components of the sustainability.

²⁴¹ With the mention that in Bucharest a large number of private and associative galleries have sprang in the last several years, some of them quite important promoters of the contemporary arts. But the monopoly on the artists studios remains on the side of these former communistic public forms of association, still functioning based on personal relations and favors and in a quite "traditional" manner.

of art galleries and other exhibition spaces for visual arts; diversification of forms and spaces of exhibiting/presenting, as well as the modalities of public communication; and audience development, through intersectorial programmes of “education for arts”, in the frame of formal and informal education, that would contribute to the development of taste, education of sensibility, stimulating consumption of arts at different level of population”.

Some of the specific key issues of Bucharest arts scene are the inequity in the cultural offer of the center and peripheral neighborhood; the lack of structures able to respond to the cultural needs of the peripheral neighborhood’s population (whilst the public transportation doesn’t facilitate the access to the center cultural offer, due to its limited schedule)²⁴²; an inefficient communication of cultural institutions with different market segments; a chaotic exploitation of the cultural potential of the capital city for the development of cultural tourism²⁴³; and insufficient financial resources for the cultural programmes and projects of non-governmental institutions and organizations, that could be overcome if culture would (re)gain a priority within the city’s policy. A full recommendation for Bucharest to join into the list of cities around the world that recognize the essential role of culture for urban local development, stated and guided through the Agenda 21 for culture²⁴⁴. Another key issue for the capital city of Romania is the “lack of interest of the local authorities for the identification and/or rehabilitation of alternative, unconventional spaces, in order to allow the diversification of the cultural offer”²⁴⁵. The solution would be a broader perspective on the building investments of the public and private agents, turning more towards long-term investments.

Some of the recommended strategies and objectives include developing and diversification of the cultural tourism, but amongst them there is not the means of encouraging the public and participatory arts or arts interventions in public space, with the direct participation of individuals, group or designated communities. This encouragement may result in creating a continuous open art studio or art camp manifestations in the city, through creating neighborhood’s cultural centers, where a more open, honest and direct creativity

²⁴² A possible solution would be the use of existing spaces (such as the Summer Theater in Bazilescu Park) and inventing, through open calls addressed to students in visual arts and architecture for the spaces (re)design and rehabilitation, using local and community funds

²⁴³ Through encouraging the implementation of arts project in public space the city can become appealing for tourists because of the results (see Barcelona example). Also, initiatives like the T.U.B. and the Pact for Bucharest, combined with a more than 4 years mandate for the Municipality’s General Mayor or the Districts’ would grant a more coherent approach and continuity in matters as culture and urbanism (with an additional professional permanent overview).

²⁴⁴ The risk would be that it ends up as other signed documents (e.g. the pact for Bucharest), as simple formalities, because of no actual political will to implement them, the only stakes being immediate electoral ones.

²⁴⁵ National Developmental Plan – Planul National de Dezvoltare (PND) 2007-2013

could flourish. The creative neighborhoods can become points of cultural tourism trajectories (created through their products).

A general recommendation is the encouragement of participative and community arts and of public art. The public realm can offer at the same time a ground for developing education for arts and granting alternative solutions for presenting art works as well as a starting point for a future retribution for artists – art commissioning etc. Also, participatory arts would play a role of catalyst of individuals' and community development, contributing substantially to the civic engagement in the life of the city and its development, the basis for a participative democracy, one of the conditions of the urban sustainability.

Reinventing local administrative institutions is a must and urgent matter, because in the form and manifestations they function and produce cultural projects now, they constitute rather an important “break” for the cultural development of the city and in the process of developing and stating the city's identity.

It is true that the communism has left big marks over the city and that the neo-communism and the neo-liberalism has also marked the city in a most original manner, but the present, what is actually forming the public space now, is there, “outside”, and it's under permanent dynamics as a result of different forces, like the social interaction that projects like the “Department for Arts in Public Space” platform is debating upon, but it's also true that the public space configuration is not actually waiting for this kind of isolated public debates²⁴⁶ to finish in order to modelate in one way or another, with all the wise world theories and exceptional minds. Public space is reconfiguring itself all the time and in Bucharest a major actor is the Municipality and its 6 Sectors' administrations, mainly the Mayors (6 + 1).

Arts projects won't change public perception and influence the shaping of public space as they happen once several years at an elitist level of comprehension, but as they frequently happen and at a medium level, so it can reach the level of understanding of the many, not of the few. Thus, a general common attitude towards public space can actually start developing, manifesting and finally taking charge of what rightfully belongs to the citizens – public space.

²⁴⁶ the “isolated” public debates have become more and more common into the art scene of Bucharest. Some positive results have been registered, like proposals to the central local government, petitions for stopping several urbanistic projects approved by the Municipality but menacing the urban space of Bucharest. A “Pact for Bucharest” was presented to the Municipality to be taken into consideration for the urbanistic plan of the city, but no results have been registered so far, due to the lack of a coherent urban planning. Bucharest Municipality is more of an electoral point of interest and a place to manifest personal, political and (gaining) economic power.

That's how culture can contribute to the progress of democracy, not by remaining somehow an outsider showing from the tip of the finger how things should be, but actually getting inside, in the middle of the democracy intended to be sustained and developed.

That's what another project has succeeded to begin: *va urma (to be continued)*²⁴⁷, focusing and following the development of Uranus-Rahova neighborhood (what is left of the old Dealul Spirii neighbourhood that was demolished in order to make way to the Casa Poporului and the new urban area of Ceausescu's urban regeneration project).

A sustainable urban development is based not only on the city's policies, but also on the people, inhabitants - citizens, consumers and constituents. The development of the city is the result of the shared actions of the public institutions, private and civil initiatives and of the people's actions themselves.

Living in a city is more than everyday life, is an opportunity to participate and engage into a community, which in big cities such as Bucharest, Romania, is usually formed of smaller groups. Participation and engagement of the citizens in the city's cultural life is usually concentrated on the offer of cultural institutions, mainly public institutions (museums, theater halls etc.). The cultural activities in public spaces are usually events and festival-like manifestations, where citizens are participating as audience rather than engaging in the development itself. The public remains an outsider of some sort, with a rather passive attitude and usually not feeling connected to the public spaces.

Regarding the mission that the artists should assume, as ensuring and mediating citizens participation in the life of the city, through processes ending in re-appropriation of public space, we recommend that their general attitude should switch from the elitism (excellence does not mean isolation) to more approachable manners of expression, in more interactive forms, ensuring a more direct dialogue with their audiences and the use of public space at different levels, amongst which the actual communication inside the civil sector sphere, between representants. We recommend to the artists to start a process of "loosing up" (in an ideal situation), of renouncing of their personal egos and their "copyright attitude", of the vanity of the autograph, of the "paternity" of ideas. Romanian language doesn't say "I have an idea", but "an idea came to me", which, we believe, is a more appropriate manner of

²⁴⁷ A very interesting case to study. The project appears to be the only actual real community development project in Bucharest, with a complete strategy and very good implementation. Community-base art is part of this trans-disciplinary project.

illustrating the creative process. This would enable all cultural actors to better contribute and participate in the policy making process, but also to point out to the true desires and expectations of the many, which are the citizens themselves.

A very important aspect that makes a big difference between other European cities and Bucharest (and their successful urban sustainable development including culture as an essential role player) is the funding. Cities like Berlin, London or Bruxelles have understood that arts play an essential role in their economical success, so they integrated this kind of activities in their urban development policies, forming public-private partnerships. There, the temporary artistic manifestations in the public spaces of a city, usually named under the concept of “performance”, have a social message. They are the result, the reaction to urban problems, to the multiple crises that the nowadays European city is faced with, and consequently bearing an important criticism side towards the urban policies. The difference is that the local administration use these critics in a constructive manner, using these kind of manifestations also to “take the pulse” of the city, as a feedback to their activity and as possible solutions to the urban issues, usually related to marginalized neighborhoods or lack of urban services. Projects like City Mine(d), developed in Bruxelles, searches new forms of citizenship and urbanity, the re-appropriating of public spaces (like streets, ruins, stations, abandoned terrains, public squares, even virtual spaces) and creating of an ephervescent public art, with its own engine, uncontrolled by the local administrations as to their sites. Generally, the actions and activities of civil associations tend to choose the problematic areas of the city, thus proposing possible solutions for their rehabilitation. Starting with the Situationists in the ‘50s, arts projects in public spaces such for those spaces that, although extremely present in the everyday life of the city and citizens, they remain quasi-anonymous (metro stations, neighborhood streets, degraded urban spaces etc.), the tendency being to multiply and decentralize the urban public space.

We believe, together with Milan Kundera²⁴⁸, that the only thing that will remain from Europe will not be its “repetitive factual history”, which has no value in itself, but “the history of its arts”, because art is not the “Orpheum, accompanying History’s March”, but art creates its own history, at its own pace, and this is the only history that counts.

²⁴⁸ In his “Intimate Journal”, 1999, as stated in Milena Dragičević Šešić, Corina Şuteu – “Challenges of Cultural Cooperation in Southeastern Europe: the Internationalization of Cultural Policies and Practices”, 2005, p.3-4

We believe, together with Max Wyman²⁴⁹, that “cities that thrive in the twenty-first century will be cities that pay attention to developing a true diversity of human creativity. That means not only more (and more accessible) public art, but a new attention to creative alternatives in development – aging buildings rehabilitates into artists’ studios and living spaces, for instance, rather than demolished to make room for a new batch of condos; the creation of multi-purpose cultural meeting places/showcases in the heart of the downtown”.

²⁴⁹ “The Defiant Imagination”, 2004

RÉSUMÉ DU MÉMOIRE

Ce mémoire s'est développé à partir de la croyance que les arts jouent un rôle essentiel dans le développement durable des villes, un rôle déjà bien reconnu, appliqué et soutenu par des réglementations européennes locales, nationales ou communautaires²⁵⁰. En même temps, dans les nouvelles villes européennes, comme Bucarest, avec une histoire particulière, une ville qui fonctionne à la base d'un système administratif différent, des niveaux différents de développement et de participation de la société civile dans le processus de planning et développement urbain, avec des mentalités, des coutumes et des attitudes différents, les arts ne sont pas encore intégrés dans la sphère publique, pas aussi bien que dans d'autres villes européennes²⁵¹. Le mémoire essaye d'argumenter que, tout au long du processus d'intégration des politiques, réglementations et recommandations européennes, Bucarest doit se concentrer sur ses propres spécificités pour réussir à intégrer les tendances plus générales, nationales et communautaires, la ville doit se concentrer sur ces propres problèmes à résoudre et ses propres possibilités, aussi au niveau public qu'au niveau civique, plutôt que s'approprier des modèles extérieurs sans retrouver le contenu nécessaire pour les appliquer.

Ce mémoire a été initié à partir d'une croyance, qu'il y a quelque chose de spécial quand il s'agit des arts, une perspective à laquelle les arts et les artistes doivent se soumettre, mais aussi les acteurs décisionnels. Que les arts dans l'espace public peuvent déclencher un processus de changement des mentalités, des perspectives d'artistes et aussi de citoyens, et aider à mieux développer des manières d'approche sur les problèmes à résoudre pour les acteurs décisionnels dans la politique de la ville. Que le secret se retrouve dans la proximité de tous, acteurs publics, privés et civils, qu'il est lié au développement urbain durable et qu'il se réfère aussi au développement d'une communauté urbaine. Qu'il y a une mission (vue comme responsabilité) pour les arts et les artistes de travailler ensemble, travailler dans et avec l'espace public, en croyant que ça peut apporter à la ville de Bucarest aussi une prospérité économique et une intégration sociale qui peuvent constituer la base d'un développement urbain durable.

Les questions principales du mémoire (comme première approche méthodique du sujet) sont : les perspectives et opportunités que l'art public et les arts communautaires peuvent créer et peuvent être offerts aux citoyens pour développer des valeurs à l'intérieur d'une communauté, d'une manière individuelle ou collective ; les perspectives et opportunités que

²⁵⁰ L'Agenda 21 pour la culture (2004) et Leipzig Charta (2007)

²⁵¹ comme, par exemple, à Londres, Barcelone, Marseille ou Lyon et beaucoup d'autres.

les arts dans l'espace public peuvent assurer pour le développement urbain ; le rôle de la participation des citoyens dans le développement urbain et cultural local ; l'importance du support réciproque des artistes et théoréticiens, mais aussi des professionnels/actants des secteurs civil et public.

Le mémoire se concentre sur le rôle des arts visuels et de l'architecture dans le développement individuel ou collective d'une conscience et d'une attitude civique, dans le processus de réappropriation de l'espace public de Bucarest, une ville qui se retrouve avec une d'un passé très chargé, d'une longue transition et récemment intégré dans la famille européenne.

L'étude rentre dans le domaine des arts public dans l'espace public de Bucarest, de la perspective d'un acteur culturel avec son expérience de quatre années de pratique. Mon expérience de membre d'une équipe d'un programme indépendant d'art public (son premier projet étant l'exemple de l'Introduction) se constitue comme la base pratique de cette étude.

L'étude présent se réfère à un contexte plus large, Européen, mais aussi aux spécificités de Bucarest, tout en considérant principalement les arts visuelles et l'architecture dans l'espace public de la ville, mais aussi les débats organisés par les représentants du secteur civil avec quelques figures publics sur le sens et l'usage de l'espace public de la ville, mais aussi le prise en compte de ces problèmes et le façon de les intégrer dans la politique publique par les acteurs de l'administration centrale locale. Le mémoire se concentre sur la ville de Bucarest et ses manifestations des arts dans l'espace public, en essayant de conclure sur le rôle et la mission des arts dans l'espace public pour le développement urbain de la capitale de Roumanie. L'étude se constitue comme un regard sur différent pratiques de l'art public in Bucarest et sur la politique culturelle de l'administration locale, en considérant aussi le rôle des arts et de la participation des citoyens dans le développement de la stratégie culturelle locale. L'étude essaye de conclure avec quelques recommandations pour le développement de la ville, de la perspective centrale, de l'administration urbaine, de la politique culturelle de la ville, mais aussi au niveau citoyen et artistes et ses responsabilités.

Loin d'être exhaustive, l'étude se construit à la base d'un regard sur les principales notions utilisées et le context politique culturel des villes européennes, et se concentre sur la scène locale des arts dans l'espace public et la participation des citoyens de Bucarest. L'étude n'essaye pas d'argumenter un fait déjà bien connu et accepté, que les arts jouent un rôle très important dans le développement urbain durable, si on pense seulement au fait qu'ils sont un catalyseur de la créativité individuel et un lyant important pour la société, mais plutôt de voir

le rôle possible et les manières de faire participer les arts dans l'espace public, les artistes et les citoyens dans le processus de développement urbain de Bucarest.

L'étude est le résultat d'une première approche méthodique du sujet proposé et de mon expérience professionnelle et personnelle en travaillant dans le domaine pour quelques ans. Il a fini par se dessiner autour des pratiques de Bucarest, au niveau de l'administration centrale et des apports de la société civile. L'étude est élaborée à la base d'une méthode qualitative de recherche, en utilisant des entretiens ouverts avec des représentants des deux secteurs, mais aussi avec des gens qui sont ou ont été impliqués dans des projets d'art dans l'espace public à Bucarest. La plupart des ressources utilisées sont le résultat des entretiens, observations directes et recherche de bureau. L'analyse des données est mise dans le contexte de la relation mutuelle entre les arts-citoyens-acteurs décisionnels-développement urbain. La plupart des données empiriques de la recherche sont le résultat de mon expérience de travail à Bucarest dans l'Association du Grenier (Asociația din Pod), qui a comme principale activité les interventions artistiques dans l'espace public.

La question principale de cet étude est *Comment est-ce que les arts peuvent contribuer au développement urbain durable?*, dans la perspective de la participation des citoyens dans la vie culturelle et du développement de la politique culturelle de la ville de Bucarest, comme nouvelle ville européenne, où individus et collectivités différents vivent ensemble, mais aussi les individus restent plutôt dans une relation distante avec leur environnement et espace public. On essaye ici d'argumenter que les arts dans l'espace public, la participation des citoyens dans le processus de reconfiguration de l'espace public et fonder une relation permanente entre les acteurs culturels de la ville sur des réglementations d'une politique urbaine qui intègre le concept du développement durable avec ses quatre piliers²⁵², doivent se retrouver à la base du processus de développement de la ville de Bucarest. Et que le rôle que les arts dans l'espace public jouent dans le développement durable de la ville se transcrit aussi comme responsabilité pour les acteurs des secteurs public et civil²⁵³.

L'étude se construit autour de deux chapitres de base, avec un chapitre final, de conclusions et recommandations possibles. Le premier se réfère aux différentes théories, définitions, catégories, moments historiques en relation avec les notions de la ville, de l'espace public, de l'art, des politiques culturelles des villes européennes et du développement urbain durable. Le deuxième élabore une image de la ville de Bucarest, centrée sur la scène

²⁵² Jon Hawkes (1999)

²⁵³ Bien sûr, le secteur privé doit aussi être intégré, il est aussi impliqué dans le processus. Mais, pour des considérations d'espace et de temps, dans cet étude on a choisi de ne pas le discuter.

urbaine des arts en espace public. Le mémoire se concentre sur le cas de Bucarest, avec ses propres spécificités historiques, climatiques, démographiques, économiques etc. L'étude considère la politique culturelle de la ville et les actions culturelles développées dans l'espace public de la ville par les acteurs publiques et surtout par les acteurs du secteur civil dans les dernières années, en essayant de créer une image plutôt globale du développement de la ville de Bucarest, de la perspective du développement urbain durable et de la participation des citoyens dans le processus.

Le premier chapitre principal fait référence aux notions de la ville, l'espace public, l'art et ses formes « sociales », le rôle des arts dans le développement individuel et celui des collectivités, l'histoire des politiques culturelles urbaines en Europe, les notions qui sont prises en débats actuels, le rôle de la culture dans le développement urbain durable et les documents officiels, comme l'Agenda 21 pour la culture (2004) et La Charte de Leipzig (2007). Les notions de l'étude sont discutées dans le premier chapitre à la base des perspectives de Franco Bianchini, Charles Landry, Malcolm Miles, François Matarasso, Jordi Pascual i Ruiz et Sanjin Dragojević, Massimo Cacciari, Marc Augé, Andrew Taylor, Milena Dragičević-Šešić ou Jon Hawkes. Il constitue l'argument pour la nécessité d'intégrer la culture, les arts dans l'espace public et la participation des citoyens dans les politiques de la ville, et d'intégrer une perspective culturel et participative dans l'administration urbaine, à la fin de tenter un véritable développement durable.

Le deuxième chapitre principale est entièrement dédié à Bucarest, vue comme nouvelle ville européenne, mais qui garde aussi dans son passé des traits orientales, balkanique et aussi des vestiges d'une époque de gloire, l'époque du « Paris de l'Est » ou « Petit Paris », mais aussi des restes très puissantes de son passé très récentes, les empreintes du régime politique socialiste-communiste de Ceausescu, retrouvable dans le système administrative, dans l'architecture et l'urbanisme de la ville, mais aussi dans les individus.

Après avoir décrire les caractéristiques géographiques, climatiques, démographiques et économiques de la ville, on a remémoré son histoire, aussi dans la perspective architecturale et urbanistique. Bucarest est une ville qui garde encore beaucoup des trésors de l'architecture du fin XIXème et début de XXème (la période de gloire de la Roumanie et de sa capitale). Le passé récent et le présent ont beaucoup marqués la ville, principalement par les démolitions font, à l'époque de Ceausescu pour ses « visions » grandomanes (qui maintenant constituent le principale point d'attraction touristique : la Maison du People ou le Palais de Ceausescu) et qui en présent sont le résultat de la transition, du libéralisme sauvage et du manque de respect même devant la loi écrite, sinon devant les valeurs esthétiques elles-mêmes.

En ce qui concerne les arts dans l'espace public, la plupart des manifestations (après une recherche effectuée sur la période 2003-2008 par le Centre des Études et Recherche dans la Culture, une institution subordonnée au Ministère de la Culture, des Cultes et du Patrimoine Nationale de Roumanie) sont concentrés dans le centre ville et sont organisés plutôt dans la logique d'événement avec publique large, spectateur, que dans une approche participative, interactive, par les institutions publiques de la ville. Le rôle de la société civile commence à se bien dessiner surtout à ce niveau, des projets et programmes élaborés dans les cartiers, sur les chemins du transport en commun et aussi en centre ville (parcs, places, bâtiments représentatives etc.). Les plus important acteurs civile appartient aux domaines de l'architecture (un projet de réhabilitation de l'espace urbain est déjà présenté à la ville et attends de commencer être implémenté – le projet T.U.B. – Transcentral Urbain Bucarest) et des arts visuels (interventions artistiques ont commencés remodeler d'espaces publics ponctuelles). Des débat sur la notion de l'espace public et sur le rôle des arts dans l'espace public pour la ville ont démarrés depuis quelques ans aussi, mais plutôt à un niveau élitiste, peut accessible au grand public, qui contrevient à la notion même de l'espace public, ouvert à tous et qui se construit sur la base d'un fond commun. Les initiatives du secteur civil sont de plus en plus active, trente-six ONG des domaines différent être les signataires d'un Pacte pour Bucarest, un document assumé par tous les candidats aux élections locales de l'année dernière, le Maire actuel y compris, mais qui n'a pas encore donné aucun résultat, même si les actions demandés dans le document sont accompagnés aussi par des termes précis pour leur implémentation.

Bucarest est une ville où l'idée même de « développement durable » est plutôt une « nouvelle entrée » et, au niveau politique urbaine, il se réfère seulement aux trois piliers : économie, environnement et inclusion sociale. La culture, avec ses formes, n'est pas encore contée parmi les priorités de la ville, même si l'administration locale utilise ses formes de manifestations dans l'espace publique pour appuyer sur son capital électoral. La société civile se retrouve au début du processus de devenir un important leader d'opinion, de pouvoir influencer et participer dans le processus de décision en ce concernant la politique de la ville, même si, pour le moment, les politiques sont intéressés à partager le pouvoir seulement quand il s'agit d'un enjeu électoral.

Une recommandation générale c'est d'encourager et de soutenir l'art public et les arts communautaires et participatifs, par des réglementations de politique locale. Les arts publics sont un moyen d'encourager les artistes au niveau professionnel, et ils constituent un support unique pour l'éducation artistique et pour le développement du public pour les arts. Les arts

participatifs peuvent jouer un rôle essentiel de catalyseur pour le développement individuel et communautaire, en contribuant considérablement à l'engagement civique dans la vie de la ville et son développement, la base d'une démocratie participative, une des conditions du développement durable.

Remodeler les institutions locales administratives est aussi un sujet obligatoire est urgent, parce que la forme dont ils fonctions et les manifestations culturels qu'ils organisent constituent plutôt un très important « frein » pour le développement urbain.

Le développement urbain durable ne se fonde pas seulement sur les politiques de la ville, mais aussi sur les habitants. Le développement de la ville est le résultat des actions partagés des institutions publics, privés et civils et des actions des gens eux-mêmes. Même si l'espace public doit être un espace de dialogue, quand il s'agit des arts en espace public, les acteurs s'expriment et se manifestent plutôt dans une manière égocentriste. L'administration locale de la ville, aussi que les ONG, préfèrent se concentre sur la paternité des idées, du développement et de l'implémentation des mesures politiques, des actions, activités ou manifestations dans l'espace public, que de se concentrer vraiment sur ce qui représente le meilleur pour la ville et d'engager les citoyens dans le processus de découvert.

L'étude finit par conclure que l'art et les artistes, avec les autres acteurs culturels (organisations civils et publics) doivent s'assumer la mission de promouvoir et soutenir les formes de l'art dans l'espace public, même si seulement parce qu'il crée un vrai espace démocratique et il peut fonctionner comme un catalyseur pour la participation des citoyens dans le réaménagement de l'espace public de la ville.

L'étude doit continuer, ce mémoire s'adressant seulement à une partie des enjeux du sujet.

REFERENCES:

1. ***** - ""A short Guide to the Romanian Cultural Sector Today", a project of Mapping opportunities for cultural cooperation, ECUMEST Association, Royal Netherlands Embassy in Bucharest, Romanian Cultural Institute, 2005
2. ***** - "Culture and Neighbourhoods", vol.4, "Perspectives and Keywords" – Council of Europe Publishing, 1998
3. Augé, Marc – "Non-lieux. Introduction à une anthropologie de la surmodernité", Ed. Seuil, Paris, 1992
4. Bianchini, Franco – "Cultural Policy and Urban Regeneration. The West European Experience" – Manchester University Press, Manchester, 1991
5. Bianchini, Franco – "Cultural Planning for Urban Sustainability" – in Nystrom, L. – "City and Culture. Cultural Processes and Urban Sustainability", Swedish Urban Environment Council, 1999
6. Bianchini, Franco – "The Cultural Impact of Globalisation and the Future of Urban Cultural Policies" – in Johnson, Craig and Whiteheads, Mark edition – "New Horizons in British Urban Policy", Ashgate, 2004
7. Blaga, Lucian – "Trilogia culturii", Ed. Humanitas, Bucuresti, 1996
8. Brecknock, Richard – "Intercultural City. More than just a Bridge. Planning and Designing Culturally", Comedia Publishing, UK, 2006
9. Dragičević-Šešić, Milena – "Culture as a Resource of City Development" – in "Cultural Transitions in Southeastern Europe. The Creative City: Crossing Visions and New Realities in the Region", Institute for International Relations, Croatia, 2006
10. Dragičević-Šešić, Milena; Şuteu, Corina – "Challenges of Cultural Cooperation in Southeastern Europe: the Internationalization of Cultural Policies and Practices", in "The Emerging Creative Industries in Southeastern Europe", Institute for International Relations, Croatia, 2005
11. Evans, Graeme – "Cultural Planning: An Urban Renaissance?", Routledge, London, 2001
12. Ilczuk, Dorota – "Cultural Citizenship. Civil Society and Cultural Policy in Europe", Amsterdam, 2001
13. Iorga, Nicolae – "Istoria Bucureştilor" (The history of Bucharest), Ed. Vremea, Bucureşti, 2008
14. Landry, Charles; Greene, Lesley; Matarasso, Francois; Bianchini, Franco – "The Art of Regeneration. Urban Renewal through Cultural Activity", Comedia Publishing, UK, 1996

15. Landry, Charles – “The Creative City. A Toolkit for Urban Innovators”, Comedia Publishing, UK, 2002
16. Landry, Charles – “Lineages of the Creative City” – in “Creativity and the City”, Netherlands Architecture Institute, 2005
17. Charles Landry – “The Art of Regeneration. Urban Renewal through Cultural Activity”, 1996
18. Majuru, Andrei – “Bucureștii mahalalelor sau periferia ca mod de existență” (Bucharest of the mahalale or the periphery as a way of living), Ed.Compania, Bucuresti 2008
19. Matarasso, François – “Towards a Local Culture Index. Measuring the Cultural Vitality of Communities”, Comedia Publishing, UK, 1999
20. Matarasso, François – “Art for our sake: The artistic importance of community arts“, 2005
21. Matarasso, François – “Art, Society and Autonomy”, 2005
22. F. Matarasso – “Use or ornament? The social impact of participation in the art”, Comedia, 1997
23. McAuliffe, John – “The Siren Alps”, August 2007, in “The Value of the arts”, 2005
24. McCarthy, Kevin F.; Ondaatje, Elizabeth H.; Zakaras, Laura; Brooks, Arthur – “Gifts of the Muse - Reframing the Debate About the Benefits of the Arts”
25. Miles, Malcolm – “Art, Space and the City: Public Art and Urban Futures”, 1997
26. Pachter, Marc; Landry, Charles – “Culture @ the Crossroads: Culture and Cultural Institutions at the Beginning of the 21st Century”, Comedia Publishing, UK, 2001
27. Pascual i Ruiz, Jordi; Dragojević, Sanjin – “Guide to Citizen participation in Local Cultural Policy Development for European Cities” – European Cultural Foundation, Interarts Foundation, ECUMEST Association, 2007
28. Pascual i Ruiz, Jordi - “Key ideas on the Agenda 21 for culture”, 2006
29. Pippidi, Andrei – “Case si oameni din Bucuresti” (Houses and people from Bucharest), Ed. Humanitas, Bucuresti 2008
30. Shook, S. Richard – “The Value of Arts” part II, 2009
31. Taylor, Andrew – “The Footprints and the Giant. Exploring the Value of Arts to Communities“, 2005
32. Varbanova, Lidia – “Our Creative Cities Online”, in “Culture as a Resource of City Development”, in “Cultural Transitions in Southeastern Europe. The Creative City: Crossing Visions and New Realities in the Region”, 2007
33. Agenda 21 for culture. An undertaking by cities and local governments for cultural development, 2004

34. The Leipzig Charter on Sustainable European Cities – European Commission, 24 May 2007
35. Barometrul de consum cultural 2006 – Centrul de Studii si Cercetari in Domeniul Culturii, Romania 2006
36. Planul National de Dezvoltare (PND) 2007-2013
37. Cultura in spatiul public. Analiza evenimentelor artistice desfasurate in Bucuresti – CSCDC, 2009

The Compendium of Cultural Policies in Europe: www.culturalpolicies.net

Eurocities Network: www.eurocities.org

European Commision Urban Pilot Projects: www.inforegio.org

Comedia Publishing UK: www.comedia.org.uk

Megacities: www.megacities.nl

The Reasearch and Training Network on Urban Europe: www.urban-europe.net

Sustainable Communities Network www.sustainable.org

United Cities and Local Governments: www.agenda21culture.net

London’s City Hall: www.london.gov.uk

Romanian Ministry of Culture, Cults and National Heritage: www.cultura.ro

Centrul de Studii si Cercetari in Domeniul Culturii (Center for Studies and Researches in the Domain of Culture): www.culturadata.ro

Center for Research in Culture: www.culturamet.ro

Bucharest’s City Hall: www.pmb.ro

ArCuB, the Center for Cultural Projects of Bucharest Municipality: www.arcub.ro

Administratia Monumentelor si Patrimoniului Turistic (Administration of Monuments and Touristic Heritage): www.ampt.ro

Street Delivery: <http://streetdelivery.ro/dale-bucurestiului/uite-monumentul-care-monument/>

Map of Historical Monuments in Bucharest: <http://www.apmnir.ro/map.php>

Spatiul Public Bucuresti / Public Art Bucharest project: www.spatiul-public.ro

Asociatia pentru Tranzitie Urbana (Urban Transition Association): www.atu.org.ro

E-cart Association: www.e-cart.ro

Romanian National Museum of Contemporary Arts: www.mnac.ro

Romanian Cultural Institute: www.icr.ro

I love Bucharest – public art programme: www.ilovebucharest.org and www.ilovebucharest.blogspot.com

Transcentral Urban Bucharest: www.t-u-b.ro

Bucurestiul Posibil project: www.bucurestiulposibil.ro

Va Urma project: www.vaurma.ro

Ofensiva Generozitatii platform: www.ofensivagenerozitatii.blogspot.com

Telegraphe newspaper article on “George Enescu” International Music Festival:

<http://www.telegraph.co.uk/culture/music/classicalmusic/6130306/How-music-can-restore-a-nations-pride.html>

Bucharest’s guide: www.ghidbucuresti.ro

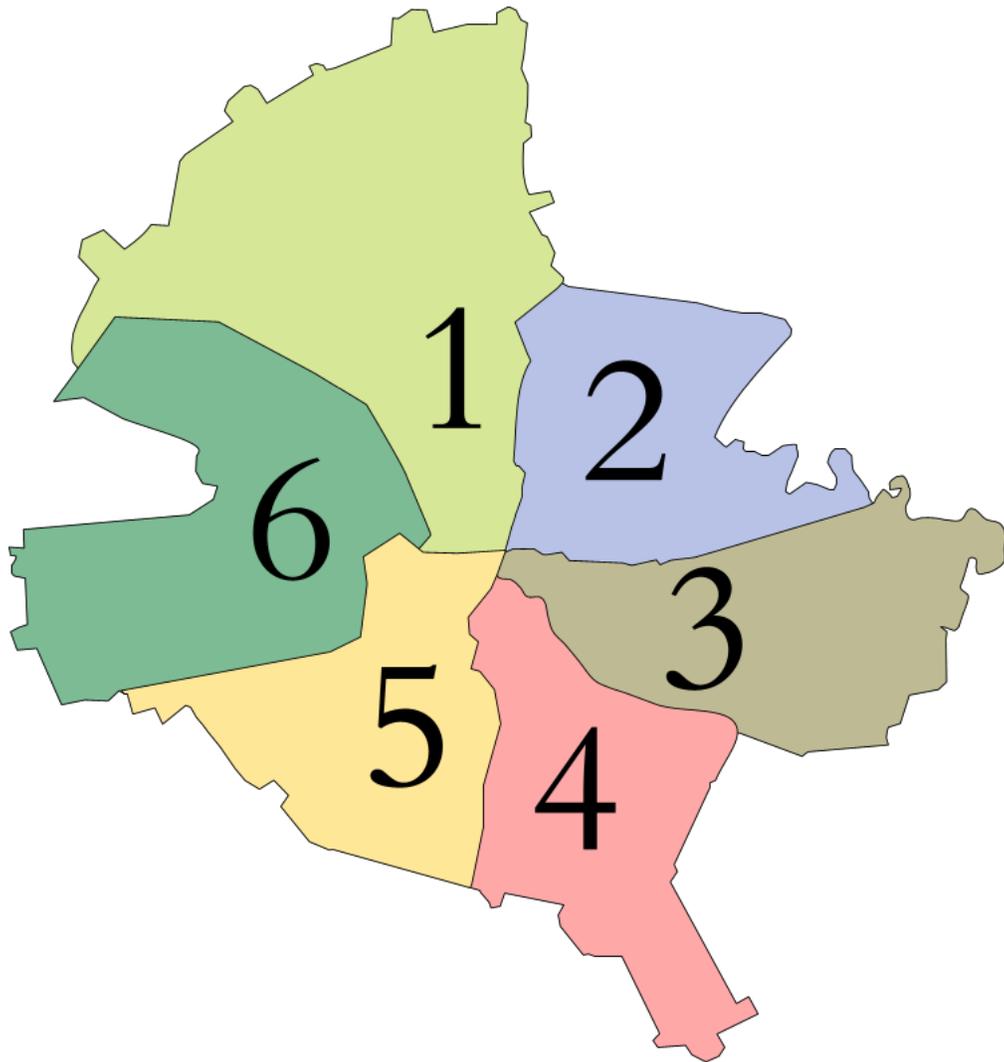
Metropotam on-line press: www.metropotam.ro

On line press agency: www.newsin.com

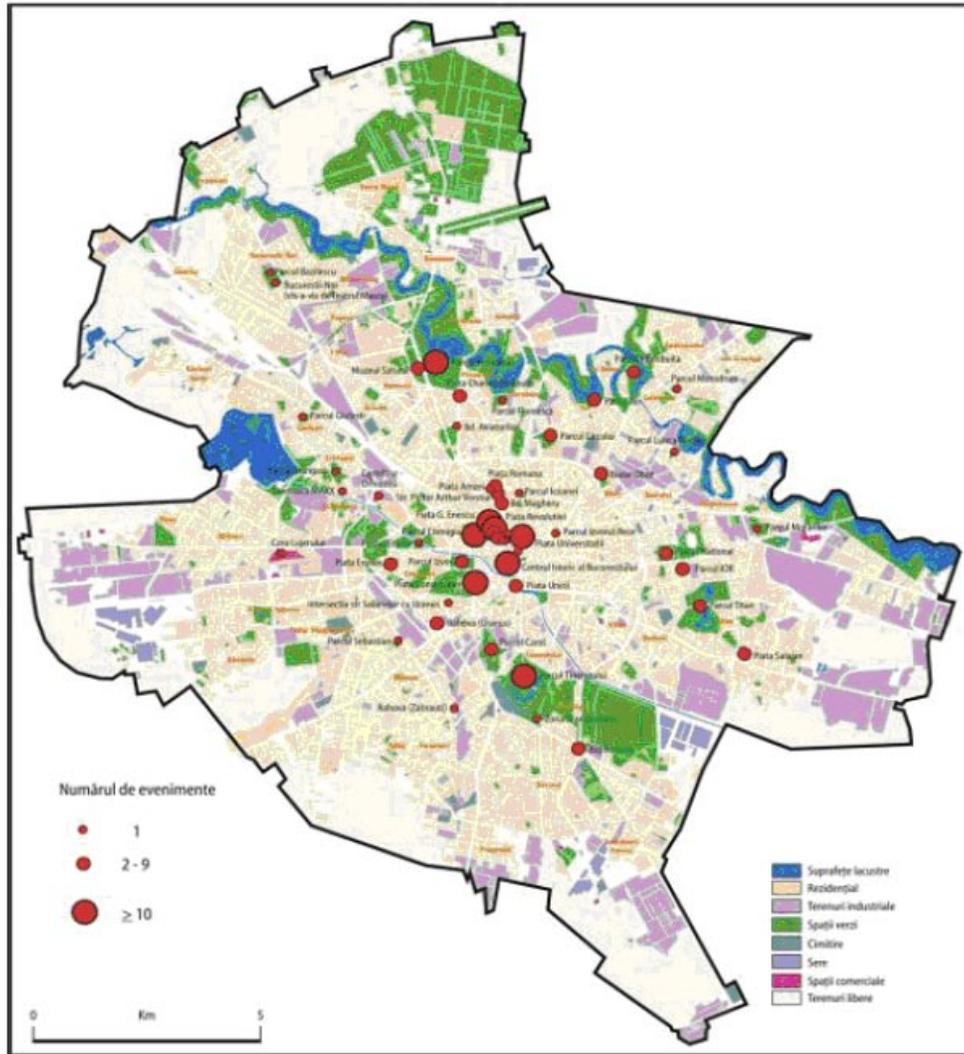
Romania Libera daily newspaper: www.romaniaibera.ro

Dilema Veche review: www.dilemaveche.ro

APPENDIX



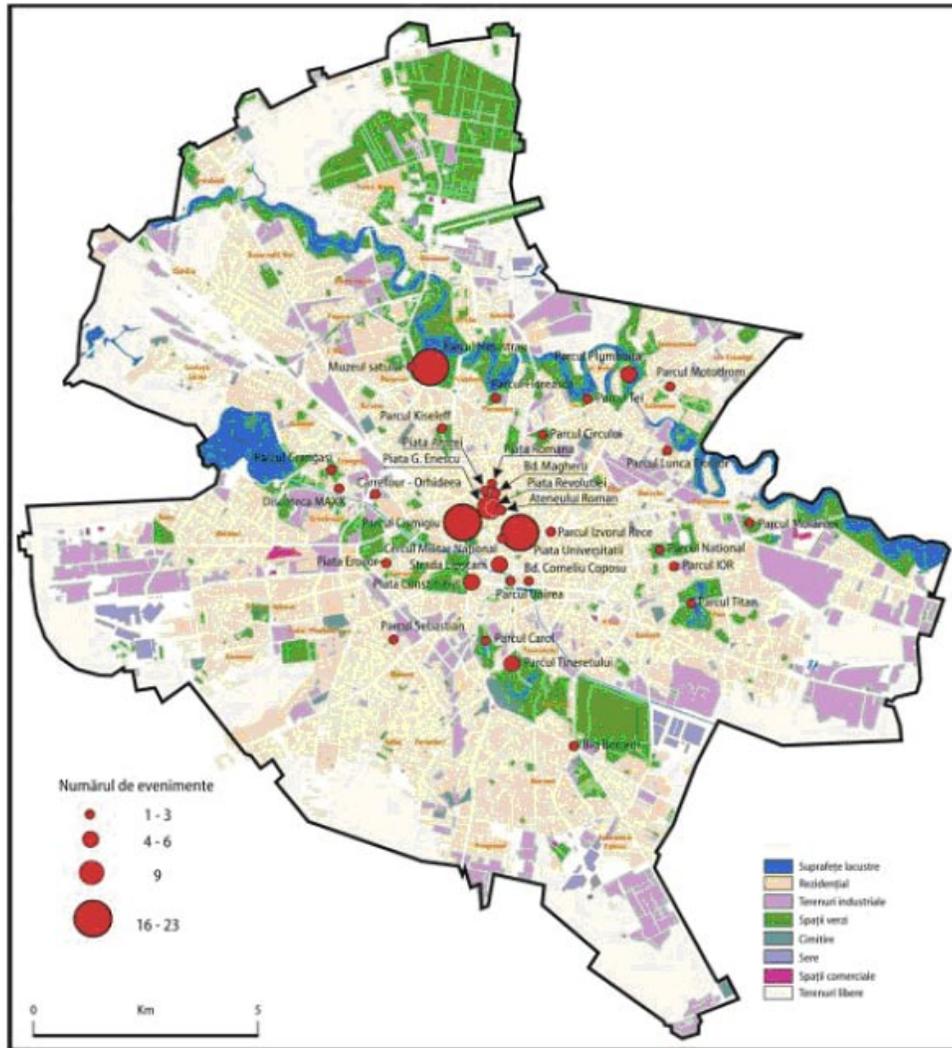
Map 1 – *Map of Bucharest with the 6 administrative Districts*



DISTRIBUTION OF ARTISTIC EVENTS IN BUCHAREST (2003-2008)

Map 2²⁵⁴

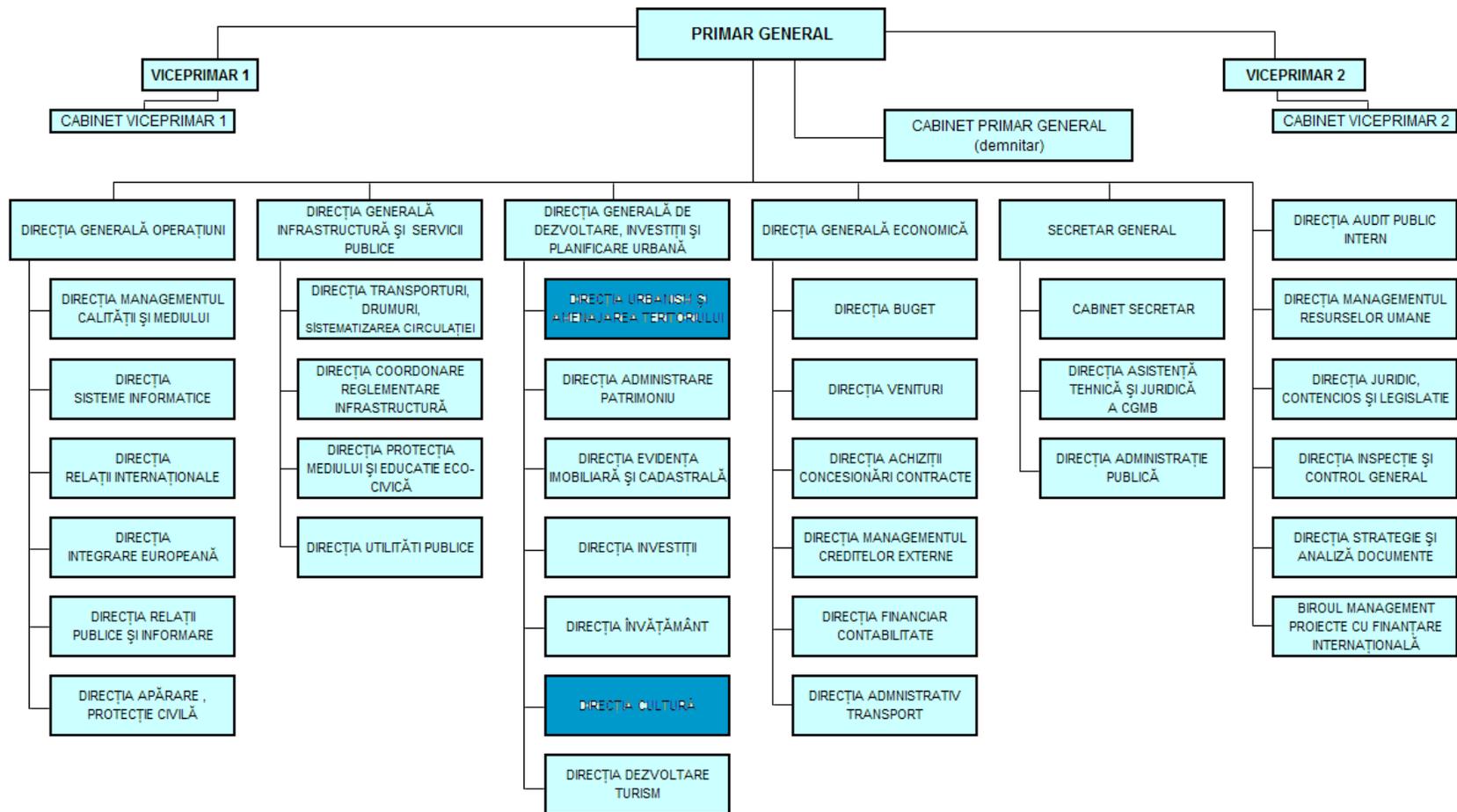
²⁵⁴ According to the report of the study on art manifestations in Bucharest - www.culturadata.ro



DISTRIBUTION OF THE ARTISTIC EVENTS ORGANISED BY PUBLIC ACTORS

Map 3²⁵⁵

²⁵⁵ Idem



Organisational Chart of Bucharest City Hall²⁵⁶

²⁵⁶ According to the official City Hall website – www.pmb.ro

Pact for Bucharest

We, the signatory organizations, concerned with the sustainable development of the capital, propose candidates for mayoral and General Sectors to sign and assume, with parties which include the following:

Pact for Bucharest - May 2008

In our opinion, this is a platform for action for a minimum development of urban natural capital, which may be settled by consensus between the parties and to be promoted simultaneously at two levels:

- (i) directly, by administrative decision of the local authority, by those who will win elections;
- (ii) indirectly, through support in Parliament, under ownership by the whole team party this Pact, when the measure involves - or reinforces the legislative changes.

Signatory organizations call citizens interested in the fate of Bucharest to follow if people will ask you vote are willing to assume a program to increase the transparency and quality of governance in the capital of Romania.

Wednesday, May 28 12:00

We'll make public the names of the candidates who have signed and who are thus committed to implement, and those who have not signed the Pact for Bucharest.

Invite candidates and parties to commit, by signing pact that they will make public every 6 months, a report on performance measures in Pact, where will be chosen (if the parties a report on how the local have met the agreed Pact).

PACTUL PENTRU BUCUREȘTI

mandate for 2008-2012

A. Strategy Bucharest

In the last years, Bucharest, like all big cities in Romania, has turned huge, but only as a result of actions based on interest punctual and individual. It takes analysis to identify the values that give the city identity. It needs a coherent plan of development, with targets related to the common interests of residents, based on multi-criteria analysis and inter-disciplinary participation and urban actors (inhabitants, investors, non-governmental organizations, professionals, public and private institutions) for a harmonious mediation between the interests of present and future.

1. It will, according international practice, a Strategy for the Development of Bucharest, and based on it, updating the General Urban Plan (PUG).

Deadline: 1 June 2010.

Decision of urban development is to unify the General City Hall.

2. It will expedite the process of restitution of properties for those folders that do not involve other institutions such as courts.

Deadline: 1 June 2012 to complete the files that are exclusively the competence committee PMB.

In the process of restitution for property assets that are of public interest (parks, sporting, schools, kindergartens, zoological gardens, sides water, roads, etc.).

Expropriations will be done for reasons of public utility and Mayor's Office will provide local budget funds.

3. It will create territorial reserves Bucharest.

B. Urbanism

Urbanism meaning is to harmonize interest group with the individual. There are no planning if, as happens in Romania, private investors can control sites PUZ area large or small-or, absurdly, on a single piece - without consulting the neighbors. Once approved these documents, with a derogation of the PUG, they completely change the profile by changing key parameters such as height or the indicators of employment and rate of use of land without people to learn or have a say. Coherent urban development of Bucharest was destroyed by the over 1,000 PUZ sites of its kind approved in recent years, to pressure from private interests.

4. It will stop the current practice outrageous and unique in Europe "urbanism private fee" first local administrative decision (rejection of proposals for private PUZ) and then amended the law by supporting the law 350.

Urban Area Plans - PUZ amends regulations on urbanism planning will be initiated only by PMB, through a procedure consistent with international practices (competitive solution for specifications, transparency, public participation).

The exception to this rule is only possible for individuals or legal entities by proposing a memorandum addressed PMB initiating PUZ detailed planning (operational planning) development of an area, only to parcels that are owned and only provided that rules laid down by PUG (particularly the provisions relating to maximum height allowed and CUT).

5. Certificate of Urbanism (CU) will be an act of information and will not send the initiation of a PUZ.

6. Any work of architecture, urbanism and art involving public funds, land and property owned or administered by public authorities will be made by competitive solutions.

7. Regardless of the legal regime, the mayors of the District will implement the measures abolishing buildings or elements of illegal construction (to recover fines from demolition costs), and will not use the procedure "entry legally".

8. It will prohibit the display advertising on exterior walls of buildings.

9. Will be restructure the direction of planning from the mayoral and general sectors for to re-internalize the opinion of the planning and empowerment of local government. (The making false outsourcing of these activities by transferring the responsibility of the advisory committee and not the technical apparatus of the public institution)

In terms of the big city urban development and increase business efficiency compartments of planning and mayoral and general sectors size will be adequate staff.

For better training of employees in the directions of urban services, will make stringent checks and skills will be required specialization (post-graduate programs, continuing education courses, etc.)

10. Will establish rigorous and transparent procedures for analysis of planning documents and projects for approval of construction in the specialized departments of city halls. Will be a clear indication the competence of the specialized compartments of local government in relation to the technical advisory committees.

11. Members of local councils and mayors are obliged to respect the advisory opinion of the Technical Committee and not to approve planning documents that do not have that opinion.

12. Technical Committee members will respect the constraints arising from the avoidance of conflict of interest.

13. Technical Commission of Urban Planning and Territorial the mayor of Bucharest will expand the powers and function after a regulation.

14. Will be a reassessment of the role and work of the technical advisory committee which will decide on the projects point to what I see in a few minutes, but will consider key issues of city

development and will evaluate major projects, based on technical reports prepared by specialized departments of the city halls (including projects for construction permits in the central area in protected areas, areas which were subject to a Plan Urban Area).

Deadline: December 2008.

15. Will be reused Urban Planning Center of the Bucharest City Hall so that it becomes a center of reflection where to be prepared and developed strategies for development, development programs, operational plans, measures which are based urban policies of the city.

Deadline: December 2008

C. Transport

16. It will create a transport system in the unit for transport and the underground area, which build on existing railway infrastructure and to enable users to have a single type of ticket or subscription transport.

17. Priority will be given to extend the subway neighborhoods of blocks with high density of population expansion and consistent color system dedicated for buses and trolley buses.

18. All transmission lines have a time displayed and respected.

Deadline: 1 June 2010

19. Will expand and improve systems that encourage non-motorized movement: tracks and rast for cyclists, green roads and pedestrian routes.

20. It will observe the legal provisions for carts accessibility for people with disabilities, carts for children in all public buildings, buildings of public utility and to all metro stations.

21. Non-residents parking in the central area will be charged and limited in time.

22. It will build the parking lot rate differential on the two ring road of the city (cheaper on the outside ring).

23. Contracts administration and collection of fees for parking on the public domain will be assigned exclusively by public auction without the possibility of annual renewal is automatic and will definitely contract by sub-letting of parking places.

24. It will build and equip parking lot for those functions which attract numerous public (trade, services) which have been authorized before HGMB 66 of 2006 which sought to ensure the required number of parking inside the parcel.

25. By approving a development plan for commercial network as part of Development Strategy and the Urban General Plan, will let commercial building large only on the HG 1454 of 2004 and will impose compliance of buildings in relation with the context in which it is placed.

D. Green spaces and sporting

26. Will be prohibited construction of terraces and restaurants in the parks on more than 2% of the total park, square, public garden.

27. Will be prohibited advertising panels on green spaces.

28. Will not change the destination of green spaces.

29. They will divide the land for schools and high schools.

30. Will not grant or sell, and will rehabilitate sports foundation in state desertion, through partnership with government for the state-owned.

31. It will create new green spaces. By June 2012, Bucharest must have 26 square meters of green space per capita and per capita can go to a park or garden within 15 minutes walking.

32. It will fund green inventorize within one year and then be continuously monitored the status and operations which are on it.

33. Will plant 600,000 trees of alignment.

34. Local Authority will self-refer to the pollution and will impose fines drastic.

E. Heritage History

It may find a lack of fundamental dimensions of urban policy: the protection and restoration of historic monuments and urban areas of heritage value. Even if there are regulations on theoretical heritage values, while these rules may be modified by PUZ sites or by de-grading the monuments, the effectiveness of regulations is virtually zero.

35. By decision of CGMB will be re-vote legislation urbanism "PUZ Protected Areas" as the latest regulations in force in order to meet these regulations where there were still granted the construction permits. During the 2008-2012 term, will not approve the Urban Area Plans to amend the town planning regulations.

Deadline: 1 October 2008.

36. It will fund inventorize buildings with architectural value which are not historical. They are classified by decision CGMB. It will prohibit demolitions in Protected Areas and the Central Zone until the inventory for each of them.

37. It will propose a specific program of protection and rehabilitation of historical monuments and protected areas.

Deadline: June 1 2009.

38. It will create a structure in the PMB for the owners of buildings with heritage value.

Deadline: 1 January 2009

39. It will establish a system of severe penalties for owners of protected property which causes or allows degradation. To have a real protection of classified buildings, are necessary measures in stages, at specific intervals, with coercive measures in crescendo, until the expropriation.

F. Transparency decision

40. Will guarantee the transparency of discussions on all draft normative acts of local councils from Mayor and the District of mayoral, and especially the decision on investment, public procurement, concessions and a public-private partnerships.

41. In view of transparency of institutional mechanisms administrative complaint, local authorities are committed to making public decisions sanctioning civil servants and contract employees of subordination.

42. Will be adopted by CGMB "White Paper consultation of citizens", which will establish principles and methodology of information and consultation of the population for different types of decisions and projects CGMB and CL sector.

Deadline: 1 June 2009

43. For any contract signed by a local authority must be made public for the cost increases the total amount of investment if they exceed the 15% inflation.

44. In a year will create an Information Office in PMB to make the office available to the public all planning approved in the last ten years and the pending approval.

45. Ads for all initiatives planning, construction and demolition will be displayed in areas that will be operated and the information desk, at least two months before discussing them in the City Council.

46. Individual vote of all members of the Technical Committees will be recorded in writing and the minutes will be made public immediately after the meeting.

G. Changes to legislative

47. Signatory parties commits to support legislative amendments in Parliament alleged measures proposed above, and in particular:

- Amend the provisions of law 350 which generates derogation of urban planning situations.

Deadline: 30 June 2008.

- Efficiency legislation in the protection of monuments. Parties undertake to introduce in Law 422 on the protection of historic monuments category of "building with architectural value, not demolished".

- Approval by the Chamber of Deputies of Government Emergency Ordinance 114/2007 prohibiting the change of destination green spaces.

Deadline: 30 June 2008.

- Approval by the Chamber of Deputies of the Law 24/2007 (on the regulation of green spaces in urban areas).

Deadline: 30 June 2008.

- Amend the Law 33/1994, by a declaration of public parks, botanical gardens and zoo, a sporting and leisure activities.

Deadline: 30 June 2008.

- Issuance of a normative act that would introduce mandatory filing to secretaries of local councils and county councils, a form of compliance with the provision of Law 52/2003 to file a submission with the administrative law, to exercise control of legality.

VITA

My name is Mihaela Miron. I was born on 23rd of March 1976, in Romania, in Constantza, a city by the Black Sea. As a child, I wanted to become a doctor, because what I liked the most was the idea of helping people. At the age of 13, the December 1989 events in Romania didn't just change a political regime, but it also changed my life. A big part of what I was taught to believe about the world turned out to be false, and the process of unvailing is still going on. Before 1989, the educational system taught me to listen and not contradict, to obey and not question, to believe and not think. Before 1989, the only alternatives for a future professions were doctor or some sort of engineer. Now, after 20 years, I have had several professional experiences and still in the process of defining one.

I have studied Philosophy at the Cluj-Napoca University in Romania and got my BA in 1998. My first professional experience was in Constantza, where I practiced for one year as a high school teacher of several disciplines (Philosophy, Psychology, Logics, Economics and Civic Culture) for different years of study. Then I studied Journalism for two years in the University of Bucharest, while practicing as a cultural reporter and editor of a daily newspaper in Bucharest. I also worked as an assistant manager in a small business specialized in organizing Romanian language and history seminars, and as a tour guide for groups of French and other French speaking expatriates.

In 2005, I was offered the possibility to use my professional experience and my skills for the development of a new born public and community art programme, an idea put together by a group of young artists in Bucharest. During my volunteering within the art gallery supporting the programme, I was one of the five beneficiaries of a Leonardo da Vinci exchange grants with a community and public art organization based in London. It was an important experience for the activity in the gallery where I also became an employee, and an important part of a lifelong learning process. The group that I was part of managed to organize and implement several art projects in public space, but a professional approach was more and more needed. The opportunity to following the MA programme in Cultural Management and Cultural Policy in the Balkans appeared. Being one of the students here was a very important privilege for both my professional and personal development. It helped my development in the direction I have always wanted: to help people. The present thesis is a big part of the learning experience and of the new grounds, of the new bases to be built upon, with new challenges to overcome and new questions to answer.