Collective Space

Lucy Orta + Jorge Orta

Essay: Paul Chatterton

New Thinking in Public Art: Environment

NEW THINKING IN PUBLIC ART: **ENVIRONMENT**

The *New Thinking in Public Art* series explores current artistic and architectural trends, contributing fresh thinking to the debate about the role of contemporary art within the development of the public realm.

Each volume in this three part series — habitat, environment, community — integrates a specially commissioned art project, artist interview and commentary by a leading thinker on urban development issues to raise ideas pertinent to all those working on the creative development of our shared spaces.

In **Environment**, the artists Lucy Orta and Jorge Orta propose a setting for the 50th meal in the '70 x 7' series, whilst geographer and activist Paul Chatterton's essay/manifesto *Retrofitting the Corporate City* contributes *Five Principles for Urban Survival*.

CONTEMPORARY ART/ARCHITECTURE/REGENERATION.

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New Thinking in Public Art:

Habitat

Environment

Community

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Collective Space

70 x 7 connective strategies for urban locations

Retrofitting the Corporate City:
Five Principles for Urban Survival. . .

Paul Chatterton

CONTENT

New Thinking in Public Art: Habitat . **Environment** . Community

Foreword

The *New Thinking in Public Art* series, initiated by ixia, the UK's public art think tank, explores the increased integration of artists into regeneration practices. Artists have for many years contributed to urban renewal. They have done so primarily in two ways: creating memorials and landmarks — all be it eschewing the tradition of figurative statuary — and by contributing aesthetic and practical solutions as part of multi- disciplinary design teams. Transforming unloved and worn out spaces into places with identity has become one of the core functions of public art and has, arguably, defined the role of the 'public art artist'.

However, responding to current artistic and architectural practices, ixia wants to open up fresh thinking on defining 'public art' and the role of artists within public realm development. With each volume in this three part series — habitat, community and environment — an artist or group, for whom working within the public arena provides the context for their work, has been commissioned to produce a new art project. This approach may be perplexing for readers looking for models for artistic intervention, but this publication is not intended to offer case studies; instead, we present art as a means to introduce ideas that are relevant to all those working in public realm development right now.

In addition, each book includes an interview with the artist and a commissioned essay by a leading commentator on architecture or urban regeneration, which draws on themes implied by the artist project, and, like a supporting bridge, carries these into the professional fields of urban development.

We are grateful to Lucy and Jorge Orta for accepting the challenge of contributing to this publication a new 70 x 7 Art proposal, and to Paul Chatterton for his Manifesto piece '*Retrofitting the Corporate City: Five Principles for Urban Survival*'. This mix of art and polemic we regard, in itself, as a new form of 'doing public art'.

Anna Douglas
Series Editor

INTERVIEW

Lucy Orta, with Nigel Prince and Jayne Bradley

Nigel Prince + Jayne Bradley: Within the context of the theme of this book, 'Environment', it seems important to consider initially how you have used the street as a location for your projects – e.g. for the food events, dinner party projects, the water projects, your vehicles, the nexus projects, and the earlier survival and refuge suits. These strategies, events and projects all seem to deal with notions of re-establishing *connectivity* between dissimilar groups or organisations. Through tackling issues of displacement, and engaging with people and things that are on the periphery, or that are marginalised in some way, 'the street' becomes a place where some form of ritualised networking or community activity takes place and is established. Can we discuss how your practice engages with this?

Lucy Orta: *Marginalisation occurs when sectors of the population are separated from, or not integrated into, a normal mould; are rendered powerless, 'swept under the carpet' – the notion of 'out of sight out of mind'. The artworks **Studio ORTA** create, the interventions, events, relational objects, all serve as mediators between diverse separations: art connoisseurs versus non-art specialists; the socially excluded versus lawful citizens. The projects we stage employ visual metaphors, tactility and participation, and allow a broad spectrum of people the opportunity to engage with particular propositions and express themselves, thus giving voice to, or offering a chance for, 'silent' voices to be heard.*

I first began challenging ideas of social disappearance and anonymity in 1993, utilising the street as a location for bridging extremes; between the worlds of so-called 'high' art and that of social exclusion and deprivation. The first occasion took place in Cité La Noue, Montreuil, in the Eastern suburb of Paris. On the invitation of the community arts coordinator, I was asked to reflect on and create an artwork that could 'dialogue' with local residents, perhaps forging links and aiding dissipation of various tensions

that had been mounting between inhabitants. I had just exhibited the **Refuge Wear** at Anne de Villepoix, Paris, which had immediately been singled out for critical scrutiny, (see N. Bourriaud, N. Ergino, Documents No 2, Feb.1993, Paris, pp. 24-26). The encounters with

Refuge Wear Intervention, 1994

La Noue residents allowed for a non-art audience to engage in a very direct way with the everyday concerns that faced them; their opinions were intuitive, free from

Refuge Wear, London, East End, 1998

historical precedents or intellectual conform-ism. In this context, the sense of 'purpose' of the artwork was evident in its aesthetic, poetic and practical potential; there was no conflict. What immediately hit me was that this plural gaze was as important to the analytic process as the rigorous, intellectual analysis of the object – as a mirror for society and democratic opinions.

The third staging of this same work was in the Musée d'art Moderne, Paris, in 1994. There, I met Paul Virilio, and it was around this time that a huge public debate arose about the mounting homeless situation in France and beyond, and the political blindness to the phenomenon. The combination of the highly poetic potential of the project, combined with its apparent func-tional aspect, acted as a powerful trigger for pushing this debate into the public agenda. It is this double objective that has become one of the parameters for my creative process/meth-odology, whilst at the same time 'confronting' different publics with the artwork.

For my practice, the next stage of development came during the **Nexus Architecture** interventions. In these projects, passers-by were invited to become physically involved in the construction of the scenario, no longer being spectators, as with the **Refuge Wear** investigative process. The artwork became inscribed with an added social relevance through the intervention of the public; connecting people regardless of difference, physically 'zipping' them into a simple interconnective structure, creating an unusual closeness, and so questioning interdependence by being part of it,

Nexus Architecture

simultaneously physical and visceral. The umbilical metaphor of the 'nexus' or social link, attached to each of the overalls at the belly, becomes more potent as the garment is 'inhabited' by different people.

The same suit has been worn by migrant labourers in Johannesburg, children and teenagers from shelters in

France and Australia, a hiking group in Bolivia, protesters, ar-
chitects in Berlin and Venice, and is now complete with odours
and personal traces from the previous wearers in a huge
diversity of locations across the globe. The intervention of the
people themselves within these projects, and the connectiv-
ity to different groups set the precedence for the dinner parties. Here, the fabric nexus as social link is replaced by the tablecloth and the dinner plates, which are synonymous with the 70 x 7, The Meal series of artworks.

NP/JB: Can we explore notions of nostalgia, romance and mythology within the projects and structures you develop? Is this something you acknowledge or recognise?

Berlin, 1998

LO: *Such ritual activity is another research strand in my practice, and stems from a nostalgic longing to re-create community gatherings that have been replaced by a stark sense of individualism – that of 'every man to himself' – and to restore the sense of community through festive and 'binding'*

*activities. After experimenting with several ideas such as **Nexus Village Fête**, for '**In the Midst of Things'**, Bournville,1999, it occurred to me that food could be the most pleasurable recip- rocal tool, whereby the artist not only gives but receives, and the sense of fun or humour becomes a powerful, constructive bond.*

NP/JB: Your first project centring on food, ***All in One Basket*** – Les Halles, in 1997, hints at a potential in the work which you have subsequently explored in further events and dinner parties. What was the reaction from the market vendors? What were the issues you identified that developed into the ***70 x 7, The Meal*** projects?

LO: ***All in One Basket*** *is where we experimented with food for the first time: the subject, an investigation into waste food and the terrible contradictions inherent in our consumer society. Geopolitical absurdities allow tons of perfectly ripe fruit and vegetables to go to waste everyday, yet globally so many go hungry. Our first experiment was a localised analysis of the fresh produce thrown away in weekly markets in different districts in Paris. Over several months we collected surplus produce, from the street, that had been rejected by market vendors and meticulously transformed it into jams and pickles. Throughout the process, I interviewed the different constitu- encies dependent on this life-cycle: market vendors, glean- ers, shoppers. It was an anthropological survey, as well as a ritualistic process, particularly the jam making. We exhibited the preserves, objects and audio recordings in the Galerie Saint Eustache, which is adjacent to the Les Halles forum, and for the opening we served up 400kg of delicious recycled fruit, prepared and cooked by a French celebrity chef, Stoher.*

*The second stage of this project, **Horti-recyling Enterprise** at Weiner Secession in 1999, originated from the discussions with vendors, gleaners and shoppers in Paris. It took the form of a small collective-citizen enterprise for recycling, and included the immediate processing and distribution of over-ripe food.*

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Horti-recycling Enterprise, Act II, Vienna, 1999

Vendors were willing to cooperate in the recycling process so long as it wasn't too time-consuming, as their livelihoods depend on the rapidity of a sale. Most of the gleaners were not interested in the over-ripe produce because it was too difficult to preserve saying, "you have to be rich to collect that stuff, you need a fridge!" Shoppers were surprised at the lack of public legislation, and aghast at the actual quantity of edible produce that was left to waste, but were perfectly happy to eat the transformed version of the rotten apple. For me, this public attitude sums up a general lack of interest and complacency toward the phenomenon of waste. However, the positive outcome for the project was that the distribution of food acted as an agency to unite all different kinds of people and drew awareness to the problem. The process proposed a simple method of citizen participation and the convivial aspect of an open-air buffet broke down social barriers, allowing many different people to engage in conversation and reflect on the issue. Jam became both the comestible 'relational object' and the metaphor.

All in One Basket. Paris, Les Halles, 1999.

All in One Basket, Reliquary, Paris, 1997

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Kunstraum Innsbruck in 2000 became the venue for the third stage of our food experiments, the first sit-down dinner and an occasion to bring people together in a more strategic setting, **70 x 7 The Meal Act III**. The formality of the structure allowed us the possibility to be selective with guests, set a thematic for discussion and gauge more easily the outcomes of the conversations, encouraging debate to continue. Using the formula and symbol **70 x 7**, we could network influential people: policy makers with food producers and the media. We began with seven people who each invited seven further participants making forty-nine. Very quickly the exponentiation happened and conversations took off on their own track.

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NP/JB: The early *Survival Kit* or *Refuge Wear* collections provided blueprints for activity that could be transferred from one site to another. As a strategy the fugitive nature of how these materialised is something that provides an interesting context for later projects. Can you describe the development of your concerns and how they grew to become involved with actions such as the '*Global March against Child Labour*' in 1998?

LO: *The compact nature of these objects and strategies, their practical innovations and multi-function, provide opportunities for transportable and modular deployment. Intervening became the act of locating oneself between two things: in the street or in the gallery, between poetics and action, public and private, the static and transitory. For me this has become a formula for a thought process, trying each time to find the equilibrium. The interventions during the big Parisian marches, Anti-nuclear in 1991; Anti-pollution, 1996; World Earth Day, 1998, as well as collaborations with environmental organisations and associative groups at the 'Global March against Child Labour' 1998 – this was in collaboration with foster-children – should be viewed as combining a personal political statement with a belief in the necessity to connect art to the political arena and be part of the transformation of our society. I am fully aware that I have not been sufficiently active and would have been to Seattle, Kosovo, Rwanda and back several times, if it were at all possible. A further example of this kind of direct action and merging of art and the everyday is our printed statement on the 'Citizen Platform' 1997, a ballot for recycling facilities in the 19th district of Paris, conducted in La Villette Park where we worked together with an environmental organisation. It stated* **1+1= Millions***: effectively, if each one of us contributes in a minute way, it is worth a million. Often the artist is expected to have super-human capacities, however, if we all play our part then real change can occur.*

NP/JB: Your work is often considered in terms of its potential – creating participants rather than 'passive' spectators. How do you combat what could be

seen from the outside as a naïve assertion that art institutions can affect real change or that art has the capacity to socially transform? What precedents inform your practice?

LO: *For me, this raises questions to do with the fundamental nature of art and its presentation and reception. In what manner should artists affect real change? Is it their role to do so? I consider the role of museums and galleries, or in fact any institution, to develop new publics and specifically inform people to new practices in contemporary art. Changes of perception in an audience, and from a more general point of view should happen, if work is curated and exhibited in an innovative manner.*

A museum can help an artist to manifest ideas and can build links to audiences, facilitate projects, and allow challenging ideas to be produced and realised. Ultimately, it's up to the artwork to be participative or not. I think the institution is just one of the channels for accessibility, but this needs to be combined with many methods of presentation and representation. Beuys stands out as being an interesting example – where the museum, ideas concerning education and interaction with other public bodies are combined.

Nina Felshin's 'But is it Art, the Spirit of Activism', published by Bay Press, was a huge inspiration early in my career; in particular, reflecting on the activist practices of American artists and collectives such as Group Material, Gran Fury, and Guerilla Girls. Another important impulse came from reading 'Culture in Action', edited by Mary Jane Jacob. When I began working with Jorge Orta on the large-scale light projections in the early 90's, we were heavily influenced by the dichotomy facing artists such as Smithson, Holt and Heizer, and the public encounter with their large-scale land projects. Our interest lay, on the one hand, with their monumental modifications of the landscape

*or ephemeral experiments, often isolated and only visible in pub-
lications or the rare expedition, yet on the other, with the neces-
sity to connect this to a human experience for the viewer. The first
experiment we made that connected to this thinking was a series
of light paintings in front of 200,000 Indians in Cuzco Peru. The
public were totally engulfed by a visual spectacle. Certainly they
were not participants, yet it was obvious by the emotions released
that they felt part of something magical or mys-*
*tical. This project set precedents for our objectives
in encounters with the public – to mobilise peo-
ple around an event that triggers emotions and
therefore becomes as rewarding for the audience
as it is for the artist. However, not everything we
do has to rally hundreds or thousands of people.
The intimate experience and the change that
takes place in an individual involved in the proc-
ess of developing an artwork is equally impor-
tant. Allowing individuals to feel an active part of
something inscribes an empowering experience
into someone's life, no matter how small.*

Body Architecture Collective Wear 4 persons, 1994

NP/JB: Your practice could be seen to provide, or rather pro-
pose, an antidote to larger global forces – economic, social
and political – and seeks to draw attention to specific issues
such as **displacement** and **disenfranchisement**, in order to create a sense of
cohesive society. Are there any tensions or conflicts that lie within this? Can you
move beyond potential to deploy methodologies that revolutionise the status
quo?

LO: *We stress that the visual manifestations of projects, events and
artworks are intended as triggers or as catalysts, emotive, ideas-
generating. They do not provide solutions as such. Our process of
uniting different people together around a subject which can be
compartmentalised into different acts or series dealing with wa-
ter, food, identity etc., provides a long-term collective forum for
discussion and actions. The networks created as a result, can effect*

change in thinking and go beyond revolutionising the status quo if concrete projects are adopted by the different members in that network. We do not see ourselves as a lone artist figure like Beuys, more as agitators of particular groups.

We are currently working on three long-term projects that aim to fuse visual manifestation, process and the development of networks to effect real change: **Life Nexus, OrtaWater** *and* **HortaRecycling**. *The only tensions we have are that people expect results immediately, when in fact we realistically hope to see them in ten to twenty year's time. Jorge has been managing* **Life Nexus** *and, as a result of an action conducted with 35,000 high school students in the region of Meurte and Mosel, has created the '***Manifesto for the Gift***', now adopted as a charter for organ donation in France. This is one example in which Studio ORTA has achieved actual change in national policy.*

NP/JB: This clearly articulates your interest in, and relationship to, *the body*, established through many projects. In particular we're interested in the way you make tangible 'the invisible' in the environment they occupy. Can you discuss the effectiveness in challenging this, and thus creating *political visibility* via your propositions to re-imagine the organisation of public space and the social relationships within this?

LO: *I have given working titles to the ephemeral interventions that I have been staging since the early 90's: Vulnerable Body, Collective Body and Portable Politics.*

Vulnerable Body *consolidates interventions in urban locations such as squats, railway stations and housing estates conducted throughout the 1990's recession between 1993 and 1998. In these interventions* **Refuge Wear** *and* **Body Architecture** *were worn by both performers and marginalised individuals, to act as an alarm bell to signal the distressing reality of economic crisis, and bringing to light new situations of social inequality, such as homeless-*

ness or refugee crisis. The intervention in Montparnasse Station, Paris in 1993, involved figures shrouded in vibrantly coloured bivouacs that rendered the 'shadowed' wearer extremely visible and vulnerable to the public eye. In contrast, the ignorance of passers-by captured in the photographic documentation painfully reminds us of social isolation. The same work in an urban squat merged into the environment, retreating into total invisibility. By oscillating between these different backdrops we intended to challenge notions of social disappearance and anonymity.

The series of interventions, **Nexus Architecture***, from 1994 to 2001, is best exemplified through* **Collective Body***, which reveals my engagement with the issue of collective identity by the inextricable linking of our clothes and a symbolic umbilical-like connection. The overall unified the wearers into an interconnected chain in its various manifestations across the globe. At a second glance, the backdrop changes and the inscriptions, fabrics and faces reveal the uniqueness of each individual.*

Nexus Architecture X 50, Köln, 2001

Portable Politics *events realised in 1994, 1998 and 2004, intermeshed with the real world at moments of nuclear dispute, environmental protestations and peace making efforts, most notably in the intervention at the Victoria and Albert Museum on 25th June 2004, five days before the hand-over of sovereignty to Iraq. Here, performers clad in gold-leafed combat suits silently meditated the future fate of Iraq and its citizens, amongst the medieval tombs, sepulchres and war trophies from ancient battles and historical combats.*

NP/JB: With projects such as these, the action creates a new community, even if for only a brief moment. Your work encompasses the pragmatic

Refuge Wear, 1995

within the symbolic and hence addresses political concerns, especially in relation to the legislation of the city and with how contemporary urban space is managed and negotiated; and, therefore by extension, how national governments desire to maintain boundaries. Your practice seems to challenge this idea that space is static and insular.

LO: *For the **Modular Architecture** intervention at the Cartier Foundation in 1996 the floor was covered with inscriptions. The tents and sleeping bags were deployed across the space, interconnected by large vinyl texts borrowing a phrase from a French philosopher translated as: '**To inhabit a space is to belong**'. In French however, it implies filling the space with your body. **Refuge Wear** as a proposal for living is exactly this. The habitat fits snugly to the human body and the living space is an extension of the body. Community is an extension of all bodies, so why doesn't the built environment map our contours? Why don't we feel snug at home? There is a growing tendency to gloss, package and market urban space as a commodity, no longer belonging to the people, but as a commercial zone for exploitation. Here, the city has a role in protecting urban space from becoming anonymous, and retaining the civic sense of belonging to the people.*
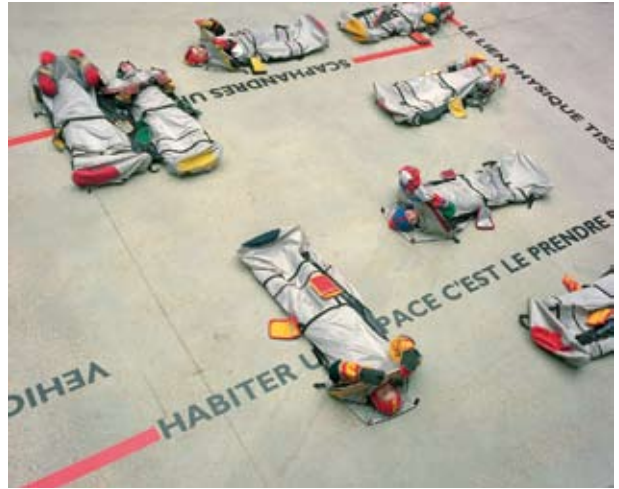
Modular Architecture – The Unit x 10, 1996

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PROJECT

Lucy Orta + Jorge Orta

Collective Space
70 x 7 connective strategies for urban locations

Lucy Orta + Jorge Orta

70 x 7 The Meal

What is the meaning of '70 x 7' ?

70 x 7 is a meal for seven guests, who in turn invite seven…

70 x 7 interprets the biblical signification, meaning *Ad Infinitum* (70 x 7 x, Luke 17,4). It is a pretext for multiple encounters of seven guests, invited to dine in surprising installations, complete with a set of limited edition Limoges porcelain, and an 'endless' *tablecloth*. Lucy & Jorge Orta have transformed the ancestral **ritual** of the meal into a series of dynamic **encounters**, bringing people from different horizons together, to meet, to discuss and **debate**. Each meal is composed according to local context, each plate is unique to the occasion and the starting point for discussions and a lasting memento of the evening, to be re-enacted.

Padre Rafael Garcia H. (Colombia, 1909-1990) initiated a series of benefit banquets to set in motion a major urban social development program entitled *El minuto de Dios*. This idea consisted of developing community schools, family housing with gardens, a theatre, a contemporary art museum, small factories, a university, designed to radically transform the most abandoned zones of the city of Bogotá into thriving communities. The meal was so successful that it raised enough

funds to construct *El Minuto de Dios*, a whole district in the city, complete with a university and contemporary museum.

On discovering padre Rafael's life long work and model, Lucy & Jorge Orta decided to work in his memory. His vision demonstrates the energy and capacity of transformation that **culture** and **education** can play in regenerating and developing communities.

Lucy and Jorge have set up over **25 meals** in **25** different **locations** since 2002.

Each meal, in the form of an act, proposes a new educational, social and environmental debate and a pretext for new encounters for multiples of seven guests.
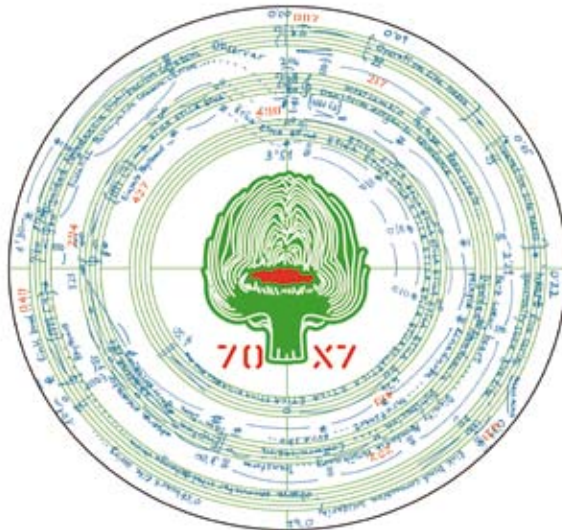
CONCEPT

70 x 7 The Meal, act L

City of London, EC and SE

70 x 7 open-air meals are open and plural events. This proposal for the city of London EC and SE is an occasion to create a *nexus* between two communities in two distinct districts and councils, and to discover the historical routes, the inhabitants and visitors that make up the fabric of the City of London.

The dynamics of the **70 x 7 meal** is a way to reclaim and reinforce the idea of belonging to the city. The guest to this meal, the citizen, can momentarily inhabit the 'public space', and make a claim to a plot – more than just eat, drink and be merry. This meal can provoke a reflection on the *loss of public space*, and re-build a sense of civic pride, and sow seeds for future change.

The departure point is the **Tate Modern**, where two possible routes can be taken. The meal burgeons from the art gallery, the traditional venue for contemporary art, and slowly embraces the city, spanning the infamous **Millennium Bridge** landmark, towards two principle monuments in the heart of the City of London.

The **bridge** plays the role of the mediator and is a metaphor for the **encounters** to be made during the meal. Linking the two districts of London, bridging the divides, it most encapsulates the momentary and suspended connection between individuals. The **flow** of the Thames accentuates the passing of **language**, conversations that flow or grapple with the currents, to be carried to other parts.

There are 3 OPTIONS for the meals:

OPTION 1

Tate Modern to St Paul's cathedral
Total number of guests: approx. 5000.

Setting 1 : Hopton Street to Tate Modern bank
Approx. 176 m x 3 lengths of table = 1764 guests

The first configuration of tables is designed for the *piazza* in front of the Tate Modern, using the space and perspective of the building as a forum and a backdrop for the gathering. (Utilisation of the façade as a seating plan, light projections, posters, to be confirmed).

Setting 2 : The Millennium Bridge
Approx. 276 m + 918 guests

The *Millennium Bridge* forms the capillary and the backbone for a linear arrangement of tables, which can span the river offering a magnificent view of South East London, before meandering through the lanes to the City.

Setting 3 & 4 : From the MIllenium Bridge up Friday Street
Approx. 300m = 1100 guests

The route along the lanes to *Saint Paul's Cathe-dral* is an intimate journey, where small groups and communities can gather around linear configurations.

Setting 5 : St Paul's Cathedral
Approx. 500–1000 guests

The table setting adjoining the cathedral creates a spiritual dimension, and mirrors the configuration at the Tate.

OPTION 2

Tate Modern to Guildhall

Total number of guests: approx. 5000.

Setting 1 : Hopton Street to Tate Modern bank
Approx. 176m x 3 lengths of table = 1764 guests

The first configuration of tables is designed for the *piazza* in front of the Tate Modern, using the space and perspective of the building as a forum and a backdrop for the gathering. (Utilisation of the façade as a seating plan, light projections, and posters will add spectacle).

Setting 2 : The Millennium Bridge
Approx 276m = 918 guests

The *Millennium Bridge* best represents the visual capillary and the backbone for a linear arrangement of tables, which can span the river offering a magnificent view of South East London, before meandering through the lanes to the City.

Setting 3 & 4 : Along King and Queen Street

Approx 300m : 1100 guests

The route along Queen and King Street will create a more majestic atmosphere, larger table lengths and greater accessibility for people to join in, as temporary road closures along King and Quenn Street are imperative for the smooth running of this event.

Setting 5 : The Guildhall

Approx. 500 guests

The table setting at the *Guildhall* can mirror that of the Tate Modern, using the backdrop of the hall to signify the historical core of London and its communities.

Plate design 70 x 7 The Meal, act XIV, Köln 2001

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OPTION 3

Blue-Sky picnic

A dream, for a picnic on the rooftops above London. The expanse of the industrial panorama is so rare at ground level, forgotten in the urban fabric density. The sensation of being able to grasp the sky, floating above the city, 'king of the castle', the endless vista…

LOGISTICS

Dates

Reflecting on an ideal date is difficult when one is not familiar with local, national rituals or festivities. Further thought should be given to this special day once the project is commissioned: a commemorative calendar date, an anniversary, a public celebration, … Warm months for optimal weather conditions.

We chose it to be the 50th meal, "act L" in the 70 x 7 meal series.

There are only 25 more meals to go. Coincidently it could also be Lucy's 50th birthday surprise, leaving us ten years lead-time.

Guest list

Based on distances and street length calculations the minimum number of guests expected would be 5,000. We would hope for a cross section of local residents, the St Paul's Cathedral congregation, city business people, local guilds and representatives, office of the Lord Major of London,   of London, interested tourists and visitors…

Tables

The approximate total table length is 20,000cm (2km). Standard rental bar tables come in different sizes. The most appropriate is 90x200cm. We would need approximately 100 tables.

We would work with local catering companies, dedicated to specific areas of the city, for hire and installation of the tables.

ARTWORKS

Plates

As with all 70 x 7 meals a special edition of 'Royal Limoges' porcelain plates will mark the event and play the role of the relational object. We could design a set dedicated to each area of London, to form a unique collection. This will need further research at the commission stage.

The edition run could be the potential number of guests. Based on calculations, the minimum edition would be 5,000. The plates would be signed and numbered.

Plates can be purchased at the Tate prior to the event, and perhaps assure a seat at the table. The price should be a compromise between accessibility without devaluing the artwork.

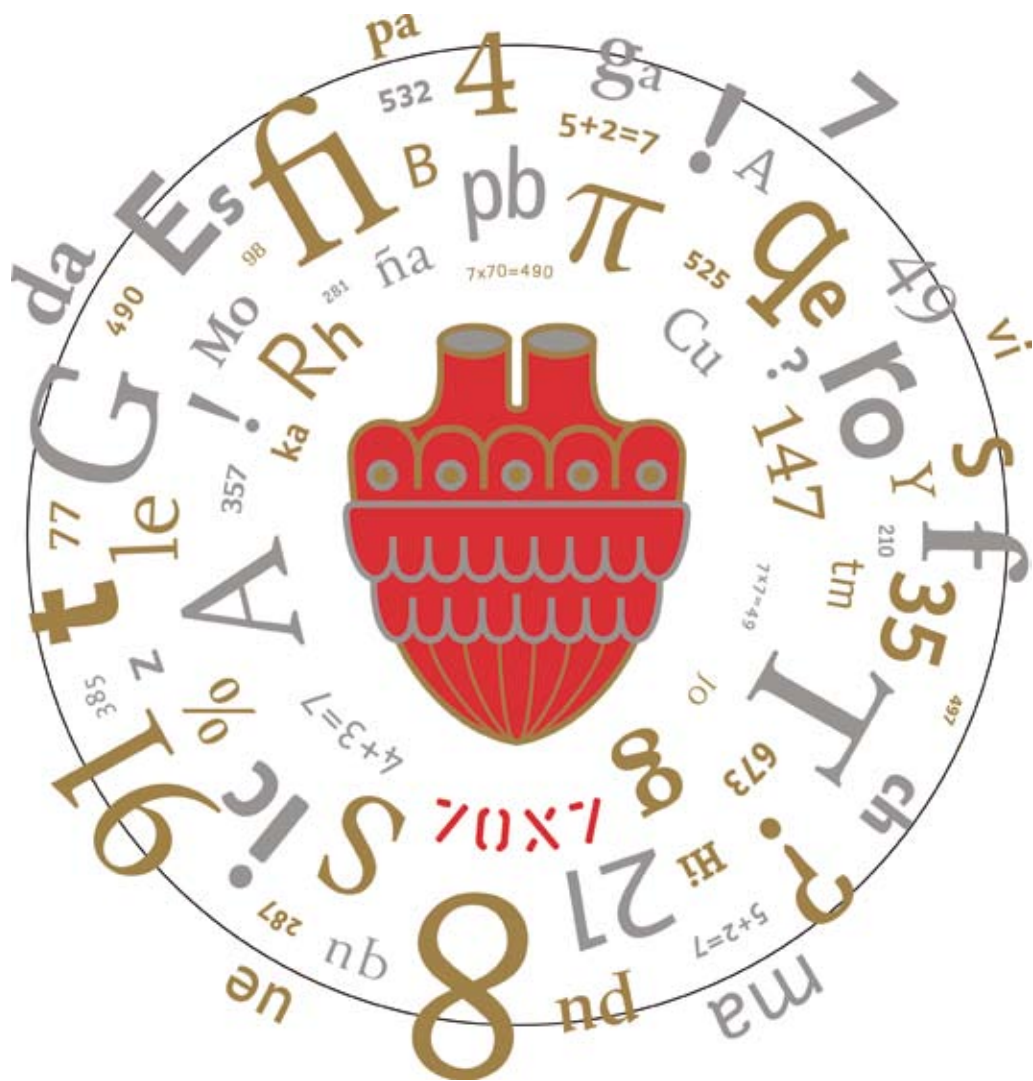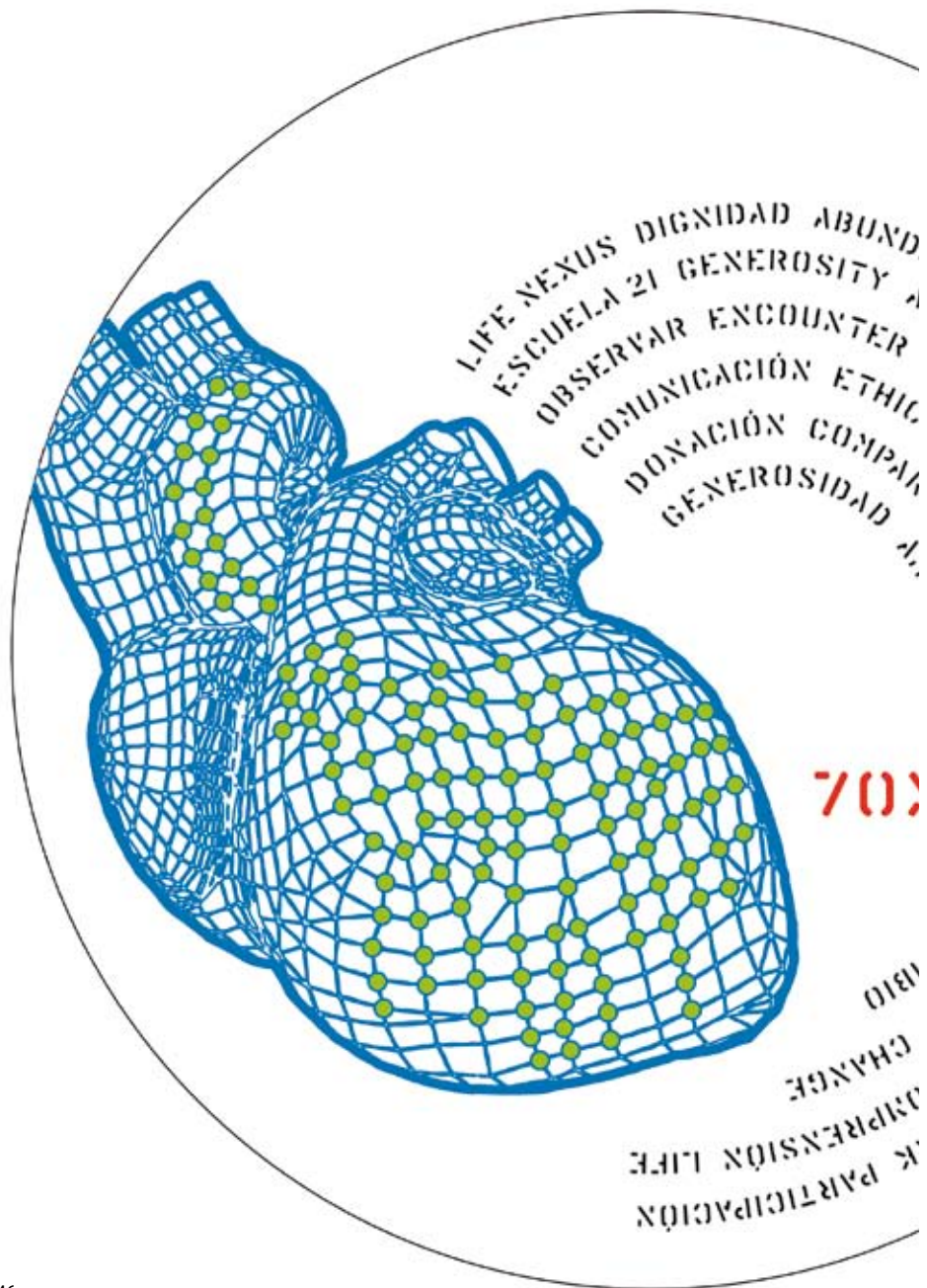Based on similar events, sales could be estimated at a ratio of 1:2.

Plate design, 70 x 7 The Meal, act V-VII, Mexico City 2001

LIFE NEXUS DIGNIDAD ABUND
ESCUELA 21 GENEROSITY
OBSERVAR ENCOUNTER
COMUNICACIÓN ETHIC
DONACIÓN COMPAR
GENEROSIDAD

70X

BIO
CHANGE
OMPRENSIÓN LIFE
K PARTICIPACIÓN

NDANCIA HEART REORGANIZAR TRANSFORM
Y ACCIÓN COLECTIVA HUNGER EDUCACIÓN RENCUENTRO
ER DIÁLOGO FRIENDSHIP AMISTAD TRANSPLANTE COM
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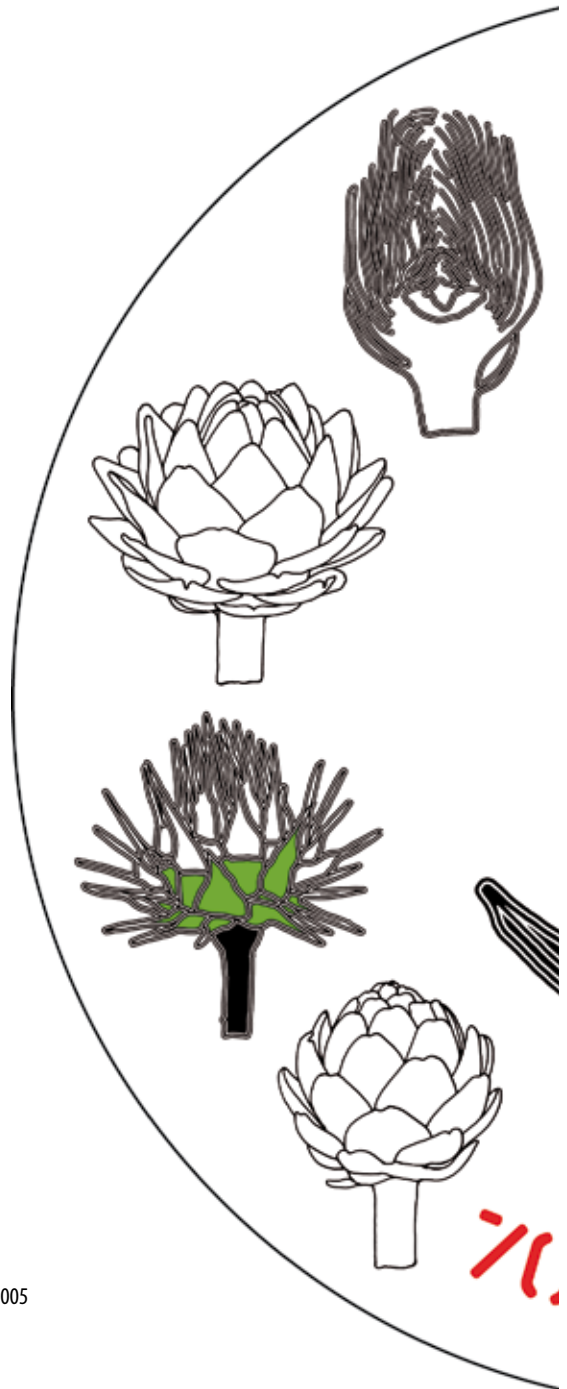AMISTAD

0x7

Plate Design: 70 x 7 The Meal, act XIII, Colchester 2001

Plate Design: 70 x 7 The Meal, act XXIII, Hasselt 2005

70X7

TEILEN · PAZ · FRANCHISE · SOLIDARITY · MERCI · DONNER · AIDER LES AUTRES · TOUJOURS OSER · JOIE · VERWANDLUNG · SANTÉ · RESPECTER · PERDONAR · COMPARTIR · PAIX · AMITIÉ · JOIE DU · ESPOIR · PARTAG · JUSTICE · SONREIR · BÉNÉVOLAT · FRATERNITÉ · LIBERTÉ · SANTÉ · VIVRE SIMPLEMENT · S'AIDER · GENTILLESSE · FIDÉLITÉ · HARMONIE · GÉNÉROSITÉ · AMABILITÉ · RESPECT · AIMER · SOURIRE · DU TRAVAIL POUR TOUS · UN ABRI POUR TOUS · UN MONDE HEUREUX · QUE LA PAIX RÈGNE · SOURIONS

Plate Design: 70 x 7 The Meal, act IV, Dieuze 2000

Table setting

This is the big challenge… and the surprise.

Tablecloth/Tablerunner

We have made some sketch proposals showing different visual dynamics that the meandering tablecloth would create. The red cloth represents the nexus that unites all of the participants forming the 'capillary' of the community.


The length of the cloth covering the five areas would measure approx. 2,000m (2km).

The cloth could be silkscreen or inkjet printed.

Silkscreen, although more costly and time consuming, has more material intensity; the ink is absorbed deeply into the textile surface and its life span and potential to carry the memory of the event longer.

Alternatively a non-woven disposal quality could be used, which could be cut to lengths and taken home by the guest. *Inkjet* provides a surface for a more complex graphic language using images and text more freely.

In the contingency plan, this would function well, as it doubles up as picnic-cloth for the late arrivals unable to squeeze around the table. This could also be purchased at the Tate.
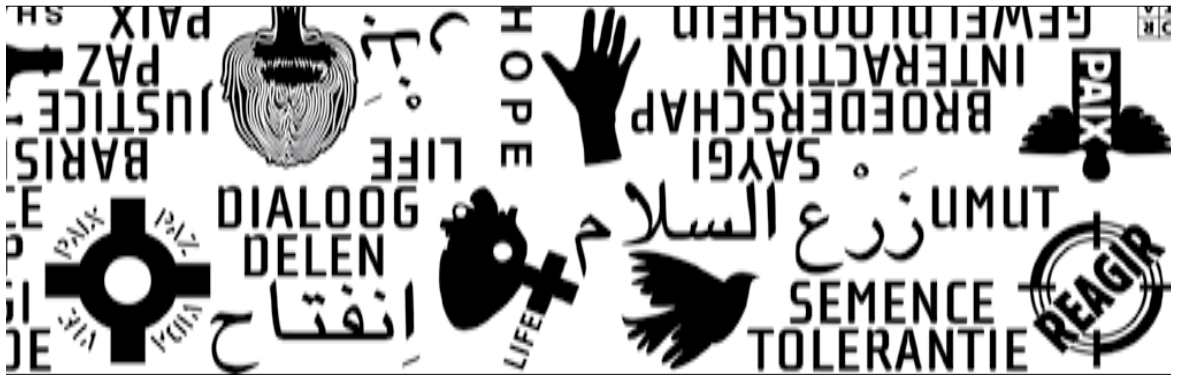
A simple contingency plan will be to provide 'special-event' picnic cloths (on sale at the Tate) to muse the Thames river bank, city squares, … in fact any spare parcel of land.

AGIR

EQUALITY
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Aprons

The 210 coordinators can be clothed for identification during the event.

Water bottles

We have often toyed with the message in a bottle, (default the environmental constraints). *OrtaWater* bottled water can be re-produced for the event and offered to each guest, to encapsulate their message. The *Millennium Bridge* becomes object of the discussion, the jetty and the deliverer of messages.

These are draft ideas that obviously need further research and discussions with the curators, organisational team and the community…

LOGISTICS

Like the traditional Jubilee events, whereby communities organise open-air picnics, feasts etc, and each member of the community can become involved in this huge open-air banquet, using the 70 x 7 'game', seven invite seven who invite seven ad infinitum.

The event is spread over 5 distinct *areas* in the city, the equivalent of 5 gigantic table *settings* accommodating between 1000 and 1700 people in each setting.

Using our equation, it would seem appropriate to recruit a core team of *5 x 7 coordinators* familiar with each of the five areas (30 in total). There should be a cross-section from the *visual arts, corporate and public and community sectors.* These 30 coordinators will take care of their assigned zone and will recruit 7 sub-coordinator volunteers (210 in total). They will be responsible for coordinating the 210 volun- teers, collating the 'guest list' and assuring that a wide di- versity of people are invited to take a seat at the immense 'table d'hôte'. Volunteer activities will include: knocking on doors, conducting postal distribution, interviews, ques- tionnaires, community feedback, take stock of guests.

All coordinators can assist with the installation, assuring the smooth running of the event. They are indeed the 'hosts'.

This meal will need at least 24 months lead time to assure that the communication reaches the community and that the local authorisations are in agreement, for re-routing, road closures, first aid, water fountains, WC's, etc.

CONTINGENCY

The major problem is that more people will attend than expected. A simple contingency plan will be to provide 'special-event' *picnic cloths* (on sale at the Tate) to muse the Thames river bank, city squares, … in fact any spare parcel of land.

Why are there three options?

Options are *contingency plans* non-related to aesthetic choice or preference.

When creating artworks for the **public domain** we try to envisage potential pitfalls, relating mainly to budget and logistics. The options give consideration for the public commissioner, as the most complicated projects demand extra fund-raising, manpower and tenacity.

How do you define the guest list?

Each project is a case-by-case scenario. **70 x 7** is a group endeavor and not the sole voice of the artists. We work together with curators and commissioners to define the trilogy for each meal: **Location**, **Concept** and **Date-thematic**. The guests are a result of this harmony. We begin with seven guests or seven groups of people, and then, it's simple mathematical exponentiation until we fill the venue.

How do you choose the date?

We reflect on the **location** and **symbolic** occasions, festivals, events, launches, inaugurations that can inspire and inscribe a special meaning into the gathering. We look for a pertinent thematic to set the tone of the discussions, but this is only a prompt, it is important that the guests have their voice.

Do you decide the seating arrangement?

The meal above all is an opportunity to network and meet new people. The table settings come in multiple configurations, to stimulate conviviality, composed for each location. In the linear arrangements we prompt guests to mingle by shifting the place settings seven spaces, often promoting unexpected **encounters**, which is part of the game.

How do you decide the artworks and visuals metaphors of the dinner plates?

The design motifs on the artworks are a fusion of the trilogy: Location, Concept and Date-thematic. The dinner plates created for each meal form part of a collection and extend the metaphor of the social link.

Each meal is the occasion to create a series of new artworks taking the form of limited edition dinner plates, tables and table runners. The plates are 26cm white porcelain base, manufactured by Royal Limoges in France, and enameled to the artists' specification.

What Food is served?

This is dependant on the number of people and the concept of the meal.

Chefs, local restaurants, catering organizations are invited to collaborate and design a menu to celebrate the event. For the huge open-air banquets, each guest can bring a traditional dish or recipe dish to share with their neighbor. The discovery of new flavors is part of the experience.

Retrofitting the corporate city:
Five principles for urban survival,

Paul Chatterton

Retrofitting the corporate city

Sometimes you can feel lost, overpowered, by the immensity of changes occurring in the cities where we live, work and play. The planning system seems out of our control: rents are always reviewed up, planning briefs always seem to attract corporate developers, affordable housing never really materialises, local authorities take an even harder line towards groups like the homeless, young kids hanging out, goths and skaters. We often stand and wonder how an endless influx of new residents can afford penthouse suites, loft art, chic restaurants, espresso bars and clothing boutiques. The best examples of fine Victorian architecture are recast as hotels, spas and gyms to fulfill the desires of this pampered class. Scratch the surface of the new corporate city and it doesn't take much to find a feeling that things aren't done in the public's interest anymore. **But what is the public's interest and who is the public anyway?**

What follows is a call to greater intervention into the cities in which we live. It is an invitation to create a wider and more radical sense of who the public is, join in, make proposals and take back some control over where cities are heading. **How can we regain some balance, and creative tension in this constantly unfolding story of the city? How can we wrestle back urban development from a largely private-sector and corporate-led agenda? How can we make a case for urban regeneration not as a way of attracting more tourists or investment, building iconic landmark buildings or increasing retail sales? How can we head off, or even start to talk about, the many crises we face (pollution and gridlock, how cities will function without large amounts of energy, social breakdown, abuse of natural resources, poor housing, mounting debt)? This is not an exercise in making cities more interesting places to live. It is a question of urban survival.**

'Urban Renaissance'; but for whom?

The familiar story of cities dealing with life after industry over the last thirty years is well known. What we have seen is a new partnership approach to governing cities which has brought the public sector closer to the private and voluntary sectors; 24 hour activity; aggressive place marketing; a faith that new knowledge-based, hi-tech and creative economic sectors can be engines of growth; and a move away from managing public services. **Culture, the arts and entertainment** have become key in this post-industrial make over. At face value, this all adds up to what feels and looks like an urban renaissance. City centres look more vibrant, interesting and attractive places than they were thirty years ago, thanks to a particular set of policies and ideas that have been followed. **But who has driven these changes, and for whom?**

Urban renaissance seems largely to equate to **gentrification** - the displacement of the activities of poorer social classes by those of wealthier ones. As a result, downtown areas are becoming non-places, dominated by global corporate brands, boxy gated residences, and expensive food and drink provision aimed at wealthy and mobile middle-class professionals, students and upwardly mobile white collar workers. These areas are increasingly privatised and heavily surveyed through a mixture of CCTV, door security, street wardens and community police officers, backed up by legislation such as *Anti Social Behaviour Orders* (ASBOs) and curfew notices used to restrict certain young people, along with homeless people and beggars, who are seen to be deviant, or simply not consuming. Furthermore, informal **surveillance** operates pervasively through dress codes and pricing policies. What becomes clear is a sense of who is and who is not welcome. **Meanwhile, the dwellers of the new urban infrastructure are neatly hermetically sealed away from these problems and their poorer neighbours.**

Living the downtown corporate life

There is plenty of activity going on in city centres – changing across the rhythms of the day and night. But there's also a real narrowing of choice and activity – mainly due to the disproportionate growth of activity controlled by large corporations. A recent report by the New Economics Foundation '*Ghost Town Britain*' found that **between 1995 and 2000, the UK lost 20% (or 30,000) of its corner shops, grocers, high street banks, post offices and pubs**. Left to the market, what's on offer drifts towards more expensive activities. Much of where we spend our leisure time downtown is largely directed, owned and defined by a handful of large corporate operators, backed by multinational property developers, financiers and a pro-business local government. *The top 10 bar and pub companies (including Spirit Amber Bidco, Mitchells and Butlers and Punch Taverns) own well over half of all pubs in the UK, while 70% of beer sales are controlled by five global firms (Annhauser Bush, Scottish and Newcastle, Interbrew, Heineken and Carlsberg).*

The focus towards business and tourist users, and alcohol consumption, has created a very weak cultural offer in the city centres, that does little to reflect the real diversity of lived experiences in cities. There are particular problems of **exclusion** for certain groups – the elderly, those with children, faith groups. Child friendly areas in pubs before 9pm or the odd Christmas panto is simply tokenism. We are only storing up problems and creating further divisions in cities already divided by class and ethnicity. Downtown activity continues to create safe spectacles to increase the saleability of cities, rather than critically engaging with people and their problems, helping us to gain a better understanding of our daily lives and the constraints we face. Most activity is tied up with consuming and spending.

Cities are meant to be difficult places of encounter, conflict and dissent. They are always being made and remade. They are not static or harmonious. The key is to break free of the corporate control of public space, as well as public sector apathy; so that creativity, dissent and critique can flourish, and we can let go of fears associated with subversive culture. Rarely permitted in the corporate city, nor

tolerated by its new urban residents, are **unscripted spectacles**, unlicensed demonstrations or interventions; none of this is about maximising returns on investment, increasing consumer spending or creating an appealing external city image for tourists and business elites, but they are the life-blood of cities and cannot be ignored.

A **healthy civic culture** is based on a sense of **democracy** which is defined through conflict and disagreement. It raises the questions:

How can downtown activity be used to harness creativity from the bottom-up, allow us to step outside our normal lives, turn perceptions on their head and inside out, take a critical look at the city, glance alternative visions of urban life, or encounter people we might not normally meet?

We need civic events and moments which celebrate, problematise and challenge these differences – be they historical, ethnic, religious or economic – rather than sanitise or hide them. This needs to go beyond drunken gangs shouting at each other every weekend, or staged civic moments of unity, such as overpriced ice-rinks and German Christmas markets. We need to learn more about ourselves, each other and our histories.

The recipes for making great cities are widely known. In policy and academic circles there is no shortage of good ideas, good will and genuine commitment to tackle the issues above. Policy documents are replete with good intentions and attractive-sounding visions and mission statements. **The key question here, then, is not why there is a lack of innovative and creative ideas in the cultural sphere (clearly there is), but why so little of it is translated into practice?**

Facing up to the sticking points

City centre management teams have fully embraced the corporate mantra of what city centre provision should be about: maximising investment and mitigating risk, focusing on short term corporate and business hospitality, high yielding and safe developments, minimising conflict between agencies, and strong policing of the

public-enforced through community wardens, private street and door security and the regular police.

To compound this narrow vision, local authorities are constrained by regulations on best practice, best value and statutory responsibilities, and even with the best intentions their degrees of freedom are severely limited. Policies tend only to rise to the surface if they can show returns for public money.

Then comes the 'bottom line' **profit motives** of the development and **property industry.** Only activities that are *financially viable* and offer stable returns are tabled and selected. Within a **property market** where publicly-quoted companies are limited by a legal fiduciary duty to shareholders, there is little scope for backing smaller, riskier projects. Well-tested branded restaurants and bars offering food and drink day and night are easy-win formulas for local authorities and corporations alike – they offer stable and high business rates for the former and large turnovers for the latter. This **corporate dominance** wouldn't be such a problem if the level of **public ownership** in cities were higher. However, large disposals of public buildings and land over the last 30 years means that local authorities have very small city centre property portfolios of their own. Hence, they cannot move beyond issuing '*development briefs*' that specify what may be acceptable.

Consumer preferences and **tastes** are shaped by a vast and complex web of **advertising** and **media images** through print, television and the internet.

What we are bombarded with, without really realising, is a very narrow version of how we might live and what we might do. Hence, it is easy for entertainment multinationals to say that since thousands go to multiplexes, theme bars and fast food restaurants they are simply responding to consumer demand. This is disingenuous. Stimulating demand for more creative activities depends upon creating policy that will develop options outside the mainstream. Moreover, there are many people who are priced out, policed out or feel out of place, so do not

enter the city centre, especially at night. Certain demographic groups (children, the elderly, those on low incomes, women, minority ethnic groups) are effectively excluded, or at least, not provided for specifically.

A competitive urban hierarchy means that centres are dominated by high order functions mainly based around expensive retail, office and residential uses. In a more wider sense, the ability of local authorities to deviate from nationally set guidelines and policy agendas, opt out of competing with other similar urban centres, hand over entire budgets to neighbourhood assemblies, decentralise or renationalise service provision, or pursue non-market forms of growth is almost impossible or illegal, but anyway would mean economic suicide. Sacred cows such as profit maximisation, raising production and consumer spending, and wage labour are not up for negotiation.

Places are open, fluid and contested, they are ongoing productions. They are always being made and remade, and always very messy. There are always other stories and counter-tendencies. **Nothing about the city is inevitable or set in stone. So, there are many different urban futures and many ways to get to them.** Futurology and visioning or scenario building is a growing business. It is often given an air of legitimacy through public consultation and participation. But such processes rarely cast the net wide enough to include the full range of possibilities and scenarios, and they draw some potentially spurious conclusions. **Urban regeneration doesn't have to mean corporate domination, marginalisation, social polarisation, or uncaring and irresponsible behaviour. There are other guiding principles we can choose. Not just because they sound comforting or sensible – but because they are also a matter of survival for our mental well-being, for our environment and for the ways we relate to each other. Is there room for manoeuvre, critique or dissent?** The nature of policies behind urban growth may change slowly if pushed from above, but they are not immovable. **More promisingly, there is much that can be done by ordinary people: to retrofit the corporate city from below.**

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Five Principles for Retrofitting the Corporate City

Amongst the corporate lounge bars, looming mirrored office blocks, big box retail stores and gated penthouses is the story of **another city** based upon a rather different set of principles. These principles constitute an alternative, or let's say more appropriate, **agenda for urban regeneration**. Considering the scale and intensity of some of the problems they react to, they are also a survival guide. None of these are particularly new – they have just been obscured or forgotten in our busy lives and in the glare of **corporate urbanism**.

Principle 1: Making democracy really participatory

The future of cities is worked out in the here and now, through a belief that everyone should have a say. To rediscover democracy, we need to create a civic culture that includes everyone; that holds those in power to account; that stops corporations taking money out of our cities; that invests in local food, education, housing, and facilities. That makes us all rich! This is not just about giving the current system a make over. It is a radically different, people-centred, direct form of democracy, where there is no central city council who decides everything.

There is a huge difference between our present '**representative democracies**', and '**direct democracies**', based upon self-government by everyone. Building the latter needs a commitment to full **participation** – which is a slow and difficult process.

A variety of tools exist to make democracy more connected and accessible – citizen's panels, neighbourhood assemblies, participatory budgeting and financial devolution to communities, consumer and producer councils, ordinances to limit the activities of corporations, and media and news which is independent of corporate influence or advertising.

Imagine your community being run very differently. Where your **participation** was needed, you could have your say, and things really changed. Instead there are dozens of community assemblies all talking to each other, broken down into different commissions for roads, food, health, education etc. Maybe you've always wanted to get involved in these issues locally.

Now is your chance. Okay, so there may be more meetings; but local areas will start working for people, and many won't be tied up doing mindless, surplus or low paid jobs that don't contribute much to what we really need: advertising, banking, making excessive consumer goods, transporting food long distances, guarding other people's wealth; where proposals are tabled and considered with the intention of understanding and incorporating many different needs, which can then be discussed by larger groups through delegates and spokescouncils. Nobody's views are ignored, and those who disagree are not simply shut out. Everyone gets a turn in this process, no-one is in power for more than a year, and there is a growing mistrust of those who offer ready made blueprints or simple answers. **There is no easy future roadmap, nor should there be.**

Some ways to make democracy more real:

Know what you are dealing with. Find out how your local council works. Is there a cabinet, or a mayor. Know who are the influential politicians - what is their background, and their aims.

Find out how can you influence the political system.
> Are their development agencies around? Who funds them, what ideas do they put forward, can you influence them?

Find out what local independent media is around.
> What local groups meet and where?

Find out which groups are trying to manage their own areas, ie tenants groups.

Principle 2

Working collectively and managing ourselves

A brief glance at any city shows us the real outcome of an estranged system which we have little control over: bleak outer estates, motorways which choke our cities, peanuts from planning gain, handing over swathes of cities to modern day corporate robber barons (pension companies, corporate banks, entertainment multinationals). Groups of ordinary people, self-organised and empowered, can do a much better job.

In our busy, individualised lives it's easy to forget the importance of **interaction**. Finding time for learning to work and live collectively is one of the key elements of a more socially balanced city. It is about finding ways out of many demoralising and low wage jobs which dominate our cities – and how we can find real fulfillment through work. More free time outside paid employment allows more time for developing ways of living which meet our own needs, not those of the money economy.

In collective work, combining manual and physical labour allows us to appreciate the importance of stimulating our minds and ideas, but also learning practical skills to enable us to be more self reliant. many individuals have set up ways of working and making decisions collectively through workers co-operatives. These range from huge worker co-operatives such as Mondragon in the Basque country, to small co-operatives of a few people who manage their own workplace.

Managing our own lives is empowering. It is about not waiting for politicians, planners, or local business elites and the media to tell us what will happen.

Self management is embedded in a belief that we can do–it-ourselves; that we have the necessary skills and ideas. It is about debunking the role of the expert – the architect, the planner, the teacher, the politician. Much leg work is needed so people gain the self belief that they can manage their own lives. But it is possible, and everyone can contribute more than they think. Examples abound – from self managed communities and eco-villages, self build housing, workplace organising and strikes.

Managing ourselves collectively involves:

Discovering your local workers co-operatives.

> **Do they offer work opportunities?**

Contributing to changing the culture of your workplace.

> **Is there a union, or issues you could meet and talk about?**

> **What are the big issues affecting your locality? Could you get together with other people to discuss what's happening?**

> **Are there opportunities for challenging the local media or politicians when they don't act in our interests?**

Find out who owns local businesses, pubs, retail outlets (ie. individuals, corporations, private sector).

> **Are there ways of countering the power of large corporate operators?**

Principle 3

Putting solidarity and mutual aid into practice

One of the hallmarks of urban life has always been strong bonds of **solidarity** and **mutual aid** Solidarity involves putting yourself in the position of others, to offer **support** in the way that they want. Mutual aid involves the real synergistic effects that can result when people begin to **work together towards common goals**. These are the bases of creating greater understanding, **compassion** and **care**. It is an antidote to the rightward drift in thinking, evidenced by easy stereotyping and lazy misunderstandings, resulting from our lack of **meeting** or talking to people different from ourselves.

Relearning social interactions, based on these ethics, is important if we are to **respond to multiple problems collectively rather than individually.** By showing solidarity and mutual aid we can balance our individual desires for consumer goods and money with those of more collective goods such as **peace, environmental sustainability** & **equality**.

Putting solidarity into action could involve:

1. joining groups to help and make connections with others, (ie. volunteering schemes, time banks, Local Exchange Trading Systems, credit unions),

2. establishing residents' forums or other community groups,

3. connecting with groups who are in need of support or unnecessarily scapegoated, ie. homeless people, asylum seekers and refugees, strikers,

4. contributing to your area – ie. a community clean-up, set up a cheap food co-operative, or even just visiting the neighbours.

Principle 4

Really taking responsibility

Taking responsibility for the cities we live in happens at a number of levels.

At the individual level it means **uncovering** our **complicity** and **compliance** in **inequality;** and **acknowledging** and tackling our links to **environmentally unsustainable** and often **unethical production. The contemporary ecological 'footprint' of a city** connects us to a complex range of **people** and **places.** An appreciation of these diverse links, on which our lives depend, is the starting point for **creating an ethics of care for distant others across the globe who we depend upon and affect daily** – the coffee plantation worker, the Thai seamstress, the Bolivian tin miner, the Korean microchip maker, the list is endless.

Ask yourself: *who do you depend upon, and impose upon, for your daily needs? What responsibility do you have to them?*

Similarly, it means challenging and questioning local and national governments, local groups, elites and organisations who also are implicated in all this.

Taking responsibility includes:

> How many consumer goods do we buy? Do we need them all? Where are they made? How far have they travelled?

> What is life like for those who made them? How much were they paid?

> What is the local government's track record on **ethical** and **environmental issues**?

> How can we hold them to account?

> Do we know where we can buy local and/or more ethical alternatives from?

> And are they affordable?

> How can we challenge local firms who treat their staff poorly or **abuse** our environment?

Principle 5

Taking sustainability seriously

What will city life look like after the age of oil – when there is less energy for heating and light, no fuel for cars, no fertilisers for growing food, less energy for construction and maintenance?

We need a whole rethink of urban design to prepare us for life without fossil fuels, based on levels of energy use which will be at least 50% lower than today.

What does it mean to live sustainably? How can we prepare for a slow move away from a high consumption economy, towards a more self-reliant and balanced urban economy? How can we make sure our food and energy is made closer to home?

Committing to human scale is a key part of sustainability.

Building communities and economies that are small enough to understand is vital to ensure

they meet the needs of local people. When property markets are dominated by global PLCs, which respond to external shareholders, there is little scope for human scale and locally sensitive activity. It's not as simple as local = good and global = bad. We have to get the balance right in terms of preserving what's good, while minimising what's harmful. Defining these can only happen collectively.

Taking sustainability seriously means:

> Using alternatives to car travel,

> Working closer to home,

> Getting good at growing our own food,

> Getting used to living with less energy,

> Investing in alternative energies which are generated locally,

> **Glimpses of the future in the present.**

The above principles can be inspiring; but on their own, they seem isolated, quirky, remote. When they are combined and considered together, they can provide real potent messages for **how we can begin to live and act differently in cities.** Many different futures already exist right here in the present. We don't have to wait to make them begin. There are countless examples of these principles being put into practice.

What are you waiting for?

photo: Paul Chatterton: Leeds, 2005.

(...)

Three

Resources

Democracy

Seeds for Change	www.seedsforchange.org.uk
Indymedia	www.indymedia.org.uk
Schnews	www.schnews.org
Democracy Now!	www.democracynow.org
Citizen's Income	www.citizensincome.org

Working Collectively and Managing ourselves

Radical Routes	www.radicalroutes.org
National Community Development Assoc	www.ncdaonline.org
Diggers & Dreamers Guide to Communal Living	www.diggersanddreamers.org.uk
Corporate Watch	www.corporatewatch.org.uk
Co-operative & Community Finance	www.icof.co.uk
Industrial Common Ownership Movement	www.icof.co.uk/icom

Solidarity and Mutual aid

Time Banks	www.timebanks.co.uk
LETS	www.letslinkuk.net
Credit Unions	www.nacuw.org.uk
New Economics Foundation	www.neweconomics.org
National coalition of anti-deportation campaigns	www.ncadc.org.uk
Participatory Budgeting	www.participatorybudgeting.org.uk/

Responsibility

Fair trade products	www.fairtrade.org.uk
No sweat	www.nosweat.org.uk
Ethical consumer	www.ethicalconsumer.org

Sustainability

Peak oil	www.peakoil.net
Farmers markets	www.farmersmarkets.net
Car sharing	www.car-pool.co.uk

Social Centres in UK

1 in 12 Club, Bradford

56@ Infoshop, London

ASBO Community Centre, Nottingham

Autonomous Centre of Edinburgh, Edinburgh

Blackcurrent Centre, Northampton

Cowley Club, Brighton

Freedom Bookshop and Autonomie Club, London

Georges X Chalkboard, Glasgow

Kebele Kulture Projekt, Bristol

Lancaster Re-source Centre (la.RC), Lancaster

LARC - London Action Resource Centre,London

Matilda, Sheffield

Oxford Action Resource Centre, Oxford

People's Autonomous Destination (PAD), Cardiff

rampART Creative Centre and Social Space, London

Saorsa Social Centre, Glasgow

Summac Centre, Nottingham

The Basement, Manchester

The Common Place, Leeds

The Casa/Initiative Factory, Liverpool

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