Identity in a new urban space

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1. Introduction.

"You will succeed the third time." "You must try again." "Do not give up."

Statements like these were frequently heard in 1998 when the City Council of Roskilde decided to implement plans for establishing a new part of the city, the area of Trekroner. This decision had been made twice before, in 1970 and in 1988, but each time the plans had come to nothing. Trekroner is an area of about 2 km2, which before 1970 had been merely an empty field owned by the state. As far back as anyone could remember, the field had been owned either by the state or the church. No building had ever been erected in this tract of open land just outside Roskilde, and the place itself had neither history nor traditions.

But in 1972 a new university, Roskilde University Centre, placed in the area of Trekroner opened its doors to its first year students. As a child of 68, the new university was soon dubbed "the red university", and it became a political issue in the Danish Parliament, developing into much controversy and political conflict. The plans for integrating the university into the city of Roskilde, by developing the area of Trekroner were shelved in some remote corner.

However, the conflicts were solved and a new era of planning for the future began. This lead to a revival of the old plans for the Trekroner area. In the late 1980s many developers and financial consortia were eager to create the future and strike gold at the same time. The Roskilde Municipality was presented with several golden opportunities, but before any decision to realise such projects could be made, it was too late. The Danish economy was going through a period of stagnation, and as a consequence the plans did not seem that golden any more.

But the universities in Denmark did not experience stagnation. In fact, it was their responsibility to educate more and more students and the demand for research in old as well as new fields of study was strong and insistent. A part of the area of Trekroner was developed for university purposes, another for University Park purposes, and still another part for housing facilities for the students. All this together with a better economic situation in Denmark provided a positive basis for the Roskilde City Council's decision to develop the whole of the Trekroner area within just a few years.

The city administrators looked into past experiences of developing a large area in one go, so to speak, and they were not encouraged by what they found, because previous projects on that scale had often created very dull and monotonous milieus where social and human problems of all kinds proliferated. It was decided to avoid such a development. Avoiding it by using two influential forces: the force of art and the force of human involvement.

2. Architecture, time and place.

In the last hundred years the conditions of architecture and building have changed fundamentally in Scandinavia. Earlier the conditions of architecture were the same as the conditions in the territory, where the building was taken place. The architect was dependent on these specific conditions[1]. The materials and the economic conditions of the specific place were something given beforehand as the realistic conditions. Today the situation is quite different. The conditions are internationally defined. This is evident in the financial restraints on building activities and evident in the wider choice of
building materials. Furthermore, the processing of acquired knowledge is carried out in settings far from the specific building site, and this is equally true of the formulation of standards and regulations for the building process. Today you usually miss the direct relationship between those who are involved in the building process and those who are going to use the building. The aesthetic ideals come from and are influenced by a global media culture.

A lot of theoretical discussion about this development has taken place since the 1970´s. Kenneth Frampton[2] has at length discussed the conflict of at the same time being provincial and cosmopolite, national and international. Frampton has formulated the kind of architecture he could use as a creative solution as "critical regional" architecture. But here you can also find a bit of confusion: a specific space is not a specific space. You can always describe a space differently, depending on its history and of the expectations to the future and so on. But dependent on where the architect starts the future is different.

Today, architecture more than ever changes the characteristics of a place, and in so doing, it is based on locally unknown references. Therefore some time was spent defining the local references and the local frame of reference to be used by the Trekroner master plan. The master plan is based on two concepts: knowledge and nature. The concept of Knowledge is used because of the already existing and dominating university and the concept of Nature is used because of the existing shaped-by-itself natural countryside. These two forces should interact, and both knowledge and nature should feature prominently in the planning[3].

The expansion of the university should be supported and the already existing lines in the surrounding countryside should be emphasised further by means of replanting.

Of course, any new building will disrupt what is already there. But in this disruptive process it is possible, intentionally and consciously, to integrate some already existing trends. The choices made in the planning process can either strengthen or weaken the characteristics of the place. In using what is already there and underlining existing traits in new developments, it is possible to give the place a special identity of its own[4].

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[1] Werne 1998: 271-273
[2] Frampton 1987/1980
[3] Planning material, City of Roskilde 1998
[4] Werne 1998: 278-279

3. Trekroner Art Plan

As indicated above, art is a powerful force in shaping society and its future. Therefore the Roskilde Municipality applied for support from The Danish Arts Foundation to create an Art Plan for the development of Trekroner. The Danish Arts Foundation hired two Danish artists, Kerstin Bergendal, artist and curator, and Jeppe Aagaard Andersen, artist and landscape architect. Two very interesting proposals were created. The City Council of Roskilde chose to realise the project proposed by Kerstin Bergendal. Her Art Plan[5] is presented below.

3.1. The artist as a partner

Soon the importance of establishing a collaborative relationship between the artist and the city was recognised. How is it possible to organise such co-operation? The fundamental idea is to identify those places of Trekroner that are suited to artistic participation, before or during the construction of the various parts. The first course of action was to set up a steering committee for the Art Plan. It was found that this committee should preferably include some of the city's "heavyweights" who had the power to turn vision into action. The Roskilde Municipality hired Kerstin Bergendal as artistic consultant and defined her role both to act as an independent curator and at the same time refer and report back to the committee.

It was a prerequisite, that the solicitations of the city clearly expressed how visual artists could participate on equal terms with architects and developers.

In this context, it is interesting to look at a collaboration agreement between the Danish Ministry of Culture and the Ministry of Housing and Urban Affairs. The agreement proposes a wider use of artists in public housing projects and allows for artistic ornamentation to be tax deductible in private housing developments. This applies to new construction, conversions, and additions. Clearly, this agreement could prove advantageous in the southern part of Trekroner, where a business park will be located.

The steering committee started its work by defining how an artist can contribute to the creation of a sense of a special identity in each of the subareas of Trekroner. In its work, the committee must also negotiate with developers, architects, landscape architects, and the Danish Arts Foundation. The purpose of such negotiations is to establish a mandate for action, and perhaps even reach an agreement on which artist to approach. If an artist accepts the assignment, he or she has to work under the same conditions as the developer: He/she must operate with a fixed budget, he/she must collaborate, and he/she cannot delay the rest of the development process. In return, developers and architects must accept that the artist is an equal partner in the collaboration.

It may be appropriate to have artists participate in developing numerous subareas over the next five to seven years. The obvious advantages are that the work of a recognised artist can be incorporated from the very start, and that changes can be made to plans not yet completed. In addition, this would cost considerably less than rearranging a completed element of Trekroner.

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[5] Bergendal 2002

In fact the problem between arts and the generality of societal activity has always raised practical problems, but not always theoretical ones[6]. It was typically in some subsequent stage of a certain more general theoretical work that the problems were formulated. Not when you as an artist formulated the general theory. It is the exploration and the specification of distinguishable cultural formations used as a basis for your artistic work that can create conflict. But it is also this basis, which is the most valuable element in a significant cultural theory.

Raymond Williams writes, "that the central problem of the actual and possible class relationships in society, through which new art and theory can be made, has a new and in many ways unprecedented complexity, but in practice – and surely not as a decisive bearing – there is a mode based of formation, based primarily on location, where the cultural and artistic intention is shaped, from the outset, by the acceptance and the possibility of broader common relationships, in a shared search of emancipation"[7].

3.2. Permanent art

Traditionally, permanent art created for a specific place has taken the form of a statue placed on a sizeable town square. Originally, the task of the artist was to make visual those basic values that everyone acknowledged – monarchy, freedom, or the progress of the labour unions. In the last 30 years or so, the state has become a major commissioner of public artworks. Implicit in such commissions is the expectation that the artist employs the highest degree of professional precision in creating the work in harmony with the surrounding space. Since the selection of the artist is based on the form and quality of his or her individual expression, there are no restrictions on the sovereignty of the artist.

The plan for Trekroner does not include a square in the true sense of the word. That's why placing a monumental work of visual art in this urban space may generate some friction. In extension of this strategy lies a different view of the role of the artist in the public space. This view is based on the fact that the artist works under different conditions away from his/her studio or a gallery. Like it or not, his/her work sits in juxtaposition to its surroundings, or it may enter into a dialogue with the public space.

This role complements the autonomy that art still maintains in large, public commissions. The employed artistic knowledge can enter into many different kinds of collaborations – as a temporary intervention, in an advisory position, or more specifically as part of the organisation of the physical space.

Under these circumstances, the contribution of the works of art to the urban space is not unlike that of architecture, and in some instances the artist may even move into the sphere of work that is otherwise the domain of the architect: the creation of space. In this role, therefore, the visual artist will typically be part of a previously established collaboration with architects and landscape architects.

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[6] Williams 1989: 164
[7] Williams 1989:176

Thus, the basic idea for a permanent artistic participation in public spaces is that art plays a dual role – the artist has to work with art for a specific place, and at the same time deliver something that can be interpreted as a useful solution model.

This solution model, however, has to be more than a feature defined by function. On the contrary, the most important function of the art is to provide the irregularity that contributes to our awareness of - or our feelings about - a particular place. Visual artists would prove useful as providers of non-functional input in the discussions that precede the drafting of solicitation materials.

3.2.1. Specific proposals -
A bridge across the lake and a tower with a glockenspiel.

The Art Plan proposes to build a pedestrian bridge across the northern end of a lake in the Trekroner area. The bridge will function as an alternative connection between housing and university for pedestrians and cyclists. The bridge should invite residents to take an evening stroll, and it should reinforce the park motif in a central and neutral location. By establishing a physical point of crossing between nature and culture, one can strengthen the twin functions of the lake as a recreational area for residents and as a park for the university population.

The design of this bridge is an obvious task for a visual artist. In every cultural tradition, a bridge crossing water is as potent an image as the lake itself. Together, this pair – lake and bridge – will constitute a potent, distinguishing visual landmark for Trekroner.

Numerous glockenspiels can be found around Denmark (the one closest to Roskilde is located in the Frederiksberg town hall in Copenhagen), but strangely enough Roskilde has none. The city is one of
the oldest cities in Denmark and, considering the central role it has played from medieval times up to today, it has many good reasons for building a tower with a glockenspiel.

But Roskilde does have a cathedral, whose bells divide the day into hours. It is a characteristic component of a visit to Roskilde this sound of bells, this unseen presence that follows anyone and anything throughout the city. In Trekroner, therefore, the sound of bells from a glockenspiel would strengthen the identity of the area as part of the whole called "the City of Roskilde". It is proposed to build a wooden tower that connects with the existing bridges leading to the lake. The tower should have a genuine glockenspiel with about 50 bells installed.

A glockenspiel is a living instrument. Usually it consists of about 40 bells with which a trained glockenspiel player can perform compositions. When the glockenspiel is not played in this manner, it can function as a marker of time, indicating the passage of the hours with a distinctive melody. But a glockenspiel won't have the mighty acoustic patterns of the cathedral, even though most bell towers are relatively tall buildings. If the tower is placed according to the recommendations of glockenspiel players, it could emit a crisp, bird-like bell sound. With the lake as a sounding board, this sound of bells would spread as a quiet, but striking, acoustic wallpaper behind the activities in Trekroner.

Additionally, it would be possible to hook up the glockenspiel with a computer and a web site. An age-old tool of communication meets a contemporary one. A person might write a sentence on the

web site, and the sentence is then transformed into a melody by the computer. At the striking of the hour, this tune would then be played by the glockenspiel. One could add more functions to the bell tower – light is one option. Still, it may be wise to stay wary of too many spectacular visual effects, for the glockenspiel is after all a musical instrument. The bell tower is an obvious challenge for a visual artist in collaboration with a glockenspiel player.

3.3.   Art that comes and goes

Changing visual art exhibitions is something that we associate with art institutions. But in recent years, we have also seen examples of temporary works in public spaces – employed either as distraction, adornment or advertisement. In the following, the Art Plan outlines a model in which temporary exhibits of subjective, autonomous, contemporary art are combined with a geographically limited mandate.

The intention is to arrange a series of four or five temporary exhibits a year over the next 15 years. Artists would be invited to use some aspect of the neighbourhood as their point of departure, but the works would not be burdened with any expectations as regards form and subject. On the contrary, the city has to remain open to how the artists choose for their works to appear in the public space. This is the way to maintain respect for the content of the works.

Above the methodology of a place-specific practice is described, as well as the artistic freedom inherent in the artist's ability to focus his/her attention on the place. How is it organised? What does the landscape tell us? Who was here before us? What is not present here? In this practice, the art lies in the "translation" of the artist of what he/she finds into a visual language. It goes without saying that the variation in form is infinite. The work might be traditional: a painting, a photo, a video, a TV programme. But it might also be a sound collage, a permanent projection of light, a performance, a happening, an article in the local paper, a vending booth at the grocer's, a post card, a web page.

3.3.1.   Specific proposals –
The passages and the mobile museum.

Trekroner has several passages and pedestrian paths, such as the long mall, the paths around the lake and between the station and the university. The cyclical stream of passers-by and the centres that emerge at the junction of passages - these become the heart of the web in which identities are shaped in the area. This passage is the neutral room, where all the "actors" of the neighbourhood meet. In the passage, our journey has goals other than that of being open to approaches. An intervention in this type of space therefore has to take off from the preoccupied attention of the passers-by.

Until now, advertising has succeeded in conquering passages. Everywhere we go in the city, we meet the illuminated images and the flashing neon signs. In spite of their often exaggerated dimensions and colour schemes, the ads exist in the urban space because we all lend them a kind of unofficial license. We do so because their purpose is clearly limited, because they appear in recognisable packaging, and most of all, because the images are not permanent.

This expectation of continual change is one of the fundamental conditions for retaining the attention of the audience as well as tolerance. We should similarly regard the passages and paths in Trekroner as a logical point of contact between art and audience, and they should be designed with this in mind. The possibility is there for a technical upgrading of the passages. The city could obtain various reusable forms of equipment, such as exhibition cases, sound systems, large screens and projectors.

All equipment must be mobile – and distinctive. It has to appear and disappear, but should always be recognisable as belonging to the artistic arena. We are not talking about primarily aesthetical or fashionable equipment. Standard principles used in today's temporary displays could be transposed for this purpose. But the flexibility has to be real. One has to be able to move the exhibition cases and to place them in many configurations. One has to be able to activate sound both locally and remotely, in wire loops or through loudspeakers. One has to be able to use billboard as temporary visual elements that may be combined to form an exhibition space.

The links drawn to advertising should not be interpreted as meaning that art in the passage must appear in the same form as the ads – namely as garish visual elements in the streetscape or as entertaining special effects, etc. On the contrary, the passage is suitable for all kinds of quiet, contemporary art, such as works of an exploratory nature, and works that employ the input of the audience as an important part of the work process.

The passage may also be a venue for performance-oriented art – the provocation, the performance, the projection. Here the work of the artist approaches that of the entertainer, but with a sensuous undertone. One might also imagine the passage as housing short-lived works that are thought-provoking, that distract – with or without humour. But, as stated previously, the works must always come out of the specific limitations that make up Trekroner.

This series of temporary works might comprise four to eight artists a year, depending on the financial limitations. Each artist should work with a minimal budget, which includes a salary. The artist administrates his/her own expenses. The salary may be lowered, however, if the city assumes part of the technical costs. One of the so-called studio homes for the elderly should be set aside as housing for guests or as a production studio. (This guest house can also be used by other artists, by visiting researchers, speakers and others.)

Additional expenses include money for the documentation by the Museum of Contemporary Art in Roskilde and for the section of the City Department of Parks and Roads, which is going to assist the artist in practical matters. The cost of purchasing and installing the technical equipment should also be budgeted in the strategy.

The works of art that currently exist in public spaces are rarely accompanied by any kind of explanation. Citizens often encounter the language of art without the kind of prior knowledge necessary for understanding the logic of the reduced form. Therefore a professional explanation from the Museum of Contemporary Art has to accompany the work. While the work of art refers to its own as well as Trekroner's history, its presence in the public realm can also remind citizens that there actually is a recognised work of art nearby. By testing this kind of presentation for a period of time, we may gain important experience as regards the contact between contemporary society and the contemporary art museum.

With all of this, the opportunity exists for building a new, decentralised museum. However, it will require a level of funding that secures a high standard of quality in the presentation.

3.4.   Other ideas.

3.4.1. A unique centre

The basic idea behind a shopping centre – that everything has to be within reach – constitutes a problem for those who attempt to place visual art in such a centre. This fundamental structure has the effect of dissolving all particulars into a mass. Everything is turned into entertainment and then disappears. Moreover, the relations between consumers are based on a sort of balance of power. Any interference with routine would be interpreted as a threat to normalcy.

As mentioned earlier, no square in the traditional sense of the word has been planned in Trekroner. It is therefore essential that the planned shopping centre is able to generate a high level of activity in the area. The same firmness of qualitative principle that the city claims to maintain in its selection of architecture has to be made evident in the establishment of social spaces.

The function of the centre as a place of trade should not be changed. The visual artist won't necessarily contribute with an individual work of art, but instead use his or her knowledge in indirect ways. For instance, the artist could collaborate with an experimentally inclined architect, with the expressed purpose of arriving at an alternative language of form and an alternative pattern of distribution in the prototypical centre. Artists must take part in lending distinction to the space, in creating rooms that can do more than the conventional passages we see in the suburban shopping centre.

In this context, it is relevant to focus on the importance of the irregular, the illogical, and the atypical in the formation of place. The fact that our faces and bodies are individually irregular plays a decisive role in our ability to recognise another human being. The old, crooked street corner; the building with a half-finished coat of red paint; the blue edge on a concrete wall - in our travels through the world, these are the kind**s** of detail we use to navigate. And visual artists have a lot of experience in this field.

As for working with large wall and floor areas using tiles and concrete, one could point to numerous very successful examples of art with a fresh approach. Collaboration on equal terms is nothing new, ancient art history is full of examples. Successful, contemporary, artistic participation is evident in airports, where artists have uncovered new ways of creating places in the middle of a dissolving public space.

Some functions in the shopping centre could be reserved for an artistic mandate from the moment the city sends out its solicitation. That would send a clear signal to prospective developers and architects that this sort of collaboration is stipulated. And the signal is sent at a stage when collaboration can't disrupt a pre-arranged work procedure.

3.4.2. A connection and a portal

The planned centre will – almost too conspicuously – line up with architect Henning Larsen's southernmost addition to the university. The latter in turn extends northward where it reaches the spot where the lake expands eastward in a "bubble." The resulting north-south axis through the landscape is further supported by the orientation of the lake, and by the stream that runs northward from the lake.

One can choose to make this axis active. By distinguishing the centre building through choice of materials or through a sculptural expression, one can establish a portal that extends northward. The paths that lead to the edge of the lake from east and west could be distinguished through lighting and paving materials. This axis would balance the dominant, east-west waves of hedgerows.

Roskilde University Centre contains a series of spaces and rooms that would pose constructive challenges for skilled sculptors. Until now, RUC has primarily purchased well-defined works of art. But these works haven't been integrated into the particular blend of aesthetical and architectural conditions that characterise their surroundings. Moreover, the pronounced functionality of the earliest buildings is not terribly well suited to artistic opposition. There are a few clear exceptions. Areas that could enter into a dialogue with a competent, place-specific work practice include: the atrium-like, inner yard spaces in the older buildings, some of the landings and corridors, and a few of the common areas.

Therefore some of the European art scene's leading artists specialising in this kind of work practice could be invited. It could possibly take the form of a triennial or the like, and could open up for the possibility of applying for funds from the European Union (EU).

CAT – the Centre for Advanced Technology – is a relatively new building, which does not yet in any way invite a concrete and physical artistic action**.** On the other hand, the work taking place inside the building is of great interest to contemporary visual art. Very recent examples of visual art show how a neutral platform may act as a link between art, technology, and research. This kind of exploitation of a clash with contemporary art might be a good thing for the halls of science in Trekroner.

In other words, the proposal is not to create a permanent, physical decoration of the space, but rather the creation of a permanent forum for expanded dialogue between artistic and scientific research. A quite simple idea could be founding a publication administered by the Museum of Contemporary Art, CAT, and RUC. An able art historian specialising in international, contemporary art should be hired as a part-time editor. He or she would be responsible for publishing the journal two or three times a year, as well as for coupling researchers and students with relevant artists, whenever a merger between their respective areas of exploration is possible. The parties would be asked to contribute to the dialogue with a well-thought-out piece, either separately or in collaboration. For all intents and purposes, the publication could be web-based or printed in a rudimentary form, but it should always be in English.

The idea is not, that the explorations of visual art and scientific research are comparable. There are obvious differences in the demands for quality, method and burden of proof. But when the two focus on common subject matter, the very juxtaposition of differences might result in an intellectual cross-pollination that could lead to new thinking. Denmark already has several examples of this kind of platform, e.g., the journals "Kritik" and "Kulturtidsskriftet Øjeblikket". Many more

parallels around the world show how important this kind of chain reaction can be, when used for the purpose of engendering new ideas and dynamic collaborations.

3.5. An organisational model for temporary art

First, let us take a look at the traditional model for the meeting between audience and visual artist – the museum. The museum employs an art historian, who decides what artists will work in the museum. The museum has rooms, in which the artist is expected to display his/her art. The museum has a technical department that can solve practical problems in the realisation of the work of the artist. The art historian translates the artist's intentions into an explanatory description of the project. The description is printed in a catalogue that includes photographs of the artist's work. And finally, the museum has a pool of money with which to pay the artist and reimburse her for the cost of materials.

These functions could be translated for use by a new collaborative entity in the neighbourhood/city. Such a group could collaborate across disciplines, but with the goal of creating a small, mobile unit, in which the members have different skills. For example, an art historian from the Museum of Contemporary Art supplies the professional knowledge of art and documents the work of the artist. Other members of the group might include staff from RUC's library, from the Youth and Culture administration and from the Department of Parks and Roads.

Together, these people select the artists that are going to exhibit in the city, and they collaborate on the various tasks that might crop up in the process. Trekroner's common spaces are the equivalent of the exhibition halls in the museum. Art appears in the public realm for a previously agreed-upon time, after which it is disassembled. During the exhibit, the work is documented by the museum, which also communicates the intention of the artist to the audience.

The group meets once a year to select the artists that will visit the area. An annual appropriation covers the cost of the projects of the artists. In addition, there has to be a concrete and incontestable mandate in the city council, allowing these staff members to use some of their time for the completion of exhibits four times a year. This work might also employ other members of the city staff or neighbourhood residents. In that case, the entire neighbourhood becomes the museum: in a united and co-ordinated fashion, the neighbourhood feels responsible for the timely completion the exhibitor's project.

3.5.1. A practical example

A selected artist receives an invitation, takes a tour of the area with the aforementioned group, which is also in a position to define the limits of expression allowed the artist. The artist is then told how to contact people in key positions at the various institutions in the region. In advance, these people have agreed to participate as a sort of sluice between the artist and their respective constituencies. Naturally, their superiors need to know beforehand that members of their staff are going to take on this kind of work three or four times a year.

A budget is agreed upon, including a fixed sum for the artist's salary. A date of delivery is set. The artist may seek help from a contact person. The artist will then typically retire and reflect, perhaps come back for more tours, and otherwise contemplate the chosen subject in the studio. Perhaps he or she will call one of the contact people to learn more about a specific housing development. After a time, the artist returns with a project. Every resident in an apartment block is given a camera. The artist encourages these people to photograph themselves in their favourite chair. The contact person will negotiate with the residents. Naturally, those who don't want to participate won't have to. When the photographs are ready, the images need to be transferred to a slide film. Maybe the local photo shop in Roskilde can do this cheaply – another negotiation. The artist needs about 20 slide projectors, and perhaps the museum can help in that matter, etc., etc.

In the finished project, the pictures of the residents are projected onto the end wall of the apartment buildings that line the mall between the school and the lake. The people shown in the images are now made visible as individuals in their own community. At the same time, however, they themselves become images of the contemporary definition of concepts like "security" and "quality of life". Some are photographed in front of their TVs, some with their cat, some in the kitchen, etc.

The project is then shown for a predetermined period of time. The thorough documentation undertaken by the Museum of Contemporary Art becomes part of the permanent collection of the museum. The disassembled work may find a new home somewhere in the neighbourhood. In this example, the apartment block that was the subject of the artist would be offered the project as a permanent addition to their environment. A new project then appears, perhaps in another area and focusing on a totally different element of the neighbourhood.

An essential point in this model for art in the public realm is that copies of the individual projects are stored in Trekroner itself. For the most part we are talking about spaces that are half private, half public, so one might say that the visual art arrives as a guest in the semi-private sphere. And just like a guest in a private home automatically becomes part of the history of that home, the artist, who has shown her work in Trekroner's common areas, enters the common frame of reference of the residents.

Moreover, from time to time it ought to be possible for residents to immerse themselves in an easily accessible collection of documentations of Trekroner art projects.

4. Concluding remarks -
Art in Trekroner – a new function

One of the foundations of this new model for the integration of contemporary art in Trekroner is that art is allowed to meet citizens under new circumstances. Circumstances that reflect the very way art come into being. It is therefore important to consider how to store and re-exhibit the works created by artists who have long since left Trekroner.

At the end of an exhibition, it would make obvious sense to include documentations from the mobile museum in Trekroner in the Museum of Contemporary Art's collection of documentations. Depending on what artists it is possible to entice to work in Trekroner, the efforts could play an important part in raising not only Trekroner's, but also Roskilde's, profile in the long run.

Still, the idea of bringing in guest artists was based on the notion that art could contribute to the creation of identity in the neighbourhood. So, if the documentation is collected somewhere else, then we may have offered residents nothing more than diversion or thought-provoking activity.

That's why a new, permanent, public function is proposed. In principle, it can have any design, but it should be constructed in a way that enables it to fulfil three roles. In terms of organisation, it has to be a hybrid of a regional museum, a guest book for art projects and a neutral place with a view. That is to say, a function from where and with which one can survey and experience Trekroner as a complex whole.

The building should have a fairly remote location and should be in the nature of a cabin/veranda. A neutral space, open around the clock, where people might head when they are circling the lake or out walking the dog. The internal wall should be designed with pigeon- holes in some mechanical or electronic version that makes it possible to revisit many art works.

Here one might bring a thermos and a few friends when the sun is out, and then everyone can sit and rest their legs, look out over the landscape and just be. Perhaps people just walk on, or perhaps they decide to stay for a while and leaf through a documentation of art in Trekroner at their leisure. Whatever they do, the situation is open, changeable and dialogic. This is exactly where the experiences of residents and artists meet, where their "memories of Trekroner" meet. It is from this kind of voluntary encounter that neighbourhood identity may emerge.

This documentation is the equivalent of the catalogues produced by museums and galleries. It might also be transferred to an Internet home page, both during the exhibition of the work and after. Since it is certain that the artists have had an interest in various aspects of the area that people look out over from this new venue, the pigeon holes make it possible to re-experience a broad spectrum of the various parts that make up Trekroner.

It is in this combined function that we come back to the genesis of this text, for it is here that the underlying identity of the urban room is articulated in project after project after project. Time is the decisive factor in assessing how the new function can grow into this hybrid of regional museum, portrait and guest book – a hybrid that gathers parts into a whole.

It should be noted that there is a risk that such a cabin may be the target of vandalism. This possibility has to influence the choice of building materials and techniques, but vandalism cannot be completely avoided. Therefore, all documents should be copies. A selected agency must be responsible for the regular maintenance of this venue, as well as the bridge and the clock tower.

However, with the establishment of these premises, the Roskilde Municipality gives tangible proof of its intention to integrate art into society in a new way. The city indicates a radically different attitude to the monument, by letting it emerge over time. Art is made visible where residents have the surplus energy to encounter it.

All in all, the Roskilde Municipality shows that the story of Trekroner has not been written in advance. New forms of practice and social and mental habits can and must be coordinated with new forms of economic production and organization of the artistic work – a new kind of "structure of feeling". This is in the same way as the interrelationship of culture and economy is not a one-way

street but a continuous reciprocal interaction and feedback loop[8]. The Trekroner inhabitants may begin to grasp their positioning as individual and collective subjects and gain a certain and special capacity to act and struggle and live; a capacity which is at present often neutralized by a spatial as well as a social confusion.

Rather than been written in advance, the story of Trekroner is an ongoing process – a thing of the moment.

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[8] Jameson 1991: 54

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