

DOCUMENTATION OF THE EXHIBITION "ICONIC CITY"

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SYMPOSIUM "DIALECTICS BE- TWEEN URBAN IMAGINARIES AND URBAN MATERIALITIES"

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TU Corner, Resselgasse 5/ Wiedner Hauptstraße, 1040 Vienna

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INTRODUCTION

The Interdisciplinary Centre for Urban Culture and Public Space and the City of Vienna Visiting Professor Prof. D.Phil. Maria Kaika hosted the exhibition “Iconic City” and the public symposium “Dialectics between urban imaginaries and urban materialities” in January 2013 at the university’s exhibition space TU Corner. This dual event acted as a finale of the teaching activities at the Interdisciplinary Centre for Urban Culture and Public Space in the Winter Semester 2012/13, and also concluded its annual teaching and research theme “Urban culture, public space and resources – Aesthetics and materiality”, which has approached materialities and the changing aesthetics of space as a facet and the outcome of the social production of space. The teaching team and students of various cultural and educational backgrounds explored in an interdisciplinary manner how institutional arrangements (interplay of the civil society, state and markets), political, economic and social processes, as well as discourses have been manifested in a city’s space. The exhibition provided a framework for putting on display students’ projects, the results of their theoretical and empirical exploration of Vienna’s cases within the Master’s elective course titled “Project Iconic City”, whereas the symposium provided a knowledge exchange platform for Master’s and Doctorate students from around Europe enrolled in the seminar “Contemporary urban research on urban culture and public space”.

The weeklong format gathered students and experts from various disciplinary and scholarly practices in a convivial debate on the materialities and aesthetics of public space, with the aim of producing profound knowledge on the professional and reflexive use of urban culture and public space in planning and design disciplines. The event featured an exhibition of students’ work, a series of students’ presentations, keynote lectures, workshops and discussions. Delivered as a dual event, the exhibition and the symposium allowed for an exchange of experiences, knowledge and research practices between Master’s students and young researchers at various stages of the educational lifecycle, who made contributions to the exhibition and the symposium respectively. Keynote speakers from both the field of urban theory and urban practice presented additional perspectives on the dialectics between urban imaginaries and urban materialities. As is the case with other teaching formats provided by the Interdisciplinary Centre for Urban Culture and Public Space, the event aimed to reach and engage culturally and professionally diverse individuals and groups within and outside of the university. The debate was therefore open to both the university’s community and a broader public.

Public lectures given by distinguished international guests provided valuable multidisciplinary and multifaceted inputs to the debate and served as a source of great inspiration for the participants. The Interdisciplinary Centre for Urban Culture and Public Space was honoured to host Prof. Jeffrey Hou (University of Washington, Seattle, USA) and Dr. Monika Grubbauer (Technische Universität Darmstadt, Germany), who both delivered lectures as part of their candidacy for the City of Vienna visiting professorship 2013, as well as Prof. Susanne Lorenz (Berlin University of the Arts, Berlin, Germany), Prof. Erik Swyngedouw (University of Manchester, UK) and Prof. Maria Kaika (University of Manchester, UK) in her capacity of the City of Vienna Visiting Professor 2012. The lectures were supplemented by an interactive workshop on urban landscape choreography delivered by Dr. Anja Steglich (a member of the team of the Interdisciplinary Centre for Urban Culture and Public Space) and Daniel Aschwanden (a performer and a choreographer from Vienna).

Keynote public lectures:

Prof. Jeffrey Hou: Making a city of publics.

Dr. Monika Grubbauer: Knowing urban spaces: Mobile knowledges, planning practices and public space.

Prof. Maria Kaika: Space as radical imaginary: Autistic architecture and the shift from the lived city to the viewed city.

Prof. Susanne Lorenz: Minding and mining. Site as story and soil.

Prof. Erik Swyngedouw: Post-democratic urban environments: The phantasmagoric imaginary of urban sustainability.

Dr. Anja Steglich and Daniel Aschwanden: Urban Landscape Choreography (workshop)

The main body of the event featured insightful and thought-provoking presentations accompanied by debates pertaining to the Master's project "Iconic city", as well as symposium talks delivered by researchers and practitioners in the field of urban theory, urban intervention, social/ spatial practices, political ecology, urban cultures and public space. The master's students presented their work on the "Iconic city" in two different formats; in longer presentations followed by a comprehensive debate and a detailed feedback from the teaching team, and in concise fast-paced public presentations in the duration of 5 minutes attended by invited guests and the public. Symposium talks were structured in thematic groups of three to four presenters, thus allowing for the development of more comprehensive debates around different perspectives on a specific topic, as well as more thematically focused peer-to-peer exchange among participants. Individual contributions were presented in the format of 15-minute public presentations followed by discussion with other participants and keynote speakers. Discussion also provided space for a detailed feedback on participants' work from Prof. Maria Kaika and Dr. Anja Steglich.

The public part of the symposium was complemented by an interactive PhD workshop, devoted to discussing academic skills in a knowledge environment, as well as research design, research questions, hypothesis and methods related to individual research designs of participants. The first part of the workshop, which was delivered by Prof. Maria Kaika, provided inputs and instigated a debate on academic skills and publishing. The second part of the workshop provided an environment for engaging in a peer-to-peer discussion on participants' research work. Participants discussed their written work and research issues in a dialogue with their colleagues within small groups, having previously prepared a detailed review, set of questions and comments on their peers' papers.

The exhibition and the symposium were concluded with a joint closing event, which allowed for a discussion of participants' feedback and an exchange of experiences in an informal setting. The received feedback was overwhelmingly positive. Students of the Master's course mostly valued gaining new multiple perspectives to cities, and receiving regular and precise advice from the teaching team throughout the semester. Participants of the symposium put emphasis on the good organisation of the symposium, a stimulating environment for meeting diverse colleagues and openly discussing own research issues. They also very much valued received detailed feedback on their work from Prof. Maria Kaika and Dr. Anja Steglich. The catering for the closing event was generously provided by Master's students, who contributed by bringing their national meals, thus demonstrating a cross-cultural and convivial learning environment at the Interdisciplinary Centre for Urban Culture and Public Space.

SYMPOSIUM

'DIALECTICS BETWEEN URBAN IMAGINARIES AND URBAN MATERIALITIES'

The aim of this symposium was to shape a friendly and supportive environment for a debate pertaining to the action and reflection fields of urban culture and public space in urban studies among young researchers at different stages of their research process. Seeing how urban culture and public spaces serve as a realm of procedural and methodological learning, and as embodiments of radically democratic thoughts, applications were called from prospective participants interested in engaging in a critical discussion on their own practice as part of the social production of space. The presented research projects aimed at understanding of the city as a complex socio-historic process with a particular emphasis on urban culture and public space. They covered both theoretical agendas and empirical questions, mostly related to a city's materialities, mobilities, economies, differences, cultures, affect and politics making.

The symposium put on display trends and tendencies in urban studies. The participants were discussing complex urban processes and issues that have risen as a result of globalisation, diversification of the economy, socio-demographic shifts, neo liberal political agendas, migration and growing concerns about the environment amongst many other salient issues.

Individual contributions have been sorted in 5 thematic groups:

Neighbourhoods

Urban cultures and everyday life

Artistic practices in public space

Domain of public and private

Innovative spatial practices

Neighbourhoods

Johanna Aigner

The Grätzel as a discursive mosaic. On the role of local economies in a Viennese microcosm

Research question

What role do local economies play in the making of a Grätzel in discourses? In what manner and to what extent are local economies represented in discourses around Grätzel? Local economies have been important ingredients for determining what makes a Grätzel a Grätzel (Hypothesis). To address this hypothesis within my master thesis I will 'trace' Grätzel in local discourse in order to scrutinize the role(s) of local economies' in a Viennese microcosm. By portraying the actors involved in a Grätzel's local discourses, I will explore modes of influencing and shaping discursive realities. Finally this shall lead to a reflection on the dialectics of local economies' role in the discursive production of a Grätzel. I claim, that the shaping of imaginaries (cf. Amin) and attached meanings (cf. Lefebvre) have their foundations in discursive production of space, and at the same time influence further re(-production) of space.

Contribution to the field

A) Making of a Grätzel has always been linked to discourses. Individuals, groups of actors, or institutions, who/which were strongly related or rooted in the very same Grätzel through local economic activities played a crucial role in shaping discursive realities. Over the last decades, together with transformation of local economies, both rationalities and modes of shaping discourses has changed - from individuals or groups rooted in Grätzel, to individuals, groups, private as well as administrative bodies operating on another scale, but strategically referring to and employing local economies in the production of imaginaries.

B) Within this thesis, local economies are for three reasons of crucial importance: First-ly, because of their relevance for everyday practices, which means for social encounter and cultural exchange just as much as they are spheres of economic activities. Secondly because they are used in the production of imaginaries, and the production of meaning for portraying ways of living. In the context of transformations of local policies under the influence of global economic forces the very role of local economies might have changed: Whereas the perception of local economies, as important nodes for production and (fair) trading is maintained, the underlying forces that fuel growth of those local economies may have shifted towards symbolic economy. Thus they are effectively sustaining quasi-local economic activities by means of discursive imaginaries. And ultimately, because looking at the influence of local economies in the discursive making of a Grätzel leads to the following question: If additional (social) meaning is attached to our everyday practices, our daily routines, like shopping, depending on whether we buy our groceries at a nationally operating supermarket chain, selling globally processed products, or at a Turkish shop, let alone a bio-organic store, what exactly makes the action different besides the discursive imaginary? Is there a reason behind linking practices of everyday life, like consumption patterns, to certain discourses and a very local spatial scale? And how do these shape, produce respectively instrumentalize those imaginaries?

Theoretical framework & methodology

Basing this work on relational conceptions of space (cf. Lefebvre), key readings from urban studies (cf. Lindner, Musner, Bridge, Watson. ...) and cultural studies (cf. Williams, Mumford, Miles, ...) , (local) economic aspects of production of urban space (cf. Amin, Thrift, Lippke, ...), place making (cf. Jacobs, Whyte, ...) as well as production of imaginaries (cf. Kaika, Castoriadis, ...) with specific interest in discourses (cf. Shields, ...) may be of relevance.

Through A) narrative interviews, B) observations and C) content analysis of (local) popular discourses in the spatial context of Hernals (see case study) I will focus on local economies' (as actors) in the discursive making of a Grätzel.

Case study: A Grätzel in Hernals

In Vienna's 17th district, named Hernals, a Grätzel is chosen as a case study for two main reasons: Firstly, what is perceived as Grätzel seems to be closely linked to tradition and affect on the one hand, and anchor points of social encounter and interaction on the other hand. The first refers to social imaginaries, often associated with a feeling of belonging to a certain neighbourhood, that bear traces of its history. The second refers to former and current interfaces for provision of certain services (social, material, and cultural) as well as goods (economic). As in Hernals one can find local economies of various types and backgrounds (from traditional businesses with a long history, over migrant or ethnic economies, to services catering for social respectively cultural uses, as well as businesses associated with so-called creative and cultural industries. Secondly, Hernals is one of the areas that allow for observing, analysing and reflecting changing rationalities in (the shaping of) popular discourses: Most recently a real estate developer published a guide to prospective profitable investments (cf. JP's Grätzelbericht) in various areas of Vienna, addressing and advertising Grätzel. It includes the vicinity of Hernals (although it is subsumed with one of its neighbouring district's currently well marketed Grätzel). Contrasting this, the Hernalsian Grätzel's socio-spatial context allows for a glance into local economies' role in the making of a Grätzel in discourses on a micro scale.

Franziska Lind

Beyond global cities and mega-cities: The (de-)colonization of urban studies by the example of Mexico-City

Research question: To what extent could a post-colonial perspective on cities, understood as the overcome of the two framing axes "urban modernity" and "development" in urban theory, lead to non-hierarchical urban research?

The academic community separates research on cities between Western and other cities. This is particularly apparent looking at urban research on "global cities" (Sassen 2000) or "world cities" (Friedmann 1986) on the one hand and on development studies dealing mainly with so called "third world cities" and "mega-cities" on the other hand (Buth 2010).

The main consequences are firstly a hierarchy of cities, some cities are exemplars of innovation and modernity, while others are taken as being behind. Secondly a focus on similarities such as iconic architecture often leads to an universalisation. One example for this division is Mexico-City, since the 1990s a neoliberal urban regime dominates the city. In urban research Mexico-City has been analyzed as having global city functions (Parnreiter 2007). But looking at development studies, Mexico-City is often described as being a moloch, filled with deficits. To overcome these conceptual borders in urban and development studies, I will follow Jennifer Robinson's demand for post-colonial prospects of cities (Robinson 2006). Her "ordinary-city approach takes the world of cities as its starting point and attends to the diversity and complexity of all cities." (Robinson 2006: 1). My focus therefore lies on the concept of decolonization of methods towards cities (Kaltmeier/Berkin 2012; Chakrabarty 2000).

The methodology to answer my research question is firstly to trace the discourse on global cities and mega-cities by the example of Mexico-City with a focus on research methods; secondly a literature analysis in the context of a post-colonial prospect on cities and the question on how to understand the "urban" new in its uniqueness and interdependence. Therefore I will refer to urban theory as well as post-colonial/ decolonial theory.

Julia Wildeis Novi Beograd

Research Questions

- What were the ideological intentions and urban imaginaries of New Belgrade's urban scheme?
- How was New Belgrade realized with regard to public spaces and communal facilities and how did the population use these spaces?
- What transformations did public and communal spaces that were created during socialism experience since the 1990's?
- What public spaces are being created by investors and the subsequent architectural typologies and how far do they facilitate space for social interaction and how accessible are they for all/different social groups?

Frame of the Research

The central aim of the work is to investigate the transformation of New Belgrade from a monofunctional dormitory, that was imagined as a model socialist city, to a Central Business District within a neo-liberal market system. As my focal point I will analyse the suburbs public space and the change in its accessibility - imagined, planned and built as well as lived- over the years. As a basic framework for my work I have identified four historic phases that will act as guides separating the different planning schemes and developments.

Methodology:

I will examine the discourse about the suburb that was created especially within the last decade as well as historic material like propaganda publications and planning documents as far as they are accessible to me. Interviews with local inhabitants and specialists in the field should provide insights into everyday life in New Belgrade and planning practices. The work of social theorists such as LeFebvre as well as others will provide helpful tools for my analysis and embed the case study into a broader context.

Case Study

Novi Beograd / New Belgrade is a municipality of the Serbian capital Belgrade. It was built after the Second World War on a flood plain created by the confluence of the rivers Sava and Danube, that separated the old towns of Belgrade and Zemun. According to the initial plan (1946) New Belgrade should serve as capital for the newly found Federal People's Republic of Yugoslavia, but when it was largely realized in the 1960's and 70's - following CIAM principles and the Athens Charter - it became a 'functional city' with housing as its prevalent function. The aim to create a political, cultural, and economic centre of Yugoslavia was not achieved and many of the blocks that were supposed to contain recreational or cultural institutions stayed empty for a long time.

The 1990's were a time of economic, political and social crisis. During that time informal and illegal building practices were predominant in the urban development in all of Belgrade. During this time New Belgrade's "socially owned" housing stock was almost completely privatised. Functions that did not exist in New Belgrade until then were created, especially small scale commercial facilities, within the modernist housing blocks and on public land. Around 2000 - with the stabilisation of the country - local and soon foreign investors as well were attracted by the huge amounts of land that lay derelict and its central position within the city. Office buildings, shopping malls, business parks and new luxurious apartments were built on the empty blocks or the open spaces next to the modernist housing blocks. The "Central Zone" of New Belgrade has since experienced an increase in value and a decrease in socio economic diversity among its inhabitants. Today New Belgrade is home to about 250,000 people and covers an area of around 4,100 hectare making New Belgrade the most populous municipality of Belgrade. In the last few years it became the new financial and economic centre of the Serbian capital.

Urban cultures and everyday life

Angelina Brotherhood

What defines our everyday spaces: Developing an empirically based theory of the spaces that surround us

Research question(s)

The study aims to contribute to an understanding of how spaces are (re)produced through socio-spatial practices. Specifically, it seeks to elicit the tacit knowledge and understanding related to institutionalised and routinised forms of interpreting and imagining spaces ("synthesis", Löw 2001).

The main research questions are:

What criteria do people use to distinguish spaces?

What typologies do people develop concerning spaces?

How do the empirical findings from this study relate to existing theories of space?

Contribution to the field

The doctoral study addresses a question resulting from my Masters thesis project in which I applied Löw's (2001) sociological model of space to a case study (Kurtev 2008). Löw's model is one in a series of attempts at conceptualising space from a social science perspective, which all differ in terms of the defining constituents (e.g., Läßle 1991; Sturm 2000; Gieryn 2000; Gustafson 2001; Löw 2001, 2008; Ruhne 2003; Reinprecht et al. 2010). This diversity of models shows that any definition going beyond the dichotomy of physical/social is always a contingent selection of characteristics, limiting the extent to which models can be used to discuss socio-spatial practices. Considering, however, the development of these models, it becomes clear that this contingency is partly due to methodological shortcomings, most importantly lack of bespoke empirical fieldwork. This doctoral study aims to explore the validity of existing theories and develop an original conceptualisation of space by using a participant-led empirical approach.

Methodology

The fieldwork will consist of semi-structured interviews involving two tasks: a card sorting exercise (Rugg/McGeorge 1997); and a repertory grid interview (Jankowicz 2004). During the card sort, participants will receive cards with words representing institutionalised socio-spatial arrangements (such as "shopping mall" or "school"), which they will sort into clusters as it feels right for them. In the repertory grid interview, participants will compare these clusters of spaces in a structured way. The phrases used by participants to describe the clusters will be documented in a 'repertory grid', which is a particular form of table. As part of this process, relations between spaces and descriptions are also quantified using numerical values. The descriptions elicited through the repertory grid will illustrate the tacit understanding that is inherent to socio-spatial practices, whereas the cluster and numerical data will show how these criteria express themselves in particular spaces, and how they can inform socio-spatial analysis.

Case study

The cases in this study are, on the one hand, made up of those spaces presented to participants in the card sorting exercise. These will comprise 'everyday' spaces developed through a bespoke pilot study. Special attention will be given to spaces associated with the concepts of 'non-place' (Augé 2008) and 'heterotopia' (Foucault 1986), as I am interested in whether theoretical concepts like these are relevant to people's everyday understanding of space. On the other hand, the cases (as types of spaces) will be developed by the study participants themselves and can therefore not yet be specified.

Amila Širbegović

Shift the city – The Temporary Lab of Non | Permanent Space

The temporary lab of non | permanent change is a research project on relations between migration and city change, visible phenomena, transnational identities and its visibility in public space. This public portal is a methodological experiment and part of my PhD-work “Inhabiting for / as Migrants – temporary / permanent, formal / informal”. For analysis of the visible phenomena of migration in the urban context, I have developed own method, attempting to record the global, transnational, yet locally anchored space, and simultaneously produce a tool out of my practice, which can be used and reshaped by other city researchers. The work focuses on migrants from Bosnia and migrants in Bosnia, linking three cities: Vienna (A), Sarajevo (BiH), and St. Louis (USA). Permanent temporariness is the connecting link between these three cities, whose city parts have been renewed by migrants and their transnational practice. In order to understand these practices it is necessary to research beyond state borders. Migration is a global issue and has to be researched in its global context.

“I started off by making a film about the Chinese in Bosnia but in the process I realized I was also making a film about the Bosnians in exile.” Duska Zagorac, director of the movie PATRIA MIA, nomad direction

International movement of people affects and changes space, recreating, redefining and reshaping it and every individual involved. Migration results in creating a new, vibrant, ever changing identity of individuals as well as of the cities, which are embedded into the new created transnational space. How is the built environment modified by this transnational identities? Can migration be seen as a tool for reshaping the city, opening new possibilities and visualizing the unplanned, unthinkable and unregulated city?

Johannes Suitner

Constructing culture, constructing the city. Vienna's cultural image - framing the city's future?

Herewith I present the current state of my PhD work, which investigates the influence of culture-led urban images on materializations of culture(s) in urban space. Within this research, Jessop's concept of imaginary (Jessop, 2004) – a discursively shaped, simplified definition of a complex subject to make it practicable for urban development concerns – is applied. It is assumed that mass- and social media coverage about culture and the city, as well as official planning strategies on urban (cultural) development are constructing a picture of what culture is and what its role in the development of the respective city can or should be. These discourses produce a cultural imaginary, which not only determines the city's cultural image, but serves as an argumentative basis for the materialization of one urban cultural vision instead of multiple others.

Hence, this research takes the notion of a thick interrelation between structures and semantics of urban space, between materialities and imaginaries seriously. The influence of a certain cultural imaginary on culture-led processes shall be analyzed for the case study of Vienna, asking: ‘Can a discursively produced cultural imaginary be perceived in the city of Vienna? And if so, what does it look like, what does it include and exclude, and how does it influence the materialization of urban cultures in urban space?’.

A vast number of discourses exists dealing with the role of culture in urban development. While some stress the importance of culture as a factor for urban competitiveness, others advocate creativity strategies as motors of urban economies. On the other hand, culture's role as participatory and inclusive element, backing the governance of fragmented cities, is highlighted as often. This research tries to identify, which of these manifold narratives of culture as an ‘agent of change’ (Zukin, 1995) are applied in planning strategies and media discourses, and how this constructed knowledge influences the evolvement of culture-led processes in the city.

Empirically, this will reveal the predominant interpretations of culture, and the narratives, places, actors and goals of urban culture-led development. Contrasting the revealed imaginary with recent culture-led projects is

supposed to show potential discrepancies between the two concerning their cultural vision, as well as potential exclusions of cultural processes from the city's prevailing imaginary. By choosing a number of case studies from the wide variety of culture-led projects (state-led and unplanned, inner city and peripheral, ephemeral and permanent, institutions and practices) the different facets of influence of the cultural imaginary on each of the processes is supposed to be revealed.

Thus, this research will not only reveal current discourses about culture and the city for the case study of Vienna. Furthermore, it is supposed to increase knowledge about the dialectics between materiality and meaning.

Tihomir Viderman

Discursive planning of a city: communicative management of space construction

The paper discusses changes in both physical and social urban space, which have materialized from planners' substantial interest in discursive planning. Communications management revolving around discursive construction of a city's image and space has up to now been considered as exclusively manipulating urban imagery and enhancing place identity, with the aim of promoting a city's competitiveness, mostly on behalf of the elites in power. This paper aims to revise to what extent those approaches have actually influenced the shaping of a city's social space (stakeholders), urban cultures (primarily how a city's space has been perceived and used, often including informal patterns of use) and how they are consequently manifested in the physical space.

By studying discursive planning practices as an integral part of urban cultures, the paper portrays how they have generated assemblages of partners in planning and opened new niches of development that were previously unconsidered, aiming at promoting social creativity, innovation and culture. Contributions of the paper to the scholarship on social innovation and diversification of urban actors lie in understanding of how new (social) media, technologies and recent changes in societies determine a new constellation of power among involved stakeholders and distort a (traditional and well-embedded in urban cultures) linear planning scheme.

Discursive planning practices grow on postmodern understanding of a cityscape as a complex social construction largely reproduced through discursive processes of space production. Hence, they bring to the stage previously unconsidered partners in planning, as the governing elites have been impelled to share some of their power with other stakeholders and parts of the civil society that have been considered to be an important part of the urban imagery of a city. A growing number of actors has brought forth a broader scope to planning, which now often embraces, moreover centres around urban cultures and social innovation. Hence a discursive planning practice expands its scope from a mere manipulation of a city's image to space production in which various institutionalized and informal players display a variety of political, economic and cultural interests in both the use of a city's space and its (re-)shaping; by nourishing (so perceived) mutual communication. How have the involved actors and assemblages, both those that are officially recognized and those of a more informal or self-organized nature, been integrated into the discursive construction of city's space? How have they altered promoted narratives, re-shaped urban planning and pushed forward or contested particular forms of urbanities?

Artistic practices in public spaces

Anamarija Batista and Carina Lesky

The Artist as Urban Planner - A Glance at the Cooperation of Artistic and Urban Practice

The integration of art projects into urban planning techniques currently produces an attractive field of research and has caught the interest of various disciplines. The Project The Artist as Urban Planner - A Glance at the Co-

operation of Artistic and Urban Practice responds to current developments and the ongoing discourse, analyzing possibilities to integrate art into the planning and creation of public space.

In order to provide an in depth analysis, the project focuses on artistic developments within the fields of film and sound art, which both are in their origin and structural composition closely connected to urban space and its perceptive disposition. Moreover, they currently step outside of their traditional settings into the public space, where they fuse with existing urban structures opening up new sensual spaces. This brings up several questions: What impact does art have on urban structures? What new structures, relationships, opportunities and potentials emerge from such interventions? In how far does art affect and alter semantic systems of concrete locations? A special focus of the project is put on the investigation of representative cooperation's between artists and urban planners. Thereby existing structures, strategies and productive conditions are analyzed and potentials worked out to enable an integration of art into urban practice on a long term basis.

Domains of public and private

Sigal Barnir

Under the Pavement – The Beach: Reconsidering the Symbolic Space of the Urban Beach

The Urban beach serves as a seam between town and nature, between the closed and the open, between the organized-institutionalized and the sensual-wild. Psychoanalyst and theoretician D. V. Winnicott has coined the term “transitional space” which he defines as the potential space between external reality and internal world – a space that enables play, artistic creation and cultural life. If we transfer Winnicott's concept from the personal to the physical-collective space, we can regard the beach as a transitional space, an environment in which cultural creation and its examination, can take place.

This research is concerned with the relationship between the imaginary and the material beach and the way those relation are manifested in Artistic works and in images produced by activists. The research reads the urban beach through three main attributes: a. the social: as a space of leisure and pleasure, b. the political: as “space of The Commons” and c. the geographical: as a liminal space where nature and culture blurs.

Research Questions

How do art works participate in the production of the urban beach?

In what way the above mentioned attributes of the beach manifest themselves in art works and in political activists' images?

What is the role of the beach in everyday life and how does it manifest itself in artistic works?

Can art serve as a mediator between the everyday Life's experience of the beach and the experts' interpretation?

Contribution to the field

The research of the beaches around the world is pretty dull compare to the beaches' ecological, political and economical importance.

Most of the researches are concerned with the physical environment of the beach. While this research aims to contribute to the field by pointing at the social and cultural values of the beach through their manifestation in cultural products such as works of Art and activists' actions.

Methodology

Phase 1: Identifying the Art works and activists' images that relate to a certain beach.

Phase 2: Choosing the significant works.

Phase 3: Analyzing the visual and the discourse around the specific works in relation to the research questions.

Phase 4: Creating a virtual archive and data base of art works that relate to the beach as an alternative mapping system.

Case Study

The beach of the city of Tel Aviv Jaffa will serve as a case study for this research.

Markus Maicher Public Interspaces

Introduction and purpose of the study

How do/can public spaces accommodate and reflect public life in a mediated society? The central focus of this PhD Thesis is set on public spaces as Interspaces, a concept that shall grasp the current use of public space, defined by an interplay between the public sphere and public space, between public and private, between the virtual and the real space.

There has been a tendency among scholars (such as Arendt, Jacobs, Sennett) to romanticize the polis with its agora as the ideal model of a spatially manifested public sphere. This forms part of a critique of modern cities, where the qualities of the agora and the polis are said to be missing: public space is becoming more and more privatized, the active public sphere is displaced by a passive consumer society (Habermas) or a society of the spectacle (Debord) and the TV makes public space obsolete all together (Venturi). Only in recent years has the quality of public space been rediscovered and is becoming a declared goal in city planning. Popular architects like Jan Gehl emphasize the importance of public spaces for social interaction and quality in city life. City governments are adopting these planning principles in order to foster soft urban renewal and a vital (but sanitized) urban life. However, there is an overlooked and implicit component of public spaces: the historical connection between modes of communication and the design, meaning and use of public space. I believe that in order to plan and provide public space that meets the need of people in today's 'media city' (Eckhardt), the interplay between media (I conceive media in a very broad sense: it includes modes of communication like oral language, the written word, television, internet etc. as well as modes of representation like paintings, photographs, signs etc.), the public sphere and public space has to be scrutinized more carefully than it has been before: How do we communicate and how does this relate to the shape and use of the city in general and public spaces in specific? The examination of this question will ultimately challenge concepts of the private and the public and will hopefully provide new tools for looking at public (inter)space, as well as planning for it.

Structure of the study

1) Historical frame: Public space and media throughout history

A historical analysis will show how media and the meaning/design of public space have always been entangled: From the oral culture of the agora, to the importance of the rhetoric and vision in the Forum, to book printing and the standardization of Renaissance square, to theatre and the Baroque square, to the invention of newspapers, radio and television and the dissection of the public sphere from physical space and the proclaimed death of public space. This historical overview will show that the dispositifs of the public have become more abstract/mediated ever since which is intimately connected to the transformation of public space.

2) Public space and media in the 21st century: Social media, crisis and spatiality

During the 20th and 21st century (new) information and communication technologies (ICT's) like the radio, the television, the mobile phone and ultimately the internet have, as it seems, dissected the public sphere from physical space. Authors like Sennett, Venturi, Habermas, Debord, Jacobs etc. and their rather pessimistic view on public space and urban culture will be discussed and contrasted with more recent global trends that seem to emphasize the importance of the spatial dimension and the emergence of a new public through social media. During the Arab Spring people organized themselves through social media like facebook, twitter etc. However the protest came to its full power when it was spatially expressed: i.e. when people were occupying the central

squares. In a similar fashion, the Occupy Wall Street movement was defined by people physically appropriating space. An analysis of these and other international examples shall exemplify the significance of public space in relation to the public sphere and new media in the contemporary city. Moreover, new technologies introduce media like the internet, information screens, interactive facades and interactive smart phone applications to public spaces, creating a radically new and dynamic environment. Theories about these new digital cracks in space that alter our perception of time and space and are turning the city of flesh and stone into a city of bits and pixels (Mitchell) will be discussed.

3) The case of Vienna: Public Interspaces

Since it seems that social media does not replace urban public space but rather enriches it, it is crucial to ask how public space in today's media city is used and what public spheres are emerging in relation to the use of media. If the global examples were defined by crisis, the observation of public space in Vienna should identify the everyday dimension of these spaces: How do people use media in order to inhabit and interact in these places? One could say that the connection between the home (and private life) and the outside (and public life) is not anymore the window or the veranda towards the streets, but the display. Public spaces are increasingly turning into mediated environments where built environment and the image merge. They could be seen as interspaces: spaces in between public and private, in between the real and the virtual. Does the 'street media', which merge with the built-up space revive public space and create interactive public spheres – a new forum for expression – within physical space? How do we interact with these displays in the guise of mobile phones, information screens, interactive facades, smart phone applications and social media in public space?

By 'reading' public spaces and the media that is visible or invisible in these places, I want to identify the visible publics that emerge (as opposed to the Habermasian abstract bourgeois public) and the stories that inhabit the place. 'Media' in that sense includes all forms of communication: graffiti, posters, flyers, neon-signs, screens, mobile phones, invisible urban annotations (such as texts in virtual space – e.g. the internet – that are geo-tagged to the place). The analysis of this media in public space will reveal local cultures of expression and space production. Public space is seen in a synecdochic relation to the city: The analysis of the public space reveals the cultural practices of producing space.

Research questions

How do/can public spaces accommodate and reflect public life in a mediated society? How do people use media in order to inhabit and interact in public space?

What is the historical connection between media and the meaning/design/use of public space?

How do new forms of media affect the meaning of public space in the contemporary city?

How does mediatization affect social interaction within public space? What kind of publics do emerge in today's media city and how can they be 'read' in public space?

How do media influence the realities and perceptions of the specific places where they appear? What is the potential of media in creating a sense of place?

By answering these questions and by examining the interplay between public space and media I want to challenge traditional concepts of public space (as a kind of public versus private space that is defined by its three-dimensionality) and contribute to a new understanding of the function and meaning of public space in the contemporary city. It is assumed that public spaces are not either replaced by media, nor are they simply stages for spectacles and sociability, but they are interspaces that create new mediated publics and new relations between public and private. Ultimately my goal is to give scholars as well as planners new ways and new tools to look at and plan public spaces for a mediated society.

Methodology

Historical analysis of the relation between public space and media (literature review, paintings, photographs and other historical material).

Literature review and critical discussion of theories about public space.

Analysis of recent global/local events (for instance Arab Spring, Occupy movements, Heldenplatz Demo etc.) and their spatial dimension. Use of popular material (such as newspaper articles, photographs, social media etc.) as well as literature.

Case studies of selected public spaces in Vienna with methods of photography, observation and interviews in order to analyze social interaction and urban culture, use of media, visible mediated forms of expression.

Mathias Mitteregger

Speaking in public - constructing the private

Using the term of Walter Gellert privacy, much like art, truth or democracy, can be called an “essentially contested concept.” Little agreement can be found in theory whether it contributes to human flourishing, like Irwin Altman or Daniel Solove would have it, or, in the view of Hannah Arendt and Richard Sennett, as a particular modern phenomenon, it subverts society to a mass of uninterested individualists. Accepting that no comprehensive definition can be found for a term like privacy, this research looks at how the private has been constructed as conceptual other by researchers interested in the public sphere. Central to the argument are Hannah Arendt’s way to render Athens and what Jürgen Habermas had to say about the British coffee house in 18th century. I want to first find reasons why the two authors used these particular times and places for their argument and, in a next step, I look at their critics’ response.

The idea however is not to theoretically refute or bolster the concepts, but to introduce contemporary archaeological and historical texts, research unavailable to both authors, to inform an understanding relevant to our field. I want to show that the (much criticized) dichotomies by Hannah Arendt, the *Vita Activa/Vita Contemplativa* and the *polis/oikos* and its specific duties attached to them, are not part of how contemporary archaeology assumes life in Ancient Athens to have been. Instead I want to promote what Nancy Evans summarized as “ritual fitness” required for public acting. Regarding the British coffeehouse, I argue that what most commenters criticized in Habermas can be found within the coffee house culture and what he called the bourgeoisie public sphere. Finally, I will introduce recent literature from epistemology that focuses testimony as a source of knowledge. To be accepted part of a public, is much like to be accepted a reliable source in some knowledge community. I will conclude that the public is where the reliable speaker is constructed and looked for. In acting in changing knowledge communities, changing expertise are asked from one speaker. What changing communities construct as common sense becomes a potential source of exclusion. To be accepted as speaker makes it necessary to declare changing biographical aspects private.

Ana-Maria Simionovici

Privacy. Theory and practice after the digital revolution.

Research question(s)

The research builds upon clearly identifiable changes in practices of everyday life, which are due to the increased use of digital devices and applications, and investigates the effects of these updated practices as they regard the theory and practice of privacy.

Contribution to the field

In architecture, privacy has been either neglected or criticized, especially as a result of two major discussions. The discourse around the disappearance of public space resulted in a general repudiation of privatization. This in turn led to the simplification of privacy as opposite and inferior in importance to publicity and, consequently, to its neglect. Privacy has further been criticized in the context of the gender studies discourse for reinforcing gender differences by providing a hiding place for conflicts in the domestic context. Both discussions, among others stemming from disciplines other than architecture, fail to relate conceptualizations of privacy to its actual

practices, which are relevant in everyday life. Hence, first and foremost, the present inquiry contributes to the privacy discourse pertaining to architecture and its theory. The work considers privacy on its own, avoiding the rather problematic notion of a dichotomy between private and public, which both conceptualizations of privacy as opposite of publicity and of privacy as camouflage for domestic conflicts refer to. Secondly, as it investigates privacy by looking at it as a family of practices with a common denominator, the inquiry contains implications for a variety of fields of study, social and cultural sciences for example, which struggle with the gap between the theory and practice of privacy.

Methodology

The research employs a hermeneutic approach as it strategically targets to bridge the gap between concept and practice. The main aim is a phenomenological investigation of the social and material boundaries of constructions of self, as the self actively and tacitly explores necessary and sufficient conditions for intersubjective relationships. In this context, privacy practices are investigated as a function of space, sometimes physical, sometimes felt. The assumption is that the meaning of physical and felt privacy spaces in everyday life experience will lead to an understanding of privacy through interpretation.

Case study

The research pursues the deconstruction of the classical privacy definition by environmental psychologist Irwin Altman. Privacy as “the selective control of access to the self or to one’s group” allows for analysis of the notions of self (on one and a secret to be kept from others, on the other, the very outcome of the self’s environment) and other (potentially vital for definition of the core of the self from the outside), but also for thorough investigation of the seemingly popular view of privacy involving the self as embodied in the dwelling. Further, Altman’s definition will accompany the discussion of various architectural concepts of space in search of necessary boundaries of self, which lead to updated practices of privacy.

Innovative spatial practices

Lefteris Theodosis

Envisioning the past: Doxiadis’ Plan for Detroit and the future of the Great Lakes Megalopolis

Research question(s)

This paper will describe the vicissitudes of Doxiadis’ Plan for Detroit in relation to the Great Lakes Megalopolis research, one of the pathbreaking studies that registered systems of conurbations. It will present the contradictions and uncertainty embedded in urbanism, examine and comment on the planning methodologies of the 1960s and 1970s, in relation to the political, economic and social context of the era, and reflect on the current professional approaches.

This study will question the efficacy of urban and regional planning models vis a vis global economic policies and social everyday realities. What is the role of theoretical models and statistical analysis in applied sciences as urbanism and regional development?

Contribution to the field

Despite the continuing decline of Detroit – a city that in the mid-1950s ranked fifth on the list of America’s largest cities with a population reaching to 1.8 million – the bibliography on the planning efforts that aimed to reverse regional trends and combat urban problems is scarce. The most recent approach to Doxiadis’ plan is Ray Bromley’s “Anatomy of a Planning Disaster: Doxiadis and the Detroit Metropolitan Region, 1965-1975.” This paper was prepared for the IPHS 2004, but most likely was not addressed.

In regard to the context, Thomas Sugrue's *The Origins of the Urban Crisis*, successfully explores the role race, housing and job discrimination played in the decline of Detroit. Finally, an updated view on the issue could draw on current planning initiatives, such as the Regional Plan Association's national infrastructure planning and policy program titled *America 2050*.

The theme of this paper was initially explored in a publication called *Third Coast Atlas* (forthcoming?). It is further analyzed in the fifth chapter of my doctorate thesis currently in progress.

Methodology

The research principally draws on the internal reports and correspondence of Doxiadis Associates, found in Doxiadis' Archives. This information was compared to similar statistic data found in contemporary studies; to some extent, this comparison evidences the misleading approaches taken by professionals both of the private and public domain. Cross-referencing publications was essential in understanding the context where Doxiadis' plan unfolds.

Case Study

In 1965, the Detroit Edison Company commissioned the Athens-based consulting firm Doxiadis Associates (DA) a comprehensive study of Detroit and its adjacent area, so as to diagnose the urban condition, its problems, and propose growth patterns for future development. Flushed with money and enjoying the enthusiastic support of Walker L. Cislser, the Chairman of the Board of the Detroit Edison, DA prepared jointly with Wayne State University a prolific 3-volume study titled "Emergence and Growth of an Urban Region: the Developing Urban Detroit Area," published from 1966 to 1970.

The same period, Detroit passed from urban heyday to urban dissolution as global auto industry shifted structurally, and the effects of macroeconomic policies converged at the accumulating ills of suburbanization, and ghettoization in the city's neighborhoods. The 1967 riots became the turning point in the urban history of Detroit, and signaled the start of a decline that continues to date.

Judith M. Lehner

The Inner Void. Strategies of Social Inclusion on Urban Brownfields in Buenos Aires, Argentina

The transformation of an industrialized to a knowledge-based society has led to spatial and social changes of urban structures. This modification of urban morphology results in the emergence of so-called brownfields amongst others, creating a discrepancy between the imagined densely constructed, lively city and the invisible, still materially existent but sub-used urban voids. The worldwide crisis augments the necessity for new design options and proposals that are especially focused on resource and energy saving criteria. The reintegration of urban voids regarding its material and social aspects into the city structure is acknowledged as a tool for sustainable and resource-efficient urban development strategies. This modification of the urban morphology through development of core urban voids results in potentials as well as problems concerning the social structure of the city and specifically the adjoining urban public space and neighborhood.

This dissertation's objective comprises of a main key element: There is the necessity of research on the area of urban brownfields towards sustainable urban development regarding the integration of social criteria. Extending the subject matter of urban brownfield development by the element of social inclusion should lead to constructive, sustainable urban strategies. The question therefore is how the development of urban voids can lead to a socially sustainable city structure? This dissertation seeks to analyze framework requirements of urban void developments to identify socially sustainable alternatives for the production of urban space localizing the investigation in the City of Buenos Aires, Argentina.

The Autonomous City of Buenos Aires counts with numerous urban voids in the Southern part that are re-used by social organizations who claim their “right to the city”. The city has developed in a unique bottom-up approach in the dawn of the crisis 2001 the law L341 that could serve as an effective tool for urban development projects on brownfields for the production of habitat. The law permits social organizations to obtain funds for apartment construction to confront the high deficit of housing. Some of these social organizations formed within this programme focus on the transformation of industrial brownfields in core urban areas and serve as study cases for this investigation.

Urban transformation described as a complex, accelerating phenomenon (Yang 2010) requires methods based on the idea of transdisciplinary investigation in order to gain feasible research results. At this stage of the dissertation a methodology according to the stated complexity is designed, followed by in-depth field research in Buenos Aires. In order to grasp the complexity of the phenomenon of the transformation of urban voids this research seeks to analyze the process in form of case studies. There will be an analysis on various levels that foresee the observation of the “inner void” from the point of view of its materiality and space, the interaction with its urban surrounding, its connection with social organizations and inhabitants and state interventions.

Anna Wanka

Cool towns for the elderly - protecting elderly urban residents against heat stress
(abbreviation:STOPHOT)

Research question(s)

The thesis focuses on the socio-spatial practice of Going Out performed by elderly urban residents, resp. their withdrawal from public space. I approach it from a praxeological perspective, assuming that society, its imaginaries and materialities, is constituted through social practices. My research questions are: Why do elderly people withdraw from public space? What does the spatial practice of Going Out comprise for elderly people? How do weather and microclimate influence the practice? How does the practice constitute (non-)places and the societal image of ageing?

Contribution to the field

Urban public places are turned into functional elements of movement to exclude unwanted groups (e.g.beggars), but also expel groups with limited physical mobility (Sennett 1977). This effect can be studied well focusing on elderly urban residents. Spatial competences tend to decrease in older age. Ecological Gerontology states that environment and personal competences act like a pair of scales: if one side decreases, the other must compensate (person-environment-fit; Lawton&Namehow 1973). Urban environments consist of the built space, but also social urbanity (comp.Chicago School) and the urban micro-climate.

I conduct my thesis within a trans-disciplinary project aiming to decrease heat stress for elderly urban residents. Heat stress is a good example of how (micro-)climate and built environment interact to form “heat islands” in densely built areas. Social and ecological disadvantages are mutually reinforcing, stabilizing and reproducing (comp.Wilson&Kelling;Friedrichs&Blasius 2000; Dangschat&Hamedinger 2007). Heat, as other environmental hazards, is distributed unequally among the population (Klinenberg 2003).

I will contribute to this field by integrating gerontology and social practice theory into urban sociology and by highlighting the importance of climate for the analysis of urban environments. I use a praxeological model that portrays social practice based on three constitutive elements: material surroundings, competences and meanings (Shove et al. 2012).

Methodology

I deploy a Mixed-Methods-Design featuring both qualitative and quantitative methods (comp. Denzin 1970; Flick 1992; Kelle 2007). The field site is Vienna. Aggregate data analysis. Questionnaire survey (n=901). Structured inspection of residential areas. Episodic interviews (n=6).

Preliminary Results

Multivariate analysis shows that the urban microclimate, the built environment and personal factors influence the likelihood to go out. The lower the personal socio-economic status, the more likely s/he is to withdraw from public space due to insecurity and age discrimination happening in the residential area. Public transport, shops, quiet and aesthetic greens are important pull factors. Analysis of episodic interviews reveals three main competences elderly people need in public space: mobility, spatial knowledge and self-discipline. Incriminating urban micro-climate puts higher requirements on these competences. Being in public places means for the elderly to participate in a “mix of different people, activities and cultures” (Sennett 1977:38), to remain part of society.

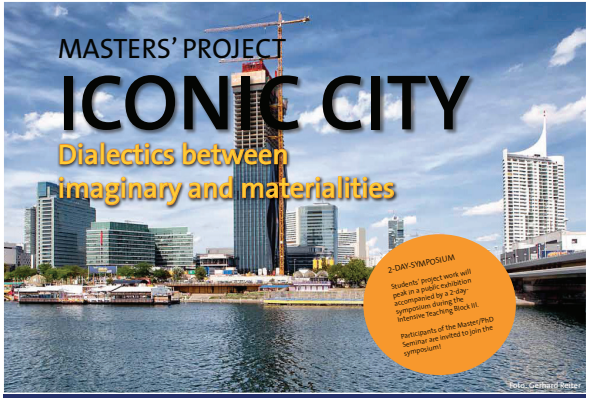
EXHIBITION "ICONIC CITY"

During the winter term 2012/13 the Interdisciplinary Centre for Urban Culture and Public Space offered an elective Master's project titled "ICONIC CITY", which gathered almost 20 students with diverse cultural backgrounds and from various disciplines, including spatial planning, architecture, landscape architecture and engineering. The exhibition put on display the results of their theoretical and empirical work aiming at understanding the changing face and role of urban imaginaries and urban materialities during the course of the 20th century, which they conducted in four groups on Vienna's iconic spaces. The project integrated studio work with other learning formats, which encompassed lectures, seminars, city walks, workshops on perception of urban environments, and training skills in academic reading, writing and presenting.

The theme 'Iconic City' linked the theoretical argument to everyday urban experience in a debate on the shifted meaning, as well as the changing role that this concept has played in urban development. Iconic spaces and buildings were interpreted as totems which have indicated to society what and how to desire, and were considered facets of the social production of space. They served as a means for exploring and understanding the full complexity of urban cultures and related material and social changes, for investigating the political, social, economic and cultural processes that shape and change urban imaginaries and what constitutes iconic building, as well as how these processes have affected both the form and function of cities and peoples' everyday lives.

The project aimed to improve multiple qualitative skills for reading, interpreting and reflecting on the changing aesthetics, imaginaries and materialities of iconic spaces. The students acquired an overview of multiple roles one can have in the process of perceiving, constructing and designing space, and gained an insight into how the view of materialities, imaginaries and communication depends on the person's role in spatial processes. Students explored:

- _the very existence, the production and the use of imaginaries in urban research, urban design and urban practice,
- _the making of cities' materialities as an approach for understanding urban transformation/reality,
- _the importance of imaginary and desire in urban research and practice, _how to transfer hidden social relations from research into urban practice and community space,
- _methods and practices of perception, mediation and expression in planning practice.



MASTERS' PROJECT
ICONIC CITY
Dialectics between
imaginary and materialities

2-DAY SYMPOSIUM
Students' project work will peak in a public exhibition accompanied by a 2-day symposium during the intensive teaching block in February.
Participants of the Master/PhD Seminar are invited to join the symposium!

APPROACH | QUESTIONS
The theme 'Iconic City' provokes us to link the theoretical argument to everyday urban experience in a debate on the shifted meaning, as well as the changing role that this concept plays in urban development. Iconic spaces and buildings are interpreted as totems which indicate to society what and how to desire, and are considered facets of the social production of space.
The project concerns the very genesis of the meaning of the iconic, by addressing the WHY and the WHAT of iconic change: WHY certain buildings, infrastructures, cultures, or spaces become iconic during specific historical moments? WHAT is perceived as iconic changes over time? The HOW component of iconic change and the production of iconic spaces will be addressed by questioning and reflecting on:
The power and the strength of the visible MATERIALITIES: Where are access points to perceive, to influence and to create icons?
The interrelation between imaginaries and daily practices in space production: Which daily practices, imaginaries and planning related tools do guide to a living city? NEED and DESIRE for cities' and societies' future: How needs and desires are expressed in daily practices and planning related tools?

SKILLS | FORMATS
Participants will get an overview of multiple roles one can have in the process of perceiving, constructing and designing space, and gain an insight into how the view of materialities, imaginaries and communication depends on the person's role in spatial processes.
Tracing the iconic we will explore various cityscapes and cultures in Vienna such as Karl-Marx-Hof, Alt Erlaa, Donau-City, Gasometer, Donaukanal. The site-specific work provides possibilities to explore PRACTICES of perception, mediation and expression that can be linked to site-specific situations and realities.
The project integrates studio work, lectures, seminars, city walks and academic reading, writing and presenting and will peak in public exhibition accompanied by a 2-Day-Symposium.

ORGANISATION
Coordinator:
Kick-Off: 31/10/12, 2 pm @Karlsgasse 13/1
3 intensive teaching blocks:
I Iconic Imaginaries & Materialities: 06/11/12 - 12/11/12
II Perception & Desire: 27/11/12 - 30/11/12
III Re-Interpretation & Expression: 22/01/13 - 25/01/13
6 additional intermezzi: 24/10/12 + 07/11/12 + 14/11/12 + 12/12/12 + 09/01/13 + 16/01/13
Instructors:
Prof. Dr. phil. Maria Kaika | SKUOR Visiting professor 2012
Dr.-Ing. Anja Jünglich | SKUOR assistant professor
Dr. Tilman Videman | SKUOR university assistant
M.Mag. Anamarija Batistić | cultural studies, sound/urban space, economy
Mag. Carina Lesky | cultural studies, linguistics, film/urban space
Mag. Selma Kovács | economy, sociology
Daniel Aschwarden | performance-choreography/urban space
Registration via TISS course 280.209

Karl-Marx-Hof: ICONIC Living I

Karl-Marx-Hof

Location: 19th district, Heiligenstädterstraße 82-92

Years of construction: 1927-1930

Number of apartments: 1272

Architect: Karl Ehn (student of Otto Wagner)



Karl-Marx-Hof having a façade in length of 1100m is Vienna's biggest and probably the best-known municipal tenement complex (Gemeindebau). The complex was built in the interwar period on behalf of the City of Vienna in the course of a big construction initiative, as the city aimed to provide apartments with basic living standards (dry, bright and equipped with sanitation) in contrast to the typical tenement houses of that period which had shared sanitary facilities. Karl-Marx-Hof was also erected as a huge 'palace' or 'fortress' conveying a strong symbolic character for the self-perception of the working people. The political opposition at the time was suspecting a weapon stash behind the massive walls, thus interpreting the building as a provocation directed at them.

During the war the housing complex was partially destroyed, but was rebuilt.

Within the 19th district, which is commonly known as one of Vienna's "posh" districts, situated close to the Wiener Wald with its villa quarters, Karl-Marx-Hof is nowadays one of a few social housing complexes, which contribute to a more balanced inhabitant mix.

Students: Shahnaz Aj (Architecture), Anastasiya Gerasimova (Architecture), Eranthia Koutoulaki (Architecture), Eugenia Serenelli (Architecture)

Research question: How does a public space of the 1920s exist through the modern lifestyle?

The student group explained that "through the Iconic City course, [they] tried to understand how an icon of the 1920s exists in the modern world: as a result of social change and whether socialism still exists. With more than 1200 apartments Karl Marx Hof's community is really diverse and heterogeneous, offering a plurality of lifestyles, with a mix of native Austrian and immigrant residents. The only public spaces that still exist in its original form are the four planted quad-style courtyards. Moreover, all the apartments in Karl-Marx-Hof are accessible from entrances facing the open access courtyards. In [their] effort to understand how these spaces function nowadays, [they] tried to embody [themselves] to the life of the building, interviewing the residents and intervening in the courtyards."

The final product of the group was a video documenting and explaining their interventions in the courtyards of Karl-Marx-Hof. During the term, they developed an intervention which targeted residents of the building complex and their real environment.

The group aimed to focus on the reality and daily life in Karl-Marx-Hof, rather than dealing with the building as a stable monument. The courtyards have been recognized as the only public elements in Karl-Marx-Hof, which are still in use. First the group developed an idea of "sharing in motion", trying to inject new terms of socializing in the courtyards. In later stages they interpreted this idea as "too utopian and idealistic", and came up with other ideas to express their interpretations of space.

The group intervened on site. They created guiding lines on the floor with a red tape, and along those lines a simple shopping trolley represented the moving elements. The entire process was filmed: the construction of the (rail)ways, the reactions of the tenants/people, passers-by and the intervention, where the 4 group members tried to get in touch with the people by offering international homemade food specialities.

"The result of the intervention was controversial: the communication was not achieved but it became more obvious that the yard is used as a way through. The characteristics fit in with the utopian idea of the intervention as the moving elements represent the all-the-time changeable users of the space."

Alt Erlaa: ICONIC Living II

Wohnpark Alt Erlaa

Location: 23rd district, Anton-Baumgartner-Straße

Years of construction: 1973 - 1985 Number of apartments: 3172 Architects: Harry Glück, Requat & Reinthaller & Partner, Kurt Hlaweniczka



The three massive stepped housing blocks with almost all technical and social infrastructure provided constitute an almost independent district in Vienna. The complex houses 2 medical centers, 3 schools, 2 kindergartens, various leisure clubs in a range from bridge meet-up groups to boy scouts, roof deck and indoor swimming pools, a church, a shopping center as well as administrative facilities. In contrast to other building complexes built in the seventies the apparent impossibility of getting a flat in the Wohnpark Alt Erlaa show a very high desirability for living here. This is being confirmed by studies conducted in 2003, which have found a perception of a very high living quality.

Students: Joanna Chrzanowska (architecture and urban planning), Margherita Foschi (architecture), Kitti Grabarics (urban planning), Thomas Svaldi (architecture and engineering).

Research question: What is Alt Erlaa's spatial quality that provided "the greatest happiness for the greatest number"?

The group started its research from the motto of the Wohnpark Alt Erlaa: "the greatest happiness for the greatest number". At first the students interpreted the slogan hyperbolically, but on second thought they took a normative stance that - even if unsaid - this is the aim of every housing project. To find out more about the spatial qualities of the big housing project, the students worked with Lefebvre's theory on the triad of space. The group transformed the perceived-conceived-lived triad (in spatial terms: spatial practice, representations of space, representational spaces) into practical research approach and investigated the three different layers. Their interpretation contained the following aspects: the physical environment, the everyday life, the feelings and opinions of the inhabitants and the context of spatial quality of public housing projects in the 70s.

In their research the group came up with a way of displaying the three aspects of space inspired by Zhongyuan Zhang and his article 'What Is Lived Space?'): the 3 aspects should be displayed as lenses, which change the perspective - however all of them overlapped, produce the full picture. In the exhibition those three lenses were realized as boxes, containing the material, one would normally see through these lenses.

This is how the group described its exhibition piece: "The conceived space ('representation of space') represents abstract ideas, symbols and mathematical data, like the height of the building, the length of a corridor, weight of the elevator. Therefore the box contained a movie showing a precise picture of the housing estate, which focuses on the (landscape) architectural concept of the designers: forms as they exist. Furthermore the box contained mathematical data: statistics, measures etc. written on CDs to show their constancy and abstraction. The second box, representing the perceived space (spatial practices), is a pure materialistic vision of space. It contains things as flow of money, flow of labor, flow of information, physical movement of people, walking, opening doors, gestures, the way people use the space etc. A concentration on the investigation of everyday life and social events, would show the students how people use the designed space for their own purposes. In the second 'lense' there were pictures of the residents of Alt Erlaa during social activities, building the connection between people and space. The lived space ('representational spaces') is balanced between materialism and idealism. It is space of pure subjectivity, of human experiences, of people's feelings and imagination. With the third box the group wanted to generate feelings about Alt Erlaa for the visitors of the exhibition. So they created the sound track of Alt

Erlaa, which contains a mixture of interviews, people's opinions and sounds of the housing estate. The audience is supposed to get the feeling of being in Alt Erlaa."

The full picture created by the overlapping of the 3 aspects, led the group to their answer of the research question: "In our opinion, Alt Erlaa provides the greatest happiness for the greatest number by satisfying atavistic human needs on every layer of Lefebvre's triad spatial model. From our investigation those are: closeness with nature, living in community, closeness of water, good communication, opportunity of building social situations, democracy and creating impression of 'home' in urban space."

Donau City: ICONIC Development

Donau City

Location: A high rise business district on the bank of the Danube close to the Reichsbrücke, 22nd district

Years of construction: from 1996 onwards

Major buildings: Andromeda Tower, Ares Tower, Bank Austria building, Donau City Tower, catholic church, Saturn Tower, STRABAG building, Tech- Gate Vienna, elementary school, housing complexes Architects (selection): Hans

Hollein, Heinz Neumann, Wilhelm Holzbauer, Ernst Hoffmann, Heinz Tesar, Delugan-Meissl, Dominique Perrault



Foto: Gerhard Reiter

After Austria's population voted against the EXPO 1995 (Exposition Mondiale) in Vienna and Budapest - four years after the planning for the EXPO had started - a business quarter with office towers, event locations and research facilities rose on the 'Donauplatte'. The area is built on a plateau, which covers the highway next to the UNO City, which consist of the Vienna International Center and the Austria Center. According to the Viennese municipality the Donau City is supposed to be a new modern and multifunctional urban quarter and is therefore part of one of the 13 target areas of Vienna's Urban Development. The most recent development is the construction of one of the DC Towers designed by Dominique Perrault. Due to the financial crisis it is not certain if and when the second of the two towers will be built. At the same time public discussions have been held concerning the public space in the area, which is affected by the strong winds generated by the skyscrapers.

Students: Sarah Baumgartner (landscape architecture), Dominika Cerepkaiova (landscape architecture), Gudrun Hubauer (spatial planning), Stela Kaloyanova (spatial planning), Nina Cosmea Mayerhofer (spatial planning), Paula Ott (architecture)

Research question: How did the Donau City come into being?

As the first step the group made a chronological study of the development of the Donau City in order to get started with the research question. The students described the process as a result of many decisions made by different actors and many external influences, which were often unexpected. Out of the chronological study of the development of the Donau City, they identified four main actors "building the Donau City": the Vienna City Council, the WED (Wiener Entwicklungsgesellschaft für den Donaauraum AG), residing companies and the residents of the Donau City. The main actors are responsible for specific tasks, have different capacities, power and financial resources. Furthermore they still have very diverse interests and visions for the Donau City. Their visions are visible on site nowadays according to power relations / struggle and influence of individual actors.

Different and common interests and visions, the balance of power and sometimes hesitant interactions of the four main actors has been displayed and successfully reflected in the dynamics of a strategy based board game. The tactical part of the game is displayed through the four main roles players can choose and their mutual in-

teractions. Additionally, 'Action cards' represent unexpected external influences which bring unexpected chances (luck) into the game, thus opening the possibility for winning to everybody.

Donaukanal: ICONIC Riverside

Years of construction: first regulated in 1598+1600; further flood adjustments in the 19th century; still ongoing rearrangements and additions, last master plan in 2010

The Danube channel is a regulated branch of the Danube, which meanders its way through the central parts of Vienna. At the beginning of the last century the construction of the city railway along the channel resulted in first large-scale regulations. In the second half of the 20th century as the individual motor traffic has become increasingly more important the boulevards along the water lost ground to the motorways. Since that time they represent a large barrier between the city and the water. Starting with the new millennium the City of Vienna aims to reconnect the 'riverbanks' with the city and therefore defined the 'Donaukanal' as one of 13 urban development target areas in its STEP 05 (Stadtentwicklungsplan = urban development plan). Since then the area has received a lot of attention and has undergone a remarkable transformation. In the past years many projects have been realized, like the 'summer stage' (gastronomy), the 'Badeschiff' (a boat hosting a cafe/restaurant, music club and swimming pool), numerous beach bars, a newly built station of the twin city liner that includes a restaurant. There are of course many more foreseen projects waiting to be realized.



Students: Marta Galdys (Architecture), Miloslawa Niezgoda (Architecture), Silvia Vaona (Architecture), Raffaele Villano (Architecture)

Research question: Are people aware of their role in making this space an icon?

"What still remains unspoken is the social processes that brought Donaukanal to become an Icon for leisure of different categories of individuals, a symbol for a city emerging from its historical industrial past and reconquering abandoned spaces providing them new meanings; an extraordinary example for the use of communicative tools and techniques led by a precise artistic flow, which identifies itself in the underground culture of the last decades refusing any aesthetical and institutional code given by the society. Any attempt to represent it throughout the common tools of human and cultural geographies would be vane."

The students' research methodology was based on intuition, the direct witnessing of everyday practice on site and putting themselves into the position of an empirical viewer (into an identified system of culture and circumstances). By doing so, the group wanted to reveal much more about the meaning of this specific site and the prospective towards its future, than any other analysis involved into identify the economic and social data inside the process. As a theoretical basis they relied on Cadman and nonrepresentational studies. By referring to Cadman the group explained: "Nonrepresentational thought constitutes a mode of thinking which seeks to immerse itself in everyday life - the setting for the routine and mundane, but also improvised and transformative practice - and practice - competences and (embodied) dispositions which precede and exceed contemplative thought and reflection. Social and cultural geography during the 1990s shifted its attention towards everyday mundane activities, the mundane, oft routinized humdrum of everyday living. Where this work differs is that practices are not inevitably linked to symbolic orderings (such as taste in Bordieu's theory). Taking cues from Lefebvre's notion of 'everydayness' through to Deleuze's 'virtualities', non-representational geographies have sought to engage with everyday life; that is, a transversal force, or an excess, which constitutes the everyday rhythms of, for example, world cities."

The format chosen to display the results of the research project was a video analysis. The video was structured in two parts, showing two ways of reading and interpreting the space. In the first part of the video the viewer can see the analytical work including the analysis of the masterplan and the psychological studies that preceded it (data and texts analysis). The second half of the video displays a fragment of everyday life practices from the students' perspective, as they were trying to get a deeper understanding of the elusive nature of Donaukanal as a public space and as an icon for the city of Vienna.

“The experimental video is centred on the existing dualism in the nonrepresentational studies between the body and the emotion. Defined as ‘our vehicle for being-in-the-world’ by phenomenologist philosopher Merleau-Ponty, the human body-subject discloses his expressive nature through the observation of practices inside the space subject to the analysis. The attempt to record the consumption of the public space by its inhabitants conveys the idea to make people aware of their position and role inside a specific context, in this case the Donaukanal riverside.”

PROGRAMME

Interdisciplinary Centre for Urban Culture and Public Space (SKuOR) of
Faculty of Architecture and Planning, Vienna University of Technology, Austria

Exhibition “Iconic City” and Symposium
“Dialectics between urban imaginaries and urban materialities”

22 January – 25 January 2013
TU- Corner, Resselgasse 5/Wiedner Hauptstraße, 1040 Vienna

Monday, 21 January 2013
5.30 – 7.00 pm Evening Lecture
“Making a City of Publics” Prof. Jeffrey Hou, University of Washington USA

Tuesday, 22 January 2013
10.00 am – 2.00 pm SKuOR-Project exhibition “Iconic City”: Opening of the exhibition
presentations by project participants, feedback, guest critics
2.00 – 3.00 pm Lunch break
3.00 – 5.00 pm Opening of the symposium, Dr. Anja Steglich
Master students 15 minutes presentations, feedback, discussion
Johanna Aigner: The Grätzel as a discursive mosaic. On the role of local economies in a Viennese microcosm
Franziska Lind: Beyond global cities and mega-cities: The (de-)colonization of urban studies by the example of Mexico-City
Julia Wildeis: Transformative processes within Novi Beograd’s socio-urban fabric

(Break)

5.30 – 7.00 pm Evening Lecture
“Knowing’ urban spaces: mobile knowledges, planning practices and public space” Dr. Monika Grubbauer, TU Darmstadt DE

Wednesday, 23 January 2013
10.00 – 12.00 am Morning Lecture
“Space as radical imaginary: Autistic Architecture and the shift from the lived city to the viewed city” Prof. Maria Kaika (City of Vienna Visiting Professor 2012/13)
12.00 – 2.00 pm PhD-students 15 minutes presentations, feedback, discussion
Tihomir Viderman: Discursive production of a city: planning practices and cultures
Johannes Suitner: Constructing culture, constructing the city. Vienna’s cultural image - framing the city’s future?
Amila Širbegović: Shift the city – The Temporary Lab of NonPermanent Space
Angelina Brotherhood: What defines our everyday spaces: developing an empirically based theory of the spaces that surround us

2.00 – 3.00 pm Lunch break

3.00 – 4.00 pm PhD-students 15 minutes presentations, feedback, discussion

	Anamarija Batista: Artistic Practice as Spatial Practice - Potentials and Obstacles: Sound art
4.00 – 5.00 pm	Carina Lesky: Artistic Practice as Spatial Practice - Potentials and Obstacles: Film SKuOR-Project exhibition “Iconic City” 4 X 5 minutes presentations by project participants (Break)
5.30 – 7.30 pm	Evening Lecture “Minding and mining. Site as story and soil” Prof. Susanne Lorenz, University of the Arts Berlin DE

Thursday, 24 January 2013

10.00 am – 2.00 pm	Workshop “Urban.Landscape.Choreography” Dr. Anja Steglich (Landscape Architecture) and Daniel Aschwanden (Performance/ Choreography), Vienna AT
2.00 – 3.00 pm	Lunch break
3.00 – 5.00 pm	PhD-students 15 minutes presentations, feedback, discussion Sigal Barnir: Under the Pavement – The Beach: Reconsidering the Symbolic Space of the Urban Beach Mathias Mitteregger: Speaking in public - constructing the private Markus Maicher: Public Interspaces Ana-Maria Simionovici: Privacy. Theory and practice after the digital revolution (Break)
5.30 – 7.00 pm	Lecture “Challenges of PhD research: developing skills and setting agendas” Prof. Maria Kaika (City of Vienna Visiting Professor 2012/13)

Friday, 25 January 2013

10.00 – 12.00 am	Morning Lecture “Post-Democratic Urban Environments: the Fantasmagoric Imaginary of Urban Sustainability” Prof. Erik Swyngedouw, University of Manchester UK
12.00 – 2.00 pm	PhD-students 15 minutes presentations, feedback, discussion Theodosis Lefteris: Envisioning the Past: Doxiadis’ Plan for Detroit and the future of the Great Lakes Megalopolis Judith Lehner: The Inner Void. Strategies of Social Inclusion on Urban Brownfields in Buenos Aires, Argentina Katrín Klietsch: Contemporary consumer culture of dining out - impacts on the city Anna Wanka: Cool towns for the elderly - protecting elderly urban residents against heat stress
2.00 – 3.00 pm	Lunch break
3.00 – 4.00 pm	Lecture “Surviving the world of academic publishing” Prof. Maria Kaika (City of Vienna Visiting Professor 2012/13)
4.00 – 6.00 pm	Master & PhD parallel workshops masters students workshop with Dr. Anja Steglich, PhD-students workshop with Prof. Maria Kaika
6.00 pm	Closing of the symposium and the SKuOR-Project exhibition

