

# / Monument Vs. Memorial? Some doubts and reflections. Any proposals?

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## > PART I. Back and Forth. Public Art, Urban Aesthetics and Remembrance Management

### >> From Monument to Public Art. A Genetic Reading

Research conducted by our research centre trying to study the evolution of public art in Lisbon (Elias, 2007; Andrade, 2012), Lima (Hamann, 2011) and Barcelona (de Lecea, Remesar, Grandas, 2011-2015) found that public art production has an incremental evolution from the second half of the nineteenth century. The rise of the bourgeoisie as the hegemonic social class involved the creation of a new system of representations devoted to expressing and publicizing the values of this class. In the case of the city, this representation system appears in the design of the city itself and in the presence of heroes, protagonists of change, in public space, shaped as statuary monuments.<sup>2</sup>

The iconography of public art focused on mythological and religious topics and in the representation of the king, as the central figure of power. Since this moment, we are witnessing major changes prioritizing the iconographic representation of the new heroes of the emerging society: entrepreneurs, mayors, writers, doctors, journalists, and so on. In parallel, we see a resurgence of the romantic representations of legendary national heroes setting, thus, a legitimization between the old regime and the new so-

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<sup>2</sup> Vázquez Montalbán noted that public monumentality emerge so strongly in the nineteenth century, "as if trying to make up for lost time since the Renaissance. It is true the city acquires its full identity in the nineteenth century as a result of industrial development and the full establishment of a citizenship, but the economic power of the ruling classes affects the possibilities of public art". (Vázquez Montalbán, 1990).

ciety through the concept of Nation. Civil society organizations have an important role in the promotion of these monuments, because the different factions of the ruling class compete to install within the city, in the form of monuments, representations of their interests.

In the cities we analysed, the scheme of decision-making is as follows: the municipality, by direct commission or public contest, draws a programme essentially ornamental (such as the Eixample's fountains in Barcelona or garden sculptures in Lisbon). Civil society, through popular subscriptions, exerts pressure on the municipality for erecting monuments related to a given collective memory (of some groups, not of all). In the three cities, the effigy is dominant, but in Barcelona, there is a shift towards allegorical programmes. Although cities follow a common logic (probably identical to that of other cities in the so-called Western world), we can appreciate that the intensity of some iconographic programs is differential. The history of each city and the characteristics of the social formation of each country, e.g. Barcelona is not a state capital while Lima or Lisbon are, can determine these differences. The location of public statuary follows the pattern of development of the urban fabric organized by a concentration – distribution logics. The three cities show a *concentration* of works along the articulating axis of the territory, as well as in large “urban containers” (parks and/or avenues). The central city is the ultimate recipient of works. *Distribution* is most evident in Barcelona especially in inter-axis urban areas.

Signs of class status (monuments) follow a pattern of spatialization associated with (1) the territories occupied by affluent classes, and (2) with those territories that are symbolically considered significant spaces and, for this reason, ideally set for the achievement of collective representations. Popular classes are not entitled to symbolically mark the territory nor their own, neither the common. As in literature, especially in the novel, the city becomes the “sheet of paper” on which different factions of the bourgeoisie write, in bronze and stone, the tale of their rise and consolidation.

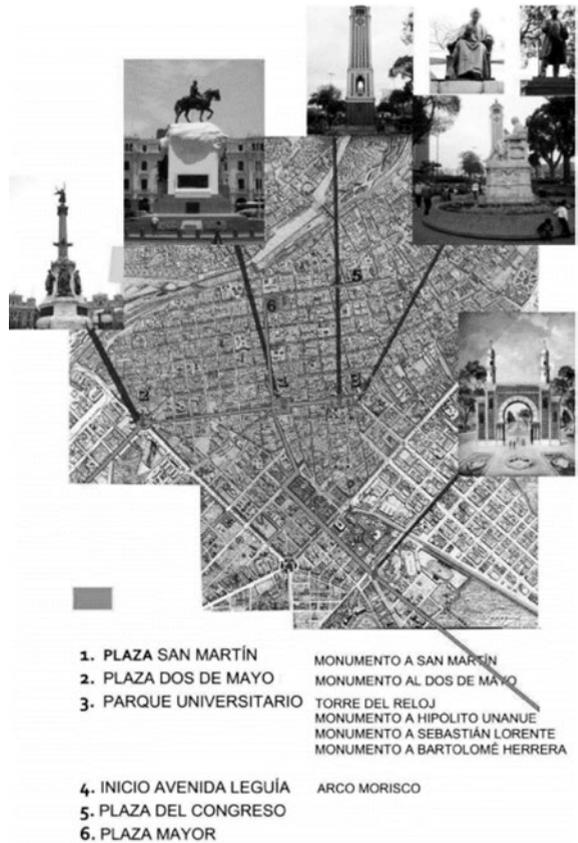


**Fig. 1:** Lisbon, the presence of the public art is organized in the pombaline centre and in the axes entering to the twentieth-century "new town".



**Fig. 2:** Barcelona, concentration occurs in the historical centre and in new areas of the Eixample.

**Fig. 3:** Principal Monuments in the Centre of Lima. (Hamann, 2011).



### >> Art Público,<sup>3</sup> Municipal Art, Civic Art<sup>4</sup>

In the early twentieth century, there appear several proposals trying to define what we can consider municipal art.

<sup>3</sup> "Art Público" refers to a first European approach, closely linked to the processes of urban aesthetics, while the concept of "Public Art" refers to the practice of introducing art into the city after World War II and, according to mainstream literature, with a North American origin. In any case, we must recall the implications of the Art Público with *Art Urbain*. "Urban Art (*Art Urbain*) introduced proportion, regularity, symmetry, perspective in Western cities by applying them to the roads, squares, buildings, and also, to the treatment of their relations and their connecting elements (arcades, colonnades, gates, arches, gardens, obelisks, fountains, statues, etc.)." (Choay, 1989)

<sup>4</sup> On the Importance of Civic Art or Municipal Art see HEGEMANN, Werner; PEETS, Elbert (1922)

What is Municipal Art? May not this term be used as synonymous with its civic beauty, and does it not mean the orderly fitting and appropriate manner of carrying out all civic enterprises? Is it not meeting our common problems in a way pleasing to the eye in addition to satisfying their practical demands? Is it not 'solving the problem of utility in terms of beauty'? Is it not the art of doing necessary things in an effective way, yet never doing anything 'for effect'? Is it not creating the City Beautiful by directly and beautifully meeting its real needs in a dignified and orderly manner? Municipal Art in this sense can hardly be expected to result merely from such excellent palliative expedients as tend to do away with positive nuisances and to rectify initial mistakes. Such enterprises as regulating sign-boards, putting up statues and fountains, building great public buildings and having them decorated with mural paintings are excellent and necessary, but Municipal Art, in its broader sense, goes deeper and concerns itself with the whole city as an organism. (Perkins, 1903)

The rupture of the historic fabric of the city with the consequent disappearance of old monuments (buildings, but also fountains and statues), the frontage beautification of the city present in the Haussmann's Parisian boulevards, require a correction of the model and the methods for addressing urban issues. In Sitte's words, anyone who wants to appear as a street aesthetics champion should be, firstly, convinced that the current means of satisfying the traffic requirements are, perhaps, not infallible and, secondly, be prepared to demonstrate that the needs of modern life (communication, hygiene, etc.) are not necessarily obstacles for the development of the art of the street.

It is precisely in the way of ordering cities, more than anywhere, that art has to exercise its educational influence, as its activities are felt in every moment in the soul of the people and not, for example, in concerts or shows reserved for wealthy classes of the nation. It would therefore be desirable that the government provides to the aesthetics of the street all the importance it deserves. (Sitte, 1889)

Sitte's demand consolidated<sup>5</sup> throughout the new century with the appearance of a diffuse movement that would take various names but that we refer to as the *Art Pública* concept. In the late nineteenth century, cities faced a triple problem: (1) an urban problem (physical and infrastructural); (2) a civic problem (social, cultural and symbolic), and (3) a political problem (linked to the growth of formal democracy). Therefore, it is not surprising the emergence of concepts such as *Art Pública* (in the

<sup>5</sup> As for example in the work of Joseff Stüben. "Unavoidable stopping-points ought to be treated artistically as terminal points. Every street ought as far as practicable to be planned individually [...] The chief artistic quality of open spaces lies in their being as far as possible enclosed in a proper setting [...] Ancient monuments of all kinds, as well as fine existing streets and views, ought not only to be preserved, but should be taken advantage of in order to secure a characteristic development of the city on artistic lines" (Stübben, 1906) or through the work by Riegl (1903).

Francophone area), *Civic Art* (in the States) and *Civic Design* (in Britain) as empirical and theoretical ways of thinking and solving the organization of the city, that is on its way towards a metropolitan scale.

It should, therefore, include plans of the city, the direction and shape of streets and public places, they can receive decoration, monuments, and parks and squares, and the grouping and planning of public buildings. At first sight, giving to this study the title of the aesthetics of the city, we seem to subordinate everything to beauty, and practical souls perhaps will say that there are other considerations that should not be overlooked by the city builders. This aesthetic principle applies to plans for the cities and for public buildings as well as industrial art objects. (Charles Buls, 1893)<sup>6</sup>

### >> Towards a Better and Beautiful City

The International Institute of Art in Brussels<sup>7</sup> and the Paris Musée Social<sup>8</sup> formulated concepts about Art Públic. These organizations are at the foundation of the creation of the modern concept of Urbanism. Art Públic referred to all action in the city and its physical and symbolic characteristics. It would be necessary here to point out the concept of Art Públic as it relates to the emergence of the “Social Museum” in France.

Under the umbrella of the Social Museum, in 1905, the General Association of Municipal Engineers, Architects and Hygienists, created the Section of Urban and Rural

<sup>6</sup> On the work of Buls, mayor of Brussels, is available in SMETS, Marcel (1995).

<sup>7</sup> The influence of the Arts & Crafts Movement is well documented for the creation, by Hermann Muthesius, of the Deutscher Werkbund (1907). This organization would be influential in the creation, some years later, of the Österreichischer Werkbund (1912) and the Escola dels Bells Oficis (Barcelona, 1914), as it shown by Masip (2000). However, we cannot provide documentation of the relationship between these organizations and the ‘Art Públic’ movement. In any case, it could be emphasised the role that the Garden City movement may have in this articulation.

<sup>8</sup> “The Social Museum founded in 1894, but more firmly rooted earlier in the social economy section of the 1889 Universal Exhibition in Paris, the Musée Social was a republican think-tank that brought together reformers from diverse social, political and ideological backgrounds. As such, it represented the vibrant parapolitical sphere that helped to shape the debate on social welfare. The Musée Social operated not only as an institution for social research, but it also maintained an immense library, published reports and studies; hosted public lectures on diverse topics, and provided consultation services for those interested in sponsoring reform programmes in their own companies or creating new self-help associations like mutual aid societies.” (Beaudoin, 2003) Beaudoin adds, “In fact, the Musée Social’s reputation for expertise in social welfare and vigorous debate on all facets of the social question was enshrined in its unofficial title, “the antechamber of the Chamber”. Virtually every piece of social legislation proposed between 1895 and 1920 had received ample scrutiny at the Musée before being presented to French legislators. Even the député Cornudet admitted that the 1919 urban planning law that bears his name was drafted within the halls of the Musée social because of its focus on public hygiene”.

Hygiene. Later, in 1910, several members of this Section attend the International Conference on Town Planning (London) and participated in the international competition for the Gross Berlin. Soon after, they created the French Society of Architects and Planners (SFAU).<sup>9</sup> Members of this Section developed urban studies and projects for French cities but also for various European and American cities, building relations with the British, American and European town planners. As would happen later with the Social Museum of Barcelona (1909), the members of this Section were vividly influenced by the proposals of Ebenezer Howard, Parker and Unwin concerning the garden city, but, also, by the Belgian idea of Art Public.

A clear example of this would be what Barcelona faced, on the one hand, with the problem of interior reform of the historic area and, on the other, the expansion of the city on a metropolitan scale. Referring to the reform, Puig i Cadafalch, one of the biggest critics of Cerdà and later president of the Commonwealth of Catalonia stated, “We must study the reform from an artistic point of view [...] It is necessary to do what Buls made in Brussels with the Grand Place: not to destroy, but to rebuild, returning things to their primitive beauty”. (Puig, 1900-1901) Meanwhile, in 1903, the City Council launched a call for an “International Competition of preliminary drafts for linking the Eixample area of Barcelona, the aggregated towns and the rest of the municipalities of Sarría and Horta”. Leon Jaussely, prominent representative of the French Art Public stream, won this competition (Fiol, 2008).

The Social Museum through its Department of Rural and Urban Hygiene, fostered the creation, in 1917, of the Ecole d'Art Public. An initiative by Marcel Poète, who in 1904 had founded the Bibliothèque des Travaux Historiques in Paris. This school published the magazine *L'Art Public*. Louis Bonnier noted the first issue of the magazine highlights the multidisciplinary perspective of the school, possibly inspired by its counterpart in Liverpool.<sup>10</sup> In 1919, following the creation of the French Society of Town Planners, the Ecole d'Art Public would become the School of Urban Studies and, some years later, in 1924, the Institute of Urban Planning at the University of Paris.

The different ideas about *Art Public* – *Civic Art* – *Civic Design* try to include, also, social justice and the necessary *attractiveness* of cities for tourism. Although much of the literature does not recognize it appropriately, the ideas developed in Europe were

<sup>9</sup> With the participation of personages like Agache, Auburtin, Bérard, Hébrard, Forestier, Jaussely, Parenty Prost and Redont; Eugène Hénard being its chairperson.

<sup>10</sup> In 1909, William Lever, the sponsor of the industrial garden suburb at Port Sunlight near Liverpool, established a Department of Civic Design at Liverpool University in order to train already qualified architects, surveyors and engineers in the new discipline of town planning and set up The Town Planning Review, under the editorship of the young Patrick Abercrombie.

those that would lead to the emergence of Municipal Art in the United States, as we can appreciate in this 1900 release:

The forthcoming Second International Congress of Public Art, to be held in Paris during August, naturally draws attention once more to the important matter of municipal art, which has been the subject of so much discussion in the American press of late. Though Municipal Art is still in its infancy, there is good reason to believe that the movement in favour of more aesthetic surroundings in American cities will become very general. It is more particularly toward Belgium that one should turn for object lessons in contemporary public art. (De W. B.C, 1900)

Burnham (1909) himself would recognize these European influences, at the time the City Beautiful movement was to take-off. Interestingly, while planners in the US look back to Europe for the development of both cities and architectural styles, the opposite happens regarding parks.<sup>11</sup>

In parks and park development America has little to learn from across the sea. Perhaps this is because it has had to begin at the beginning and in a few years do everything, while in the countries of ancient cities many a park is a growth of centuries and many a lovely urban pleasure ground is crown property that owes most of its charm merely to having been left alone for generations. (Robinson, Ch. Mulford, 1904)

References to Central Park Olmsted-Vaux, New York, 1858, as well as subsequent developments in Boston, Chicago and other cities, and to the “parkways” of US cities, frequently appear in European literature of the time (Ford, 1920). Thus, in his comparative study of parks and parkways, Forestier presents the American method of long-term planning (Imbert, 1997), the recovery in extremis of reservoirs and regional green areas, and the landscape radial systems, as a model for the expansion of Paris.<sup>12</sup>

Despite the land acquisition difficulties, all US cities do the same and their example was followed in Germany [...] From 1902, 1903 and 1904, the Chicago Parks Commission began the achievement of its system of parks. It was decided, in 1903, to appoint a commission to create an outer belt of parks and avenues and, in 1904, the Commission stated that it was essential to establish

<sup>11</sup> The City Parks Association was chartered on May 24, 1888 for “the establishment and maintenance of public parks and open spaces throughout the City of Philadelphia.” In 1900 several groups joined to form the American League for Civic Improvement, and four years later this group became the American Civic Association

<sup>12</sup> Also for Seville, Lisbon, Havana and Buenos Aires. Forestier had a crucial role in the development of the park system in Barcelona which, subsequent to his projects, were developed by his protégée NM Rubio i Tudurí (1926) and largely constitute the current system of city Parks. (Fiol, 2008)

numerous recreational areas in the different neighbourhoods and get to work immediately, without regard in any way to the figure of the expense.

It should be noted as interesting detail that the study of the parks and playgrounds of Chicago was started in 1899 by a small organization of citizens, known as the Municipal Science Club. In 1903, the municipality allocated 32 million francs to the creation of new parks, two hundred hectares, preferably in populous neighbourhoods. The first idea of a park system was issued in 1891 in Boston. (Forestier, 1905)

The concept of Art Public<sup>13</sup> used in the transition from the nineteenth to the twentieth century, included aspects that after the third decade of the twentieth century would give rise to autonomous disciplines: (1) the body of knowledge related to Conservation and Restoration (Charter of Athens, 1931); (2) the body of knowledge that would receive the name of Urbanism (from the initial Town and Country Planning Association 1899 under the influence of the Garden Cities movement, the CIAM and the Athens Charter, the Social Museum and Société Française des Urbanistes be constituted 1933); and (3) the disciplinary area called Art Education.

In short, and in a broader perspective, aestheticizing the city is the articulation of certain measures (e.g. control of ugliness of advertising) but mainly involves the introduction of public policies, usually municipal, able to articulate and promote the improvement of the physical appearance of the city alongside the preservation of its heritage and the aesthetic education of citizens. "A new dream and a new hope. Within these is the impulse to civic art. Cities grow in splendour. There are new standards of beauty and dignity for towns." (Robinson, 1904) Before the First World War, several cities on both sides of the Atlantic and beyond, initiated major processes of beautification based on different principles of *l'Art Public – Civic Art – Civic Design*.

In general, then, it may be said that while the French or classical theory results in monumental effects for a city and establishes unity, the German preserves for an old city a homelike feeling and a pleasing variety. It is worthy of note, however, that the town planning has been undertaken by masters, whether in France or Germany, the two theories have been used as circumstances warranted [...] The magnitude of the movement of town planning in Germany is so great

<sup>13</sup> The initial principles of 'Art Public' differ from the current concept of Public Art. Indeed, as noted in Broerman (1910), "the undertaking we made, theoretically solved the renaissance of the arts of life in the new production of public wealth [...] And those ends, determinants of our propaganda, are those of the 9th Congress: (1) Defence art sites and heritage; (2) The artistic evolution of cities; (3) The aesthetic culture" (Broerman, 1910). Through the *l'Oeuvre Belge d'Art Public* (Broerman, 1898; Abreu, 2006). An analysis of the work related to the International Congresses of Art Public organized by the *Oeuvre Belge*, allows us to define what was the underlying idea, not just limited to European cities (Bohl -Lejeune, 2009, Monclús, 1995; Crouch, 2002) but with a great impact on the North-American cities (De W., BC, 1900; Robinson, 1904; Hegemann-Peets, 1922)

that literally hundreds of cities are now proposing schemes of systematic extension and development; and a school of town planners has grown up within the past 25 years, with such men as Gurlitt, Stüben, Theodor Fisher and Baumeister among its masters. A well-edited magazine, *Der Städtebau* (City Planning) is published, and 1903 the first German Municipal Exposition was held in Dresden. (Burnham & Bennett, 1909)

### >> War, Revolutions and New Languages. The Need of Remembrance

Far and wide in Europe, the horrors of the First World War produced the emergence of a new kind of monumentality centred on the Unknown Soldier – anonymous, but representative of all those who had fallen. A representation, breaking with the tradition of the nineteenth century, depicting the collective through concepts like Nation, People and Country. Now, a form representing all in these new monuments to the fallen sons.

Already in 1919, Vladimir Tatlin had explored the topic in his “Monument to the Third International”, a monument to thousands of anonymous people who made the European and Soviet Revolutions. Conceived as mirroring the Eiffel Tower, the great nineteenth-century monument to the triumphant bourgeoisie, Tatlin used the construction and technology of iron to trigger a commemoration no longer supported in the personage or portrait. Meanwhile, Walter Gropius with his monument to the fallen of March in Weimar (1921), or Mies van der Rohe with the monument<sup>14</sup> to Rosa Luxemburg and Liebknecht (Berlin 1926), explore the possibilities of commemoration using constructions and abstractions, explicitly giving up the iconic force of the portrait.

### >> Flâneurs and Tourism. An Excursus

In the nineteenth century, we witnessed an increase in what Veblen (1899) calls the “*leisure class*” and what Baudelaire (1859-1863) labelled with the terms “man of the world”, “dandy” and “flâneur”. “Baudelaire issued his manifesto for the visual arts (and a century before Benjamin attempted to unravel the myths of modernity in his unfinished *Paris Arcades* project). Balzac had already placed the myths of modernity under the microscope and used the figure of the *flâneur* to do it. In addition, Paris – a capital city being shaped by bourgeois power into a city of capital – was at the centre of his world.” (Harvey, 2003). This increase comes from the growth of economic activity since industrialization, economic internationalization and the development of

<sup>14</sup> This type of non-mimetic monuments, posed in advance some of the assumptions that R. Krauss (1983) would point out regarding the expanded field of sculpture. About this concept and its significance for Public Art see Leal, J (2010), Brea, JL (1996), Remesar, A (1997), Maderuelo (1994).

transport systems (rail, shipping, etc.) and generates a new social interest, which comes to replace the *Grand Tour* of previous ages: tourism. The gradual emergence of a class with available leisure time and economic resources, in parallel with a set of related activities oriented to knowing the whole world (explorations, for example), suggested that the world could be known in just one place, the site of an International Exhibition. "And that we will see now, as if we had it in front of our eyes. We are going to the Exhibition; all the human races are doing this visit. We will see in the same garden trees of all the peoples of the Earth", wrote José Martí, the Apostle of Cuban freedom and editor of *The Golden Age*, in exile in New York in 1889.

Since its inception in London (*Great Exhibition*, 1851), one after another have followed until now. The BIE (Bureau of International Expositions) estimates that between 1851 (London) and 1900 (Paris) the total number of visitors exceeded 188 million people, not counting the huge amount of people who travelled to international, regional or local fairs. This tourism, increasingly massive, needs material solutions for lodging and transportation. A little known but extremely interesting example is the Hotel International that Domènech i Montaner built for the International Exhibition in Barcelona of 1888. Using the constructive rationality that cast iron offered, in 60 days Domènech built the hotel, with capacity for two thousand guests, with 600 rooms and 30 apartments for large families.

Above all, tourism requires that part of the symbolic capital that Bourdieu (1979) called the objectivized cultural capital: information, guided tours, tourist guides, and involving the prior selection of sites, buildings and landscapes. Which ones? How to select them? Who will choose? Why these choices and not others? Entities emerge, often municipal, engaged in developing tourism in a city or province (in French the *Syndicats d'Initiatives*). Tourism exacerbates the problem between the new and the old. A problem of citizenship, the construction of a new city faces the need to preserve something of its past, its monuments. "A prosperous city must inevitably transform itself to fit the new needs of movement, cleanliness, hygiene and comfort. It cannot, however, neglect the moral and intellectual qualifications of a policed city preserving in its monuments traces of the past, glorious historical, artistic, poetic memories." (Buls, 1893)

Referring to Barcelona, Martorell reports, "Efforts are being made to link the picturesque, hilly and monumental aspects present in the ancient cities, whilst serving hygiene and the current needs of daily traffic and communications. It is a great art with their works, their schools, their teachers and their literature. Names like Stübben, Henrici, Sitte or Buls, are eminent men who have developed this art, primarily in Germany, Austria, Belgium at first, and then in Italy, England and the United-States" (Martorell, 1911) Martorell proclaimed this situation when the works of the Via Layetana in Barcelona started, and attended the invention of the "Gothic Quarter" – one of the tourist destinations in the city. "The Gothic Quarter as we have devised it would be like a precious box that would guard the delicious jewels of Barcelona: the Cathedral and the Palace of the Kings. All streets included in its perimeter should return, not to the primitive state of the historical epoch when they were completed, but to the Catalan Gothic style, thanks to the expert and wise hand of the very best modern architects in Catalonia. The houses' façades, and, if possible, the very houses, should be adapted with maximum purity to Gothic rules, developing, with

appropriate sobriety, a neighbourhood atmosphere, by means of the fantastic resources that have come from old Catalan builders of those times. And a wonderful unity would flourish around that precinct, being like the heart of the city of Barcelona, carefully preserved in a reliquary." (Rucabado, 1911)

Nevertheless, does the Gothic Quarter really exist? From the early 1920s voices against this denomination have arisen, since, from a historical and archaeological perspective, the name the significance does not correspond with its meaning. Why is this name widespread? "It is purely touristic. There is no propaganda abroad, nor a Barcelona sightseeing tour, that does not boast of the 'quartier gothique'. It's like Chinatown, also in Barcelona that some writers made popular after the European war of 1914-1918 and where, certainly, there does not live a single representative of the Celestial Empire, unlike New York and San Francisco in California." (Florensa, 1952)

Tourism, therefore, is one of the roots of concern about the aesthetics of the city. However, proposals for city beautification direct also towards its own citizens. Citizens are increasingly interested in the enhancement of the history of the city – especially in situations where there is a collision of identities. The reasons, on one side the destructive role of the pickaxe producing the new city and, on the other as Riegl says, because the modern spirit revolts against the prisons d'art and shows its opposition to "remove a monument from its legacy environment, to which it is attached organically, and be locked in museums". (Riegl, 1903)

Worldwide, Cicerone Guides were written and published talking about the city, "about everything the city contains of beauty and old, monumental and artistic, historical and artistic". (Bofarull, 1855) These Cicerone Guides sometimes present routes in the city to show off its artistic monuments and, at the same time, describe all the memories and historical facts and folk traditions of the city. Sometimes the Cicerone Guides will be a kind of mix between a current Street Atlas and the City's Facts & Figures Reports. In any case, in the mid-nineteenth century, there is a clear awareness that, "a city like Barcelona, by the continuous increase in population, the progressive development of industry and the commercial movement of the port [...] lacks for a complete work, able to GUIDE people in their businesses and errands, and useful not only to its inhabitants but, also, to the countless strangers who, at all times, enter and exit through the city gateways". (Saurí and Matas, 1849)

Worldwide, the press join the set of actions focused on the analysis of the new city, its beauty, its beautification. What happened in Lisbon at the turn of the century is an eloquent example. In 1892, Candido de Figueiredo published a curious little pamphlet in which, thanks to hypnosis, one gets a glimpse of nineteenth century Lisbon through a jump in time: the narrator lives in the year 3000. Shortly after (1906), Mello de Mattos published in the *Ilustração Portuguesa* a utopia in tribute to Verne. In this utopia, some of the technical advances in construction (e.g. iron towers in Lesseps's style, large bridges and tunnels, etc.) and transport (monorails, the metro, etc.) are treated with humour, since the writing aims to look at the past looking ahead. Also in 1906 in the *Ilustração Portuguesa*, Fialho de Almeida (1906) wrote his "Monumental Lisbon". A satire on the lack of competence of the Municipality and its technicians in trying to achieve a modern and attractive city for visitors. "With a less dirty town and more zealous inhabitants to buff the city,

Lisbon would enter at one blow in the armorial of dizzying capitals where life is deliciously grid with everyday sensations, and only then there would be reason to call the foreigners and attract them because of the scintillation of the beautiful sun that we did not invent, and the beautiful weather." (Fialho de Almeida, 1906) On a more serious note the historian Riberio Christino published from 1911 to 1914, in the *Diario de Noticias*, his "City Aesthetics", a series of writings intended to disseminate the artistic and picturesque aspects of Lisbon, to which the public, absorbed in their troubles, passed by paying no attention. Finally, dated 1925, a work by Fernando Pessoa entitled *What the Tourist Should See*. This was a guidebook articulated as a driving tour around the city and designed for cruise passengers, i.e., for travellers who came in by sea, and included, as a curiosity, a proposed visit to some of the city's suburbs.

Brancusi's work set up the first monuments in which appear a clear paradigm shift from the dominant patterns of representation and portrait. In Târgu-Jiu, 1935, Brancusi develops a specific repertoire of language and uses a park, between the station and the river, to unveil the "Monument to the Victims of World War I". A monument using the themes of the column, the kiss and of pedestals, distinctive of Brancusi's work. He develops a spatial ensemble, instead of the portrait, as a basis for the commemoration using some architectural features, the column and the arch, common in commemorative treatments throughout history. The portrait begins to fade as the dominant language and structures and forms work to assume the commemoration. However, the monument remains a monument. (Remesar, 1997)

Nevertheless, traditional procedures started to give way to new languages.<sup>15</sup> International historiography tends to locate the paradigm shift of the commemorative sculpture after the Second World War, with the dissemination of the horrors of the Holocaust and the atomic bombing of Hiroshima and Nagasaki. However, regarding the paradigm shift, a deep and persistent epistemological breakthrough occurs in 1937, during the Spanish civil war. The Pavilion of the Spanish Republic at the International Exhibition in Paris, designed by Josep Ll. Sert and J. Lacasa, is the scenario in which a large number of proposals involving the definitive consolidation of the paradigm of remembrance were devoted to the victims. Picasso, with the famous "Guernica", but also Alberto Sanchez with his "The Spanish People Have a Way Leading to a Star" (surrealist), Alexander Calder with his Almaden's mercury fountain or Julio González with his "Montserrat", not to mention the role of the photomontages by Re-

<sup>15</sup> Referring to Cubism, Giedion (1941) states: "As did the scientist, the artist became aware that the aesthetic qualities of space are not limited to its infinity, as with the gardens of Versailles. The essence of space, as we understand it today, is in its multifaceted nature and even in the infinite potential of relations it contains. Cubism breaks with the Renaissance perspective and introduces a principle that is closely related to modern life: simultaneity".

nau in the exhibition, introduced a deep change in the conceptual schemes of remembrance. These artists, taking as their reference immediate events that led to considerable changes in the strategies of war – such as the systematic bombing of civilian locations – denounce the horror of war through the explicit relationship of specific situations with concrete representations, exploring the possibility offered by other materials – iron, welding, cement, photography –≠ different from the usual.

In the late 1940s, half the world was plunged into rebuilding war-torn cities. In Japan, after the horror of the atomic bombings in both Hiroshima and Nagasaki, civic areas devoted to “remembering” the horrible event were erected. In Hiroshima, Kenzo Tange designed this area and the “Monument to Peace” in reinforced concrete, offering the possibility of registering the names of all the victims. Isamu Noguchi is also active in the Peace Park in Hiroshima, with a piece of double meaning (“Death and Life”) also made of concrete. Both interventions are architectural forms, without iconic reference; they are constructive elements that, for being isolated or for their structural role, have the capacity to commemorate. It is worth noting that the commemoration of the atomic bombings is associated also to a ritual, repeated year after year, i.e., the celebration of a National Remembrance Day with offerings of flowers and lamps launched into the river, at night, to remember and to not forget.

Other cities were completely devastated during World War II. Rotterdam – the main port of Northern Europe-- was destroyed by the Nazi bombings. After the start of the reconstruction of the city, there arose a need to mark the memory of the event by means of a monument. Ossip Zadkine, a French Jewish artist of Russian origin, was commissioned to create it. This monument was widely criticized for its expressive forms. Zadkine fully exploited expressionist figuration. Another special case is the international competition for the “Monument to the Unknown Political Prisoner” (1952), promoted under the auspices of the US. This contest, which involved inter alia sculptors of southern European dictatorships, such as Oteiza (Spain) and Jorge Vieira (Portugal), posed the possibility of monuments without the recourse to figuration and realism. In the context of the Cold War, when the Soviet bloc opted for an official art based on Soviet Realism, formal democracies of the Western bloc were seeking new forms of expression – based on abstract expressionism, informality and later minimalism – to channel the social need to deal with complex and socially difficult issues without resorting to traditional languages. Although the British sculptor Greg Butler, with a largely inconsistent proposal, won the competition, the monument never materialized.

The monument to the heroes of the Negev in Beersheba, designed by Dani Karavan (1963-1968) is part of this tradition. The main feature of the monument, heavily

influenced by Noguchi, is the use of reinforced concrete with some “multi-media” dimension. Part of the monument is designed as a wind organ that produces special sounds due to the desert winds.<sup>16</sup> The passage from the paradigm of the hero to that of the victims is increasingly present and in the 1980s, after the cultural revolutions in the Western context, would reach its peak. First, in the US, with the need to commemorate those killed in the Vietnam War, proposing celebration does not become a militaristic act and has to respect the individual and collective grief generated by this war. Maya Lin, a young architect, winning the competition for the monument to the fallen, was to introduce a radical change in monumental conception. The design of the site by studying elevations of the land, creating a great wall of polished granite, passable and writable with the names of all the fallen, creates a new space for remembrance, but also of reflection, and becomes an area of great intimacy.

A space for “writing memories” becomes an essential element in the rescue of those events in history with which a given society has ambivalent and contradictory relationships. Jochen Gerz and Esther Shalev-Gerz explore this paradigm in their monument against Fascism in Hamburg (1986-1993). If the monument by Maya Lin – thanks to the play of reflections and inscriptions – confronted the individual conscience against the horror of war, the Gerz’s retractable column introduces the possibility of interaction and the need for systematic registration of the relationship between the monument and citizenship. The purpose of the monument is no longer to remember permanently what happened, but to allow one, from the present, from today, to partake of the causes and reasons that led to one or another holocaust. In this sense, the contemporary work by Horst Hoheisel, “Aschrottbrunnen Fountain”, has similar goals. The fountain is rebuilt but is located in a relationship *on abime* – some times called counter-monument – with the urban environment and the potential viewer, trying to force him to traverse time thanks to this space resource. The fountain remains a fountain; but it is another fountain with its roots in a past that we cannot and must not forget. Hans Haacke conducted a similar exercise, albeit temporary, in the “Fountain of the Virgin” in Graz, rescuing the memory of the site and playing critically some of the historical events associated with this site. A scripture which can also be performed by the play of forms, as in the *Triumph of the Human Spirit* by Lorenzo Pace in New York (1999), a monument erected on an ossuary of African slaves that uses the forms of Bamana ethnicity as an element of connection with the past.

<sup>16</sup> However, this monument starts a new situation: the confrontation between the inhabitants of a given territory monumentalised by the victorious and stronger party (in this case Israel).

The work by Jochen Gerz, “2146 Stones – Monument against Racism” in Saarbrücken (1990-1993), introduces a new factor in the possibility of treatment of memory. The paradigm shift, the epistemological cuts introduced since the 1930s, involve the disappearance of the normal procedures of sculpture – figuration – but also of the constructions, by consolidating the treatment of space using procedures common to architecture or to landscaping. Gerz’s work shows us another chance to operate with memories using a portion of the territory that is usually not well considered: the ground paving. Some 2146 stones represent 2146 names, recalling so many people and at the same time, they remind one of the founding myths of the human race: the myth of Deucalion and Pyrrha.<sup>17</sup> This kind of work on the ground, but linked with the ecological memory of the territory, is present in some of the actions by Joseph Beuys, such as planting “7,000 oaks” with various pieces of basalt during the 1982 Documenta in Kassel.

### >> How Remembrance is Present in Urban Regeneration Processes

The languages of the historical avant-garde, now consolidated in the international art market, start to appear in various building programmes, including the UN buildings in New York (1950) and the UNESCO building in Paris (1952-1958), containing works by Picasso, Arp, Miro, Calder, Moore and Noguchi. These programmes are based on Sert and Giedion’s<sup>18</sup> (CIAM 8-1951) writings and, in addition, with the proposal by Gropius for the Harvard Graduate School (1950) project in which artists like Albers, Arp, Bayer, Lippold and Miró collaborated. They give way, both to government programmes such as Art-in-Architecture launched by the Kennedy administration in 1963 and managed by the GSA (General Services Administration), or the Art-in-Public-Services 1965

<sup>17</sup> In Greek mythology, Deucalion (Greek Δευκαλίων) was the son of Prometheus, and reigned in the regions of Pythia. His wife was Pyrrha, daughter of Epimetheus and Pandora. When Zeus decided to end the Bronze Age with the great deluge, Deucalion, on the advice of Prometheus, he built an ark and embarked with Pyrrha. Similar to the biblical Noah story. Zeus brought down from heaven heavy rain and flooded most of Hellas, so that all men perished except a few who took refuge in the peaks of the nearby mountains. After nine days and nine nights navigating until the end the flood, the couple returned to the mainland and Deucalion decided to consult the oracle of Delphi, assisted by Themis, on how to repopulate the earth. He said he threw the bones of his mother over his shoulder. Deucalion and Pyrrha understood that “mother” was Gea, the mother of all living beings, and that the “bones” were the rocks. So they threw stones over their shoulders and they became people: those of Pyrrha in women and those of Deucalion, in men.

<sup>18</sup> J. L. Sert, in relation to the mutual understanding among architecture, sculpture and painting, explains: “No matter how beautiful structure alone may be, should we forget that flesh and skin can be added to the bones? The need for the superfluous is so old as humankind. (...) A reuniting of the plastic arts will enrich the architectural language, and this collaboration will help architecture itself develop greater plastic value -a more sculptural quality” (Sert, 1952)

programme, managed by the NEA (National Endowment for the Arts). Based on the application of 1% for art investment and the support of local institutions,<sup>19</sup> like in Chicago with the installation of a large sculpture by Picasso (1967).

This is the dominant time-line to explain the emergence of public art, assuming that the category is a new one, emerging in the US in the 1960s, in order to explain the policy of the central government and municipalities, consisting of introducing contemporary art in public space and in the context of the first downtown renewal. All of this within the framework of the Cold War: “public art” opposes “the official art of the Soviet realism” and represents the ability of capitalism to express an ideology of freedom of expression and modernity. We find public art in both the territorial planning processes and infrastructure planning; in urban renewal projects and strategic plans for the city, not forgetting that in Europe, reconstruction programmes for the city also encompassed public art programmes. Let us recall some interventions by Moore and Hepworth in London or in some of the British “new towns”. The famous sculpture by Naum Gabo in front of De Bijenkorf in Rotterdam (1957) or, in the context of dictatorship, the program of Parks and Gardens in Barcelona that introduces abstraction in the gray streets of the city, with the organicist work by Subirachs (1958) and the late monument to Cerdà by Manuel Riera Crivillé (1959)<sup>20</sup>. We must not forget to mention the fantastic project by Carlos Raúl Villanueva for the University City of Caracas, 1942-1960, a great example of the idea of “integration of the arts” and which included the participation of renowned artists such as Arp, Calder, Lam, Léger, Pevsner, Vassarely, and so on. All these public policies give way to the possibility that various “-isms” can access public space and, thus, to State and local grants for the execution of work within the programmes aimed at enhancing public art within regeneration schemes or urban regeneration (Remesar-Nunes da Silva, 2011; Remesar, 2011; Remesar, 2012). We cannot summarize here the evolution of public art (Causey, 1998; Curtis, 1999; Hopkins, 1999; Meecham & Sheldon, 2000; Ricart-Remesar, 2010), however, we would like to emphasise that within the practice of sculpture in the expanded field, the monument begins to lose protagonism and, to preserve the memory of our own memory, there are an increasing number of artistic proposals for memorials.

Beyond concrete achievements, we consider Public Art (public@rt) as a *theoretical construct*<sup>21</sup> that tries to explain (to study, analyse) a group of practices that share:

<sup>19</sup> To better understand these processes refer Blanca Fernández Quesada (2005)

<sup>20</sup> For more knowledge of the period (1950-1960) in Barcelona, see De Lecea, I. Remesar, A. Grandas, C (2004-2014), especially my comments on the paper by Riera Crivillé devoted to Cerdà.

<sup>21</sup> A theoretical construct is a hypothetical construct, difficult to define in the context of the theory, which allows

## PUBLIC SPACE AND MEMORY

1. Interventions in **public space** with a largely symbolic / aesthetic purpose.
2. Interventions in **public space** with an intention to leave remembrance “footprints”.
3. Interventions in the **public sphere** with a fundamentally critical purpose.
4. Re-appropriations of the inherent **elements of public space**, transcending their utilitarian function and replacing it with a symbolic / aesthetic function or a remembrance function.

In other words, the concept of public art is a polyedric term whose meaning reflects the diversity of resources allocated in the many interventions that inhabit our streets.

	19th C – today	1919 – present	1937 – present
<b>What is?</b>	Hero, individual or national	Collective Hero Unknown Soldier Fallen Social groups	Victims The City Different holocausts
<b>Representation procedure</b>	Portrait + allegory	Portrait Construction	Expressive allegory Construction Writing
<b>Material practices (towards the expanded field of Krauss)</b>	Stone + Bronze	Landscape + Stone + Bronze + Concrete + Metal + Brick + Photography + (etc.)	Landscape + Stone + Bronze + Cement Concrete + Metal + Brick + New Materials Continuous recording of action or memories Natural materials Nature

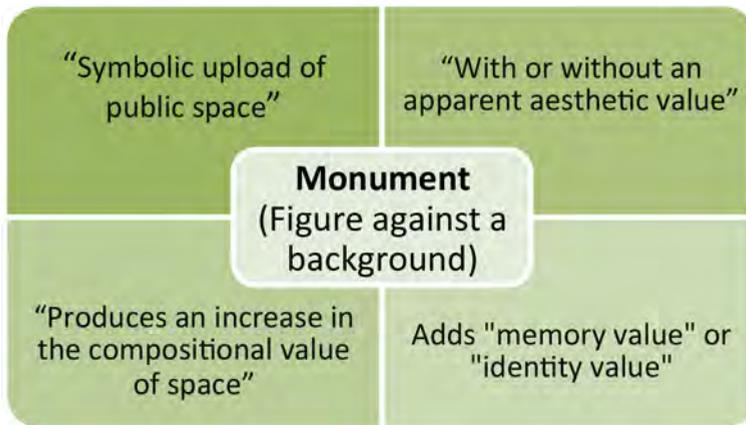
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one to understand, to know and to interpret the concepts that make up a possible theory, showing the reality of the research problem and not the source (data, works) from which the problem is posed. Bunge (1973) defines it as a non-observational concept instead of observational or empirical, since the constructs are not empirical, i.e., cannot be proven. These concepts are not directly manipulable but are inferable through behaviour. A construct is a non-tangible phenomenon that, through a particular categorization process, becomes a variable that can be measured and studied.

## >> Ornament and Monument

As already noted (Brea, 1996; Remesar, 1997, Vattimo, 1986), one of the problems the concept of public art raises, is its role in the ornament / monument dialectics. As is well known, one of the criticisms about public art is that it is ornamental, for reasons covered by a negative meaning of ornament arising from Loos criticism.<sup>22</sup> However, we can understand this relationship from a dynamic perspective, which allows us to establish a dialectical relationship between ornament and monuments.

In the terms of Field Theory, the “background” would be that which receives / collects the individualized “figure” that stands out from the background. In turn, the monument is the element whose function is “to symbolically upload public space”, because it has “an apparent aesthetic value”, or shows “an increase in the compositional value”; or, finally, adds “memory value” or “identity value”.



<sup>22</sup> Adolf Loos stated in his influential work *Ornament and Crime* (1908) that “cultural evolution is equivalent to the elimination of ornament in the common object”. Although during the nineteenth century “style, meant ornament” and “the ornamental epidemic is recognized and state-subsidized with government money [...] Soon the streets of the cities will shine forth as white walls. Like Zion, the holy city, the capital of heaven”. A less known aspect of the work by Loos refers to the other dimension of decorum introduced in the early twentieth century: the social one linked with industrialization. “The work of an ornamentist is no longer payable as it should. The ornamentist has to work twenty hours to achieve the same income of a modern worker who works eight hours”. Generally, the ornamented object is more expensive, however, “the paradox is that an ornamental piece with the same material cost as that of a smooth object and that needed triple hours for its realization, when it is sold is paid the half of the other”. The lack of ornament results in a reduction in working hours and a salary increase. In current terminology, reducing ornament increases productivity and contributes to social equity.

We can consider that public space is the support for Public Art, and in terms by Vattimo<sup>23</sup> (1986), built Public Space is “ornament”, being the background where the “figure” (monument) has its presence. It is important to highlight that the relationship between figure and background, between monument and ornament is a relative one. Depending on some factors (perceptual, constructive, of use, of knowledge, etc.) the same work can be monument (figure), for someone and for some times, ornament (background) for others and other times. “There is an art to look at, an art to which attention is paid, and other art, the decorative, subject only to a lateral attention.” (Michaud, 1982)

Public Space is divided into three planes: the horizontal, the vertical and the plain of the air. The horizontal plane is the ground; “the various types of closures of space” form the vertical plane. Finally, the plane of the air is the void between the other two planes. The Monument, regardless of its form and materiality, is a symbolic figure full of a static and permanent will. All the plains of Public Space receive works of art, but not all the planes have the same capacity to make the figure, the monument, stand out. There are many constraints. Some depending on the compositional register of the plane. Others depending of the perceptual / behavioural relationship between the observer and the plane.

The dynamic relationship between figure / background – between monument and ornament – along with the social use of public space, allows a possible transition and exchange between the “monument” value and “ornament” value attachable to a work of art. Moreover, the ornament, more mobile, fluid and dynamic, shows these conditions: some static (scenery), others dynamic (choreography). Therefore, ornamental elements can acquire monumental value and vice versa. When can elements initially “monument” change to an ornamental nature? When these elements are not able to maintain and transmit their symbolic values, or when, for reasons of composition, the monument is not able to display a figural value (colour, size, condition, etc.).

<sup>23</sup> “The monument is certainly built to last, but not as a full presence of what we remember, that remains precisely only as memories [...] It can also be understood in the sense of architectural monument that contributes to shaping the background of our experience though in itself the work, usually, is the subject of a distracted perception but not in the sense yet emphatic, metaphysical, that conforms the ornament.” (Vattimo, 1986)

## &gt; PART II. Monuments and Memorials

## &gt;&gt; On Monuments, Memorials, Semantic Errors &amp; Cultural Domination

<b>Monument</b>	<b>Memorial</b>
( lat. monumentum). m. Public and patent work, like a statue, an inscription or a grave, placed in memory of a heroic or otherwise singular action	(lat. memoriālis). Book or notebook in which something is recorded or written for a purpose.

There is confusion between monument and memorial, arising from the uncritical use of concepts. In 1967, Robert Smithson, created his *Monuments of Passaic*, a small town where he lived for some years and revisited after its industrial decline. Smithson created a discourse on memories based on photographs. A discourse that would mean a significant change in the paradigms of sculptural work. Smithson, together with Morris and other artists of the Earthworks movement, introduced the concept of Reclamation Art, i.e., of artistic intervention in out of use quarries and industrial facilities, which should be preserved as a symbol of the territory; but also as a symbol of social communities owing their existence and evolution to these large industrial artefacts. In other words, on one hand the “document” (photographic, written, video and audio recordings, etc.) can become a work of art. Large industrial artefacts (quarries, asphalt plants, salt works, deserts, and so on), should be preserved as a symbol of the social, economic or environmental past of certain communities, sometimes without further artistic intervention than the artist's decision to work for the preservation of this heritage / memory material. We do not need to produce art objects, we only decide on the historical value of a given territory, and through an artistic gaze, we document it, and we “freeze” it as it is, without changes in the space-time continuum. Nor need we resort to the normal procedures for creation.

The logic of the space of postmodernist practice is no longer organized around the definition of a given medium on the grounds of its material, or, for that matter, the perception of material. It is organized instead through the universe of terms that are felt to be in opposition within a cultural situation [...] It follows, then, that within any of the positions generated by the given logical space, many different mediums might be employed. (Krauss, 1983)

## PUBLIC SPACE AND MEMORY

The following tables summarize the “position” of the monument and ornament in relation to the three planes of Public Space.

ORNAMENT		MONUMENT
	Losing utility Identity & appropriation “time” is gone and still there Heritage effect	
ORNAMENT		MONUMENT
	 <p>Because urban composition</p> <p>Symbolic load loss</p>	<p>Permanent or temporary trivialization</p> <p>Museum = artwork / historical document</p>

MONUMENT = “symbolic” quality of public space. STATIC AND PERMANENT DIMENSIONS		
		
Vertical plane	Advocation	Chapels, patron saints in the city walls
	Commemoration	Commemorative plaques, reliefs, facade sculptures, the facade itself as a work of art, murals, painted panels
	“Environmental” monuments	Special lighting treatment
Horizontal plane	Advocation	Paradigm “Holy Christ in Rio de Janeiro”, but also civil
	Commemoration	To commemorate
	“Environmental” monuments	Improving the urban environment, almost all contemporary art falls into this category
Air plane	Symbolic perspectives	Visual axis, visual cleanliness, lighting, etc.

<b>ORNAMENT = quality of public space. TEMPORAL AND DYNAMICS DIMENSION</b>		
Vertical plane	Scenery	e.g. Building fences programme, sets, special lighting Advertising Ephemeral art interventions or Urban Art
	Choreography	Street Actions Performances Ephemeral art works
Horizontal plane	Scenery	Temporary changes in the environment due to various events, from an artisan fair to a half marathon Ephemeral art interventions
	Choreography	The demonstration The daily movement Street Actions Ephemeral art interventions
Air plane	Scenery	e.g. Placing lights for celebrations Special banners Ephemeral art interventions
	Choreography	Special lighting for celebrations Ephemeral art interventions

Mapping, records, enter into the art scene. By not relying on the production of the object, the artist is also released from his or her work environment (the studio) and will go out, camera in hand – active with the video; the tape recorder strapped to their back – to plunge into the real life of the street or of Nature. He or she will interact with others and even, as an activist, will be involved in processes of popular claims. Artist as ethnographer, artist as sociologist, artist as anthropologist, even artist as journalist. Moreover, organizing actions, performances, protests, whose exhibition place is the Archive.<sup>24</sup> *Process – Record – Data*. Recording as a working system, of both the “memory”<sup>25</sup> of the process, and the “memories” that constitute the content of the work. Recording – Archiving starts replacing the monument.

<sup>24</sup> As the museum-archive system expands, some authors propose important terminology changes. So Young proposes replacing the concept of “collective memory” with that of “collected memory”. If societies remember, it is only insofar as their institutions and rituals organize, shape, and even inspire the constituents’ memories. “For a society’s memory cannot exist outside of those people who do the remembering – even if such memory happens to be at the society’s bidding, in its name [...] the many discrete memories gathered into common memorial space and assigned common meaning. A society’s memory, in this context, might be regarded as an aggregate collection of its members’ memory, often competing memories.” (Young, 1993)

<sup>25</sup> In current terms, we would call this “traceability”.

Beck (1986) defines risk, a distinctive form of our society, as a systematic way to handle uncertainties and random events induced and introduced by the modernization of society. Our society operates inefficiently with risks from Nature (disasters) and from society in health (AIDS, Ebola, etc.), or industrial / environmental terms (toxic spills, global warming, etc.). However, we also want to highlight the poor treatment of the risk called "terrorism", increasingly present and bloody. A risk that is often demonized and that, in earlier times, we have been able to control and manage, through the exorcism of the monument. Planting gardens to remember the victims of AIDS, converting ruins caused by terrorist acts into monuments, writing and sharing our thoughts against "terrorism", or even devoting a space in the city in memory of the dogs that have perished in rescue missions (New York), are some of the actions that we can appreciate. To manage risk, as with other aspects of memory, requires asking for the modes, ways and forms of expression. The road started traumatically with 9/11, but possibly sculptural forms, proposals for monuments, are not the suitable ways for generating this memory space devoted to risk management. According to R. Debray: "The monument, because it catches the time in the space and traps the fluid through the solid is the supreme skill of the only mammal capable of producing a story." (R. Debray, 1989: 28). To which Merzeau added, in the same issue of *Cahiers de la Mediologie*:

The monumentary economy is therefore that of a memory-stone, which erects and maintains, contextually. The document calls on the contrary to the logic for updating and for reproducibility. Its value is indexed to time, but in an inverse relationship: the more it moves away from the event or the object to which it refers, the more it loses authenticity or reliability. To last forever, it must be periodically updated by correcting, deleting or adding data. The document notes of a memory-stream that classes and recycles by decontextualizing. [...]

If monument has the role of maintaining present the absent, the document has, rather, the effect of missing its referent. As recalled by Michel de Certeau, the simple act of copying, transcribing or photographing an object removes it from the ordinary use to constitute the one-piece coming to fill a set posed a priori. It is this DE-contextualization of memory which gives the document its operational value. The topographic survey, as the tour guide, have meaning because they can circulate far from the location they designate, by enrolling in the eigenspace of archeology or of tourism. (Merzeau, 1989)

Debray distinguishes three types of monuments: the Monument-Message, the Monument-Form and the Monument-Trace. The **Monument-Message** "refers to a past event, real or mythical. It begins at the funeral marble (cippus, obelisk, funereal recess, chapel) and culminates in the commemorative or votive monument". More vulnerable than others to weather but, especially, to vendettas, vandalism or planned de-

struction, it is placed elevated and fenced. "What characterizes it is not the artistic value (there are "tomboramas" and monuments in series) nor its antique value." The **Monument-Form** is the heir of the castle and the church. It may be a courthouse, a train station, a central post office building, a fountain, a sculpture, and so on, simplifying the traditional historical monument. "Be it an architectural fact, civil or religious, ancient or contemporary, that stands out for its intrinsic qualities of aesthetics or ornamental order, regardless of its utilitarian functions or witness value." In this category, we can include parks and gardens, promenades and esplanades. It plays host to the substantively of what is monumental. The **Monument-Trace** "is a document without ethic or aesthetic motivation. Unintentional, it is not made for people to remember it but to be useful, and does not claim the status of original or aesthetic work". It may be a street, a hut without architectural interest but in which some kind of memories are stored (Debay, 1989). The monument (message, form or trace) engages the group's memory by invocation, identification and anticipation. It produces community, designating it as the adhesion and projecting power through shared rituals and affects. Made of marble, stone, bronze, they are not intended to congeal the past, but to move and to thrill bodies who feel their cohesion through its mediation. (Merzeau, 1989)

Lefebvre (1971) noted the contradictions inherent in the monument. He defends it in that "it projects onto the ground a worldview and one transcendence, a beyond"; but he rejects it because when "organizing a space it colonizes and oppresses its environment", [and] "full of symbols offers them for contemplation (passive) and social consciousness when they are outdated and having lost their significance". So, the monument "cannot be reduced to a language or discourse or to the categories and concepts developed for the study of language. The case of spatial working (monument, architecture) has reached a complexity different to that of the text, in prose or poetry. **It is [...] texture and not a text.** A texture, we know that usually consists of a large enough space covered by networks and plots, where the monuments are its strong points, the fixing points of suture; the acts of social practice, that can be said but that cannot be explained by the discourse: they act and are not read". (Lefebvre, 1974)

Moreover, as Merzeau points out, the document launches a different memorial process. If it is an inscription, its relationship with the referent has the advantage of establishing an analogue connection with its referent (the statue). However, other kinds of monuments (documents), "the notice, the sketch, the plan, aerial photography or radiography have, more than of meaning, a descriptive relationship with their object. To varying degrees, they all tend towards the model of metonymy, occurring as a part of all that they designate". (Merzeau, 1989) We are in a time when the redistribution of roles between the monument and the document may lead to rediscover the true stakes

of the economy of traces. “If the documentary description cannot be considered an alternative to the gesture of monumental writing, it probably deserves today to rekindle the desire and sense: when the monument loses its message function, the document can, if not resurrect it, at least [serve] to question it.” (Merzeau, 1989).

However, this redistribution cannot be based on a semantic misunderstanding. Monument and memorial are not the same thing. The monument has demonstrated its willingness to mark and signal its territory, its site is the space (public space) and its function, textural. By contrast – in the Latin sense – the memorial operates over time, documenting the past. Its site is the archive and textual its function. Thus, when we use the term memorial when referring to a monument, we introduce a significant confusion reflected in the material practices of monumentality based on memory, especially historical memory. The archive, as a textual device, is an instrument of knowledge and rationality and it is not able to gather socially nor to channel emotions.

The semantic slippage between monument (texture) and memorial (text, discourse) occurs for several reasons. First, the art world has renounced the monument as a form of artistic embodiment and, as we have seen, is plunged into an “expansion” of its media, from various specific fields but presented unitarily (artistic field). When we define a work by its epistemological “negativity” – for example a sculpture that is not sculpture in its traditional meaning – or by the will of transmitting, posting abime, mapping, archiving (collecting) or criticizing discourses, we easily slide from the scope of physical materiality (texture) to discursive organization (text); from monument to memorial. Secondly, we attend a semantic shift between English – the dominant language of the mainstream – and the rest of languages, since English uses monument and memorial interchangeably.

## MONUMENT VS. MEMORIAL?

	<b>MONUMENT</b>	<b>MEMORIAL</b>
Merriam-Webster	a building, statue, etc., that honours a person or event	something (such as a monument or ceremony) that honours a person who has died or serves as a reminder of an event in which many people died
Oxford	A statue, building, or other structure erected to commemorate a notable person or event	A statue or structure established to remind people of a person or event

	<b>MONUMENT</b>	<b>MEMORIAL</b>
RAE	Obra pública y patente, en memoria de alguien o de algo. Construcción que posee valor artístico, arqueológico, histórico, etc.	Libro o cuaderno en que se apunta o anota algo para un fin. Papel o escrito en que se pide una merced o gracia, alegando los méritos o motivos en que se funda la solicitud
Diccionari de la Llengua Catalana (IEC)	Obra edificada per perpetuar el record d'una persona o d'una cosa memorables. Alçar, erigir, un monument Edifici notable, per motius històrics o artístics. Els monuments d'una ciutat són les esglésies, els palaus, les estàtues, etc. Monuments històrics. Conservació de monuments	Registre on són consignades les coses a recordar. Recull de documents d'importància històrica i política, amb l'objecte d'il·lustrar i recordar esdeveniments importants Recull de memòries relatives a la vida i a l'activitat d'un personatge il·lustre Escrit en què es demana una gràcia al·legant els mèrits, els motius, etc., en què es funda la sol·licitud.
Corriere della Sera	Opera scultorea o architettónica, di rilievo storico e perlopiù di valore artistico, eretta a ricordo, commemorazione di qualche persona o evento: un m. ai partigiani    m. equestre, dedicato a un personaggio che è rappresentato a cavallo	Scritto o nota esplicativa di circostanze e di fatti degni di essere ricordati; insieme di memorie riguardanti la vita e l'attività di un personaggio famoso
Larousse	Ouvrage d'architecture, de sculpture, ou inscription destinés à perpétuer la mémoire d'un homme ou d'un événement remarquable. Ouvrage d'architecture remarquable d'un point de vue esthétique ou historique.	Écrit dans lequel sont consignés certains faits mémorables ; titre donné à des Mémoires
Priberam	Construção ou obra que transmite a recordação de alguém ou de algum factomemorável.	Livro de lembranças. = MEMENTO, MEMORANDO. Escrito em que se chama a atenção para um pedido anterior. Lembrança; nota, apontamento. = MEMENTO, MEMORANDO

### >> Memorial Policies

Finally, this shift is due largely to the effect that “memoirist” public policies have had and have on the use of language. Let us clarify one important detail. Historically remembrance / memory policies have been based on:

- (1) Some devices – museum, archives and monuments in public space. Museum and archives booting up works and documents from their roots;
- (2) Social programming of remembrance (civic, legislative, etc.) – public celebration of memory (e.g. Memorial Days). Celebrations take place around certain objects (usually monuments) and / or on certain sites, spaces or places,<sup>26</sup> and
- (3) An idea of social consensus to remember and to celebrate what we “commonly” share.

Until recently, the politics of memory tried to skirt the issue of “social or collective guilt” of large sectors of society. Democratic societies could exorcize this grey space of remembrance displacing it to the scientific disciplinary fields, like that of History. Dictatorships proceed to a systematic process of erasing what should be remembered from the losers / oppressed, both through public eradication of signs or symbols, and through propaganda justification of the atrocities of the winners, as the last resort to address the social and the moral chaos into which losers have plunged a society.<sup>27</sup> They do not exist, while at the same time they are our justification. However, developing a policy of total memory erasure is not easy. It has to deal with too many levels of the public sphere: legislative, uses and customs, documents, urban objects (monuments), urban toponymy,<sup>28</sup> etc. However, it also attempts to effectively influence the private sphere, that of personal memories. Hence the importance of the ideological state apparatus (education, censorship, etc.) in these regimens for suppressing the

<sup>26</sup> As Pierre Nora (1989) states: “The statues and monuments to the dead, for example, owe their existence to their intrinsic meaning; even though its location is far from being arbitrary, [one] could justify its relocation without altering its meaning”. By contrast, memory spaces are linked to land sites and are not mobile. They are there and stay there if we project on them a historical memory and we nurture it.

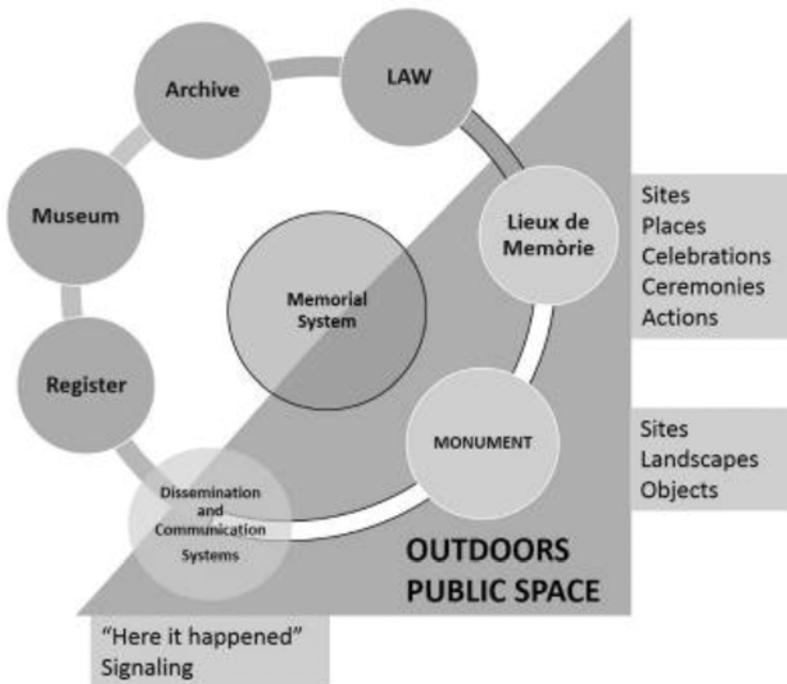
<sup>27</sup> We must remember that Franco’s regime based its political memory on the projection of remembrance towards the (racial, real or mythical) glorious past, which, in turn, meant remembrance under the umbrella of a religious crusade. The policy of identification with the past (racial, real or mythical) is found, too, in Nazism, Salazarism or the “Roman” fascism of Mussolini.

<sup>28</sup> “In my study, memorial cityscape consists not only of monuments, but also of street names and buildings with symbolic meaning. The importance that the role of street naming and renaming has in the construction of narratives of national and local identity is unquestionable. Traditionally, street names designated the geographical orientations, the ownership of houses in the area, and the occupations of local inhabitants.” (Main, 1998)

possibility that memories of the private sphere can reach the public sphere, institutionalizing a state of “generalized fear” at the same time as a strange situation: the guilty do not feel as such (are warranted), and the non-guilty may feel guilty. However, time has shown that this illusion of total control of memory does not exist.

>> The Memorial System

In any case, we are witnessing an institutionalization of remembrance, configuring what we call the Memorial System.



A system in which we can distinguish five areas of action. The first relates to taking steps on remembrance by law, as opposed to the traditional way of taking steps according to custom. The second area relates to the museum-archive device that: (1) collects and organizes the documents arising from legal action; (2) preserves certain territories through its musealization; (3) legitimizes the legal field by these actions, and from this derives (4) transmission of remembrance – “we must not forget”,

would be its motto – either through educational activities, but especially projecting the enclosed and opaque space of the archive-museum device onto the citizenship's nearest environment: public space, the territory. Finally, the fifth area is oriented to make good remembrance, either by its physical manifestation in public space – the traditional way would be the monument – or through the ceremonial ritualization (commemoration<sup>29</sup>) of particular sites of public space, called “Remembrance Sites” (Lieux de Memoire). Jordi Guixé (2010), for a time responsible for the area of Heritage, Democratic Memorial of Catalonia states:

Our Memorial model has created the Network of Memory Spaces in which, thematically and geographically, places and vestiges, tangible and intangible, which refer to a long chronological period (1931-1980) and a plural and diverse democratic memory, are explained, recovered, signalled in a museographic way. These spaces propose three basic objectives: one didactic about our history; another about the recovery and conservation of damaged and forgotten areas, and the third, the work on memory, reflection and knowledge. (Jordi Guixé, 2010)

### >> Sites of Memory, Museums, Archives and Urban Heritage

From a practical standpoint, the introduction of the Memorial criteria is an important change in the concept of how to transmit remembrance. For example, in Barcelona, it will affect processes of public space monumentalization started after 1979. (Remesar, A- Ricart; N, 2014)

When Oriol Bohigas talked about monumentalizing Barcelona's outskirts, the art world was discussing the Vietnam Veterans' Memorial in Washington by Maya Lin (1981), the oaks of Joseph Beuys in Documenta 7 (1982), the anti-fascist monument by Jochen and Esther Gerz (1986), and the intervention by Hans Haacke in Benchmarks 38/88 (1988). The first solutions for consolidating public memory coming from the world of contemporary art, a memory that, as an element of identification, has to compete with advertising and that prefers to remember the victims rather than heroes. (Lecea, 2004)

The big problem is that the public policies oriented to insufflate remembrance into space, the so-called memory places, aim to combine history, a temporary relative concept, with memory that Harvey (2009) defined as a relational temporal concept. For Nora (1989), places of memory have their origin “in the feeling that there is no sponta-

<sup>29</sup> Let us remember some words of Harvey: “The preservation of myth through ritual constitutes a key to understanding the meaning of monuments and, moreover, the implications of the founding of cities and of the transmission of ideas in an urban context.” (Harvey, 1990)

neous memory, that we must deliberately create archives, maintain anniversaries, organize celebrations, give praise and notarize laws, because these activities are no longer produced naturally”.

We must take into consideration that a “memory space” does not emerge out of nothing. As social space, it is a historic construction made by the members of a society. Following Lefebvre (1971, 1974), we can state that memory spaces, as lived spaces, arise from the convergence of the representations of space in a specific point of the territory, and time, “uploading” this site as a space of representation. The problem arises when (1) the territorial space is erased or blurred, and (2) when the territorial space has been absorbed by urban growth. In the first case, as demonstrated by the movement of Reclamation Art, we need a reversion of the situation, much simpler when space is located in sparsely urbanized areas (e.g. a battlefield, a mass grave) or in obsolete industrial areas (quarries, abandoned buildings, etc.). The existence of favourable legislation for these measures is essential to enable the reversal of the situation, obviously, together with the political will to do so. Much more difficult is the urban situation. Legal action (expropriation) cannot always advance. The procedures of symbolization of space are critical in this situation. Back to the relationship between monument and memorial.

The spatial triad conceived by Lefebvre – perceived, conceived and lived space (which in spatial terms can be expressed as the space of practices, the representations of space and the space of representation) – can lose its scope “if it is given the status of an abstract ‘model’. On the other hand, it grasps the concrete (as something other than the ‘immediate’) or, of only limited relevance, an ideological mediation among many others. It is something that tends to prevail: the lived, the conceived and the perceived come together, so that the ‘subject’, a member of a particular social group, can move from one to another without confusion.” (Lefebvre, 1974)

If, to mark the site and to inform – while educating – is the objective of the politics of memory, it is not surprising that signalling, labelling and placarding procedures will be the way to materialize the “memories”. Furthermore, if all these spaces are part of a systemic network then signalling, labelling and placarding will be standard. Thus, signage marks (signalling, labelling and placarding) in all areas follow the same graphic language and are subject to the same criteria of materiality.<sup>30</sup> We convey to public space (open site) the form and content of the communication system of the museum combined with the directional signs of the street signalling system. The main ways that historical museums convey information is through written text, images or

<sup>30</sup> It is not easy signalling different and separate spaces, not associated to a systemic functionality, by means of a unique system. Signalling on public art and its problems may be consulted in Remesar, Nemo et al, 2009.

records. The language of museum texts *actively constructs* meanings across each of the communication frameworks and museums themselves are a kind of “text”. (Booth, 2014) Traditionally, the museum labelled its content in order to guide visitors, allowing them to connect the label with the knowledge references inherent to each museum. “There is no inherent reason that one would expect a label where it is not a part of museological convention.” (Booth, 2014) The placards are ready to be seen but, also, to be heard, depending on the technology used; a perfect combination of text, image and sound that reproduces the scheme of the new museographic layouts.

Nevertheless, we realise that street and road signs aim to help us in our orientation in space and use simple codes – highly shared – that are quickly perceivable and understandable. Our experience and our confidence in the bodies in charge of installation, and our knowledge about the regulation of many of these “shared codes”, allow us to quickly extrapolate that the signs we see are the same throughout the whole system.

We should ask ourselves if the museum communication system is valid for public space. It could be, provided it meets certain conditions. If the space is a self-contained<sup>31</sup> space, a signalling system helps to its demarcation, indicating the boundaries, the entrances, the pathways. In other words, signalling a self-contained space meets the requirements that Lynch (1961) pointed out for a readable environment. The mono-functional qualification of self-contained space, with a single purpose, to which we access for a specific action, allows the expansion of signage into information-educational panels. We are there to do this, to inform ourselves in order to know and, indirectly, to become aware, not so much of space but of what happened in the space. The environment creates the emotional keys, the information system, textual, hits, cognitively, our consciousness.

It is otherwise in the public space, the street, the square or the road. The memorial signalling system collides with other urban information systems. Signs and symbols mix with other symbols and other signs. As drivers or pedestrians, we neither can nor want to stop to “read – see – hear” the contents, provided we have been able to perceive the difference between the memorial signage system and other information systems. An information system competing with other information systems does not appeal to us. Therefore, it is very easy for us to place the memorial system on the periphery of our perception. The memorial system is no longer “figure” but is lost in the noise of urban background<sup>32</sup> and does not allow us “to move from one to another without confusion”. (Lefebvre, 1974)

<sup>31</sup> We understand a self-contained space (public space) as this territory relatively autonomous from the surroundings (we clearly identify it, it has a perimeter that separates it from other spaces) and is mono-functional.

<sup>32</sup> As Gombrich said, “there is an art that is regarded, an art to which attention is paid, and other art, the decorative, that is the subject of only a lateral attention”. (Gombrich, 1978)

Museums are custodians of heritage; they are the keepers of memory and identity. (Booth, 2104) What is true is that museums are an important device of the heritage system in our society. Heritage becomes a marker of the identity of a nation, the product and expression of its specificity, of its permanence in history. Heritage is therefore a debt, a debt of the present with the past, “a contemporary product shaped from history”. (Tunbridge and Ashworth, 1996) This is why the dominant stream today in the heritage approach is to consider heritage as a discursive construction: heritage itself is not a thing and does not exist by itself. Rather, heritage is about the process by which people use the past – a “discursive construction” with material consequences. (Barrère, 2013) In this sense, while the historic orbit of the monument has been, and still is, the urban built space, the memorial is located in the orbit of heritage and – therefore – of the museum (see the above quotation by Guixé).

Choay suggested that the notion of historic urban heritage appears to counter currents of the new organizational processes in the city since the mid-nineteenth century. Choay says that is the result of “a dialectic of history with historicity moving between three figures or successive approaches of the ancient city, figures which we’ll call, respectively, memorial, historical and historial”. (Choay, 1992)

**Memorial figure.** The city has played, over time, the memorial role of the monument in the “unintentional” sense pointed out by Riegl (1903). **Historical Figure.** View from today, the former city appears as an object belonging to the past. “The ancient city, obsolete by the evolution of industrial society, is recognized as an original historical figure that calls for reflection” (Choay, 1992) and consequently, for its preservation and for its appreciation, as the present city can learn from the ancient one. It is the starting point of the process of turning the past city into a “museal” figure – a museum. **Historial Figure** considered a synthesis between the two precedents.

As Choay states, Giovanonni introduces the concept of urban heritage. “The town, the village, the neighbourhood, the garden, the street must be considered works of art, ‘living organisms’ [...] and art should take advantage of all the possibilities offered by modern techniques and create, thanks to them, new forms.” (Giovanonni, 1931) Separation between the large mobility network and the small urban fabric will be a fundamental principle for articulating a proper relationship between the old and the modern, between the preservation of built environment and the introduction of new urban elements in the ancient city.<sup>33</sup>

<sup>33</sup> “The solution that achieves this objective of balancing the three principles of development - that is to say, local traffic, local artistic appearance and hygiene requirements - is in most cases the urban design by emptying. [...] The method is to demolish on small separate plots, leaving open spaces and reconstructing little or not at all,

Efforts promoting heritage, especially urban heritage related to some grassroots or marginal movements, sometimes are driven by hopes or philosophies of “heritage as therapy”.<sup>34</sup> (Meskell and Scheermeyer, 2008) These ideas of heritage as therapy are built on assumptions about the healing power of narrative at some level or another. All narratives, through dialogue, action, and reflection, expose narrators and listeners / readers to life’s potentialities for unanticipated pain and joy. Artists and healers alike, especially in the field of Art Therapy and Activism, use narrative to confront audiences with unanticipated potentialities, by either: (a) exposing the incommensurability of a lived situation in particular; (b) luring the audience into an imaginary realm, even shocking, where prevailing moral sentiments do not apply, or (c) improvising a form of narrative expression that destabilizes the status quo principles of genre. (Ochs, E. and Capps, L.1996)

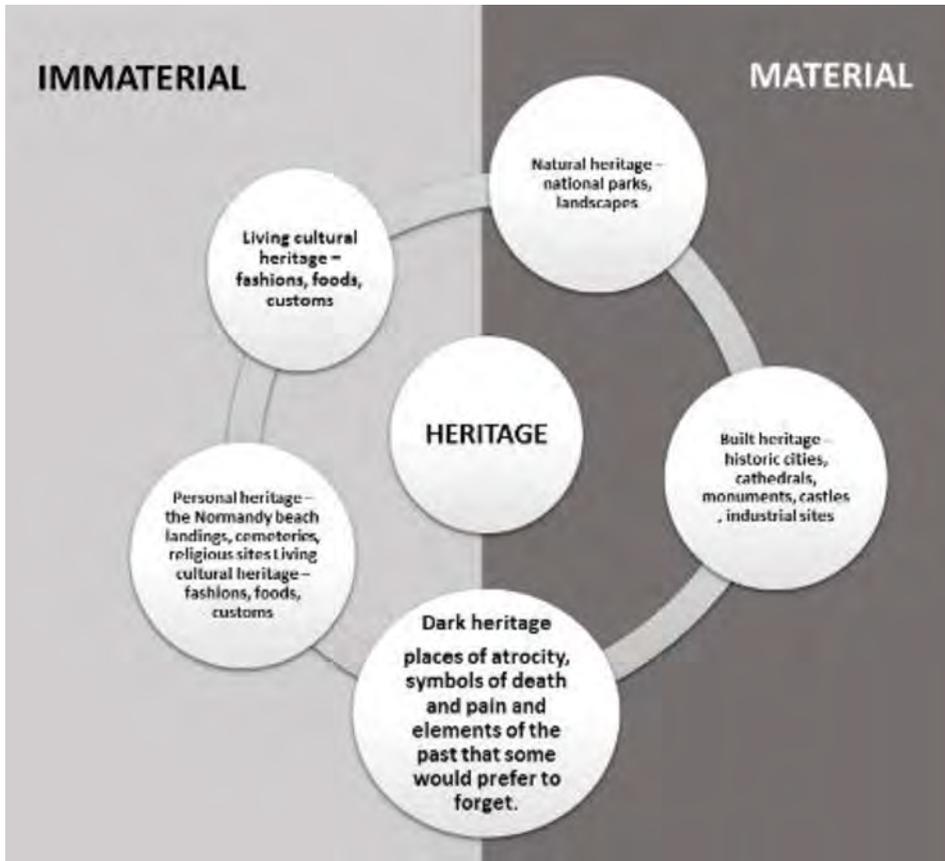


It is accepted that heritage is a booster to both identity processes and social and economic welfare.

in order to minimize the introduction of new elements, usually discordant compared to the old ones. [This way] it becomes possible to extend to a whole vast sector the benefits of sanitizing, without limiting them to a street or a square. [...] Along with the restoration of buildings, the beautification of streets should be carried out, especially of the ‘furniture’ of squares and newly created small squares. Wherever possible, we should insert gardens, even reduced to a few trees, flowerbeds and fountains. It would be useful not to dispose of commemorative monuments, which so often repeat our national glories, but many elements surviving from demolitions and excavations, which lie dormant in the municipal warehouses: kiosks, fountains, altars, armorial bearings and architectural fragments, found a providential ‘ad ornamentum urbis’ function.” (Giovannoni, 1931)

<sup>34</sup> “Thus we need to expand the category of ‘heritage’ beyond the confines of traditional understanding, to see heritage as a form of therapy, as the past labouring in the service of a better future, a progressive and productive benefit to all, but specifically for the disempowered, dislocated and disadvantaged.” (Meskell and Scheermeyer, 2008)

It is clear that patrimonialization processes are constantly expanding and this is demonstrated by the activity of UNESCO.<sup>35</sup>



UNESCO's Heritage areas. Dark heritage is situated between the material and the immaterial heritage; between musealized places and the memorial archive.

Françoise Choay (2009) energetically denounces the current policies of world protection, tracing their origin to André Malraux. These policies ignore the distinction

<sup>35</sup> "Heritage is a broad concept and includes the natural as well as the cultural environment. It encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of modern life. It is a dynamic reference point and positive instrument for growth and change. The particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future." (ICOMOS, 1999)

between commemorative (memorial) monument and historical monument and amalgamate the two concepts under the label World Heritage of Humanity, a label whose main utility, if not the only, would be to bait tourists. As in her previous work (Choay, 1992) she recalls the distinction between the two types of monuments. The first has a “memorial” value that is associated with a cultural practice or cultic: “The monument is thus characterized by its identificatory function. By its materiality, it doubles the symbolic function of language of which it mitigates the volatility, and is an important device in the institutionalization processes of human society”. The merely historical monument has a value corresponding to what we contribute from our knowledge, from our way of life, from our behaviour. Choay recalled the words of Viollet-le-Duc: “The best way to preserve a building is to find it a use”.

If it is possible to protect a monument because of its intrinsic value, it appears incongruous to protect the built disregarding a value of use. This confusion leads to sanctifying a building transformed into a museum without having the potential. It loses its historical interest. It no longer makes sense. Choay complains also of the ethnocentrism of heritage policies and its imposition as “single thought”.<sup>36</sup> She argues that a world civilization is not possible,<sup>37</sup> since civilization implies the coexistence of cultures exhibiting the maximum possible diversity and consists even in this coexistence.

Heritage has become a growth industry, sustained by the tourism industry and supported in the cultural industries. As an industry it has a tendency to turn the city and natural areas into a commodity. To do this it requires that the city and natural areas become a setting, in the double sense of “designed-setting” and “activity-ready-setting” to host festivals, concerts, activities, authentic or false, consumer-oriented, for leisure and tourism, be they cultural or not.

<sup>36</sup> “What is single thought? The translation into ideological terms claimed to be of universal interest of a set of economic forces, those in particular of international capital.” (Ramonet, 1995) The first principle of single thought is: economy overrules politics. The other key concepts of single thought are known: the empire of the market; competition and competitiveness; free trade without shores; globalization both in manufacturing production and financial flows; the international division of labour; strong currency; deregulation; privatization; liberalization, and always “less government”, constant arbitration in favour of capital income at the expense of labour. Moreover, indifference respect to the ecological cost”.

<sup>37</sup> Could a European civilization exist? Or, as Urry stated with respect to the United Kingdom, could we say that Europe “has come to specialise not in manufacturing goods but rather in manufacturing nostalgia and heritage”. (Urry, 1995) In any case, “World Heritage Sites are the planet’s outstanding attractions, the greatest monuments from the past. They are contemporary tourism magnets and national icons that continue to influence present values. They are treasures in the fullest and deepest sense. They must be managed in such a way that they are preserved for future generations and at the same time presently made accessible to the public for its education and enjoyment”. (ICOMOS, 1993)

A first effect: the falsification of real environments, making preconceived (partly generated by the media) and stereotypical (with a tendency to universalization) environments. "The heritage industry has developed packaging procedures that allow the supply of centres and old neighbourhoods ready for cultural consumption." (Choay, 1992) How? Following Choay (1992) and Brandão (2011), by developing, in parallel with urban hardware (Urban Design), a system of urban software and an array of proven products that can attract visitors, retain them, organize the use of their time, adapting to the familiar habits of visitors (fake) in a comfortable environment (universal standardization). Hence, the tendency to design urban hardware (public space) with scenic and retro styles. To implement the software<sup>38</sup> through urban signage and guidance systems, often controlled by and from the museum structure. At the same time, furnishing this space with all the necessary supports for the "leisure consumption" (cafes, restaurants, art galleries, shops for impulse *buying*). The big commodity multinationals (fashion, homewares, communications, sport, etc.) – ubiquitous – organize public space, marking its presence and providing its products. We know well the pernicious effects of this "musealization of the city for tourist consumption". Gentrification arising from pressures of the real estate sector, social exclusion of the disadvantaged, branded cosmopolitanism and romantic consumption (Muñoz, 2008) by the new affluent classes. A global standardization of world heritage.<sup>39</sup>

Furthermore, with respect to the subject of this work, "in all domains, practical or theoretical, memory is always assisted, relayed and eventually replaced by increasingly efficient prosthesis, capable of storing and restoring immediately to à la carte encyclopaedic information, virtually unlimited about past and the present in the form of words, figures and images". (Choay, 1992) Moreover, given the pressure from the various industries interested, heritage stock is threatened with paralysis, because of the physical saturation of the system.

<sup>38</sup> "The process of identity construction is not the result of only a piece of 'hardware', but involves an agreement on objectives among actors, a negotiating and communicative dynamics in the management of a 'software' that, in itself, is the identity creator and facilitator of its representation in public space. A strategy of building and assessing identity through public space must also include hardware, software activities through proactive management and involving actors in the diagnosis, in the preparation of programmes mobilizing for change and activities of management and post-occupancy evaluation." (Brandão, 2011)

<sup>39</sup> "In this sense, monumentalization of public spaces and the patrimonialization of neighbourhoods and elsewhere; theming and marketing of cities, making fiction of the differentiation based on the image, [...] will be the new contemporary symbolic systems, with new processes and discursive capabilities about space in simulation, legitimacy or support of urban mutations, past or future." (Brandão, 2015)

## >> Urban Hardware? Just Urban Software?

Re-visitation and consecration of memory are fundamental to notions of heritage protection. From this perspective, we note four mistakes to avoid:

1. We cannot reconstruct the past in the present
2. Temporality is not gradual transition from one to another
3. The past and present are not distinguished by before and after
4. The subject of memory are not facts, but their reconstruction

(Brandão, 2015)

The “memorial” device cannot achieve the texture that Lefebvre (1974) claims: “The most beautiful monuments are imposed for their enduring aspect”. The outcome of the “memorial system”, “[...] is neither a sculpture nor a figure, nor we perceive it as an output of material processes”. (Lefebvre, 1974) No texture. The required texturing process should take into account its impact on the emotional, physical and lived levels, linked to the symmetries and rhythms.

History is perpetually suspicious of memory, and its true mission is to suppress and destroy it. On the horizon of historical societies within the limits of an entirely historicized world, a permanent secularization would occur. The goal and ambition of history is not to exalt but to annihilate what really happened. A generalized critical history, undoubtedly, would preserve some museums, some medallions and monuments – the materials that history needs for its work – but emptied of what, for us, made them lieux de mémoire. (Lefebvre, 1974)

From the Monument [commemorative physical object, more or less convincing, with more or less aesthetic value, sited in a specific physical location within the territory], to the Memorial [collection of documents returning a memory that leaves only some indication in the territory, in the form of signage]; a transition that can result in the erosion of the objective recovery of memory, be it historical or identity. If we understand the politics of memory as “the social process that aims, through and in conflict, to delimit a past and build it as a distinctive sign of a particular group” (Michonneau, 2001) we should seriously consider the relationship / conflict between object and signage. Between Monument and Memorial. The monument has a symbolic power that the memorial does not, as the latter prioritizes content without developing the symbolic form. As Argan (1961) noted, messages and street signs have very different intensities and wavelengths. Large representative buildings communicate the gen-

eral and permanent values of civic communities. They are elements of their past, present and future homogeneity. Other elements have expected expiration dates, while there are instant messages and ephemeral signs such as street furniture, shop windows, signs, the markings, including transport devices and people passing in the street. That is why, in the strict sense:

A monument [Latin *Monere*, remember] is an object that helps to keep the memory of the past, referring to a character or a historical event. Precisely because it is a memory of the past, it constitutes a fundamental factor in the permanence of the city through random paths of its physical and social transformation. This quality of permanence makes it cohesive and representative of the collective identity of a social group. [...] It is therefore necessary to extend the concept of monument, understanding it as everything that gives meaning to a permanent urban unit, from the sculpture that presides and gathers, to architecture which adopts a representative character and, above all, public space able to upload meanings. (Bohigas, 1985)

We should therefore be cautious when we design and propose memorials that can be confused with the plethora of information systems colonizing public space. However, it is possible and feasible, as we see in some works of Public Art, to suggest monuments that meet the narrative and explanatory function of the memorial. In any case, the challenge is how to give meaning to an urban area in order to turn it into a memory space that, organizing the city, "gives it a centre, a meaning and some limits". (Michonneau, 2001) And, in parallel, to lay down the continuities that allow citizens to produce a personal and collective reading in their history, especially the history that is situated on the dark side of the heritage, on the dark side of memory.

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