

CULTURE, COMMISSION, PLACE, PATRONAGE AND COMMEMORATION IN PUBLIC SCULPTURE.

SOME EXAMPLES FROM BARCELONA.

Ignasi de Lecea

When we study urban public space, the first images in our memory are those of the Renaissance's and Roman Baroque works and, among them, the Piazza of the Campidoglio or the Piazza Navona for example. But the model of public space, just as we understand it today, derives from the big transformation processes and urban renewal that diverse European cities undertake along the XIX century with different purposes: hygienists, of ornament, antievolutionary... It is then when, for the first time, we begin to understand the urbanisation of the city as whole. Already, it is not just to get ready or to beautify singular spaces, but of projecting public space of the city as a whole.

Of this new attitude, the proposal of A. Alphand (1) for the urbanisation of the Haussmann's Paris, is good an example. He foresees standard sections for the different types of urban roads and projects pavement materials and elements of urban furniture uniforms for the whole city, even for the at the time outlying neighbourhoods.

- | The sculpture - the monument - plays an outstanding role in this new culture of public space. It becomes instrument of propaganda for the new regimes (of their heroes and their feats) but also an element to characterise or to single out a certain public space. The monuments are this way, propaganda media, elements that maintain the collective memory. And, finally, landmarks of urban reference that consolidate and also complete the third dimension of an urban space that is essentially flat, because they add the temporary dimension: the time of the memory.
- | Although, cannot be said that the artistic dimension of these monuments or public sculptures is irrelevant, it is not less certain that this has not transcended until today except for very few exceptions. The Art's historiography, frequently, refers to the public sculpture by Rodin - and to its complex difficulties -. But nor Nelson's column, nor the fountain of Eros in Piccadilly Circus, neither l'Étoile arch, for example, are remembered as landmarks for Art History. However, they have become unmistakable images of the cities where they settle down assuming the role of symbol and representation, of postcard. Only in the last years, the public sculpture begins to be object of the interest of the historians and art critics.

After this concern for urban public space and monuments as one of its components - picked up, among other, in the books by Stübgen, Sitte and by Hegemann and Peets (2) -, the Modern Movement centres its efforts in housing and town planning (3). This way, from the tradition of l'École Beaux Arts to the emergency of the new contemporary public spaces, opens up a long parenthesis where punctual elements of the German post-war reconstruction and the urban renewal in some North American cities and some English outlying projects in the sixties, are exceptions to highlight. The first years of the

eighties point out the beginning of this new process. The Barcelona's works are an outstanding example that cohabits and contrasts with the Disneyworld culture and with the new commercial or cultural centres, at the end of this century.

- | In the long parenthesis between the tradition of l'École des Beaux Arts and the contemporary public space, two transcendental facts have taken place when, again and not without difficulty, the sculpture in the city is approached. On one hand, the increase of the urban traffic questioned old monuments. They passed of being considered as worshipped elements - surrounded by a fence that today has disappeared and that conferred them an almost sacred character - to their consideration as obstacles for traffic. On the other hand, the advertising has become omnipresent element in the urban images. The fountain of Eros of Piccadilly Circus has faded, practically, in front of the advertising backdrop in the square's buildings facades. It is already, practically impossible, to conceive an image, a picture, of the European or American city in the second half of the XX century, in which advertising do not appear. Moreover, nothing else more significant of this period that the announcement transformed into architecture in Robert's Venturi proposals (5).

To what, today, we can call "institutional advertising" that characterised the first monuments and public sculptures built to the glory of rulers and their feats, a potent competitor has arisen: commercial advertising. The status of monumental sculpture, imposed by the size and the power of the message, has already lost this battle. In these terms, no sculpture will be able to compete, now, in front of a Coca Cola billboard (6).

- | To confront, today, a project of public sculpture means to understand that the battle is done in another field. Public sculpture cannot already contend, per dimension and per the impact of the form, with the city of advertising and cars. And, for a long period which produced the large transformations ending in the current contemporary sculpture, the old heroes become, sometimes, villainous: the big industrial manager of the XIXth century, whose memory his colleagues honoured forever, is remembered today, by many, because of his relationship with slaves trade and not because his merits like manager and patron. But, also, lacking other ornament, decoration or identification of the city elements, urban furniture has often spread to assume or to supplant these embellishment functions and meaning even contravening its own functional demands.

Searching for a new battle ground, artists have test different approaches and languages. A first row tries to emulate the urban role of previous sculpture. Avoids the role of representing the memory and outlines the monument without reference, that denominate sculpture. Nevertheless, the sculpture cannot stay out of the culture of the artistic object de-materialisation that removes the fundamentals of contemporary art from the sixties. Starting from this culture, a tendency is to build works that dissolve in the inhospitable landscape of the city, that are embedded in the ground and, from there they fight with the only weapon within their reach: the poetry (7). Parallel attitudes, in time and in the anti-monumental and de-materialisation scope, that fit in the tradition of the Earthworks and the culture of the North American Land Art, and inclined to monumentalise sites, to assume a new concept of the contemporary urban garden that abandons the gardener's conception to enter again, and by the front door, in the field of Art (8). Other, finally, incorporate ideas unaware to the monument concept like are utility and functionality, in those that the playful aspect, the sculpture like device or element of a game, will finish assuming an important role (9).

The field opens up when considering works with a temporary vocation and, too, those that enter in the own territory of advertising, adopting its format and its support, to transmit new messages, like they made, among other, Félix González Torres in New York in 1992 (10) or Hans Haacke in other interventions. Those are interesting examples in relation to what we explained before. A more complete list of artist's attitudes regarding public art, would carry us to participation processes and other non-object attitudes. Those attitudes with temporary character, that we will not treat here but that, without a doubt, contribute to public art in the contemporary city.

A contemporary glance to many old monuments would allow us to reinterpret them, today, from these new approaches gaze. Yesterday's heroes, as if we have said, are not today's heroes. The memory of many characters or facts died before the commemorating objects and, today, many of those monuments are considered, often, as sculptures per themselves in spite of their initial dedication. The lions at the basement of Nelson's column in Trafalgar Square, become playful objects with strong appeal. Even so, in front of attack against diverse English heroes sculptures, (during the demonstration of the past 1st May, 2000, in London) the political and popular reaction requested exemplary punishments for the aggressors and their identification through family and citizen collaboration. Do us ponder, again, how active are many of the values we thought lost.

Barcelona owns a tradition of public sculpture, with works of the XVIIth and XVIIIth centuries. A tradition developed, mainly, among the two big milestones in the history of the city: the Universal Exhibition in 1888 and the International Exhibition in 1929. Early the eighties, the city confronts its process of urban renewal with the motto "Reconstruction of Barcelona" and, in that process, understands that public sculpture and the monuments should play an outstanding role. Public sculpture is understood regarding public space, in consonance with the previous tradition, as the element that complements the urbanisation of the city, as essential element so that one of its sectors acquires all its urban attributes.

Anything better than quoting the architect Oriol Bohigas, inductor of this process, words from his book *The Reconstruction of Barcelona*:

"In its strict meaning, a monument (from Latin monere, to remember) it is an object that contributes to maintain the memory of the past through the reference to a character or a historical fact. In fact, because it is a remembrance of the past, it becomes a fundamental factor of the permanency of the city, through the risky roads of its physical and social transformation. This permanency quality makes it agglutinative and representative of certain aspects of the collective identity, of the social group that encircles it... The permanency, the visualised identity becomes, therefore, in the most momentous factor in the monument from the point of view urbanistic, even surpassing the pure function of the character's memory or the historical event that it wished to remember. Because of that, it is necessary to extend the concept of monument, and to understand it, as everything that gives permanent meaning to an urban unit. From the sculpture that presides and agglutinates, until the architecture that adopts a representative character. In addition, specially, to this public space that is loaded of meanings. For this reason, 'to monumentalise the City' means to organise it so that,

emphasising the signs of collective identity. Those which are the fundament of the urban conscience for this collective, the grassroots of its intervention capacity in the future of the city"

This attitude adopts many ideas from the past. Especially, in what refers to the location of the sculpture or monument, and considering them like elements of urban significance. This attitude is inserted presently, through a resolved determination in adopting technical and contemporary images in the treatment of these new elements of urban significance. From 1982, the city is enriched with local artists' works, but also by international artists. (We should go back to some of the sculptures of its Gothic cathedral to find the designs of a foreign artist)

In the outskirts that house many workers emigrated to Barcelona since the end of the fifties; where housing was carried out with no parallel process to urbanise streets and the immediate public space, "monumentalise the periphery", to build these new symbols of collective identity, became an essential aspect for "the reconstruction of the city", one of the mottoes of the new democratic City council. The collaboration of North American artists sympathetic with the new and young Spanish democracy and the concern of the Barcelona's mayors in this process, were essential elements for their initial success and for their later development.

The introduction of the contemporary sculpture in Barcelona could not have worse antecedents. In 1975, Alexander Calder gave one of his works to the city. This work was placed in one of the more prestige residential districts, and was moved away, soon after, because of the strong opposition of the residents considering it in bad taste. Today the sculpture is exhibited in the gardens of the Joan Miro's Foundation.

When installing new sculptures in the outskirts of the city, the strong initial mistrust succumbed discovering their value as symbols of collective identity. Today, the logos of some of the city's 10 districts represent some of these new urban sculptures.

The new contemporary public space culture that Barcelona generated in those years can be defined schematically starting from a few foremost mottoes: "the street is not a roadway". "The avenue is not a freeway". With the complement, in our field, "the city is not a museum". The Barcelona's sculptures program does not settle in the culture of the "sculpture garden" or in that of "outdoors museum", but in that of the urban significance consolidate along the urbanisation processes since the XIXth century.

The sculptures are placed in new public spaces, often, urbanised oasis within environment lacking in urban services. The new urban projects depart from the principle of a unitary project. This idea surpasses an unfortunate tradition of partial projects (reparation, paving, illumination and gardening) carried out, before, by uncoordinated city services and with a complete lack of unitary vision. How to insert, in this new framework, the artist's participation?

The topic of the relationship, or of the conflict, between art and architecture, in definitive between artists and architects - after all personal relationships are an essential part when outlining this question - has been object of multiple debates that, many times, conclude more or less in utopian visions.

When artist and architect coincide in oneself person, it is not necessary to outline the conflict possibility. Miguel Angel's or of Bernini's works they reflect, well, this aspiration to the unity of the arts. However, already in the XVI th century the conflict is patent and exemplary in Andrea's Palladio work. Palladio talks in his "Quattro Libri", about the beautiful paintings and stuccoes that decorate his villas remembering the names of their authors. This way, referring to the Villa Godi says "This plant has been decorated with paintings of beautiful invention by micer Gualtiero [Gualtiero dall'Arzere (1529-1552)], from Padova, micer Battista del Moro, from Verona and micer Battista, Venetian, [and that the landlord of the villa had chosen to decorate to]... the most excellent and singular painters of our time." However, in his reference to the Villa Barbarian in Maser, the one owing, from today's view, the more admirable paintings, Palladio doesn't mention neither the paintings, and by no means to Paolo Veronese his author (14). Palladio was really anger in front of such paintings that build new illusionists architectures upon his own architecture, altering it certainly. The audacity of the Veronese arrives to the point of portrayed himself behind a half-open door, naturally also illusionist. In a conclusion, a little schematic, of this paradigmatic example it could be deduced that the architects find it difficult to accept the contributions of artists that transcend of the ornamental or complementary.

There are exceptions, without a doubt lucky. Such as the collaboration of Balthasar Naumann, Gian Battista Tiepolo and Antonio Bossi, -the more celebrate stucco artisan in this time - in the Episcopal Residence of Würzburg (15). Coming back to the unity of the arts, to the bel composto of Bernini, although it is necessary to highlight that Naumann died when the internal decoration was even performing. Later, derivations of the Bauhaus, the Barcelona pavilion by Mies van der Rohe: the sculpture by Georg Kolbe is a mere ornamental appendix, a counterpoint to the astonishing modernity of the pavilion-like -space. Theo van Doesburg in the famous café L'Abeille in Strasbourg returns to the origins like the only author of the work.

The sculptress Nancy Holt defines three possible forms of collaboration between artists and architects. The first one is the "conceptual collaboration", where both work in an autonomous way in the creation of complementary works. The second, or "correlative", it implicates a bigger interaction since both professionals participate in the work of each one. The third would be the "co-operative collaboration" that implicates a team of architects, sculptors, landscapers, contractors, and engineers and community workers (16).

Harriet F. Senie in her book from 1992 on the contemporary public sculpture (17), a good introduction to this topic from the North American optics, ends stating: "The collaborations between artists and architects have been exalted from Theory but they are difficult to bring into practice. They consume a lot of time and they require carefully balanced personalities and artistic vicinity"(18). Today this artistic vicinity is extremely well difficult. The culture of the architects ignores, frequently, the work of any posterior artist a years 1960. In reverse sense it is of fearing that the ignorance is parallel. However, that conceptual collaboration to the one made reference Nancy Holt it has demonstrated good possibilities.

Nevertheless, what ends up splitting these two cultures, next and so distant, that of the

artists and that of the architects, is "representation"? The project for an architect makes the sense of that necessary to determine, in the much more possible univocal, the definition of the object to build. For the artist the project is, in general, the exposition of an idea, not necessarily its materialisation. The lack of a common language still hinders more a beneficial relationship.

All this is complicated when the scale model, that meeting point that appears simpler, loses validity in most of the contemporary work. In a schematic way, we can state that all scale models that attracts us because of itself will finish foreshadowing a bad sculpture. Because it is practically impossible to get something that can be replicated with success to any scale. Today the most interesting works are usually those that have a more difficult representation. Those that won't be able to be photographed, those that don't admit an immediate reading but rather they have to be gone through or used to enjoy them fully.

In the old works in Barcelona, and probably of many other places, the difficulties of a collaboration were not excessive: artists and architects study in the same School, they were friends and the respective roles were acceptably defined by tradition and teaching.

The recent works of Barcelona should be analysed in this background. Discarding, already initially, the concept "sculpture garden", of works not conceived for the site where they settle in an open space, as if this was a gallery or a museum, we try to integrate the works fully in the space they occupy and that this integration acquires the biggest possible unity. The process is not exempt of difficulties. In addition, without a doubt one of the main reasons of the acceptable success of the operation has been the habitual intermediation, between the artists and the architects, of those people in charge of the sculptures program.

The most precise definition for the set of the new public sculptures of Barcelona is, probably, that of collection. A collection, where the order and the program do not outline an expressed and predetermined objective. Where the program of new public spaces adapts in the face of the interest of a work by a certain artist and, in occasions, in the face of the civic interest in consolidating the memory of an event or character. This collection will always be eclectic, like it is any public collection. Nevertheless, the interest for the work conceived for a place - usually conceived when that place begins to be apparent- is also present in almost all the situations. From the purchased or given work placed in which is considered the best possible place, to the park at l'Estació del Nord designed by Beverly Pepper, with the collaboration, in second plane, of the municipal architects, to works with different levels of collaboration.

After the Memorial to the Viet Nam's War Veterans that Mayan Lin projects in 1981, and with all the difficulties –the work has to cohabit, at the end, with a figurative group satisfying all the publics - (19), starts a reconciliation process between contemporary sculpture and memory. This topic is particularly interesting in Barcelona, as possibly also in Portugal. Catalunya had lived the general Franco's long government without being able to express its memory openly. Some old monuments disassembled after the Civil War - and zealously kept by city council officials during many years – and reconstructed in the same or in other locations during the seventies and eighties, but the main deficit subsisted.

I do not believe that it is an exceptional case. However, in our country, the demands of new monuments come from the public administration or, in many cases, channelled through civic commissions. These commissions lead a public subscription and they transmit to the City council their desires and the need for collaboration to make the biggest, more central and more important monument. It is not a new fact, the monument to Columbus in Barcelona began this way, it was even sought the Catalan residents in America to finance its cost. The history of the monument, with countless anecdotes like the disappearance of the funds picked up in Mexico, ended up in that the subscription hardly reached to 15% of works cost and the rest had to be contributed by the City council (20). Regrettably, a situation that reproduces many times.

These commission's promoters, that possibly include the family of the person being honoured, focus their activity exclusively to build up the monument. They usually start from an imaginary layout quite traditional and conventional, averaged by the iconography tradition of the sculpture of the XIX century with some touches of a presumed modernity. The commissions usually reject the participation of foreign artists and they manifest a certain tendency to competition like formula to solve the commission. The competition, apart from its democratic appearance, tries to promote the idea, getting a bigger civic transcendence and allows setting up the bases of a mass dedication act inauguration, being in tune with the objectives of the patron (21).

However, in the other side of the problem questions arise. Should they receive public support? Should be authorised any initiative of these characteristics, endorsed or not in a public subscription usually insufficient?

This is, clearly, a political decision. The democratic representation of the city should establish the mechanisms to transform the proposal of some citizens in a city's will. This decision affects the interest of transcending the collective memory for a certain fact or character and it should start from regulated and general procedures. Following some competition antecedent, not really fortunate (22), the group of the last commemorative monuments in Barcelona, without a doubt notably eclectic, is very representative in the ways of approaching commemoration and memory from different contemporary artistic options (23).

To complete this first approach to the environment in which the public sculpture is developed two brief reflections about founding and the selection of the artists and a final consideration about materials and their durability.

Among the basic mottoes that, in some way define the Barcelona's Model in what refers to public spaces, we quoted that indicating that the city should not be a museum. With the same schematic character, we can add that the city - its public space - can not become a warehouse of a junk. This statement is relevant to restrict to the maximum of invading public space on the part of elements of urban furniture, not really interesting nor necessary, also is relevant in the field of the public sculpture.

All program of public sculpture should foresee an appropriate public funding. The government of the city should always take the initiative, to leave it on the hands of patrons or donors of gifts is the guarantee of a remarkable incoherence and in addition, with almost total security, of a fragile quality. The initiative should always be in the field of the government of the city, not in that of the patrons neither of the donors.

The politics of the cultural 1%, with antecedents in Italy from 1949, can be confronted with numerous conceptual repairs, without a doubt, but today is the base of the sculptures program in Barcelona, and we believe it can be an appropriate framework to develop a good public art program (24). Their basic effectiveness will depend, in the first place on the effective use of this percentage in new public art works. The state and regional laws that regulate this 1%, open the possibility to use fund for heritage restoration purposes so most of the funds are devoted to this objective. In second place in the creation of a unique Fund that does not necessarily link the artistic work to the big public works from which the percentage comes from. Missing out this last aspect determines the appearance of a great number of low cost pieces, we find again with the warehouse of junks whose quality and adaptation to the environment accustom to be very difficult.

In this context the selection of artists appears. Initially it is difficult to choose a sole formula. Competitions, open or restricted, selection of a specific curator or an adviser's board, all of them can be valid methods. The combination of the three is probably the one that guarantees the best results to short and long term. The Barcelona's program now, selects artists through an advisory board, next to the people in charge of town planning and culture. This board sums up the participation of the directors of the Contemporary Art institutions in the city and other independent professionals (25), and develops the works with a wide consent among the different cultural sensibilities. The selection should not fall in inappropriate localisms to the international character of artistic creation. Since Middle Ages, artists moved around, switching places and it has been this way, except for short periods, but the selection should also guarantee the plural presence of the different approaches to the artistic reality (26).

It is difficult to sum up this global reflection on the context of public sculpture without insisting in that the monuments, and Dan Graham remembers us, are what has been made to last forever contrary to almost all the things that surround us (27). We have seen that they are sensible to political changes, because there are sometimes memoirs that some or others want to forget or to destroy. However, often we forget that the monument's or public sculpture durability fits a strong technological component. The oldest monument that today subsists partially in Barcelona began in wood, twelve years later necessity was seen of replacing it in marble (28). Structures conceived with advanced and not sufficiently experienced technologies - advanced technologies hardly ever are enough experimented – can suffer serious elements deterioration, sometimes in relatively short time.

Of this reflection on the culture of contemporary public sculpture is clear that one does not deduce a unique model. Any new program that any one intends to develop will have its origins in this framework but it will assume their own identity.

NOTES:

1. A. Alphand, *Les Promenades de Paris*, (Paris: J. Rothschild Éditeur, 1867-73).

2. Ver Joseph Stübben, *Der Stadtebau. Handbuch der Architektur*, (Darmstadt, 1890); George R. Collins y Christiane C. Collins, *Construcción de ciudades según principios artísticos: Camillo Sitte y el nacimiento del urbanismo moderno*, (Barcelona: Editorial Gustavo Gili, 1980) y Werner Hegemann y Elbert Peets, *El Vitrubio americano: Manual de Arte Civil para el arquitecto*, (Barcelona: Fundación Caja de Arquitectos, 1992).

3. As Ignasi Solà- Morales points out in your Introduction to Civil Art: The architecture and the urban design of the Modern Movement have proposed the fixation of rules to allow the building serial production, but too of the neighbourhoods and possibly of the equipment that should serve to these parts of the city. But on the other hand, the architecture of the Modern Movement has lacked another compositive approach that is that of the repetition eliminating any possibility to articulate treatment of the systems, the immediate consequence of these procedures characteristic of the modern form is the absence of an integrated urban design, qualifier of public spaces able to refer the parts to the whole and vice versa", cf. Ignasi Solà-Morales, "Werner Hegemann y el Arte Cívico", en Werner Hegemann y Elbert Peets, *El Vitrubio americano: Manual de Arte Civil para el arquitecto*, (Barcelona: Fundación Caja de Arquitectos, 1992).

4. "Reste par-dessus tout que la ville de l'âge post-industriel ne conçoit que l'opposition du plein (des bâtiments) et du vide (des artères de circulation) dans une sorte d'hostilité à la place ancienne encombrée de piédestals et de statues, autant d'écueils dont la motricité accrue de la ville, l'automobile se généralisant, s'accommode mal (il est lointain, le temps où Larbaud comparait à des bustes les rares automobilistes dans leurs voitures découvertes)", en Thierry Dufrêne, "Introduction" a *Monument & modernité à Paris: Art, space public et enjeux de memoire 1891-1996*,, catálogo de exposición, (Paris: Fondation Électricité de France/ Espace Électra, Paris Musées, 1996), p.27.

5 ..See Denise Scott Brown y Robert Venturi, *Aprendiendo de todas las cosas*, (Barcelona: Tusquets editor, 1971).

6. As Javier Maderuelo says"... advertising is not only recapturing the old commemorative function of the monument, with its pretense of reflecting to the citizen the dominant values, but rather through its messages also recaptures the idea of a certain educating function. This way, by means of attractive and charming images , conditions the pleasure and the behavior of the incautious consumers. In front of the monumental force of the publicity many of the sculptural groups, fountains and squares designed and built at the present time are clumsy, rickety and lacking of meaning, for that reason these empty efforts are paid with the indifference, when not rejected by citizens.". Cf. Javier Maderuelo, *La pérdida del pedestal*, (Madrid: Círculo de Bellas Artes y Visor dis., 1994), p. 41. If only it were so! but anyway the loss of artistic value is evident.

7. In this sense Gloria Moure points out"... sculpture has recovered the location concept that formerly was esencial and of the one that the first modernity had liberated. The

second modernity has returned it to it, not with the restrictive character that had in the past, but as additional element and poetry multiplier, because already anything can absorb of its environment", cf. Gloria Moure, *La creación plástica escala urbana* in Josep Roy i Dolcet, *Presències en l'espai públic contemporani*, (Barcelona: Centre d'Estudis l'Escultura Pública i Ambiental i, Facultat of Belles Arts, Universitat of Barcelona, 1998), p. 80.

⁸. That is the topic developed by Lucy R. Lippard in "Gardens: Some Metaphors for a Public Art", en *Art in America*, noviembre 1981, pp. 136 y ss. And by the author in the article "Hacia un jardín contemporáneo. El lenguaje de los jardines y parques más recientes en Barcelona", en Juli Esteban y Jaume Barnada, coords., *1999 Urbanismo en Barcelona*, (Barcelona: Ajuntament de Barcelona, 1999), pp. 108 y ss.

⁹. Vid. Javier Maderuelo, *La pérdida del pedestal*, (Madrid: Círculo de Bellas Artes y Visor dis., 1994), p. 54. Archetypes of this elementary classification in the set of the contemporary sculpture in Barcelona could be Sergi Aguilar's work in Vía Júlia, that of Lothar Baumgarten in the plaça Pau Vila, that of Beverly Pepper in the parc of l'Estació of the Nord and Andrés Nage "Drac" in the parc of l'Espanya Industrial.

10. Ver Tony Godfrey, *Conceptual Art*, (Londres: Phaidon Press, 1998), pp. 7, 10 y 11.

¹¹. Oriol Bohigas, *Reconstrucción de Barcelona*, (Madrid: Dirección general de Arquitectura y Edificación –MOPU-, 1986), p. 103.

12. A general overview of the first implementations in *Barcelona. Spaces and Sculptures (1982-1986)*, exhibition catalogue, (Barcelona: Ajuntament de Barcelona, 1987), spanish and english versions.

13. Andrea Palladio, *Los cuatro libros de arquitectura*, (Madrid: Ediciones Akal, 1988), Libro 2, cap. XV (p. 236).

14 Cf. *Ibid.* p. 213.

15 Vid C. Norberg-Schulz, *Architettura Tardobarocca*, (Milán: Electa, 1980), p. 153.

16 From an interview with Nancy Holt el 2.01.1989, reproduced in Joan Marter, "Collaborations: Artists and Architects on Public Sites", en *Art Journal*, winter de 1989, p. 315. Marter's vision on artists and architects collaboration is more optimistic

17. Harriet F. Senie, *Contemporary Public Sculpture. Tradition, Transformation, and Controversy*, (Nueva York y Oxford: Oxford University Press, 1992).

18. "Collaboration between artists and architects has been much praised in theory but has been difficult to implement. It is time consuming and requires a very careful pairing of personalities as well as esthetic approaches", en Harriet F. Senie, *Contemporary Public Sculpture. Tradition, Transformation, and Controversy*, (Nueva York y Oxford: Oxford University Press, 1992), p. 229. Senie devotes a whole part of the book to the topic of the artists- architects collaboration; its reading will be very useful to those interested in the topic.

19. Harriet F. Senie, explains the history of the process.

20. a quite complete and illustrative history of the vicissitudes of the commission and construction of the monument, can be found in Manuel García-Martin "Public sculpture of Barcelona", (Barcelona: Manuel García-Martin and Catalan of Gas and Electricity, 1984), pp. 52 y ss.

21. En Carlos Reyero, *La escultura conmemorativa en España. La edad de oro del monumento público, 1820-1914*, (Madrid: Ediciones Cátedra, 1999), specially in chapter 11 y ss. You can find an interesting analysis of this kind of initiatives, competitions and funding problems.

22. That is the the case of the monument to Francesc Macià, first president of the Generalitat of Catalunya in 1932 during the Second Spanish Republic, located in Catalunya Sq.. The project underwent public competition with a later popular voting. The winning project introduced laser beams of red color that hindered the air sailing and of difficult technological solution, was abandoned in favour of a monumentalist and conventional project that cannot be considered a success.

23. In this group they could be located in Barcelona the monuments to Frederic Mistral by Lawrence Weiner, to Lluís Companys by Francisco López Hernández, to Enric Prat de la Riba by Andreu Alfaro, to the General Moragues by Francesc Abbot, and Santiago Roldan's commemoration by Eduardo Úrculo, all them dedicated in the period 1996-1999.

24. On the evolution of this policy we refer to Malcolm Miles, *Art for Public Places. Critical Essays*, (Winchester: Winchester School of Art Press, 1989), specially chapter 15th

25. The Museum of Contemporary Art of Barcelona, the Foundation Antoni Tàpies and the Fundació Joan Miró, to those that one adds the director of the National Museum of Art of Catalunya, next to an architect, a critic and an artist of grateful prestige, designated by the Mayor of the city.

26. Like an example it can be pointed out that in the program in Barcelona those half of the authors are Catalan, until two third two parts of the works are by artists from the rest of Spain, and the third part they by foreign artists.

27. Harriet F. Senie, *Contemporary Public Sculpture. Tradition, Transformation, and Controversy*, (Nueva York y Oxford: Oxford University Press, 1992), p. 18.

28. About the column dedicated to Santa Eulàlia in El Pedró square in Barcelona you can read Jaume Fabre, Josep M. Huertas y Pere Bohigas, *Monuments de Barcelona*, (Barcelona: L'Avenç y Ajuntament de Barcelona, 1984), pp. 20 y ss.

Pictures

1. Monumento a Colon, Barcelona 1888.

2. Muro en la Plaça de la Palmera de Barcelona, de Richard Serra, 1982.

3. Monumento a Lluís Companys, de Francisco López Hernández, 1998.

4. Línea de la Verineda de Francesc Torres 1999, en la Rambla Guipúscoa de Barcelona

