

ArtEZ hogeschool voor de kunsten

Inspreekdocument voor gemeenteraad inzake Creative Corridor

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Positie ArtEZ inzake Creatieve Corridor

- Wij ondersteunen de kracht van de Creative Corridor en zijn blij met B&W en de stappen die in die richting gezet zijn. ArtEZ is op dit moment de beste Kunst Universiteit van Nederland (zie resultaten Keuzegids BA en MA). Dit is mede te danken aan de broedplaats die Arnhem haar studenten en alumni biedt.
- Wij zien in de Creatieve Corridor een kansrijke plek die verbindingen kan leggen. Onder andere tussen de Rijn, de Binnenstad, Coehoorn, Museum Arnhem en ArtEZ.
- Dit omdat we geloven in samenwerking; met de stad, de creatieven en met de verschillende partners. Dit past bij ons als innovatief (onderwijs)instituut, ons onderwijs en Arnhem als creatieve gemeente.
- ArtEZ zet bij zijn huisvestingsstrategie in om haar activiteiten in de Creative Corridor te concentreren. Zo kan ze haar positie als talentontwikkelaar nog beter uitvoeren, zeker met de nabijheid van gevestigde partners als het museum, Oostpool en Introdans en de bedrijven van tal van alumni van ArtEZ.
- Het verder ontwikkelen van het gebied zal bijdragen aan de aantrekkelijkheid van Alumni om in Arnhem te blijven en zo bij te dragen aan het kunst- en cultuur klimaat en de (creatieve-) economie.
- ArtEZ heeft als strategie om zich nog meer in te zetten als actieve partner door samenwerking met haar omgeving te intensiveren, zowel binnen als buiten haar gebouwen.
- Naar aanleiding van de discussie over de blauwe golven zijn we voornemens een debat te organiseren waarbij belangrijke onderwerpen als 'Hoe kijk je naar kunst?' en 'Wat zegt geschiedenis over toekomstig gebruik?', maar ook 'Hoe ga je om met kunst in een stad?' centraal staan. Als instituut voelen wij ons verantwoordelijk voor het debat over het belang van kunst in de samenleving. Verschillende inspirerende en vooraanstaande Arnhemmers hebben zich gecommitteerd aan dit debat.
(Het gaat dus nadrukkelijk **niet** over voor of tegen, wel of niet weghalen van de blauwe golven).
- De Creatieve Corridor zal recht moeten doen aan het cultureel erfgoed wat er nu ligt: het kunstwerk van Peter Struyken. Zie projectvoorstel in de bijlage. Dit is onze maatschappelijke taak en een mooi voorbeeld is van samenwerken en 'Agents of Change'.

Marjolijn Brussaard, voorzitter College van Bestuur

ArtEZ hogeschool voor de kunsten

Bijlage

Project proposal New Way of Preservation of Cultural Heritage

Nishant Shah, Executive Board ArtEZ

The Waves: the context

The recent proposition of re-using the space of Peter Struyken's public infrastructure project 'The Waves' has met with varying responses. On the one hand, the artist, and the city developers who are looking at the reutilization of public spaces are proposing that the waves was an answer to a specific question of public planning city development, and the need for infrastructure. In its tenure, the space has served its purpose and has indeed become a landmark that escalated the mundane task of building a parking platform into something that stands out in the memory of the city. However, the questions, needs, and imaginations of what our city is, and what it can become, has changed. There is a need to reclaim public infrastructure and repurpose it to form non-monolithic spaces that might help us reinvent and open up new spaces for community engagement, creative industries, and sustainable social futures.

Those who oppose the removal of the Waves have, appropriately identified that the project is not just infrastructure but an icon that is tied to the memory, cultural history and nostalgia of Arnhem in the making. They have pointed out that the project, its massive presence, has often defined the industrial scale of Arnhem's city development and marks the industrious growth and reconstruction of the city in its history. They remind us that cultural heritage and memory should be preserved and not merely be replaced by the advances and demands of modernisation. History cannot be sacrificed for the future.

ArtEZ's position

While these two polarised responses are often staged as oppositional, we believe, that there is a common core here that binds both the factions together: **It is the belief that cultural memory and urban heritage must be preserved, and that while development towards new ideals has to be welcomed to build sustainable public spaces for the future, we must pay attention to the historical materiality of the things we seek to rebuild, repurpose, and reuse.**

As a University of the Arts that is firmly entrenched in the locality of Arnhem, and with the Blue Waves, literally at our doorsteps, we appreciate the concerns voiced by both the sides of the discussion, and propose that we might be able to find a point of reconciliation and moving forward in this equation. From our local presence and our domain knowledge, we propose that the terms of the debate around The Waves be shifted: So that we no longer talk only about whether or not an action is to be taken. Instead, we argue that the current situation allows us to innovatively think about the i. conditions of cultural preservation, ii. the re-energisation of urban heritage, iii. the collective ownership of history, and iv. strategies that help plan the after-life of art objects.

As a research practice, we intend to work with the different communities, stakeholders and citizens in order to work on these four themes that we explain in brief below.

Proposition

In order to understand both the historical context and the vision of the future – the urbanisation of Arnhem on the one hand and the construction of the creative corridor on the other – we seek to consult, document, historicise, preserve, and curate the dialogue around the project, the actual art work, and the process of restructuring, in collaboration with other local partners like Museum Arnhem, gemeente Arnhem and HAN. In order to understand the present, we call for a Ground Zero where all the concerned bodies come together to construct the history of the present.

ArtEZ hogeschool voor de kunsten

The Ground Beneath the Waves is a multi-vocal history of The Waves. Understanding why the project came about, retrieving and narrating its history, its making, the investment, the policy, the planning, the materiality and its presence are important. Along with all the different stakeholders, ArtEZ would like to commission an Art History project that understands the role of art in public spaces and tells the story of the waves by energising and translating various policy and historical documents from official sources into multi-media formats that bring back the birth and life of The Waves into public memory.

The Netherlands, as in many parts of Northern Europe, has a long and an outstanding tradition of thinking about cultural preservation. As a country we have lived through multiple crises which have threatened to destroy physical forms of living. From the devastations of many wars that have destroyed monuments and buildings to environmental crises that have changed our ways of life and traditional forms of being, we are aware as a country that things come and go. However, the going of things does not mean the same as forgetting of them. Our cultural organisations, museums and archives, have found position as some of the best in the world because we know that the thing and the event are short-lived. But the legacy that they produce, the change that they introduce, the ways in which they become central to our lives, lives on. And repeatedly, from the preservation of traditional knowledge to the memory of people and places we have lost, The Dutch systems have found innovative ways of preservation of cultural spaces and objects.

We want to bring some of those best practices to the waves, and start a conversation about infrastructure of preservation and ways of preserving beyond the thing. Using the metaphor of the palimpsest, we want to suggest that spaces are continuously being rewritten – by people using them, by the elements of weather that affect them, and by the different ambitions that are given to them. We want to think of the waves as one epoch in the history of the space, and want to look at how this phase can be preserved while still retaining its future usage. Instead of making it into a dead archive, we want it to be an alive memory, and for that we propose 5 distinct research based art projects:

1. **The Ripples in the Water:** An oral history project that allows for people of Arnhem and the surrounding areas to document and preserve their memories of the waves, sharing how the waves created ripples in their lives, thus creating a living archive that can then be curated in online and offline spaces along the city and indeed at this location. These testimonies can be published in print, in city spaces as banners and installations, as audio and video podcasts, and thus create a long after-life to the project.
2. **Performing the Waves:** Things leave their traces in sights, sounds, touch and smells. Understanding what the Waves stand for, creating workshops and performances for schools and universities to rehearse these values and ideas, and making them travel, as a part of artistic work would create a constellation of art works that perform the waves as they rise and fall.
3. **Park It Here:** A public art, site-specific project that commemorates The Waves but instead of the space of the waves as a parking for cars, thinks of it as a parking for other functions – for people, for communities, for artists, for children. The site can be thought of as a temporary space that different people can use for different visions. A research driven public art project that engages with the communities of Arnhem and the province to build multiple futures and ambitions for this space would ensure that it becomes multifunctional and more accessible.
4. **Distributing The Waves:** Just because the waves have to be removed does not mean that they have to be destroyed. Architecture and Archaeology have long worked together to give collective ownership and preserve physical public objects. We would initiate a process of carefully mapping, numbering, indexing and revitalising the entire Waves. The dismantling would mean that the Waves project can be carefully divided into tiny pieces. Each piece can be offered as an art object to every resident of Arnhem, as a memoir to put in their houses. Some pieces can be re-integrated into the new architecture in the city – in the side-walks, in buildings, in

ArtEZ hogeschool voor de kunsten

parks, and some pieces can also become a part of the memento of Arnhem to be given to people who visit us, so that the Waves can travel to different parts of the world.

5. **Surfing the Waves:** A virtual platform that travels from the physical waves to the digital surf. This could involve 3-D Digital rendering of the waves with the original artist, working with new technology designers to create an interactive, augmented reality map of the waves that shall be available on mobile devices and online platforms. This virtual map of the Waves will correspond to the different pieces of the waves and the people holding a piece of the waves will be encouraged to take a picture of the waves in their homes, and add it to the story, thus reconstructing the waves as distributed across the city and the world, in a physical but distributed forms. This can thus, also lead to social media interaction and feeds that continue to document the waves in different forms.