

Issue Proposal – Urban Planning

Title of the Issue: Hopeful crossovers: Planning Theory, Public Space Research and Music Research (maximum of 14 words)

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Description of the Issue: (max. 300 words)

This special issue examines how the fields of planning theory and empirical research into music and soundscapes in cities may find crucial interaction through public space and urban cultural research. Music in urban contexts creates new feelings of belonging, and solidarity, and also creates not just a form of anti- but also alterpolitics through urban cultural practices that may incentivize hope. Urban music scenes often manage to resist commodification, social fragmentation, and exclusion, while also being confronted with ambiguities and ambivalence. Using empirical case studies or methodological innovation stemming from street music and street manifestations involving soundscapes or other acoustic territories in and beyond public space from diverse contexts, this special issue offers a wide range of insights across three related fields. Submissions can react to the following main threats:

- What kinds of temporalities and spatialities do (street) music practices produce within contemporary urban realms?
- How can architectural, urban design and planning practices engage with, learn from and cater for music groups and cultural institutions working with music scenes? Is there a particular role of sound technology in these fields?
- How can spatial analysis and theorizing space can be readdressed when involving insights from studying music and soundscapes, and public space research?
- How does music link to practices of solidarity, care and to urban infrastructures of hope?
- What are the multiple roles of music in activating democratic expression and negotiation in public space?
- Are there musical expressions able to engage public space as political statement or post-political counterculture? How can musical practices reincentives

Many music scenes in urban contexts serve marginalized communities rather than exclusively catering to urban middle classes. While public administrations often label these initiatives as cultural catalysts or tools for city branding, agencies involved in these scenes often navigate precarious conditions, or marginalization. Urban densification and gentrification frequently undermine their goals instead of advancing them. Public funding schemes, though supportive of festivals and events, rarely address the need for sustainable long-term models to support music scenes in cities which might prevent self-exploitation, ensure organizational stability, and foster long-term stabilization of urban cultural practices through hopeful music infrastructures.

We invite contributions that explore the intersections of music research, planning theory and public space and urban cultural research with a focus on practices of democracy. Other contributions touching urban (un)care and social inequality and other related issue are very much welcome.

Interested authors are invited to submit their paper draft by 30 November to the Editorial Board of the Urban Planning Special Issue via Sabine Knierbein (sabine.knierbein@tuwien.ac.at).