



Sustainable Development in a Diverse World (SUS.DIV)

STRATEGIC PAPER OF RESEARCH TASK 4.2

“Cultural dialogue through art: diversity in the cultural arena”

Future Research Activities and JPA for the next 18 months

Participants

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Project Case Studies

- A: Cultural dialogue through the production of art and architecture in Northern Ireland (Hirsham Elkadi *et al* Univeristy of Ulster)
- B: What is specific about art/cultural projects? Ljiljana Simic ORACLE, Brussels
- C: Diversity and the fabric of fashion in London (Susanne Kuchler and Lucy Norris, University College London).
- D: Music in public space: Gujarat - A Case Study (Alaknanda Patel, CFDA, Ahmedabad)
- E: New places, new (invisible) spaces (Manuela Hernandez Sanchez, Haagse Hogenschool)
- F: Cultural dialogue in the media: Minority, ethnic and nationalist cultural production in Hungarian popular culture after 1990 (László Kürti, University of Miskolc)

A: University of Ulster

Summary of UU research team work: The table below summarises the ongoing work being undertaken by UU members involved in the SUS-DIV project. It lists the projects and studies carried by the research team and also points out the key issues tackled and expected outcomes.

Project-Case study	Key issues	Expected outcomes
“Chinese Diasporas, Cultural Productions, and Ireland”	Migration, Diversity, Cultural production	Bidding for small research grant
“Negotiating challenges to diversity: The Chinese Welfare Association and place-making in Belfast.”	Cultural diversity, ethnicity, identity, creative practice	Publication in peer-reviewed e-journal
“Place identity, architecture and diversity in Northern Ireland.”	Identity, Culture and Art & architectural production	Case studies analysis & investigation
“The (Im) possible purpose built mosque, the case of Belfast-NI”	Cultural diversity, architectural production,	Conference presentation and/or Paper publication
“Mapping Cultural Diversity through Sustainability Indicators, the development of an assessment model”	Cultural diversity, Architecture , built environment, Sustainability, Assessing model	Paper + Bidding for Small Research grant
“Mapping Cultural Diversity: The case of St Georges Market, Belfast”	Culture, Mapping CD, Architectural production, Modelling, space production & use	Joint paper
International Taught PhD Programme	Cultural Heritage, identity, diversity, cultural and architectural production	Ph.D.training programme and CPD provision
Joseph Beuys' Legacy in Contemporary Activist Art	Mapping, theorizing, migration, diversity, activism	Book project
Iris: Executive Editorship	Art history, practices/cultural production	Iris: the launch of a new peer-reviewed Journal
Research into various informal accounts of place	Urban myths, anecdotes, landmarks, place, visual perception	Exhibitions and site specific public interventions

UU research team: References & projects Sept 2005 – May 2006

Chan, S. and Elkadi, H. (2006), “Chinese Diasporas, Cultural Productions, and Ireland”, AHRC application, January 2006

Chan, S. and Elkadi, H. (2006) “Negotiating challenges to diversity: The Chinese Welfare Association and place-making in Belfast.” Work presented at EURO.DIV seminar in January 2006. Expected: Paper publication.

Chan, S. & Fadli, F. (Jan 2006) “Literature review for the Cultural Dialogue through Productions of Art and Architecture in Northern Ireland UU research group”.

Elkadi, H. (2006) *Cultures of Glass Architecture*, Ashgate: London.

Elkadi, H., Patzaak J. and Hackett M. and McKeever O. (2004) “The Architecture of Tensioned Interfaces”, a Multidisciplinary Conference. Academy of Irish Cultural Heritage, Derry.

Elkadi, H. (2003) “Whose Identity is it? Preserving Architecture Heritage in Tensioned Communities”, International Conference on Heritage Conservation, Key note speech, UNESCO, Amman- Jordan, December 2003.

Elkadi, H. (2002) “Identity: Glass and Meaningful Place Making in a Multi cultural Society”. The Second International Architecture Forum, St. Petersburg, Russia, May 2003, pp 13-18.

Elkadi, H. (2002) *Cultures of Intelligent Facades: Socio-Technical Analysis of applications of intelligent building facades in the Gulf region*, Kuwait Research Council, Kuwait.

Elkadi, H. and Willis, K. (2001) *Developing a tool for the assessment of sustainable conservation strategies*, European Framework 5 Programme- EESD, City of Tomorrow and Cultural Heritage, Brussels.

Elkadi, H. (1999) *Knowledge and Cultural Diversity*, O’Reilly, K. (ed.), *Cultural awareness in a Global architectural practice*, pp 119 -223, and 175-176, Comportments & Authors, Lausanne, Switzerland.

Fadli, F. and Elkadi, H. (May 2006) “The (Im) possible Mosque of Northern Ireland - Spatial creation and architectural mutation for cultural identity needs” – Expected: Conference presentation and/or to be submitted for publications

Fadli, F. (Mar 2006 – Ongoing) “Mapping Cultural Diversity through Sustainability Indicators, the development of an assessment model”- Expected: to be published as a paper in peer reviewed journal.

Fadli, F & Chan, S. (Mar 2006 –Ongoing) “Mapping Cultural Diversity: The case of St Georges Market, Belfast”- Expected: joint publication in a Built Environment journal.

Hayes, C. M. L. (2006) “Joseph Beuys' Legacy in Contemporary Activist Art”-Expected: A book project will arise from this, encompassing American and continental European perspectives also.

Hayes, C. M. L. (end 2006) “Iris: Executive Editorship”, Dr. Hayes is preparing with other executive editors from Art History in HE institutions on the island of Ireland a new peer-reviewed Journal, Iris, to be published three times a year from the end of 2006.

O' BEIRN, A. (2006) “Space Shuttle-Exhibitions and Public Galleries”. Outputs will take both the form of exhibitions and site specific public interventions. Plans are currently ongoing to develop a project through PS2 space whereby the artist O'Beirn works publicly from a structure that they build. They then invite artists to work publicly and then in the gallery with this structure. The overall project is called 'Space Shuttle' and several artists will have use of the structure at different times.

www.aislingobeirn.fsnet.co.uk

B: ORACLE

1. **Mission repépage(s)** - www.lieuxpublics.com
2. **Smart-cities.net**
<http://www.creativecommunities.org.uk/areas/8661721083610066.html>
3. **Shadow casters Man in space: the other architecture** www.maninspace.net

The long-term project MAN IS SPACE aims at discovering, promoting and realising new models of intertwining cultural practices and social activism, as well as advocating the community, the legal state and the transparency in housing and cultural politics.

THE OTHER ARCHITECTURE is a programme of presentations on the intertwining of models and methods of cultural and architectural work in various environments and circumstances world-wide. Among other, its goal is to exchange experiences on positive cultural and social practices.

The project VITIC – DANCES - SECOND_ROUND is envisaged as a sort of transition from the project VITIC - DANCES towards new projects within the frame of MAN IS SPACE. It performs as a reflecting and reviewing point of this type of project, with the aim of implementing it on various similar urban situations, problems and phenomena.

While the whole project MAN IS SPACE continues under the auspices of BACACI SJENKI, this project aims to bequeath the experiences and acquired knowledge to other milieus and communities, with the desire to incite the interested organisations and individuals to overtake initiatives in this direction.

We talk about the idea of additional capitalisation of culture in the direction of creating an active cultural-marketing-tourist capital, which can provide a sustainable life for a community or at least partly cover its needs.

4. **The Domino Project** <http://www.thedominoproject.net>

Project deals with opening up intercultural routes based on digital video tools exploration.

It is an exchange, a cooperation and a collective creation process between Marseilles (France), Skopje (Macedonia), Brussels (Belgium) and Belgrade (Serbia). It aims at developing a learning process mixing artistic and technical exploration. Opening up bridges with self-taught expression, which touches the heart of artistic creation and innovative process - the right to invent. Supporting cultural cooperation between Western Europe and the Balkans, whilst experiencing, by better understanding, the expectations of the possibilities of audio-visual expression.

5. Sustainable everyday <http://www.sustainable-everyday.net>

The Sustainable Everyday project collects knowledge about creative communities. Its website includes promising case studies. A traveling exhibition has reached Paris: it has opened at Centre Pompidou as part of an exhibition called D-DAY.

<http://www.cnac-gp.fr/Pompidou/Accueil.nsf/tunnel?OpenForm>

6. On the wall <http://culturebase.org/home/struppek/Homepage/urbanscreens.html>

The penetration of media into public space is semiotic pollution. But a group of artists have non-commercial plans for these ever-huger displays. Urban Screens, an event in September in Amsterdam: "Instead of just infiltrating 'art cookies', let's look at them as open screening platforms that can have a social or cultural impact on urban society".

In the context of our cities' rapidly evolving commercial information-sphere, developers bring new digital display technology into the urban landscape, like large daylight compatible LED screens or high-tech plasma screens. Meanwhile, there is a growing interest in exploring their potential of non-commercial use, challenging new strategies of content production and management. Instead of limiting our view to the emerging occasional "infiltration" of video art, let's regard these screens as "screening platforms" and investigate their social or cultural impact on our urban society.

Public space has always been a place for human interaction, a unique arena for exchange of rituals and communication in a constant process of renewal, challenging the development of society. Its architectural dimension, being a storytelling medium itself, has played a

changing role of importance in providing a stage for this interaction. The way space is inhabited can be read as a participatory process of its audience. The (vanishing) role as space for social and symbolic discourse has often been discussed in urban sociology. Modernization, the growing independence from place and time and the individualization seem to destroy the city and its social rhythm. Besides experiments with social networks and the media, a variety of tools have emerged. Starting with the development of virtual cities with its chat rooms and spaces for production of identity, we now face communal experiments like collaborative *wikis*, *blogs* or mobile phone networks in the growing field of social computing and cross-media platforms.

7. Social –impact www.social-impact.at/en/projekte/projekte.php?nav_projekte=1

Social Impact deals primarily with areas of social tensions and the socio-political conflicts behind them. Social Impact's work is always in reaction to current social and political developments and is therefore to be viewed in this context. The most recent projects address the spatial, social and economic frames of action of marginal groups. They are characterized by a sense of responsibility toward the community in and with which the interaction takes place. The focal points of their work can be divided into three areas: expositional projects (a social topic is publicized, so that making it visible can also lead to changes.), supportive projects (supported either through actions to reach a broader public or through financial, material or ideal means.) and participative projects (these seek to bring about changes and positive effects through collaboration and participation among the participants or / and their surroundings).

Projects are usually carried out in changing interdisciplinary teams including experts from the fields of sociology, community work, architecture, network planning, process development, and others.

To support the establishment of counter-public spheres through social practices, an Open Cultural Content Management System will be developed for knowledge transfer in the field of interventionist and participative art practices. Its purpose is to publish selected methods, strategies and evaluations of participative art practices. Different methods will be documented, declared as commons and published together with guidelines, possibilities for

financial support, reports of experiences, and evaluations.

The working methods are derived from art and action research, whereby the first step usually consists of a comprehensive investigation of the sociological circumstances. Regardless of whether the project is conceived to be temporary or permanent, the process of constituting the process is just as important as its visual and physical manifestation. In keeping with the principle of sustainability, designing and arranging social processes has priority over the production of aesthetic products. Artistic works such as installations, videos, photographs, etc. are a desired "side effect" of the projects. However, they are always rooted in a benefit immanent to the project. Social Impact sees itself as a representative of "new genre public art" and believes in art's co-responsibility for developments in society.

8. Ne Pas Plier – Déplier (Do Not Bend – Unfold)

Ne pas plier (Do Not Bend) is an association for the production and above all the distribution of political images. It was founded in 1991, at the outset of the long French recession and continuing slide into social decay "so that the signs of misery not be doubled by the misery of signs." The goal from the start was not just to make socially engaged images, but to use them, to get them out on the street, to unfold their meanings in public confrontations, with the idea that art is political not in its frame but in its distribution. One of the first inventions in this direction was the tactical use of scotch packing tape to take over public squares during the Gulf War, stretching the scotch to define a cordoned-off space that could be immediately made visible with images hanging in the air. A transit space gets slowed-down into a public place. Now we make a special scotch for that kind of action, printed with the words RESISTANCEEXISTENCE.

But the image that really counted in the early history of Ne pas plier, and the one that's somehow behind this idea of resistance-existence, was URGENT-CHOMAGE (Urgent-Unemployment), a banner showing two blazing heads in dialogue. It's still used in demonstrations today. It came directly out of the experience of an unemployed person: "It's like a fire in your head, then an explosion." That private distress became a public dialogue, a new chance to say "liberté-égalité-fraternité." Marc and Gérard realized that the only way

to give this image to the unemployed people was to go out and demonstrate with them, again and again and again, to accompany the image and the struggle it signifies, to stand with and not just for the people whom the public powers ignore. This was the beginning of the ongoing collaboration with the Apeis (Association for employment, information and solidarity of unemployed and casual workers), where the role of Ne pas plier was to help these people regain a public visibility, a face above the crowd, a speaking subjectivity. A place in the political and social dialogues.

C: University College London

“Asian Chic” – the production and consumption of diversity? (Lucy Norris)

This project aims to conduct research amongst the small-scale producers and consumers of what could be termed ‘hybrid’ clothing, that is, clothing produced in the interface between South Asian and European design aesthetics. The notion of hybridity will be critically examined for its underlying assumption of cultural practices as a series of bounded entities that have been conflated and thus rendered sterile, instead looking at artistic production as the continued emergence of cultural diversity in new social contexts.

The project will examine networks of local provisioning of fashion in markets where designers, retailers and consumers converge in the production of new South Asian fashion marketed both to and beyond the British Asian community. By looking at both established areas with South Asian populations such as Tooting and South Asian retailers in Brixton, and sites such as Camden Lock, Portobello Road and transient markets in London, the research will focus upon how South Asian cloth, styles and design aesthetics are manipulated to produce fashionable goods for the market. For example, it may be assumed that purchasers of what might be termed “ethnic” clothing outside the British Asian community are white and middle-class, yet in fact the range of textile and clothing shops in Brixton reveals a strong interplay between the South Asian and West African communities, with well-defined differences in how material is consumed by each. For the first time it will be established who those consumers really are in differentiated settings, and how individual acts of consumption define persons in terms of cultural diversity.

D: Centre for Development Alternatives

1. Music In Public Space – Gujarat

As mentioned earlier public arts are seen on two fronts:

- a) Government; central or individual state sponsorship through radio and television, i.e. All India Radio and Doordarshan.
- b) Private sponsorship for public spaces; this is of more recent origin and pays more stress on classical music, promotion of contemporary visual arts rather than the indigenous forms.

Religion in this part of the country draws a heavy line, musical forms often arising out of the difference in faith. Any discussion of cultural diversity has to consider the role of religion not only in the creation of art forms but also in its propagation, management and sponsorship.

The study is divided into three sections: classical music, religious music and folk or popular. One must emphasize that Gujarat is especially rich in folk culture, music, dance, painting, embroidery, textile work, weaving and much else.

Taking religious music first, obviously, it is confined to individual places of worship or festivals connected with religion. But in the past people of diverse cultures often attended each other's festivals or an artist of one faith even sang devotional songs of another. It will be interesting to see how much of that continues today or if people confine themselves to their own individual festivals and music.

Popular music is a natural expression of joy, sorrow and incidents of everyday life in rural India, it requires no specific patron, nor is it restricted to private space. The State, however, had taken a lead in promoting these regional forms; the study will examine to what extent this has continued, whether other patrons have entered and how strong it is in today's Gujarat where the rural and urban boundaries are fading.

Classical music of North India has an old tradition; it is strict in its form and line. Innovation is restricted and relatively new. The opening of its doors to the wider world has created territorial battles over its origin, ownership and purity. So much so that a

composition can become a prayer to `Allah' or `Hari', the Hindu God, depending on where one is performing or whom one is teaching. Even the authorship of songs comes into dispute, as there is no copyright in the oral tradition. This is not to say that there are no pockets of synthesis or cohesion. The region is a strange mixture of great social cohesion, interaction, understanding and acceptance of each other's values and also of intolerance, regionalism and religious extremism. They merrily survive side by side till something triggers a major upheaval like the unprecedented violence of 2002 in Gujarat. A kind of see-saw of attitudes operates as a regular feature and even patronage of art forms depends on which side has the upper hand for the moment.

Keeping these factors in mind the study will look at the following issues:

a) Programming. The questions asked can be, for example:

- (i) How diverse is the programming in day-to-day schedule of the All India Radio, State television stations and the State sponsored music and dance festivals? How far do they include art forms of different regions within Gujarat, outside Gujarat? Popular music is region-specific; does the programming keep them within their particular boundaries or does the area of performance cross the borders?
- (ii) In devotional music, do all faiths get a fair share?
- (iii) Is there any attempt at fusion?
- (iv) What is the composition of artists i.e. is there a bias in the choice of performers?

One also needs to assess if there is a trend or a sudden alteration in programming details.

Similar questions need to be asked about private sponsorship.

b) Employment

- (i) What kind of cultural mix is there in the employment of artists? After independence, All India Radio was not only the largest employer of artists; appointments were made irrespective of caste, creed and region. Does it still hold? If there is a change, which way is it? What is the attitude in privately sponsored institutions?
- (ii) How much of migration is there within Gujarat, say from the north to the center or from outside Gujarat to the major cities? If this is sizeable, is it temporary, seasonal or long term? This would be one indicator of the cultural mix in opportunities.

c) Questions that need to be asked of the artists themselves:

(i) Do artists of different background and expertise feel isolated or are they a part of an inclusive world?

(ii) What is their own attitude? Do they like to build/capitalise on their specific identity connected with region, religion, training, social framework etc. or do they like to cross boundaries? If a kind of combination, where would they draw the line?

d) Classical music with corporate sponsorship in big cities is a part of the high income, high profile world. This has influenced the texture of the music. To what extent has it affected and molded public taste? Is there a change? If so, to what extent is it still multicultural?

The work will be done through examination of empirical data and interviews with a cross section of sponsors, artists and listeners, many of whom have been identified and approached. It is hoped that one can go beyond music and get some feedback on other forms of public art, especially sculpture and painting.

2. Diversity and development in a globalised world - the practice of crafts in India

Craft making has been a part of rural life in India for centuries, specially in villages where farming was either low or non-existent due to shortage of water. It is a field where diversity is seen in its full glory; multiple colours, stitches, motifs, shapes, techniques evolve as time goes by. People of different castes, communities, regions developing these diverse forms give it a special dimension. India has a long coastline starting from Kutch to the west going south through other states and turning north to Andhra Pradesh and beyond. The port cities along this coast have been the primary route for trade of these crafts to countries in South-East Asia, Africa and Arab world. Crafts were, therefore not just for ornamentation or personal use, they were actually made for livelihood.

Originally artisans made the products for domestic use or at most for barter exchange. As villages came in greater contact with cities and the concept of market entered the rural psyche, trade for cash came into their lives. This trade however, remained localized to weekly fairs in nearby villages. Though historically crafts skills were specific to particular

caste or even religion, with hardly ever a crossover of boundaries, in today's globalised world skills have taken a different dimension. In an expertise where knowledge was never taught to outsiders, not even to a daughter for fear of it getting out of the family, today, along with increase in trade, craft workshops and designers have ensured entry of people from out of the restricted network. With 23 million people engaged in varied craft activities, the handicraft sector today enjoys a special significance in the country's economy, in terms of employment generation and earning of foreign exchange through exports.

The craft sector faced a downfall from late 19th century to early 20th century; however in the post-Independence era a deliberate decision was taken by the Government of India to work towards development of crafts; the National Handloom and Handicrafts Board was established to revive various dying craft forms. Since then artisan contribution to the economy has been increasing every year and more and more craftspeople are being trained under various schemes.

The study will look at two traditional craft forms that are high in demand historically and at present: textiles and wood craft. With cultural differences across various states of India, even a similar craft appears different in form and finish and yet there is a striking resemblance in the approach and technique. This makes a study of these skills across different regions even more interesting. A profile of crafts for the study confirms this view.

1. **Textile crafts** – Main textile crafts included in the study are embroidery, weaving and hand printing and painting. As these are distributed along the trade route, from east coast of Andhra Pradesh through central India to the western states of Maharashtra and Gujarat a great deal of diversity is observed.

For example, fine work on textiles like block printing, embroidery, tie and dye are mainly done by Muslim artisans in Kutch in Western India whereas the textiles themselves are manufactured largely by Hindus in other parts of the country.

Double Ikat from Gujarat has patterns strikingly similar to the double Ikats produced in Bali.

2. **Wood crafts** – Three major wood crafts are chosen for the study – Lacquer wood turning, painted wooden craft and wood carving. These crafts are also distributed on the same trade route and display vast diversity.

For example, strong South Asian influence is observed on motifs, colours and finishes of wood carving in east coast area (Andhra Pradesh) and in spite of using the same raw material and technique the lacquer wood craft of Andhra Pradesh and Gujarat have entirely different character in the final product. Andhra Pradesh has bright plain and colourful toys while Gujarat has furniture and kitchen utensils with painted intricate motifs, but rarely toys.

The area of study will be three particular states that are rich in these craft activities and also have trade centres -

1. **Gujarat**, in western India with a long history of trade routes by land and sea.

Areas of study in the state are – Ahmedabad: Trade centre
Kutch: Production centre

2. **Maharashtra**, to the south of Gujarat with Mumbai as an international trade port.

Areas of study in the state are – Mumbai: Trade centre
Paithan: Production centre

3. **Andhra Pradesh**, in the east coast of India, again with a long history of trade through the Coromandal coast

Areas of study in the state are – Hyderabad: Trade centre
Srikalahasti: Production centre

Our aim is to evaluate how globalization, which is somewhat of recent origin in India, has affected the economic well-being of the craftspeople through changes in aesthetics as well as trade pattern. We also plan to study to what extent diversity has contributed to the making of the modern vibrant economy of this sector.

E: Haagse Hogeschool

Student mobility and their perception of new (immediate) environments when studying abroad.

These subjective experiences can be materialized by looking at how ‘prized possessions’ indicate a need of recognition and ontological security, an area hardly explored within this context. It is in these lines that this study would like to explore:

- How do personal possessions and perceptions of their immediate environment function as autobiographical references of diversity and identity among ERASMUS students in the Netherlands?
- Issues of intercultural communication through looking at how students arrange their personal space and how these arrangements are indicators of their cultural norms and values.
- The immediate environment will not limit itself to room interiors, but will also explore how student perceive their host city by looking at the influence of architecture in their perception. This way, this research will also link to the external and more visible aspects of space and place. The study will also look not only at decoration and room arrangement as a form of expression, but also to possible “unrecognized” art produced by students that result from these experiences.

F: University of Miskolc

Cultural dialogue in the media: Minority, ethnic and nationalist cultural production in Hungarian popular culture after 1990

The main objective of this research is to gain insight in the new kinds of media initiatives that contribute to creating arenas where cultural dialogue can take place and ethno-cultural diversity unfold. The project aims at highlighting those aspects of media practices which work to destabilize the creation of social cohesion, co-existence and group identities. At the same time, it will analyse those attempts which serve to identify those contemporary artistic productions which have managed to introduce cultural democracy and civility. By so doing, this project may serve as grounds for initiatives to avoid such imbalances in popular gender and ethno-stereotypical programming. By analyzing special programs, this case-study will focus on the role of media and music media. Fieldwork will be carried out at several mainstream and alternative national broadcasting companies (television, newspapers). Content analysis will be utilized to highlight how majority and minority broadcasting serve cultural dialogue; in addition, interviews with producers, editors and cultural workers will be also utilized to collect necessary data.

By the end of the first research period a theoretical and analytical research paper will be published on the transformation and the current situation on majority and minority relations and how national and ethnic sentiments are reflected in the altered media structures in Hungary (in English the article will be published in Central European Political Science Review, Hungarian versions in various national scholarly journals).

Later, this will be followed by several case-studies of special programs on nationalist and minority programs.