

# Action Space

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Over the last decade there has occurred a transformation in the development of urban public space, marking a radical shift from its historical roots. The characteristics of the phenomenon are represented by a series of challenging new parks and plazas, the most important of which have resulted from urban development programs carried out in Barcelona, Paris, and New York.<sup>1</sup> These parks diverge significantly from traditional public spaces, and constitute examples of what can be termed a type of "action space," which can be defined by its polarization to earlier spatial models:

- If the perception of historic space is dependent on a clearly prescribed framing, or wall condition, which defines clearly delineated voids—  
Action Space can have irregular, arbitrarily defined limits determined by circumstance; its sense of order/form is perceived through the nature of contained human activity.
- If the formal ordering of historic space is based on singular, geometrically derived shapes conceived as indivisible wholes—  
Action Space can be conceived as independent, formal fragments; any notion of order is achieved through the sequencing of experience, rather than formal composition.
- If historic space tends to be generated as a fixed, idealized form, and developed within a limited time frame in conjunction with the design of surrounding buildings—  
Action Space is conceived independently from the design of its peripheral edge, is often achieved by modifying an existing setting, and can be changed incrementally over time.
- If historic space tends to be neutral and passive, allowing the user to initiate activities or experiences with minimal constraints—  
Action Space tends to be highly directive and programmed, forcing one to interact either cognitively or physically with specific design elements.
- If historic space tends to be designed as an open void which contains components, such as sculpture, whose purpose is to harmonize with a compositional or ornamental intention independent of human occupation—

Action Space is dependent on the design and ordering of components, or "props" that specify particular patterns of use and cognition, and becomes activated (i.e., meaningful) through human interaction.

- If historic space establishes a collective, public setting which is both a product and generator of social agreement, and induces common behavior—

Action Space is also public, and possibly pre-programmed, but is engaged on an individual, private basis, resulting in varied possibilities for behavior and personal cognition.

I would suggest that the development of this new type of space should be seen as more than simply another formal trend; more fundamentally, it is based in the (somewhat late) realization of a continuing misfit between contemporary culture, with its evolving tendencies towards displacement, privatization, motion, and simultaneous frames of reference, and, the making of urban spaces whose formal criteria continued to be based on static, rigidly framed, "drawing room" settings more in keeping with cultural and aesthetic sensibilities of earlier historic periods. Recent interventions in the modern city based in programmed events, performance, and the introduction of large-scale, site specific sculpture and other "intrusions" suggest another type of space, the qualities of which are based more on the active, directed experience of the user rather than the inherent, self-referential, formal qualities of the space itself. Action Space is an expression of late 20th century culture, the culture of personal action, or dissociation, a shift from the politics of collective order to the fragmented, private aspirations of the individual.

This "failure of representation" characteristic of earlier modern public spaces is evidenced by one of the greatest urban designs of our age, the central mall and plaza of New York's Rockefeller Center, designed in 1931. The aspirations and symbolism of the project were of the new age of communications, a new world order, generating a defining statement of the modern metropolis. Yet appearing more than two decades after Cubism, the plan is straight-jacketed within a most conservative, 19th century beaux-arts order—a centralized, precisely defined, axial space functioning as

little more than a viewing stage to the then RCA Building and spatial relief from the overall project density. The complex is positioned arbitrarily within the non-hierarchical grid of 1811, a circumstantial product of market conditions and opportunity rather than a vision of modern culture.<sup>2</sup>

One of the reasons that historic spatial models continue to be persuasive well into the modern period, (beyond the fact that most of the important American architects who designed major urban projects were educated at the Ecole des Beaux Arts in Paris up to the 1940's) was the influence of Camillo Sitte's *City Planning According to Artistic Principles*. The book first appeared in Vienna in 1889 and was disseminated widely, having been reprinted in five German editions through 1922, and translated into French (1902), Russian (1925), Spanish (1926), and finally, in English (1945). In this treatise, the art of designing space is based on succinct, formal principles that were deduced from a reexamination of the historic city, described by step-by-step formula and diagrams that were easily adapted to other contexts (Figure 1). Especially after the Modernist urban experiments of the 1920's and 30's, typified by Le Corbusier's *Ville Contemporaine* and the many "tower-in-the-park" schemes to follow, such notions as regularity of form, enclosure, axiality, perspectival framing, continuity of fabric, and the interrelationship of public monument and open space, proved to be especially relevant. Sitte's work became rediscovered by modern planners after the publication of the 1945 English edition, influencing the work of Cullen Davis and the British Townscape movement, and later, Colin Rowe and other collaborators in the development of "Contextualism."<sup>3</sup> The principles derived from this work continue to play a role in the redevelopment of the city well into the 1980's, as evidenced in the design of public spaces such as Pioneer Square in Seattle, Rector Place in Battery Park City, much of the work of Leon and Robert Krier, and other manifestations of the "Post-Modern" city.

The recent models of "action space" constitute a corrective rupture with the precepts of 19th century space; their sources have less to do with the history of urban space, and more with the influences of cultural and aesthetic shifts that

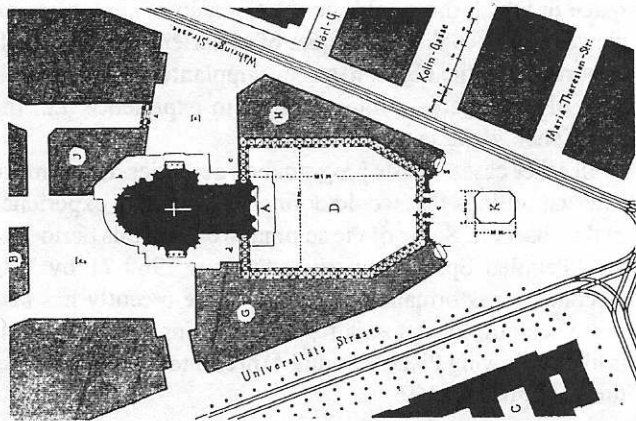


Fig. 1. Camillo Sitte, Transformation of the Votive Church plaza, Vienna

have evolved throughout the 20th century. I will discuss in particular two sources which have received little critical attention: one can be traced to the realization of the so-called "spectacle," or programmed event as a generator of modern space; the other is derived from the influences of the development of 20th century art, mostly centered within a series of investigations which were part of the Minimal and Performance art movements of the 1960's and 70's.

## THE URBAN SPECTACLE

The nature of the spectacle, the planned public display and programming of urban space as a field of human activity, depends less on the physical attributes of the defined setting, and more on the activity *within* the setting to create a specific sense of place. In fact, it can be argued that the greatest urban "events," or places in this century were not designed as permanent spatial settings within fixed physical boundaries, but rather, have been staged, temporary events of unparalleled focus and intensity.

While there exist many examples throughout the 20th century, one of the most memorable took place in Nuremberg, Germany, only several years after the completion of the Beaux-Art plan for Rockefeller Center. In 1936, Albert Speer designed a "cathedral of light" to contain the Nuremberg Party Rally, part of a week-long series of speeches, exercise drills, marches and parades to promote policies of anti-bolshevism and National Socialist unity (Figure 2). On the evening of the 5th day, 1,200 flood lights are focused on the main stage of the Zeppelinfeld; with 70,000 spectators in the stands, 200,000 participants holding 25,000 flags march into the stadium in darkness. Only at the moment that Hitler's car enters the stadium, 130 anti-aircraft searchlights spaced at intervals of 40 feet around the stadium are turned on, sending vertical shafts of lights 6-8 kilometers into the sky, finally merging together into an overall glow. Sometimes, as described by Speer, "a cloud moved through this wreath of lights, bringing an element of surrealistic surprise to the mirage." The stadium is transformed into an otherworldly space of potentially infinite limits, totally unlike any other ever conceived in history, used to promulgate a political and cultural agenda beyond the bounds of known civilization. The last Nuremberg Rally is held in 1938; on April 24, 1945, the allies stage an "answer" to the earlier rallies, or "anti-celebration," culminated by the blowing up of the gold-plated swastika positioned above the speaker's stand.<sup>4</sup>

Mass gatherings and marches do not end with Nuremberg, and indeed, have continued as an enduring feature of 20th century culture. The 1968 student uprisings in Paris, the civil rights marches in the Mall in Washington, D.C., the 1970 anti-war demonstrations on the New Haven Green, and elsewhere vary in political agenda, but share similar characteristics. While sometimes circumstantially contained within spatial boundaries, the action and movement continually shifts; participants flow between interior and exterior spaces, and are absorbed into the landscape and out into the streets

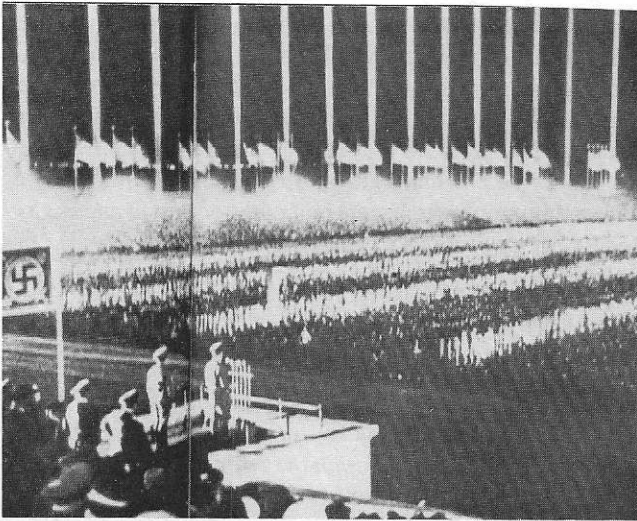


Fig. 2. Albert Speer, the 1936 Nuremberg Party Rally

beyond. Even when political and sports events are held in the more fixed settings of sports stadia and arenas, the space of "significance" is only what is happening on the stage or playing surface--all else is simply an inclined armature designed to act as an instrument to allow us to view the event, and fades out of one's perceptual field. The ebb and flow of spectators and players continually changes, and along with it, the quality and nature of spatial realization. The traditional understanding of physical settings as "rooms" perceived solely through the quality of their fixed spatial limits must now be questioned, relative to the dominant role of the internal action, or programmed event itself.

Finally, consider the definitive spectacle taking place in a rural setting, an "instant city" that can never be duplicated: At the gathering of 500,000 youth in 1969 at the Woodstock concert at Max Yasgur's farm in Bethel, New York, all participants were compressed into a bowled field; the performance and event depended less on the assigned performers and more on the directed, shared presence of the audience, a community of a half million private desires, blurring the distinction between the observers and the observed. The walled limits of space have all but disappeared, and contribute little to the experience--the notion of place has been achieved purely by a program of activity, a city whose only fabric is human presence--nothing else really matters.

## 20TH CENTURY ART

The other sources for the new urban space come out of the development of art and film during the 20th century. The invention of Cubism and montage techniques in filmmaking fundamentally shifted traditional notions of perspectival space, fixed points of reference, and bounded, singular forms into dissociative fragments layered, or collaged within an open field, shifting points of reference, and multiple events articulated within an interrupted, non-linear flow of time. If traditional urban space is dependent on being perceived as a clearly conceived focal center through a tightly bounded

*gestalt*, defined by surrounding buildings--modern space suggests a shift towards a non-centralized, peripheral vision, generating a form of "marginal" space, more ambiguously interactive with surrounding conditions.

But while this new conception of space radically transformed the nature of painting, film, and architecture during the 1920s and 1930's, the theories of urban space did not undergo a similar degree of transformation, even though the cataclysm of two world wars presented ample opportunity for reassessment. Most spaces were either rebuilt along traditional boundaries, or reconceived as a continuous, open field upon which isolated towers would be placed, with the space inbetween being little more than spatial leftovers without formal role or social purpose. Again, Le Corbusier's *Ville Contemporaine* and *Ville Radieuse* projects of the 1920's and 30's posited a proposition for the spatial form of the Modern City, and influenced the form of post-war redevelopment throughout the world. But while these schemes seemed to offer a model radically different from historical sources, their inspiration was actually a result of French Enlightenment models of the 19th century, and only marginally related to the aesthetic experimentation of the time.<sup>5</sup>

What mainly sets the stage for the radically shifted role and form of recent public space comes out of the art investigations of the 1960's and 1970's. During this period of intense activity along a number of fronts, Minimalism, Conceptualism, Performance Art, and Earth Art all tended to break down traditional relationships between the art work and the observer, either by removing work from the gallery setting and inserting it into the outside world, or focusing not so much on the object itself but on the perceived space between the work and the observer.<sup>6</sup> For instance, in a work such as Richard Serra's "Shift" of 1970-72 (Fig. 3), 6 concrete planes are vertically positioned in a field related to the slope, in which each plane establishes a horizontal datum within a fluctuating topography; the viewer has to traverse over the whole field from one plane to another to perceive the overall work. In this work and many others from the period, "the character of sculpture has been modified from concentration in a discrete thing to expansion across a behavioral space in which the symbiotic relationship of sculpture and viewer becomes the real object of experience."<sup>7</sup> The self-importance of the object has been supplanted by the experience of the object--"you just have to experience it.... the experience *alone* is what matters."<sup>8</sup>

In other cases, artists programmed activities, or events in external settings that would define the cognitive experience of the observer. Some of the seminal works of this period are the "Peopled Space" experiments from 1969-71 by Vito Acconci, a performance artist who more recently has also made sculptural proposals for urban settings. One example is his "Following Piece" (Figure 4) presented at the Architectural League in 1969:

"Daily scheme: choosing a person at random, in the street, any location; following him wherever he goes,



Fig. 3. Richard Serra, "Shift," 1970-72.



Fig. 4. Vito Acconci, "Following Piece," 1969

however long or far he travels (the activity ends when he enters a private place—his home, office, etc.).

I was thinking in terms like these: I need a scheme, I can follow a scheme, I can follow a person—street as 'promising line of development,' 'channelling of effort'—'on the street,' homeless, I have to find someone to cling to.

Adjunctive relationship—I add myself to another person—I let my control be taken away—I'm dependent on the other person—I need him, he doesn't need me—subjective relationship. A way to get around, get into the middle of things (I'm distributed over a dimensional domain)—out in space—out of time (my time and space are taken up into a large system.)"<sup>9</sup>

In this piece, the notion of "place" is determined not by fixed boundaries, but rather by some planned, directed activity that takes place within the space. The sense of space

only acquires significance through its cognitive occupation—the space exists as long as the work goes on; when it's over, the space collapses into abstract locations, insignificant and devoid of meaning. The activity takes on a different nature from theater, say, or the collective spectacles described above, whereby action is performed within uniform, agreed upon systems, or rules of behavior. For Acconci, the interaction between activities and participants is distinctly *private*—the action is unpredictable, unrehearsed, and played out on an individual basis, within a private world of desires, fears, and unlimited possibilities, specifically fitted to the cultural sensibilities and freedoms of the 20th century.

The power of art to radically, if not subversively change the nature of urban space was exemplified by Richard Serra's "Tilted Arc" project installed in Federal Plaza, lower Manhattan, in 1981 (Figure 5). The plaza was an undistinguished, poorly scaled space of little meaning or role other than serving as a decorative setting for the even less distinguished adjacent Federal Building. Once the sculpture was installed, the space was radically transformed in terms of the sculpture setting new terms of engagement, forcing a response on the part of anyone coming within contact. The issue was not so much that a work of art as "object" was placed in the space that either could be interpreted, or remain distant from public consciousness. Here, Serra allowed the public no choice, inserting a curved *wall* (not a object), 120 feet long and 12 feet high that divided the space, limited how one could traverse the space, determined what one could see and not see, and demanded to be recognized as an intruder to be reckoned with. In Serra's own words:

"I've found a way to dislocate or alter the decorative function of the plaza and actively bring people into the sculpture's context...After the piece is created, the space will be understood primarily as a function of the sculpture."<sup>10</sup>

Or, as later interpreted by Rosalind Krauss:

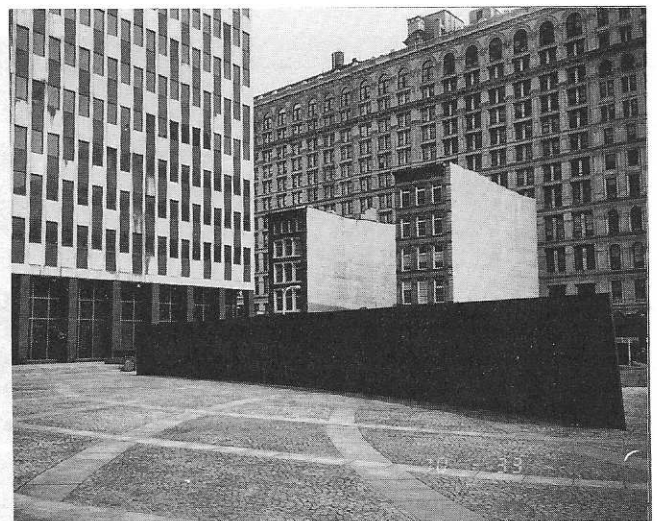


Fig. 5. Richard Serra, "Tilted Arc," Federal Plaza/Lower Manhattan, 1981

"The kind of vector *Tilted Arc* explores is that of vision. More specifically, what it means for vision to be invested with a purpose...For the spectator of *Tilted Arc*, this sculpture is constantly mapping a kind of projectile of the gaze that starts at one end of Federal Plaza and...maps the path across the plaza that the spectator will take."<sup>11</sup>

What *Tilted Arc* did was to specifically take away some of the participant's options; as a form of resistance, it demanded that we interact on its terms, and not ours; our choices, the freedom to move, or see within an unlimited, non-directional field was compromised.<sup>12</sup> It is this demand for the viewer to be directed within a prescribed, limited set of possibilities, rather than be placed in a position to freely act on one's own terms, which presents a paradigmatic shift for the formation of urban space.

### PUBLIC URBAN SPACE

The differences between historic public space and the nature of action space are made graphic when comparing two parks within Battery Park City, Manhattan, both of which were designed almost concurrently (in the early 80's), and built within a quarter mile of one another. One park, Rector Place, was modelled after Grammercy Park, a typical "English square" concept surrounded by distinct urban edges that define a simple rectangular solid, densely landscaped, and formally organized along the longitudinal axis extended from the Hudson River (Figure 6). The space serves to provide an open relief from the dense surrounding development, a natural oasis in contrast to built structures, and establishes a setting that enhances the view to adjacent buildings, or conversely, to be viewed from apartments above. Nothing much goes on in the space itself--the obligatory benches, flowered gardens, and open lawn; pleasant, but hardly stimulating.

The South Cove, designed through a collaboration of an



Fig. 6. Rector Place, Battery Park City, 1985.



Fig. 7. South Cove, Battery Park City, 1988

architect (Stanton Eckstut), landscape architect (Susan Child) and artist (Mary Miss), is another matter entirely (Figure 7). The park sits in the as yet undeveloped South Residential district along the Hudson River, and is only minimally defined by a built edge. All of the action takes place within, with every part designating a particular pattern of use, or cognition. One is directed to move along straight paths, curving paths, an arched bridge, proceed up steps to a platformed overlook, or even continue around a broken jetty-like extension into the river, which dead-ends, and then forces you to retrace your steps. One is kept in motion, engages in a specified series of views and events, and continues to loop around the park back to the beginning of the sequence.

Every detail of the project seems to have been designed to force a response, initiate a bodily action, or expose an additional layer of content. We are exposed to traces of the waterfront's history, gleaned through the incorporation of vegetation and rock forms existing along the water's edge prior to man's intervention; wood lamps and rails to induce a recollection of the harborfront character during the 1700's and 1800's; isolated piers and the jetty's disintegrated form to suggest the typical pier forms along Manhattan that are gradually decaying; an observation structure that recalls the crown of the Statue of Liberty, or possibly the prow of a ship; and even an area where the platformed surface of the park has been removed, exposing the structure below, so that one can understand that the whole affair is really an artificial construction built over water. The varied components deny any notion of compositional unity, for it is understood that no such unified cultural ideals can exist. Each component establishes an independent "quotation" that is perceptually assembled in a linear sequence; together these "scenes" are each given a particular role to impart information, follow a prescribed narrative, and induce a directed dialogue with a captured observer (not entirely different from Acconci's forced dialogues of the 1960's).

The South Cove represents a transformation of designed space into the realm of staged "event." One enters into a form of private theater, interacting with a series of "loaded" images, linearly connected on a path which allows few possibilities to veer off the intended sequence, or tune one's attention to other options beyond what was intended. Actually, there is little need to do so—we are completely absorbed, occupied, and are quite willing to interact with the space on its own terms, which is to say, participate, and enjoy the experience.

This is a radically different scene from the historic garden, with its sublime landscape and open fields that inspire reflection, relaxation, individuality, and free associations into unlimited, unpredicted possibilities. At South Cove, we are expected to *act*, learn, acknowledge, and move (always moving on) within a highly specified context, until the information is absorbed, the action completed, and the event is over. If the perception of the historic garden can be said to be analogous to painting, which invites the spectator to contemplation, action space can be compared to film, whose controlled passage of continuous events interrupts free association and reflection. The participant is held captive, completely "distracted" by spatial circumstance, removing all critical distance between viewer and perceived space.<sup>13</sup>

Many of the new spaces planned in Barcelona over the last decade can be characterized as Action Spaces, with similar characteristics as defined above. Most of them incorporate public art, in one form or the other, which provides possibilities of directing a physical response to its presence (as in *Tilted Arc*), or establishes the conceptual framework, or theme, around which the park is designed. In other cases, action is determined by particular sequences and landscaped forms, and the theme is derived from a dialogue between new design forms versus traces of the context which are left to co-exist and interact with the new interventions.<sup>14</sup>

The Parc du Clot, designed by Dani Freixes and Vicenc Miranda in 1988, is a particularly strong example of the latter (Figures 8, 9). As in many of the Barcelona parks, the space was not conceived in the context of new surrounding development, but was carved out of an existing context. Its overall form is irregular, relationships to the buildings are circumstantial, if exist at all, and while the space is somewhat contained by surrounding building walls, it doesn't seem to be particularly well defined, or proportioned. But it hardly matters—as in the case of South Cove, it's what's inside that counts. The lack of traditional formal resolution actually lets the park be more integrated into the context and be absorbed by the neighborhood.

The park was originally the site of a series of large brick factories, most of which have been removed; however, certain walls, or ruins of the buildings have been maintained to remind the residents of the city's past. These ruins now provide unique settings for activities, and in one case, are transformed into a kind of aqueduct along one edge, which sends an extended curtain stream of water into an adjacent pool. This wall is then cut by a new bridge which crosses the

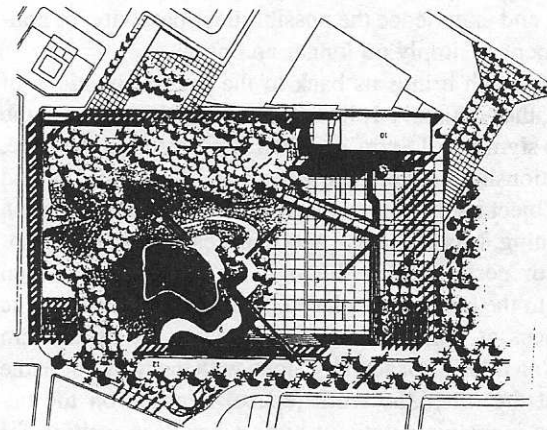


Fig. 8. Site plan, Parc du Clot, Barcelona, 1988

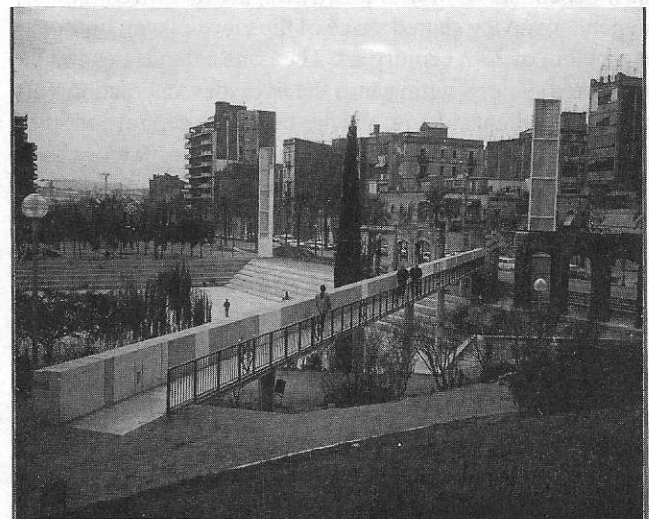


Fig. 9. Parc du Clot, Barcelona, 1988

park diagonally, leading to another bridge crossing a sunken paved play area. Both bridges direct the routing of residents through the park, connecting various activities, and allowing observation to the events below. In the center is a raised natural landform breaking through the predominantly paved surfaces, seeming to act as a reminder of the original site conditions prior to urbanization. All parts of this space are charged, programmed for action, in terms of literal physical movement as well as cognitive awareness of its history and transformation.

The essence of Parc du Clot is the perception of space through directed action, in which all the "props," the paths, gardens, industrial remnants, bridges, etc. are orchestrated to put the viewer into a precisely staged series of perceptions. In other words, the act of design is not so much the arrangement of form as an autonomous construct, but the design of the experience itself which is sponsored, or activated by the setting. The goal is simply the limitation of certain possibilities, and the direction, or programming of others. All of the remaining choices lead to individual action, the inducement to move, participate, interact, and respond—one must only

go along and experience the possibilities--passivity, or non-involvement is simply no longer an option.

All of which brings us back to the staged situations of Acconci, the Minimal Art investigations of the 60's, and the assertive signifier of Serra's "Tilted Arc." referred to above. The relationship between the viewer and the object(s), and not the object itself, is now the critical arena for perception and meaning. Modern urban space places us in the realm of theater, or performance--although the audience has been reduced to the individual, placed "within a situation that he experiences as *his*....the work in question exists for him *alone*, even if he is not actually alone with the work [or in the space] at the time...the work [space] *depends on* the beholder, is *incomplete* without him, it *has* been waiting for him."<sup>15</sup> This critical shift in the perception of sculpture from an independent form within its own space to form completely dependent on the shared space of the viewer is not limited to a problem of 20th century art. The issue extends beyond the restricted gallery setting into the everyday interaction with the environment at large, and has become a central condition that shapes our relationship to public space, forcing us to confront, as well as be confronted, at any time, in any place.

The success of the new urban space is measured not so much from the quality of its design as a physical artifact or independent setting, but the quality of programmed event, the richness and satisfaction of the induced action and perceptual response of the participant. The recent urban plazas and parks in Barcelona, New York, Paris<sup>16</sup> and elsewhere are the result of shifting paradigms in art and culture throughout the 20th century, finally achieving a decisive break with earlier models which have proved to be most resistant to change and transformation. Most importantly, perhaps just as earlier landscape forms and spaces inspired parallel models of city form charged with arguably a richer potential for urban development than what the existing city had to offer,<sup>17</sup> possibly the characteristics of the new urban spaces can lead to more persuasive possibilities for redefining the late 20th-century city, which continues to require critical reassessment and renewal.

## NOTES

<sup>1</sup> The inspiration for this article largely comes out of exposure to Barcelona's program of urban spaces and public art, which has resulted in over 200 new parks and 50 site specific works since 1980, establishing the city as a unique laboratory for the evolution of urban open space.

<sup>2</sup> Alan Balfour, *Rockefeller Center: Architecture as Theater* (McGraw-Hill, New York, 1978), pp. 7-24.

<sup>3</sup> George R. Collins, Christiane C. Collins, *Camillo Sitte: The Birth of Modern City Planning* (Rizzoli, New York, 1986), pp. 126-27.

<sup>4</sup> Ernst Eichhorn et al, *Kulissen der Gewalt: Das Reichsparteitagsgelände In Nürnberg* (Heinrich Hugendubel Verlag, Munich, 1992.); also, Albert Speer, *Inside the Third Reich* (Macmillan Co., New York, 1970), p. 59.

<sup>5</sup> Anthony Vidler, "The Idea of Unity and Le Corbusier's Urban Form," from David Lewis (ed.), *Urban Structure* (John Wiley and Sons, Inc., New York, 1968).

<sup>6</sup> Perhaps the seminal statement of the basic characteristics of Minimal Art comes from the writings of Robert Morris, one of the movement's most prominent sculptors. See: Robert Morris, "Notes on Sculpture," *Art Forum* (February, 1966 and October, 1966).

<sup>7</sup> Roald Nasgaard, *Structures for Behaviour* (Art Gallery of Ontario, Ontario, 1978), p. 14.

<sup>8</sup> Michael Fried, "Art and Objecthood" from Gregory Battcock (ed.), *Minimal Art: A Critical Anthology* (E.P. Dutton & Co., New York, 1968), p. 131.

<sup>9</sup> Vito Acconci, "Following Piece," *Avalanche* (Fall, 1972), p. 31.

<sup>10</sup> Robert Storr, "Tilted Arc: Enemy of the People?," *Art in America* (Vol. 73, September, 1985), p. 92.

<sup>11</sup> "Tilted Arc Hearing," *Art Forum* (Vol. 23, Summer, 1985) p. 98.

<sup>12</sup> These restrictions were clearly felt by the users of Federal Plaza, and ultimately became the instigator of the public's outcry for its removal. For documents from the public hearings and court proceedings, see: Clara Weyergraf-Serra and Martha Buskirk, *The Destruction of Tilted Arc* (M.I.T. Press, Cambridge, 1990).

<sup>13</sup> These and other insights relative to painting, film and perception are discussed in Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" from Hannah Arendt (ed.) *Illuminations* (Harcourt, Brace & World, Inc., New York, 1968). A further development of Benjamin's work, and the implications of program relative to space can be found in "Spaces and Events," from Bernard Tschumi, *Architecture and Disjunction* (M.I.T. Press, Cambridge, 1994).

<sup>14</sup> Garry Apgar, "Public Art and the Remaking of Barcelona," *Art in American*, (Vol. 79, February, 1991).

<sup>15</sup> Michael Fried, *Op. Cit.*, p. 140.

<sup>16</sup> Bernard Tschumi's widely discussed La Villette park in northern Paris is clearly one of the primary models for the concept of Action Space; an excellent description can be found in: Bernard Tschumi, *Cingramme Folie: Le Parc De La Villette*, (Princeton Architectural Press, Princeton, 1987).

<sup>17</sup> The relationships between garden typologies and city form has been largely accepted through the investigations of Colin Rowe and disciples. See Colin Rowe and Fred Koetter, *Collage City* (M.I.T. Press, Cambridge, 1978), pp. 175-177.