

CULTURE AND URBAN PLANNING

Konstantinos Serraios

Associate Professor, National Technical University of Athens

kserraios@arch.ntua.gr

Abstract

*This paper investigates, first of all, the concept of 'culture' (Greek: *politismós*) from the point of view of etymology, from that of the different meanings which it has taken on in the contemporary Greek language, and as regards its substantive content, with emphasis on its relation with cities and the phenomenon of urbanisation. The actions of the European Union in the field of culture are then analysed, with special reference to its Culture Programme 2007 - 2013, to the institution of the 'Cultural Capital of Europe' - with a brief account of selected examples in which actions in connection with culture had the city as their direct addressee - and to actions for the protection of the cultural heritage, chiefly through funding of research within the framework of the European Framework Programmes - seven in number so far. The paper then attempts to explore international experience from the point of view of cities, with spatial planning for culture as its subject. Berlin is chosen as a case study, because of the dynamic which it has shown in recent decades in this field, but also because of the completeness and consistent evolution of its spatial planning. More particularly, the general framework of urban planning for the central area of Berlin, spatial planning for its historic centre, and, in greater detail, the case of the replanning of the 'Museum Island' area. In conclusion, the paper formulates certain thoughts on the case of Athens, with the cultural infrastructures which already exist as a starting-point, as well as the urban planning problems and other characteristics of the city itself - in the end also as a kind of mirror of its culture itself.*

Key words

Culture, City, Urban Planning, Urbanisation, Urban Design, Urban Regeneration.

1. Introduction

The word '*politismós*' (culture) is directly connected in terms of etymology with the word '*polítes*' (citizen), '*pólis*' (city), and by extension '*poleodomía*' (urban planning), as well as with all the relevant single-word or periphrastic derivative concepts. But from the point of view of substantive content also it is obvious that the concept of '*politismós*' is indissolubly bound up with the phenomenon of the '*pólis*'. It could therefore be argued that culture is generated precisely because cities exist and that it is within this - urban - environment that it develops and evolves. With even greater clarity and in the eyes of urban planners, the designers and planners of space, we could maintain that in the end it is cities which give birth to culture. Without cities, there would be no culture. But the reverse association is equally reasonable: cities, as social, economic, and political formations, and as spatial phenomena, are clearly a result, an expression, a projection of the individual culture, and of culture in general. Consequently, the concepts of 'culture' and the 'city' are probably in a two-way and rather complex interrelation, on the terms of which culture is expressed principally through the formation of cities, but cities are clearly the cradles which evolve it and raise it to increasingly higher levels, covering increasingly broader fields of human activity.

The present paper attempts to investigate the concept of 'culture', to seek out the connections which this has with the present-day expression of cities, and the correlations which exist with the issue of the planning of cities, with emphasis on the spatial aspect. Furthermore, it seeks to explore the principal policies which are planned in this field at a European Union level, to draw attention, now on the scale of urban space, to the expression of these policies through urban - spatial planning actions, and, finally, to touch on the question of the terms and conditions for the successful implementation of these policies.

2. The concept of Culture

2.1. Etymology of the word '*politismós*' in the Greek language

In spite of the fact that the expression of culture/civilisation in human society, in the way of life, and in space goes back to the Neolithic Age, as a verbal term in the Western world, the word 'civilisation / Zivilisation' makes its appearance for the first time in the age of the Enlightenment, in the mid eighteenth century. Etymologically, it comes from the Latin term '*civilis*' (*civis* [= citizen / fellow-citizen] + *-ilis*), an adjectival modifier describing him / her / it who/which concerns / influences public / political life (public / political). The word '*civilis*' is, furthermore, directly connected with the word '*civitas*', which means 'city', or 'city-state'. Both in France and in Britain and Germany, the concept of 'civilisation' is a function of the conviction that reason will prevail and is connected with ideas on the progress of man, the deliverance of the masses from superstitions, and on the widest possible spread of education.

In the Greek language, the word '*politismós*' was proposed for the first time in 1804 by Adamantios Koraes in order to render in Greek a verbal modifier which would include the whole of the material, intellectual, and moral achievements of society and which in Europe was described by the term 'civilisation' / 'Zivilisation'. The etymology of the word '*politismós*' goes back to the Ancient Greek word '*polítes*' which means the permanent 'resident of a city or a state who has political rights' (Kriaras 1995) (cf. Aristotle, *Politics* 1275b, 12: "πολίτης δ' ἅπλῳς οὐδενὶ τῶν ἄλλων ὀρίζεται μᾶλλον ἢ τῷ μετέχειν κρίσεως καὶ ἀρχῆς ... ", meaning that "He who has the power to take part in the deliberative or judicial administration of any state is said by us to be a citizen of that state ... " [Jowett 1905]). It could, therefore, be argued that the word '*politismós*' expresses with completeness the "behaviour of the citizen in the environment of the city as a form of social life" (Vartzioti 2005).

But the word '*politismós*' was used in many texts of later antiquity in order to describe the broader concepts which are associated with urban life, such as "administration, governance of the affairs of the state, of public affairs" (concern, that is, with public affairs, as well as with public administration), the "state of that society in which man has undoubtedly been detached from the immediate influence of nature and has developed a moral, intellectual, and aesthetic life, in contrast with savages and barbarians" (the situation, that is to say, in which conditions of courtesy and decorum in the manners of those who live in the city have been formed, in contradistinction from that state in which the customs and rougher behaviours met with in people who live in the countryside still prevail), as well as, more generally, "gentleness of manners in the relations of human beings with one another" (Dimitrakos 1964) (the manifestation, that is, of the sociability of man in a polite manner, with the higher level of education, of spirit, and ethics cultivated in the environment of the city as its starting-point).

In contemporary Modern Greek, the word '*politismós*' gives expression to "the totality of the achievements of human beings, generally or only in a particular sphere and place, in the fields of science, artistic creation, technical media, education, and of defined rules of co-existence, such as language, religion, and whatever else contributes to the taming of manners" (Kriaras 1995). Included, therefore, in the sense of '*politismós*' are the 'ideals' which have taken shape during the

elapse of the centuries (such as, *inter alia*, justice, freedom, humanism, etc.), the 'way of life' (which is dependent, *inter alia*, on customs, trends in ideas, convictions as to values, etc.), as well as the 'works' which have been produced and maintained in the individual fields of progress and are the projection of the human spirit on to the external world (such as, for example, works of art, institutions, achievements in political systems and social organisation, as well as important technical and scientific achievements). In this sense, '*politismós*' expresses faith in the historic destiny of humanity, which, in spite of temporary deviations, tends in its general progress towards ever higher levels of development of the spirit (Papyrus Larousse 1964).

2.2. The content of the concept of '*politismós*' and its correlation with cities

In the light of the above, it could be argued that '*politismós*' is defined as the totality of the aims which govern human action, or the totality of the values and goods which are produced by human action and which again act upon it, with a view to fresh creation. *Politismós*, therefore, consists in the development and cultivation of predispositions depending upon human needs and the aims of man, as well as on the production of created objects and situations which possess special value for human life and which we could define as 'cultural goods' and as 'cultural values', respectively. In line with this thinking, culture can be divided into 'material' and 'spiritual'. 'Material culture' describes the whole of the actions whereby man alters nature, makes use of it in order that it serves his needs, handles its materials in order to realise his aims, and shapes those conditions which allow him to be protected from the dangers which stem from it. 'Spiritual culture', on the other hand, is made up of the spiritual predispositions of man, the mind and the reason, the moral sense, feeling for the good, as well as the feeling for freedom, in a unified system of education of the human race. In this sense, spiritual culture is a single system of values which have been created in the flow of history. Science, the economy, art, society, the state, and religion (Great Greek Encyclopedia 1932) may be regarded (according to Sparanger, *Lebensformen* 1972) as primary elements of spiritual culture, of which, consequently, the spiritual life of human beings is made up. The predominating linkage of spiritual with material culture is the projection of the above elements on to space, with emphasis first and foremost on the space of the city.

The bearers of culture are individuals. However, through the objective cultural creations from which culture derives a self-sufficient hypostasis, this too acts upon the shaping and content of the soul of individuals. In this way, relations of interaction are generated between objective and subjective culture, as well as between collective and individual culture. But all these cultures are one-sided and defective when compared with the ideal of full civilisation, which coincides with the idea of humanism, that is, the complete, perfect, and harmonious development of all human predispositions and potentialities (Great Greek Encyclopaedia, 1932).

As has been argued above, the phenomenon of urbanisation, in the sense of the concentration in considerable density of a significant number of people - group co-existence, that is to say - and of the adaptation of their life to this new situation, has undoubtedly led to the development of culture. The need for harmonious co-existence in what are necessarily conditions of spatial proximity has led to the evolution of the mind and of human life with a gradual development and, eventually, shaping of good, mild, and courteous modes of behaviour. These features constitute important characteristics of cultural expression, but also, conversely, their harmonious social co-existence is the chief aim of the cultural process. In parallel with the primary phenomenon of urbanisation, the formation of new structures of production by the introduction of an organised system of the division of labour, but at the same time of an increased potential for the production of wealth, which has led to the possibility of achieving ever higher levels of prosperity in the environment of cities as compared with the countryside, has given rise to conditions suitable for the development of other important features of culture, such as artistic creation and the arts, education, philosophical thought, and the sciences. Cities are, therefore, the undisputed condition

for the development of culture. At the same time, however, they are the field in which each culture finds its spatial expression (cf. also Despotopoulos 1997). What is required from spatial urban planning is, obviously, that it should recognise the spiritual cultural values of the time, and not simply convert them into values of material culture, but, above all, contribute in an effective way to the shaping of the appropriate 'receptacles' in the space of cities, so that these can express themselves and evolve further.

3. European actions in support of culture

3.1. *The Culture Programme (2007 - 2013)*

As early as 1991, by means of the Treaty establishing the European Union (EU), heavy emphasis was placed on culture. In Article 151, the role of the EU in the field of culture is defined and four principal aims are set for its development: (a) contribution to the flowering of the cultures of the member states, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore; (b) encouragement of contemporary cultural creation; (c) taking cultural aspects into account in all Community policies; (d) fostering of co-operation between member states and with third countries and international organisations. The following are cited as important fields of action of the EU: improvement of the knowledge and dissemination of the culture and history of the European peoples, conservation and safeguarding of cultural heritage of European significance, and the promotion of non-commercial cultural exchanges, and artistic and literary creation.

It was on the basis of these formulations of the Treaty establishing the EU that the Culture Programme, introduced by Decision 1855/2006/EC of the European Parliament and the Council for the period 2007 - 2013, took shape. The programme has a budget of €400 m. and has as its aim the funding of projects and initiatives for the highlighting of the cultural diversity of Europe and support for the shared cultural heritage through the development of cross-border co-operation between cultural agencies and statutory bodies.

It belongs within the broader aim and objectives of the 'European Agenda' on culture (Commission of the European Communities COM 2007 242 final).

The Culture Programme sets out to achieve three main aims: (a) the promotion of cross-border mobility of those working in the cultural sector; (b) the encouragement of transnational circulation of cultural and artistic output; (c) the fostering of intercultural dialogue. For the achievement of these objectives, the programme supports three strands of activities: (a) cultural actions: multi-annual co-operation projects, co-operation measures, special measures; (b) support for European-level cultural bodies; (c) the analysis, collection, and dissemination of information and activities with a view to the optimisation of European cultural co-operation and the development of a European cultural policy (EC 2009).

Of major importance for cities are the 'special measures' within the framework of the first strand of activities. These relate to high-profile actions of considerable scale and scope among the peoples of Europe, help to raise awareness among them as regards the cultural diversity of member states, and promote intercultural and international debate. Among the 'special measures', of particular interest is support for the 'European Capitals of Culture'. By means of this institution, the EU wishes to make a substantive contribution to the promotion of Community cultural action, inside and outside the EU, the strengthening of awareness of the wealth and diversity of European culture, and European cultural co-operation.

3.2. *The institution of the European Capitals of Culture*

The initiative of the European Capitals of Culture (ECoC) started out in 1985 with the proclamation of Athens as the first ECoC, and very swiftly developed into one of the most

prestigious and high-level cultural actions in Europe. Given the success of this event and in the light of the declared intention of the EU to contribute to the field of culture, the European Parliament and the Council of Ministers issued Decision 1419/1999/EC on the European Capitals of Culture event for the period 2005 to 2019.

From 2011 onwards, each year two cities from two different countries of the EU are nominated by the Council of the European Union as ECoC. The cities which are chosen provide living proof of the wealth and diversity of European cultures. Up to now, more than 40 cities have been designated ECoC, covering the whole of Europe, from Stockholm to Genoa, from Athens to Glasgow, and from Cracow to Porto (Fig. 1). However, a city is not chosen as ECoC only because of what it is at the present time, but mainly for its plans for the year in which it is designated and for the future more generally in the field of culture which must stand out for their originality and their outstanding significance.

The year's programme of an ECoC must fulfil certain criteria, among which are the following: (a) highlighting of the richness and diversity of European cultures; (b) celebration of the cultural ties which link Europeans; (c) encouragement of contact of people from different European countries with each other's culture and the promotion of mutual understanding; (d) fostering of a feeling of European identity and community.

Of special interest from the point of view of urban / town / spatial planning is the fact that the institution of the ECoC is an exceptional and valuable opportunity for: (a) the planning remodelling of cities (García, 2004); (b) an increase in their international promotion and the reinforcement of their image in the eyes of their residents; (c) the regeneration of urban cultural life by means of suitable management of the cultural infrastructures and cultural activities; (d) the attraction of visitors from Europe and all over the world and the promotion of urban tourism.

Fig. 1. The European Capitals of Culture 1985 to 2013. Source: EC 2009a.



The potential for long-term development of cities which are chosen as ECoC is, consequently, one of the important features of the whole enterprise. This development, obviously, takes differing forms, depending upon the particularities, the advantages, and the weaknesses of the city. For example, urban infrastructures of every nature may serve as an important axis for this development, as can a series of other features, such as, for example, different individual construction projects and networks, administrative and management networks which are maintained

after the end of the event, and the profile and position of the city on the broader European and international tourist map. All the above can also be combined with a long-term policy of urban remodelling which will be the more effective for the city the better the link with the cultural projects is achieved (Mittag, 2011).

In spite of the weaknesses in the procedure determined by Decision 1419/199/EC (lack of adequate competition between cities at a European level, lack of satisfactory monitoring after the selection of the organising city, inadequacy of a clear indication of the European added value of the event, etc.),¹ many studies and research projects on an evaluation of the institution of the ECoC, in the light of the experience of cities involved, have demonstrated what is in the end the particularly positive effect of the event on these cities, as well as the fact that this action can be used as a catalyst for the cultural development and urban planning transformation of a city (Myerscough 1994, Palmer 2004, DaCosta Holton 1998, Deffner, Lambrianidis 2005). The following are, among others, interesting cases where actions for culture within the framework of the organisation of the ECoC has been successfully combined with interventions in architecture and urban planning in the urban space and have brought about, over time, an enhancement of the city at a planning, economic, and social level:

- Lille 2004. One of the aims which was achieved was the transformation of the city's profile and, through this, the highlighting of the possibilities for its cultural development. The main tool in this undertaking was the idea of the creation of two 'Maisons Folie',² which are places for artistic creation, exhibitions, concerts, workshops for children and adults and cultural events in general (Fig. 2), set up in old inactive industrial shells, typical of the Nord-Pas-de-Calais region and Belgium. The 'Maisons Folie' of Lille are now a new, original, and attractive trade mark in the sphere of culture infrastructures. They also provide scope for a flexible scheduling for meetings and events for regional, national, even international, groups of artists, as well as other bodies and residents of the surrounding areas, throughout the year. The premises provide space for work and residence, thus permitting contact between the artists and the city. They are open to the space around them, which permits the strengthening of the relation between the city's residents and its artists. The Maisons Folie action integrates the city into the international cultural networks, which is a guarantee of development for the future (Maisons Folie, 2012).

¹ With a view to the further optimisation of the performance of the ECoC institution, the European Parliament and Council introduced by Decision 1622/2006/EC a new procedure for the selection of the cities, in accordance with which there is provision for an internal - within the countries hosting the event - competition procedure between cities and then the assessment of the national proposals by an international committee, on the basis of specific criteria.

² Maison Folie Moulins, Maison Folie Wazemmes.



Fig. 2. Lille ECoC 2004. Maison Folie Wazemmes. A former thread and textile mill. Three floors were installed in the old building with exhibition halls, a hostel, catering areas, and an artists' studio, while a new facility includes a hall for events / theatre. Source: Ville de Lille / D. Rapaich (see Maisons Folie 2012).

- Liverpool 2008. The ECoC programme on the 'the city is changing' theme started out from the observation that the city is rapidly undergoing profound changes, to such a degree that the residents can no longer follow them. The programme includes a broad range of events in every case in correlation with architecture, urban planning, and the way in which cities are mutating. The programme functioned on a multiplicity of levels, but chiefly within the framework of the expectations of broad urban regeneration and remodelling by local and regional agencies which saw the theme of the event as a probable catalyst for the long-term economic and social enhancement of the city. A year later, significant results in this connection were observable: the city had achieved a noteworthy regeneration of its profile at a local, national, and international level. Local and national public opinion now regarded Liverpool as a multifaceted and modern city with important urban cultural resources of an international range. At a world level, the city was re-discovered as a tourist destination, while the ECoC approach became a point of reference for other European cities as regards the optimisation of citizens' participation (García *et al.* 2010).

- Luxembourg 2007. Within the framework of the ECoC which covers the Central European urban region with various thematic specialisations,³ important actions gave emphasis to urban regeneration and to interventions in the public space.⁴ An important project which involved the creation of a significant new cultural infrastructure was the new Pompidou Centre in the neighbourhood of the Metz amphitheatre. This is the first time that a national cultural institution established in Paris has been decentralised. The decentralised museum in Metz will allow the public to see some of the 13,000 *objets d'art* not exhibited in Paris. An integrated series of decentralised events in all areas of art made the opening of the Pompidou Centre an outstanding event for Metz (Luxembourg and Greater Region 2008).

³ Luxembourg: migration; Saarland: industrial heritage; Rhineland-Palatinate: European characters and locations; Lorraine: places of memory as places of tomorrow; Belgium: contemporary cultural expression in the 21st century.

⁴ Trans(ient) City, Citadelles de Feu, (H)art an der Grenze

- Stavanger 2008. Stavanger ECoC 2008, within the context of the project on the theme of 'Norwegian Wood' invited prominent architects from Europe and other parts of the world⁵ with a long tradition in the use of wood as a structural material in new and modern ways to design buildings for the city centre and its changing areas (Fig. 3). The idea of the programme was to develop the old wooden architecture of Stavanger into a contemporary, urban, and sustainable architecture whose principal material is wood, in interaction with the historic parts of the city. The project aimed at contributing to the positioning of Norway and Stavanger on the European architectural map, with emphasis on pioneering in the field of modern architecture, with environmental awareness, in wood. A further aim was to demonstrate that wood is a natural renewable and recyclable material which does not cause environmental pollution. (Stavanger 2008).

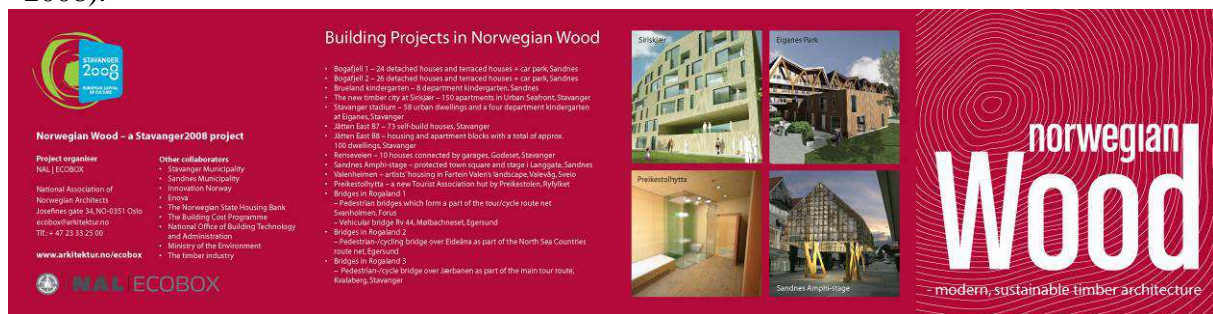


Fig. 3. Stavanger ECoC 2008. Action: 'Norwegian Wood'. Source: Stavanger 2008.

3.3. Protection of the cultural heritage

Given the importance of culture in the path towards European integration, the European Commission has supported research for the protection, preservation, and enriching of Europe's cultural heritage. It is widely accepted that cultural resources are a characteristic example of non-renewable resources. It has been estimated that approximately 50% of the intangible and a large proportion of the tangible cultural heritage of Europe was lost during the twentieth century. The associated repercussions, urbanisation, mass and intensive tourism, the abandonment of monuments as well as the implementation of the wrong forms of rehabilitation have often led to irreparable damage and, in many cases, the complete loss of important elements of the cultural heritage.

Since 1986 the European Framework Programmes (FPs) have supported around 120 actions for cultural heritage and over 500 public and private research organisations in the EU and its Mediterranean partners, so that they can develop and apply the best technology and scientific expertise for the benefit of the cultural heritage. Research has focused on solutions for the preservation of both objects and monuments of great historical and socio-political importance.

Already during the duration of FP1 (1984-87) for Research and Technological Development, particular emphasis was laid on the repercussions of acid rain and atmospheric pollution on historic buildings. There were specific actions concerning the effects of air pollution on stone (granite, limestone, and marble). And within the other programmes (FP2-FP4) until 2000, all the individual projects involved special chapters devoted to cultural heritage, as well as proposals for new methodologies for its preservation.

Important priorities of FP5 and FP6 (1999-2007) also concerned the development of innovative approaches and technologies for the preservation of the cultural heritage, the acknowledgement of best practices in the management of urban and cultural goods and the effects

⁵ Finland, Switzerland, Austria, Germany, Norway, USA, Canada, Russia, and Japan.

of environmental factors upon them. Special areas upon which emphasis was placed within the framework of individual projects concerned, amongst other things, the assessment of damage to the cultural heritage, innovative preservation strategies, the integration of the cultural heritage into the urban environment, connecting cultural heritage with development, and issues relating to the management of archaeological sites in city centres.

FP7 (2007–13) is structured in four thematic categories: Co-operation, Ideas, People, Capacities. Although cultural heritage has been incorporated primarily into the Co-operation programme, certain aspects of it can also be linked to the other categories (EC 2009).

4. The international experience. The case of Berlin

4.1. The urban planning framework for the centre

Since the reunification of the two parts of the city that had been divided until the late 1980s, Berlin has consistently and systematically promoted a multifaceted urban, spatial and development plan (*Stadtentwicklungsplanung*), with the primary goal of not only the coherent 'stapling' together of the two parts of the city, but above all the organisation and creation of a European metropolis of international standing which would develop in a balanced manner all those sectors that are connected with urban space and city life, securing their sustainability and providing residents, workers, and visitors with a high level of urban services and quality of life.

Within this general framework, area planning concepts (*Planwerke*) were developed for individual areas of the city which are of special interest and strategic importance for the development of the whole urban formation. Of particular importance for the correlation between culture and city is the area planning concept for the central area of the city (*Planwerk Innere Stadt*). According to this planning concept, six dynamic areas have been identified on which the urban development plan aims to focus its attention over the next few years (Fig. 4). These are: the historic centre (the political centre, with an emphasis on culture and tourism); the area of Heidestrasse, Europacity, and Humboldthafen, to the north of the central railway station (a work and residential zone with international appeal); the old west centre or 'City West' (the traditional centre for tourism, retail, and culture which has recently been enriched by the presence of the Institute of Technology and the University of the Arts); the Tempelhofer Freiheit district in the south (the former Tempelhof Airport, today the city's largest urban park and the centre of world-renowned events, e.g. the Internationale Gartenbauausstellung Berlin 2017); Schöneberg-Südkeuz, also to the south of the centre (a location with excellent access and suitable for the development as a centre for services and manufacturing/professional uses); and, finally, the Obere Stadtpree zone (a centre of creativity and culture adjacent to the River Spree) (Abgeordnetenhaus Berlin 2011, Center for Metropolitan Studies 2010).



Fig. 4. Area planning concepts for the central area of Berlin, 2010. Source: Stadt Berlin, Senatsverwaltung für Stadtentwicklung und Umwelt.

4.2. The cultural / spatial planning for the historical centre

The first and perhaps most important of the above area planning concepts for the central area of Berlin is that of the historic centre. This contains the oldest, 'within the walls' section of the city and is the most valuable cultural magnet in Berlin (Fig. 5). In this area the historical and modern elements must be in complete harmony, something that is attempted through a Land Use Plan.



Fig. 5. The historic centre of Berlin with the location of the 1690 fortifications marked. Aerial photograph, 2009. Source: Stadt Berlin, Senatsverwaltung für Stadtentwicklung und Umwelt.

Alongside this, and according to the respective potential for local growth, different planning strategies are being followed, such as the rebuilding of historical trails, the creation of 'archaeological windows', the critical reconstruction of building frames, the direct correlation with the traces of the twentieth-century urban planning, as well as the mobilisation of

ephemeral/temporary uses so as to regain urban space. The planning process focused on six key positions (Fig. 6), each of which is of particular importance for the richness of the features that comprise the city's historic centre.

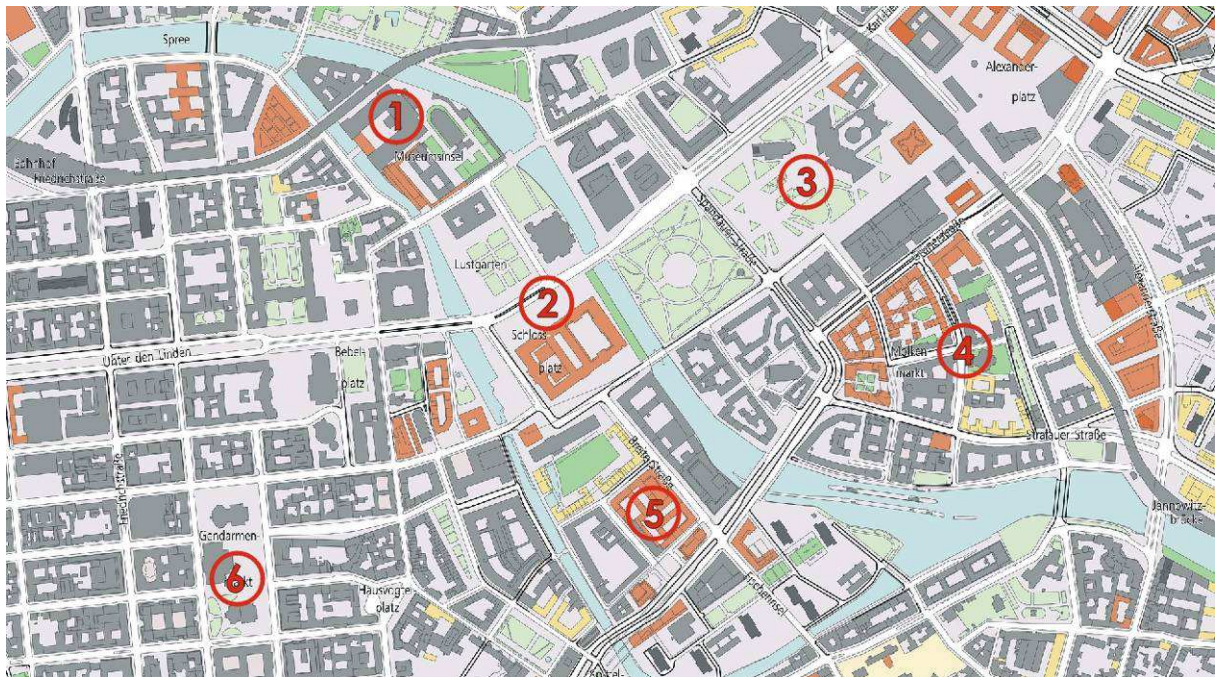


Fig. 6. The cultural/spatial plan for the historic centre of Berlin, 2010. 1: Museumsinsel, 2: Humboldt Forum, 3: Rathausforum, 4: Molkenmarkt/Klosterviertel, 5: Petriplatz/Breite Strasse, 6: Gendarmenmarkt: Source: Stadt Berlin, Senatsverwaltung für Stadtentwicklung und Umwelt.

The most important urban / spatial planning intervention for culture is the project for the renovation of the Museumsinsel (Museum Island). The museums building complex is located in the heart of Berlin, on an island in the River Spree. It is made up of five buildings which were constructed over a period of a century by leading architects: the Altes Museum (Karl Friedrich Schinkel, 1825–30), the Neues Museum (Friedrich August Stüler, 1843–46), the Alte Nationalgalerie (Friedrich August Stüler and Johann Heinrich Strack, 1867–76), the Bode Museum (Ernst von Ihne, 1898–1904), and the Pergamon Museum (Alfred Messel, 1907–30) (Fig. 7).

Since 1999 the Museumsinsel has been included on the UNESCO list of world cultural heritage sites. It is a splendid monumental complex as well as a unique historical, architectural, and urban development in the centre of Berlin. For these reasons, the city of Berlin set as its goal from the start the protection of its historical individuality and its unified architectural physiognomy within the city, as well as the further growth and development both of the building complex itself as well as its surrounding environment. In collaboration with the international committees of agencies such as UNESCO and ICOMOS, the strategy of preventive conservation was followed. In this spirit, and with the aim of creating a complete management plan for the museum complex, the current needs for action were taken into account as regards collaboration and communication between all the interested parties and stakeholders, as well as the completion of the urban planning tools for the integration of the Museumsinsel into the wider urban environment. All the important urban planning works in the wider area were documented and evaluated and important points with an open view for the protection of the building complex were explored, as were characteristic viewpoints. The next steps are to define and co-ordinate with other city policies guidelines for protection strategies and for ensuring observation, communication, and co-ordination with all the stakeholders.



Fig. 7. Museum Island within the broader urban space of central Berlin. Source: Stadt Berlin, Senatsverwaltung für Stadtentwicklung und Umwelt. Photo: Dirk Laubner, 2010.

The Masterplan had already been approved in 1999, with the goal of renovating the buildings and the simultaneous development of the whole museum complex. This plan sees the complex of five museums as a unified entity while at the same time respecting the architectural autonomy of each building. In accordance with this plan, the archaeological museums will be linked together, both spatially and thematically, on ground-floor level via an 'Archaeological Promenade' (Fig. 8). This is a significant zone which, starting from prehistory, links over 600,000 years of human history and presents it to the visitor as a continuous flow. Not only will the historical entrances of each individual building be retained, thus allowing the visitor targeted access to specific collections, but the opening of a new entrance building and visitor reception area (the James Simon Galerie) is also foreseen. Its purpose is to provide the best management of visitors to the complex as well as the best functioning of the complex as a unified whole. This new building will also house all the complex's common facilities (café, shop, events room, etc.) as well as the galleries for the museums' temporary exhibitions (Stiftung Preußischer Kulturbesitz, 2006).



Fig. 8. The connection of the individual buildings of the Museumsinsel into a unified whole via the Archaeological Promenade and the new James Simon Galerie, the central building entrance and visitor reception area. Source: Stiftung Preußischer Kulturbesitz, 2006.

The remaining interventions as part of the re-planning of Berlin's historic centre, with an emphasis on strengthening culture and tourism, are briefly as follows:

- Humboldt-Forum: Dismantling of the Palast der Republik, dating from the era of East Germany, and reconstruction of the old Palace (the Berliner Schloss), after an international architecture competition for the creation of the new cultural centre of the Humboldt-Forum. This study foresees the restoration of the city's historical form at this central site, the reconstruction of the old Palace Square and the filling in of the urban gap which was created with the demolition of the Palace in 1950. The guiding idea behind the Humboldt-Forum is that of equal exchanges between cultures. It is an international forum for art, culture, and science with the aim of establishing a continuous dialogue between the world cultures. At its centre is an attractive offering of exhibitions, readings, lectures, theatre, cinema, music, and dance.
- Rathaus Forum: This is the urban space in between the River Spree and Alexanderplatz, typified by the presence of the television tower. In accordance with the vote of the Berlin Senate, this space must maintain the character of public green space, to provide a starting-point for the creation of a discussion process between the various stakeholders on the development of the city, and even as a counterweight to the systemic urban density that is taking place in the surrounding areas.
- Molkenmarkt/Klosterviertel: This area is one of the oldest districts of Berlin. However, destruction during the war as well as significant damage from post-war planning, in particular the traffic works of the 1960s, have ruined the historical identity of this area. In conjunction with its historic urban structure, the creation of a new central urban neighbourhood is planned here, with a significant residential presence and high urban planning standards.
- Petriplatz/Breite Strasse: Petriplatz is programmed to be redesigned as an urban square. It is foreseen that the archaeological finds in this area will be linked to the new building forms and

be made accessible for visitors. This will be a primarily residential area also with mixed uses of offices, retail, services, and recreation.

- Gendarmenmarkt. This is one of the most beautiful squares of Berlin, in the centre of the historic Friedrichstadt district, which is characterised by three important buildings: the theatre, and the French and the German cathedrals. With the post-war reconstruction of the ruined buildings the square regained its particular character and in recent years has evolved into a popular meeting-place as well as a public space for a variety of events. The city of Berlin decided to examine a plan for the remodelling of this space, in an intensive dialogue with its residents, users, surrounding businesses, and interested citizens in general, so as to upgrade it both in terms of aesthetics and functionality.

5. Some thoughts on Athens

In Athens, despite the glorious past of ancient civilisation, which coincides spatially with the current modern city, the examples of a contemporary tangible and intangible culture are not particularly discernible. The culture of the present appears as though it is being crushed by contemporary social and economic forces, despite the fact that Athens possesses a significant cultural dynamic that is unfortunately not able to be expressed and make its own sufficient mark on the urban space. We could mention not only individual archaeological finds and important historic Byzantine and post-Byzantine churches, which have been impaired by the volume of modern building, amongst those buildings that have already been scheduled for preservation, as well as other interesting buildings, and the scattered cultural and social uses that are lacking in coherence.

Yet, in addition to the above, the centre of Athens possesses a significant cultural core located between Omirou, Ippokratous, Praxitelous, and Solonos Streets, which consists of the 'Athenian Trilogy' (the Academy, University, and Library), the Cultural Centre of the Municipality of Athens, the Kostis Palamas building, the other central buildings of the University of Athens (Law School, University Club, etc.), the Catholic Church of St Dionysius, the Museum of the City of Athens, as well as the building of the Parnassos Literary Society.

This primary cultural core is further flanked by a series of other buildings that come under the general umbrella of culture, are located in the broader area, and are positioned spatially in a butterfly-shaped zone beginning at Patisision Street and ending at Vasilissis Sophias Avenue (Aravantinos and Serraios, 2003) (Fig. 9). Among these cultural buildings we can mention the Archaeological Museum and the neighbouring Ministry of Culture building, the National Technical University, the old Conservatory, the German Archaeological Institute, the National Opera and the New Stage, the complex of the Arsakeio Building with the Stoa tou Vivliou, the Numismatic Museum (Schliemann mansion), as well as the important museums running along Vasilissis Sophias Avenue as far as the Athens Concert Hall (Benaki Museum, Museum of Cycladic Art and the Stathatos mansion extension, Byzantine Museum, War Museum, National Gallery, etc.).

Yet, this broad cultural zone is subject to the contemporary urban building problems of Athens and is exposed to all the related negative effects: it is located within the broader commercial and business centre of Athens; there is a high level of building activity here; there is heavy road traffic of all kinds, oncoming in particular, which breaks up the spatial coherence; the sound level is high; the levels of atmospheric pollution – including the urban canyon phenomenon – are high; the stopping and parking of cars and motorbikes is done in an unaccountable way that eats up public space; the area for pedestrians – for all the above reasons – is very limited, neglected, of low quality, and filled with all kinds of obstacles that significantly hinder comfortable and unhindered walking; illegal trade is widespread, to the detriment of the little

available public space; cleanliness is problematic; the greenery is almost non-existent and of bad quality; the microclimate of the centre, in particular during the summer months given the intensity of the urban heat environment, is overburdened. The image of the city is bad as it is exemplified by average or even ugly commercial buildings, blind colonnades, arbitrary structures, advertising boards, over-ground cables, all kinds of colonnades, etc. Finally, the sense of security in the centre of the city has been undermined dramatically in the past few years, something that limits the mood of the resident, the worker, the visitor, the tourist, and citizens in general, the user of the city who moves and lives in the area, with the result that the city is being constantly abandoned and the problem of its degeneration becomes even greater (Fig. 10). For all the above reasons, the existing 'cultural magnet' in the centre of Athens has a limited influence on the physiognomy of the city and, as such, is ultimately not able to impose its main function on this nerve-centre city location.



Fig. 9. The spatial development of the contemporary Athenian cultural potential, which consists of the central 'cultural core' and of a butterfly-shaped cultural zone of lesser density and a significant extent although of equally great importance for the city. Source: Aravantinos and Serraos, 2003.

Site data	Urban parameters	Use & functions	Image of city	Sense of space	Movement of pedestrians	Attitude of pedestrians	Environment-microclimate	Cultural identity
		Archaeological finds in the broader area						
Monuments & scheduled buildings in the broader area								
Scattered cultural uses								
Empty construction space								
Tall buildings / high plot ratio								
High density of commercial/economic activities								
Bad building aesthetics								
Lack of unified urban squares								
Islands with low levels of greenery								
High traffic load								
Metro station								
High density of buses/trolley buses								
Uncontrolled parking								
Danger of traffic accidents								
Lack of cleanliness								
Sense of insecurity								
Pollution (atmospheric, sound, aesthetic)								

Fig. 10. An indicative assessment of certain typical 'site data' from the centre of Athens as regards selected 'urban parameters', critical for the development of a dynamic 'cultural core'. Problematic situations are highlighted in red, positive and desirable correlations in green, while grey symbolises the neutral impact of the site data on the urban parameters. Source: Aravantinos and Serraos, 2003.

In a metropolis that, from a cultural perspective, is so 'well-endowed' yet where so many planning failures and inadequacies can be observed, what should ultimately be done? What should the appropriate policy be? On an initial level it is clearly necessary first to face the daily, current planning problems that burden the area (dense building use, conflict of uses, traffic problems, bad aesthetics, general pollution, etc.). On a second level it would be of benefit to strengthen the presence of people in the area of the Athenian 'cultural magnet', to frame purely cultural structures with other uses, permanent or temporary, emergency or long-term, which could function in a complementary and/or supportive fashion to the cultural uses, attracting visitors on a continuous

basis (Aravantinos *et al*, 2008). Here we could imagine development, throughout the whole zone of the Athenian cultural magnet, with mixed uses of cultural, recreational, educational, and mild commercial activities, in combination, of course, with residential uses and on the basis of a well-designed urban plan which will organise the best combinations for each position and avoid any antitheses/conflict between the activities. This policy, in any case, is common throughout the whole of Europe, having yielded very positive results in all the cases where it has been implemented (Source: Aravantinos and Serraios 2003) (Fig. 11).

Site data	Urban parameters						
	Uses-functions	Image of city	Sense of space	Movement of pedestrians	Attitude of pedestrians	Environment-microclimate	Cultural identity
Empty construction space							
Tall buildings / high plot ratio							
High density of commercial/economic activities							
Bad building aesthetics							
Lack of unified urban squares							
Islands with low levels of greenery							
High traffic load							
High density of buses/trolley buses							
Uncontrolled parking							
Danger of traffic accidents							
Lack of cleanliness							
Sense of insecurity							
Pollution (atmospheric, sound, visual)							

Fig. 11. The indicative presence of suitable policies for dealing with the problematic correlations between 'site data' for the centre of Athens and the urban parameters which are crucial for the development of a dynamic 'cultural magnet'. In yellow are highlighted those cases where adherence to current regulations is needed (e.g., through policing), in orange are highlighted those situations that require new or more complete or stricter regulations, while, finally, in red are highlighted the most problematic situations, the resolution of which will most likely require far more systematic planning interventions. Source: Aravantinos and Serraios, 2003.

6. Some conclusions

Within the context of a now unified European space, the culture of cities plays a most important role, both so as to shape the conditions for a good quality of life in each city and to make

each city attractive in its broader region, something that will locate it in a 'specific' place within the overall network of European and international cities. This is not simply of statistical importance but is, primarily, integrally connected with the economic, social and ultimately planning/spatial development facets of each city. As such, the 'cultural' sector is not a parameter of little importance and local interest, which is simply connected with the cultural activities of each city, but is now an important factor in the total development and international presence of a city. The following are some arguments in favour of this view (cf. also Arvantinos and Serraios, 2003).

- Culture is a factor in general economic development. It is known that the cultural level of a city is amongst the criteria considered during the location of important economic activities throughout Europe (and throughout the world), which undoubtedly constitute a significant engine for economic growth and progress. The intellectual and cultural identity of the urban space is also calculated as a serious criterion for the location of large companies and businesses, both because this aspect gives their choice prestige and it offers a high-level environment in which their employees can live and work.
- Culture is an important factor in attracting visitors and tourists. One of a city's most important tools in competing for and attracting a share of urban tourism, either city breaks or longer vacations, in the European and international 'market' is the development and promotion of the city's cultural sector. Many European cities have already consciously invested in this sector and have managed, through a well-designed spatial plan that brings together, in a unified whole, cultural activities (museums, exhibitions, shows, etc.) as well as temporary, one-off and periodic events, to ensure a steady flow of visitors throughout the year, with beneficial results for development and the quality of life.
- Culture as a tool for raising the intellectual level of citizens. The presence of culture within a city undoubtedly plays an educational role for its citizens. It educates and shapes characters, cultivates skills, and contributes to the general improvement of the quality of behaviours in the daily life of the urban space. This parameter, although intangible, is integrally connected with the spatial dimension as it evolves and also directly influences the physical space.
- Culture as a parameter in stimulating and upgrading the quality of social life. Greek cities have lost a large part of their social life, that is, those activities that take place in common with the participation of the citizens in primarily public space. Stimulating the cultural sector and its related activities has the potential to offer new triggers for upgrading social life, its quality enrichment and, by extension, the 're-inhabitation' of the city, a parameter that is of crucial importance for the broader renovation and upgrading of the urban area as a whole.
- Culture as a starting-point for the revival and functional upgrading of the city centre. The central areas of Greek cities are sources for a variety of problems. It has been observed for several years now that they are being abandoned by their permanent residents, as has the great 'flight' of vital central uses. As such the building frames are gradually being abandoned and either being devalued or destroyed or taken over by new activities of a, however, lower quality. In both cases the city is being impaired. Stimulating culture in the centre of the city has the ability, as can be seen in many cases throughout Europe and internationally, to contribute decisively to dealing with this phenomenon and gradually to bringing about a broader functional upgrading and, by extension, the urban renovation of the centre.
- Culture as an element in improving the image and form of the city. The effective integration of culture in the city is clearly able, alongside the economic, social, planning, and functional upgrading of the urban space, to trigger its broader aesthetic upgrading, in terms of both individual buildings and of public space.

- Culture as a measure for quality of life. All the above deficiencies of the urban space as well as the problems of daily city life – noise, pollution, stress, lost time, crime, etc. – which, culture can contribute decisively to dealing with, are linked cumulatively and complement each other, contributing to the sense of quality of life in urban space. Culture can thus be seen as an 'urban strategy' which, although to a great extent intangible, offers new solutions and produces important material/spatial results.

References

- Abgeordnetenhaus Berlin (2011) 'Weiterentwicklung des Planwerks Innenstadt zum Planwerk Innere Stadt', Vorlage zur Kenntnisnahme des Senats von Berlin, Drucksache 16/3803 17.01.2011, 16. Wahlperiode.
- Aravantinos A., Vlastos A., Kontargiris D., Serraios K. (2008), 'Η περιοχή της αθηναϊκής τριλογίας. Ανάγκη πολεοδομικής έκφρασης του σύγχρονου πολιτισμού στο κέντρο της Αθήνας. Μια προκαταρκτική πρόταση' ['The area of the Athenian trilogy. The need for an urban expression of modern culture in the centre of Athens. A preliminary proposal'], in: Monumenta. Journal for the natural and architectural heritage in Greece and Cyprus (<http://www.monumenta.org>), Athens.
- Aravantinos A., Serraios K. (2003), 'Ο σύγχρονος πολιτιστικός πυρήνας στην καρδιά της Αθήνας και η ανάγκη ανάδειξής του' ['The modern cultural core at the heart of Athens and the need for its showcasing'], in: S. Tsetsis (ed.) Ένα μέλλον για την Αθήνα. Σε αναζήτηση πολιτικών επανοργάνωσης του αστικού συγκροτήματος της Αθήνας [A future for Athens. In search of policies for the re-organisation of the urban formation of Athens], Athens: Papazisis.
- Center for Metropolitan Studies, Berlin (2010), 'Beyond Planwerk Innenstadt, Neue Ideen – Strategische Entwicklung weiterdenken!', Workshop, 28-29 January 2010, Berlin.
- Commission of the European Communities, COM(2007) 242 final, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. Communication on a European agenda for culture in a globalising world, 10.5.2007, Brussels.
- DaCosta Holton K. (1998), 'Dressing for Success: Lisbon as European Cultural Capital', in: The Journal of American Folklore, 111(440): 173-196, American Folklore Society, Ohio.
- Deffner A., Labrianidis L. (2005), 'Planning culture and time in a megaevent: Thessaloniki as the European city of culture in 1997', in: International Planning Studies, 10:3-4, 241-264.
- Despotopoulos I. (1997), Η ιδεολογική δομή των πόλεων [The Ideological Structure of Cities], translated by K. Serraios, Athens: NTUA Publications.
- Dimitrakos D. (1964), Μέγα λεξικόν όλης της ελληνικής γλώσσας [Great Dictionary of the whole Greek Language], s.v. 'πολιτισμός' [politismós], Athens: Greek Educational Publishing Organisation.
- European Commission (2009), Directorate-General for Research, edited by Michel Chapuis, 'Preserving our heritage, improving our environment. 20 years of EU research into cultural heritage', Publications Office of the European Union, Luxembourg.
- European Communities (2009a), 'European Capitals of Culture: the road to success. From 1985 to 2010', Office for Official Publications of the European Communities, Luxembourg.
- European Communities (2009b), Education & Culture DG, 'Culture in motion, The Culture Programme 2007-2013', Office for Official Publications of the European Communities, Luxembourg.
- García B. (2004), 'Cultural policy and urban regeneration in Western European cities: lessons from experience, prospects for the future', Local Economy, 19:4, 312-326.

- García B., Melville R., Cox T. (2010), 'Creating an impact: Liverpool's experience as European Capital of Culture, Impacts 08: The Liverpool Model', European Capital of Culture Research Programme, University of Liverpool, Liverpool.
- Kriaras E. (1995), Νέο ελληνικό λεξικό. Λεξικό της σύγχρονης ελληνικής δημοτικής γλώσσας [New Greek Dictionary. Dictionary of the Modern Greek Demotic Language], s.v. 'πολίτης', 'πολιτισμός' [polítēs, politismós], Athens: Ekdotike Athenon.
- Luxembourg and Greater Region (2008), 'European Capital of Culture 2007', Final Report.
- Maisons Folie (2012), in: <http://www.labforculture.org/en/content/view/full/25804%20Maisons%20Folie> (accessed on: 30.6.2012).
- Great Greek Encyclopaedia (1932), s.v. 'πολιτισμός' [politismós], Athens: Pysros Société Anonyme for publications and graphic arts.
- Mittag J. (2011), 'European Capitals of Culture as Incentives for the Construction of European Identity? Origins and changes of "one of the most visible and prestigious initiatives of the European Union"', paper prepared for the Biennial Conference of the European Union Studies Association, Boston.
- Myerscough J. (1994), 'European cities of culture and cultural months', Network of Cultural Cities in Europe, Glasgow.
- Myetymology, 'Civilis', in: <http://www.myetymology.com/latin/civilis.html>. Accessed on: 26.6.2012.
- Official Journal of the European Union L 166/1, 1.7.1999, Decision No 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019.
- Official Journal of the European Union L 304/1, 3.11.2006, Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019.
- Official Journal of the European Union L 372/1, 27.12.2006, Decision No 1855/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing the Culture Programme (2007 to 2013).
- Palmer/Rae Associates International Cultural Advisors (2004), 'European Cities and Capitals of Culture', Study Prepared for the European Commission Brussels.
- Papyrus Larousse (1964), Γενική Παγκόσμιος Εγκυκλοπαίδεια μετά πλήρους λεξικού της ελληνικής γλώσσας [General Global Dictionary with a complete lexicon of the Greek language], s.v. 'πολιτισμός' [politismós], Athens: Papyrus Scientific Company for Greek Letters, Society for the Publication of Encyclopaedias.
- Stiftung Preußischer Kulturbesitz (2006), Museumsinsel Berlin 2015, Projektion Zukunft, in: http://www.museumsinsel-berlin.de/index.php?lang=de&page=1_1 Accessed on: 30.6.2012.
- Stravanger 2008, 'European Capital of Culture', in: <http://www.stavanger.kommune.no/SVG2008ENG/> (accessed on: 30.6.2012). Cf. also: <http://www.stavanger.kommune.no/SVG2008ENG/index7641.html?event=projects.showProject&id=16&catId=78> (accessed on: 30.6.2012).
- Vartzioti O. (2005), 'Η λέξη πολιτισμός και η σημασία της' ['The word "culture" and its importance'], in: *Ellinika*, vol. 55, issue 2, Thessaloniki: Society for Macedonian Studies.
- Wikipedia, 'Civilis', in: <http://en.wikipedia.org/wiki/Civilization> Accessed on: 26.6.2012.
- Wiktionary, 'Civilis', in: <http://en.wiktionary.org/wiki/civilis> Accessed on: 26.6.2012.